

**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: Mrs. Katherine Johnson Residence

Other names/site number: \_\_\_\_\_

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: 3929 Noela 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Not For Publication:  Vicinity: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 \_\_\_ B **X** C \_\_\_ D

<p>_____ <b>Signature of certifying official/Title:</b></p> <p>_____ <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____ <b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ <b>Signature of commenting official:</b></p> <p>_____ <b>Title :</b></p>	<p>_____ <b>Date</b></p> <p>_____ <b>State or Federal agency/bureau or Tribal Government</b></p>

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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:) \_\_\_\_\_

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Signature of the 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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register None

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**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.)

Modern  
Other: Asian  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

Principal exterior materials of the property: 12" redwood tongue and groove walls, standing seam metal roof, concrete slab foundation, wood post and pier 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.)

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### Summary Paragraph

The Johnson Residence is situated in a quiet residential neighborhood on the lower flank of Diamond Head along a dead end street. It sits on a 19,832 square foot lot that slopes down towards the ocean. It is a single story, modern style house with strong Asian overtones. It is designed around a central courtyard and with wings around all four sides of the courtyard. It sits on a concrete slab foundation and has walls consisting of brick size concrete block surmounted by 12" redwood lap siding. The concrete block portion of the wall rises approximately 4'-6", and the flow of the lap siding is interrupted by battens. The house's low pitched, cut shingle, hip-gablet roof has overhanging, open eaves and exposed rafter tails. The rafter tails are notched on their upper sides to accommodate the edge perlin. The gablets are adorned with wood slats in a Japanese manner. The house, which is in excellent condition, has 2,922 square feet under roof, and retains its integrity of location, setting, design, materials, craftsmanship, feelings and association.

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### Narrative Description

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The Johnson residence sits on the downhill side of Noela Place, in close proximity to the road. An approximately 5' wide planted bed supporting monstera and other green leafed shrubs stands between the sidewalk and the house. A concrete driveway and motor court at the left end of the property services the attached, single car garage which is in the left, front corner of the house. The house is 37' long and three bays wide, with a right of center, recessed entry. The bay to the left of the entry is long and contains a set of four eighteen-pane shoji windows. The bay to the right is a solid wall. A solid concrete block wall, approximately 7' high, with a cut shingle, gable roofed doorway provides the side yard with privacy from the street, and originally provided he servants with entry to the property.

A non-historic slate walk leads up to the entry porch, which has also been paved in slate, although the concrete perimeter remains. The entry still retains its bleached wood, Japanese style ceiling and recessed light with a decorative wood screen, as well as its imposing pair of fifteen panel wood sliding doors. The doors have a natural finish and bronze pulls. The doors are set in a heavy, natural finished, wood frame, which features bronze. Asian-style medallions in its upper corners. The doors open on an entry lobby, which also has a non-historic slate center set into the concrete floor. It has a Japanese style paneled wood ceiling with a recessed light shaded by a decorative wood screen. The left wall of the entry has a pair of wood sliding doors in an Asian frame similar to the front doorway, which leads into the garage. Another set of similar sliding doors opens on the side yard and its garden area.

Five concrete steps go from the entry hall to an 8' x 10' landing, whose flat arched opening is framed in a manner similar to the front doors. The landing's floor treatment is similar to that of the entry hall and its ceiling reflects the gable roof which shelters it and the kitchen/servants' wing of the house. The perkins and rafters are exposed as well as a simple truss. To the left, a flat arched opening appointed in a manner similar to the other openings, leads out into the courtyard.

A set of eleven, broad, curving, concrete steps descend into the courtyard. The courtyard is defined by the 20' long master bedroom wing on its left, the main body of the house on its rear, the 38' long kitchen/servants' wing on its right, and the entry wing at its front. There is an opening between the master bedroom wing and the entry wing. To the left of the steps is a Japanese rock garden with a stream that empties into a koi pond which wraps around the end of the master bedroom wing. The perimeter of the courtyard is planted in an Asian manner. The master bedroom and kitchen/servants' wings have half timbered walls, while the main body of the house's 30' length is open thanks to a pair of sliding glass doors, flanked on either side by similarly sized fixed windows. The half timbers in the wings' walls are set in raked concrete. A gabled dormer, which is not historic, accentuates the roof of the main body of the house. It is finished in a Japanese manner with lattice work and a *tsuma kazari* (gable ornament).

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The sliding doors open on a front room which runs the length of the main body of the house. It has a koa floor and a Japanese style paneled wood ceiling. On the interior the sliding glass doors are framed in an Asian manner with natural wood with metal medallions in the upper corners. At the `Ewa end of the room a wood sliding door opens on the butler's pantry and the kitchen/servants' wing. On the opposite wall a similar sliding door accesses the master bed room wing. The room's rear wall features an approximately 15' wide flat arched opening which is framed by 8" x 8" timbers in a manner similar to the other doorways and archways in the house.

The archway allows the front room and living room to flow into each other. Like the front room, the living room has a koa floor and a Japanese style wood ceiling with "beams" and "rafters" forming a paneled effect, which differs from that of the front room. On the rear wall of the living room a flat arched opening with a pair of pocketed, 56 pane shoji open onto a terrace. In addition to the shoji there is a pair of pocketed screens and a pair of pocketed, wood framed glass doors which enclose this opening. The opening is framed in an Asian manner similar to the other openings in the house.

The 10' wide, 45' long terrace, which was originally paved with brick is now paved with slate. It has a concrete balustrade rendered in a Chinese style. Its rail is 22" high and its posts are 29" high and terminate in a ball finial. The terrace sits on an approximately 7'-4" high lava rock base. Concrete steps lead down from the left side of the terrace to the back yard and swimming pool. Three steps off the left rear lead down to a landing and take a quarter turn to the right to descend another nine steps to the yard. At its right end the terrace jogs inward to accommodate the dining room being recessed back from the line of the living room. A forty four pane shoji encloses the end of the terrace in this nook.

A 6' x 8' flat arched opening in the living room's `Ewa wall, framed in a manner consistent with the other interior openings, leads into the dining room. This room also has a koa floor, but it is laid perpendicular to the floors in the living and front rooms. Its ceiling is paneled wood in a Japanese manner, with the center of the ceiling recessed approximately 24" with lighting screened by decorative wood screens encircling the recess. Koa square panels adorn the top of the recess. The room's back wall is comprised of a set of four, fifty-four-pane shoji, which access the terrace. Two of the shoji are fixed and two sliding. The `Ewa wall is characterized by a built-in, koa buffet, which is surmounted by a bank of four, forty-four pane, shoji windows. The buffet is four bays wide with the two center bays being cabinets with hinged doors, while the two flanking bays each have drawers with Asian-inspired, metal pulls. In the dining room's front wall a single panel swinging door with a slit window leads into the butler's pantry. The butler's pantry still retains its original wood cabinetry and its ceiling with a boxed ceiling light. However, it has new flooring and countertops. The original pair of single pane sliding windows remains intact.

The kitchen has been remodeled, having new floors, cabinetry, appliances and countertops, as well as an island in its middle. In the kitchen's `Ewa wall there is a

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single panel door to the side yard, and a single pane sliding window flanked by a similar fixed pane on both sides. On the Koko Head wall there are two pairs of eighteen-pane shoji windows, which open on the courtyard. In the front wall of the kitchen is a new pocket door which leads into a bedroom. This room has been remodeled, having originally housed two servants' rooms and a servants' lanai. However, it still retains its four eighteen-pane shoji windows in its `Ewa wall and its two similar style shoji windows in both its Koko Head and *mauka* walls. The bathroom is new.

Across from the kitchen/servants' wing is the master bedroom wing, which is entered off the left side of the front room. The front room's wood sliding door opens on a small, square shaped hall with a koa floor. An historic solid, pocket door in its *makai* wall opens on an L-shaped study. Originally this door opened on a powder room, but the study now occupies the space which formerly was a bedroom, powder room, and dressing room. The remodeled space now features new built-in shelves, cabinets, and desk, which line its `Ewa, *mauka*, and *makai* walls. The room retains its original paneled ceiling and fenestration. A bank of five, twenty-seven pane, shoji windows with glass panes line the *makai* wall behind the built-in desk. A similar, single shoji window is in the Koko Head wall. The nook that juts out to give the room its L-shape has a pair of similar windows in its *makai* wall, and three in its Koko Head Wall. Above the two *makai* windows is a rectangular recessed light with a wood screen similar to that found in the entry hall. A bathroom, which has been remodeled is off the *mauka* wall of the nook. A historic wood pocket door similar to that at the study's entry closes the bath from the nook.

The Koko Head wall of the hall also contains an original wood pocket door. Originally it opened on the bedroom, but now accesses a new bathroom. The bathroom retains the bedroom's original panel ceiling, which is also continued in the study. The wood pocket door in the hall's *mauka* wall opens on a dressing room. The dressing room has been remodeled and is lined on either side by more recent wardrobes and storage areas. A hinged door at the *makai* end of the Koko Head wardrobes, accesses a historic, cedar-lined closet. The dressing room has a recessed light with a wood screen which is similar in design to that in the entry hall. A flat arched opening, framed in a manner consistent with other openings in the house flows into the master bedroom.

The master bedroom has koa floors and a panel ceiling. It features a set of corner, wood frame, glass sliding doors, which look out on the koi pond and Japanese stream landscape. Outside the doors is a wood deck which wraps around the corner of the bedroom and overlooks the koi pond. A bronze filigree, Asian style lamp hangs from the corner of the roof over the deck. The deck is made of three 12" redwood planks, which sit on reinforced concrete beams, with a wood fascia concealing the beam ends. The beams sit on lava rock capped concrete posts, and the koi pond flows under the balcony. Statues of two bronze cranes grace the koi pond. At the *mauka*-Koko Head corner of the pond a Japanese stone lantern sits on the stony bank.

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The side yards to either side of the house are narrow, and primarily dedicated to access. The gateway on the right side of the property opens on a rock garden with shrubs planted along its edge. It is defined by a 20" high concrete block wall which on the *makai* side concludes a 79" high retaining wall. On the house side of the garden area a set of twelve concrete steps descend to a landing where a quarter turn to the right leads to three concrete steps descending to a terrace at the kitchen level. The landing is adorned with the pair of the servants' wing bedroom shoji windows fronting its rear wall. Below the windows is a 27" high planter box. Another planter box is on the house side of the landing and steps as well. Another set of steps descends to a walk which traverses the base of the terrace.

On the left side of the yard, a series of concrete steps and walks run from the steps at the base of the terrace up to the koi pond.

Below the terrace is a swimming pool with a concrete deck, and at the far side of the pool is a former pool pavilion. It has a cut shingle, hip-gablet roof. It was remodeled in the 1980s or 1990s, with its open sides being enclosed with very modern shoji, and a second structure appended to the first. Because of the loss of integrity this building does not contribute to the historic character of the house.

The Johnson residence retains a high degree of integrity. Remodeling has occurred in such secondary spaces as the kitchen, servants' quarters, bathrooms, and the bedroom wing, but these were handled in a sensitive manner and retained such elements as the windows and any paneled ceilings. The high quality of design of the house mitigates these alterations and readily conveys the exquisite historic character of the dwelling. Other alterations such as the repaving of the terrace in slate, the introduction of slate pavers into the entry experience, and the replacement of the front room's sliding doors with more recent bronzed aluminum doors and windows are inconsequential, when placed in the overall context of the house and do not detract in any significant manner to 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  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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**Period of Significance**

1956  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1956  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Albert Ely Ives  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**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 Mrs. Katherine Johnson Residence is significant on the local level under criterion C, as an excellent example of a house built in Honolulu during the late 1950s in a modern Hawaiian style with Asian overtones. 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 also the work of a master having been designed by Albert Ely Ives, and possesses high artistic values.

The 1956 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin 16A: "For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions." As is noted in the above section, "significant dates", 1956 is the year of construction.

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

Hawaii, with its multi-ethnic heritage, has a long tradition of integrating Asian and western building traditions. It is possible to point back to as early as 1856 to Chun Afong's house at the corner of Nuuanu Avenue and School Street; however, it was primarily in the opening decades of the twentieth century with the emergence of the Pan-Pacific Movement, that such architectural melding transpired.

The Pan-Pacific Movement proclaimed the islands to be the "Crossroads of the Pacific," where East met West in harmony, and promoted multicultural accord in Hawaii and international understanding throughout the Pacific. In large part this frame of mind was publicized and actively catalyzed by Alexander Hume Ford through his monthly Mid-Pacific Magazine (1911-1936), and the Hands Around the Pacific Club (organized in 1911). One spin-off of the latter was the 12-12-12 Club, which periodically invited a dozen representatives from several of the Islands' different ethnic groups to meet over dinner to discuss racial misunderstandings and issues relating to Hawaii in a successful effort to gain each others' perspectives.

The architectural embodiment of this broad-minded thinking was manifested early in the Honpa Hongwanji and also St. Peter's Episcopal Church (1914), whose Chinese congregation subtly modified an academic Gothic revival style church to conform with feng shui precepts. Discrete Chinese elements also adorned the interior. The Japanese style residence built for Mrs. Charles Adams (1913) further evidenced the emerging social philosophy, as did Liliuokalani Park in Hilo (1919); however, it would not be until the 1920s and 1930s that a Pan-Pacific architecture would fully blossom in Honolulu.

Architect Hart Wood designed a Chinese style residence for Mrs. Cooke to house her Asian art collection in 1924, and by the opening of the next decade this talented architect had melded Asian and western architectural elements in such buildings as the Chinese Christian Church (1929), S. & G. Gumps Building (1929), Alexander & Baldwin Building (1929), Nellie Pew residence (1931), and Henry Inn Apartments (1931). Following the lead of the Chinese Christian Church, a number of other Christian churches were constructed to reflect the ethnicities of their congregations, and Chinese-American buildings appeared in moderation in the Chinatown district of Honolulu. Also, Asian inspired dwellings began to appear in various residential districts throughout Honolulu.

Following World War II the modern style became extremely popular in Hawaii, frequently incorporating Asian elements in residential designs. The clean, open design of Japanese architecture was especially conducive to adaptation to modern

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architecture, and was especially alluring in Hawaii, with its Pan-Pacific Movement roots. Such architects as Vladimir Ossipoff, Johnson & Perkins, Edwin Bauer, George Whitaker, Richard Dennis, Takashi Anbe, Albert Ely Ives, and George Hogan, were all known for their use of Japanese elements in their residential work.

The Mrs. Katherine Johnson residence is typical of the modern movement in Hawaii during the 1950s, with its Japanese accents including its low-pitched, cut shingled, hip-gabled roofs, shoji doors and windows, paneled ceilings, ceiling lighting, the framing of its doors and openings, interior woodwork, and entry garden. It also incorporates such Chinese concepts by centering the house around a courtyard and in its treatment of the rear terrace. In addition, the house reflects the modern movement with its unadorned walls, emphasis on sleek horizontal lines, and open, flowing interior spaces. The extensive use of shoji and sliding doors to open the house to the outdoors and the presence of the rear terrace well bespeak the adaptation of the house to Hawaii, with its front and living rooms essentially converting the house into a pavilion when their doors are opened. Such built-in furniture as the koa buffet in the dining room also reflect the modern temperament in Hawaii. The use of brick-size concrete blocks is also associated with the modern movement in Hawaii, especially during the decade following the conclusion of World War II. As such the house stands as a well-appointed modern style house with an Asian overtone built during the 1950s in Hawaii. Other modern residences in Hawaii incorporating Asian elements in their design to be listed in the Hawaii or National Registers of Historic Places include the Ossipoff designed Goodsill residence, the Allen Johnson residence, the George Hogan residence, and the Hal Whitaker designed Sheehan residence. The Mrs. Katherine Johnson residence maintains an excellence of design and craftsmanship on level with or above these residences.

The house is also architecturally significant as a good example of a residence designed by Honolulu architect Albert Ely Ives. Born in Newburgh, New York in 1898, Ives studied in Paris and graduated from the New York School of Fine and Applied Arts in 1924. After working for Theodate Pape Riddle, one of the first women architects to practice in the United States, Delano & Aldrich, and York & Sawyer, all in New York, and Trainor & Fateo and Addison Mizner, both in Florida, Ives in 1927 opened his own office in Wilmington, Delaware. Here he worked until 1934, when he took off to travel. During his years in Wilmington Ives established a reputation for designing well-appointed, high end houses in period styles, especially those following the lines of French manor houses. His work included the Henry Francis du Pont residence in Winterthur, Delaware (1929-1931) (now the Winterthur Museum).

On August 15, 1936 Ives married Kinau Wilder and in February 1937 the couple moved to Hawaii, where Ives opened an office with George Hogan as his partner. The firm did a number of modern style commercial buildings in Waikiki and several residences, including Ives' own home and one for Mrs. Erdman. During this period he also designed the administrative office building for Kaneohe Ranch (Hawaii Register), using a Hawaiian style. During the summer of 1940 Ives traveled to both Japan and China,

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and on the eve of World War II, H.F. DuPont wrote to the architect, "I fear from now on you will have to adapt yourself to changing conditions, as I doubt anyone ever builds a big house again, or a swell one; but with your touch and great taste, I don't see why you cannot do something just as good but along simpler lines." (Lidz, p. 10) During World War II Ives worked for Navy Public Works, and following the war he resumed his practice with the partnership of Ives & Hogan re-establishing in 1947. Works in this post-war period included Hotel Hana Maui, the Knudsen residence on Tantalus, the Lowell Dillingham house, the Stanley Kennedy residence, the Daphne Damon residence, the Harold Castle residence on Kailua Beach (Hawaii Register), and Gerritt Judd III's residence, as well as additions to the Spaulding residence (now the Contemporary Museum of Art) (Hawaii Register) and to Washington Place. Ives also did the Asian style residence of Samuel F. B. Morse in Pebble Beach, California, the community Morse developed.

Ives & Hogan lasted until December 1954, when the partners went separate ways. During the succeeding years Ives did the subject house as well as interior designer Robert Ansteth's residence, and the education wing at the Honolulu Academy of Arts (Hawaii Register). In March 1966 Ives died and Edwin Murayama took over the office. Vladimir Ossipoff described Ives as a man, "who limited his practice to the furthering of an elegance, and with his going, so does a particular era come to an end." (*Advertiser*, 1966)

According to Murayama, Ives felt the Johnson residence and the house he designed for Barbara Hutton in Mexico (1957-1961) were his finest residential works during the post-war period. The house well reflects Ives' attention to detail, eloquent handling of space and composition, and refined handling of materials and ornament. In addition to receiving accolades in the Hawaii media, the house also achieved national recognition. *House Beautiful*, in its September 1958 coverage of the house considered it to be, "one of Hawaii's more important homes." The magazine went on to note the, "comfortably elegant look" of the house, and explained, "The detailing of this house is in the precise, restrained idiom of Japanese design, carried out in perfectly joined woodwork, and even in the turning of the concrete posts which support the bedroom's tiny deck above the garden pool." The article concluded by relating the dwelling to the "Crossroads of the Pacific" image of Hawaii as it explained, "Far from being a forced copy of a Japanese house, it is simply a natural adaptation of the Japanese influences and materials that exist in Hawaii, as much part of Hawaii as the 184,000 nisei who live here. It is by no means exclusively Japanese, but an assimilation of elements as catholic as the crowd you see on Bishop Street---Polynesian, Chinese, Korean, Japanese and Caucasian." (*House Beautiful*, pages 114-115 )

Mrs. Katherine F. Johnson moved to Hawaii from Houston, Texas in 1948, and acquired Kaikoo, the former abode of former Governor George R. Carter at Kaalawai, next to Doris Duke's estate. She purchased the property on Noela Place in October 1954, and lived here until she sold it in January 1963. She died on November 2, 1967. In addition

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to this home, she maintained a house in Fort Worth, Texas and a beach house in Kona on the island of Hawaii.

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## 9. Major Bibliographical References

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

The State Bureau of Conveyances, Book 2877, page 32 and Book 4451, page 550

Building Permit Number 128934, dated September 6, 1956

Polk's City Directories for Honolulu, 1950-1965

"It's a Polished East-West Jewel---Set on the Slopes of Hawaii's Famous Diamond Head," *Paradise of the Pacific*, May 1956, pp. 22-23.

"The New Hawaiian Home---Perfect Mirror of a Point of View," *House Beautiful*, September 1958, pp. 110-115+.

"Albert Ives, Architect, Dies at 67," *Honolulu Star-Bulletin*, March 12, 1966

"Hawaii Architect Albert Ely Ives Dies," *Honolulu Advertiser*, March 12, 1966, p. A-7.

"Mrs. Johnson Dies at Home," *Honolulu Advertiser*, November 3, 1967, p. B-4.

Huntington Digital Library, Maynard L. Parker Negatives, "Katherine F. Johnson Residence," found at:

<http://hdl.huntington.org/cdm/compoundobject/collection/p15150coll5/id/15145/rec/5>

Lidz, Maggie, "The Right Spirit for the Place, Albert Ely Ives, AIA (1898-1966)," unpublished Manuscript, Winterthur Museum, March 15, 2003.

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### Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # \_\_\_\_\_

recorded by Historic American Engineering Record # \_\_\_\_\_

recorded by Historic American Landscape Survey # \_\_\_\_\_

### Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

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

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



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### 10. Geographical Data

**Acreeage 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: 21.263285

Longitude: 157.815795

**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 Richard Walter Trust in 2016 as described by Tax Map Key 3-1-029: 023

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

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

Henderson Residence Honolulu  
Name of Property

Hawaii  
County and State

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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: January 18, 2016

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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:** floor plan
- **Owner:** Richard Walter  
10344 East Sierra Pinta Drive  
Scottsdale, Arizona 85255

**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.