

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: Iida Residence
Other names/site number: TMK: 2-2-10:19 or 220100190000
Name of related multiple property listing:

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

2. Location

Street & number: 1920 Pauoa Road
City or town: Honolulu State: HI 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Not For Publication: Vicinity: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 X statewide local
Applicable National Register Criteria:
 A X B X C D

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

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>2</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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.)

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS

Bungalow/Craftsman

OTHER Japanese Design Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: FOUNDATION: Post and Pier and Concrete Slab; WALL: Wood Shiplap Siding; ROOF: Wood Shingle

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 Iida Residence is a two-story, frame, Craftsman style bungalow with a rectangular plan, and intersecting hip and gable roof, and a front porch. This house is an architectural hybrid of American and Japanese styles. Incorporated into this American architectural style are traditional Japanese architectural elements of roof form, windows, and interior details. The roof is finished with wood shingle, and the walls with shiplap siding. The front gable form is curved at its peak with a decorative bargeboard framing the gable – a roof form influenced by the traditional minka style architecture in Japan. The foundation is post and pier, and the first floor perimeter walls and porch piers are built of rubble rock. The interior of the house reflects the craftsman style in the tongue and groove walls, cove moldings, and simple plan layout. There are Japanese architectural elements of *fusuma* sliding paneled doors, traditional Japanese tearoom with tatami mats, and sliding shoji window screens. The house is located in Pauoa near Nuuanu, just a few minutes from downtown Honolulu. The property is in good condition and has high integrity.

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Narrative Description

The property is residential and is part of a residential neighborhood call Pauoa. It is situated just across the street from Kawanakoa Middle School (1927-present) off of Pauoa Road. The property is rectangular in shape and relatively large, at 10,066 SF. The house faces Pauoa Road, and is flanked by a Texaco Gas Station to the west and a small two-story apartment structure to the east. Nu'uuanu Stream flows along the rear of the property and is visible from the back yard.

Though it is just one lot in from Nuuanu Avenue, a vital corridor that leads to the Pali Highway, the property is quiet and the feel is residential. This is partially due to the full height border wall separating the lot from the gas stations next door. The lush landscaping in the front and rear yards, the hedge in the front of the property, and the stream in the rear of the property makes the feel of this lot protected and private.

The house is a two-story frame with the first floor and exposed basement level. The architectural classification is Craftsman style bungalow. The elements of the house that are in keeping with the Craftsman style bungalow are the following: it has a covered large front porch, hipped roofs with large eave overhangs, shiplap wood siding with a four inch exposure and gently curved edges, and double-hung windows on the bedroom side elevation that provides for plenty of natural light and air circulation throughout.

Japanese elements are also key feature in the design of this home. The features in keeping with the Japanese design are found on the exterior and interior with the Japanese sliding windows on the front porch, decorative slightly curved at its peak barge board framing the gabled eave edge, *tatami* tearoom, *fusuma* sliding screen doors, a *tokonoma* and other Japanese inspired features.

The front of the house faces south. The south portion of the property is a broad front lawn bordered by a low rock wall with central walkway and gated driveway access. Just behind the wall are hedges just higher than the rock wall for additional privacy. Trees are sporadically placed in the front yard supplying ample amounts of shade and shielding the property from the busy street. The driveway on the west side of the house leads through to the rear additional historic cottage and backyard. The rear yard contains a Japanese rock garden that was once an active water feature and koi fish pond. This property is used efficiently on all sides with stepping-stones leading to the east side yards for accessibility. The outdoor paved area on the back of the property is covered by a pavilion roof and is original to the house. An additional historic guest house is located at the end of the driveway in the rear yard adjacent to the Japanese rock garden.

The main house has five bedrooms and two full bathrooms. The total area of the main house measures 3,538 square feet. The main floor and the first floor both measure 1,684 square feet with an original enclosed porch that is 170 square feet. The first floor has a low ceiling height of 7'-0" and functions primarily as a storage room for the Iida store. The outdoor pavilion is 670 square feet. The house is a single-family home with a living room, dining room, porch, tea room, full kitchen and finished basement. The main floor plan is straight-forward, with the public areas

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including the living room, kitchen, and tearoom, on the west side of the structure, and the bedrooms located on the east side, with a hallway as the dividing element. The first floor has a bathroom with a furo bathhouse, a bedroom and a large storage room.

The front façade of the house faces south and is asymmetrical. The main façade is dominated by the screened in front porch with a lava rock perimeter foundation wall and recessed front entryway. Varying rooflines are visible from the front façade with decorative barge board and visible triangular knee brace wall junctions. Two support piers with inward sloping sides are located on both corners of the covered porch. The porch perimeter walls are made from natural rock, with white mortar between the rocks. The ceiling of the covered porch is a soffitted and trimmed flat ceiling and the floor is concrete with cold joint grooves. The front of the porch is enclosed with *shoji* screens with off-white acrylic panes with black painted wood framing. The bottom section of the shoji screen windows is glass.

The covered front entry stairs and sliding entry doors leading to the covered porch on the southwest corner of the home is the highlight of the home. The stair is a 90 degree L-shaped stair configuration with eight steps ascending from the front walkway off of the driveway. The stair perimeter walls are made from natural rock, with white mortar between the rocks. The rock wall is capped with a two-inch high natural colored concrete cap.

The west elevation is the side which is also heavily influenced by Japanese motifs as this wall functions as the exterior wall of the tearoom and living room spaces on the second floor. This west side has undulations of wall forms and interesting roof forms. Two sections have gabled roofs with decorative bargeboard and triangular knee braces identical to the front façade roofline. The tea house on the southwest corner of the house is surrounded on the exterior by plants. The corner room bay windows cantilever over the rock wall of the first floor. The bay windows, called *de-mado* in Japanese, are rectangular shaped and have fixed vertical wood slats attached to the exterior frame painted dark brown, typical of the Sukiya-style tea house window. On the interior side of these windows is a set of sliding glass windows.

The rear façade, where the kitchen is located, is partially obstructed by the covered patio. The main floor elevation contains double hung windows, and a rear door. The rear door leads from the kitchen to an exterior painted wood staircase that is clad in bamboo. Recessed under the main floor rear stair platform is an exterior basement access door. The basement level also has windows, though these windows are single pane and jalousie rather than multilite double hung. The covered patio space extends into the rear yard, stopping just before the guest house entry and Japanese rock garden. The covered patio has a flat roof and metal support beams and is 670 square feet counting the portion that wraps to the east elevation.

The bedrooms are all located off the east side of the building. This side is relatively plain in the sense that there are no protruding sections and the overhanging roof continues along the side of this elevation. The windows on this side are double-hung windows and the exterior cladding follows the rest of the house with its shiplap siding.

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Interior

The highlight of the house is the tearoom located in the southwest corner of the house. The interior layout of the tearoom is Japanese traditional in form. A doorway located at the corner of the typical American kitchen leads one into a slightly wider hallway, approximately 4'-0" in width, to the sliding door entrance of the tea house located on the right side of the hallway. This hallway functions as both an entry to the tearoom as well as a preparation area for the tearoom. It is not a formal tearoom *o-mizu-ya*, or preparation area with its traditional water spout and bamboo flooring and sloped ceiling. Instead, it is a simple wooden-floored hallway with the large *de-mado* looking out to the foliage outside. There is a closet at the entry to the hallway where the *zabuton* (pillows to sit on) are stored. This area was also used for the *shamisen*, Japanese traditional string instrument, performers to gather before entering the tearoom.

The tearoom is elevated two inches above the hallway level to compensate for the thickness of the tatami mat and the bottom rail of the sliding doors. There are three sliding doors separating the hallway from the tearoom. Above the sliding doors is a *ramma* (decorative demarcation screen near the upper part of the wall) composed of bamboo and wood. The ceiling height of the tearoom is 8'-3" and the sliding doors are 6'0" high so that the gap between the upper rail and the ceiling is 2'-3". Japanese traditional design dictates that the size of the sliding doors matches that of the tatami mat (approx. 3'x 6') so the elements fit together like a geometric puzzle. This tearoom follows this geometric pattern. It is an 8-mat tatami room with a *tokonoma* (1-mat size stepped platform alcove used to decorate the room with hanging scrolls and flowers) and *chigai-dana* (staggered shelving) at the front of the room. They are framed with guava tree posts that are in their natural state with their bark removed. Guava trees are not an endemic species to Hawaii but are very prolific in the mountainous regions of Oahu, especially in the Manoa and Tantalus areas. There is also a large rectangular low table in the center of the room for guest to sit at and place drinks and food upon. This table is not built-in but is an integral part of the function of the room and has always been a part of the room.

The ceiling is a *kake-komi tenjo*. This means that there are exposed purlins extending across the ceiling at one-foot intervals, and one-foot wide pine planks laid on top of them creating a very intricate ceiling pattern typical of this sukiya-style architecture.

The walls are wallpapered with a woven grass mat paper that has a brownish-yellowish tinge and a smooth finish. This traditional color and texture works well with the coloring of the tatami mat and ceiling boards of the *kake-komi tenjo*.

The living room is a typical craftsman style living room with 8'-9" high ceilings except for the large *fusuma* panels separating the living room from the dining room beyond. The living room windows are also *de-mado* and have Japanese detailing with bamboo trim.

The kitchen and bedrooms are typical Western-style rooms, with no hint of Japanese architecture. But the downstairs was outfitted with a Japanese *furo* bath room. This *furo* is also an interesting hybrid. It is tiled with pink tiles instead of the traditional hinoki wood, but the layout is typical Japanese with a separate toilet room, a separate changing area, and a large one

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room shower/furo area. There are low faucets that one would sit on a stool and use a bucket to splash water on their body before entering the heated furo. This was so that the bath water was not soiled for the next person who would use the same heated bath water (see photos 23 of 24).

Guest House

The guest house is located in the rear portion of the property on the northwest corner of the lot. This structure is historic and contributing to the site as it was built in 1938. The rear house is a one-story wood frame house with vertical wood siding. The house is more plantation style than craftsman, with post and pier foundation, elevated three feet off grade. The platform portion is covered with wood slate siding. The roof is 4:12 pitch with wide eave overhangs and exposed wooden rafters.

The main façade faces the rear elevation of the main house. The main façade is asymmetrical with a protruding section on left side and the entrance closer to the right side. The main entrance is covered and accessed by a set of five painted concrete stairs with metal railing and natural rock sides. On either side of the elevated multi-lite entry door are double hung, double pane windows.

The interior of the Guest House is not determined as it is not accessible. The character defining features for which the building is significant are all on the exterior and as part of the Plantation Style architectural designation.

Integrity

The Iida Residence has not been moved or shifted from the original site on Pauoa Road. The design of the house has maintained its integrity and character through preservation of original materials and sensitive replacement and maintenance that has been inevitable over the years. The Japanese elements in the home have remained over the years and are abundant in the house. The Iida Residence has remained in the Iida family since its construction in 1928.

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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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ETHNIC HERITAGE/Asian

COMMERCE

Period of Significance

1928 - 1973

Significant Dates

1928 (date of construction)

1938 (date of construction of the rear cottage)

Significant Person

(Complete only if Criterion B is marked above.)

Koichi Iida

Cultural Affiliation

Architect/Builder

unknown

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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 Iida residence meets the register Criteria B and C. The Residence is significant under Criteria B for its association with Koichi Iida, the founder of the Iida Store and a well known Hawaiian business man who was an influential member of the Japanese community in Hawaii until his death in 1973. Architecturally, this house is of artistic value and is one of the few remaining examples of the Craftsman style with Japanese influenced design and elements homes that existed in this area. It holds distinctive characteristics of a type, period and method of construction. This house is significant on the state level for the period of 1928, when the residence was constructed until 1973, when Koichi Iida passed away.

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

Criteria B Important Person

Koichi Iida
Born May 20, 1888
Died November 8, 1973
Issei- first generation Japanese

Koichi Iida was a Hawai'i businessman who chaired the S. M. Iida stores in Honolulu and the former president of Central Pacific Bank. Central Pacific Financial Corp., founded in 1954, is a Hawaii-based bank holding company with approximately \$5.4 billion in assets. Central Pacific Bank, its primary subsidiary, operates 35 branches and 103 ATMs in the state of Hawaii, as of December 31, 2016. Central Pacific Financial Corp. is traded on the New York Stock Exchange (NYSE) under the symbol "CPF".

Koichi Iida lived in this house from 1927 until his passing in 1973. He commissioned this house to be built and held weekly gatherings or parties in the tearoom of this house. He is one of the most influential Japanese persons in Hawaii and his actions continue to influence our society today.

Background and Business Experience

Koichi Iida's father, Matsukichi Iida, was a ceramics trader from Ōsaka who arrived in the Islands in 1895. He opened a shop known as Iida Suisando first on Maunakea street then Smith street in downtown Honolulu before it was destroyed in the 1900 Chinatown fire.^[1] Although Matsukichi lost everything in the fire, he began selling food to people displaced by the event and was able to raise enough money to rebuild his business. Koichi Iida was Matsukichi's only son and he had been left behind in Ōsaka after his birth in 1888. However, once Iida graduated from

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an Ōsaka commercial school, he studied English in Los Angeles for five years before joining his father in Hawai'i. Iida worked with his father in their new store located at Nu'uuanu and Beretania streets and the business prospered. The store was a large two-story building with a freight elevator leading to the second floor.

The Iida store was run effectively do to the import business that was set up between the Iida Exporters Inc. located in Osaka and the store in Hawaii. Iida Exporters was set up by Masakichi Iida and run by Shigehira Iida and his son Shigeru Iida. Shigehira was a yoshi (a son-in-law who marries into the family to take over the family business especially in cases where there is no son to take over). Shigehira was the buyer for the Hawaii store and order and shipped everything exclusively to the Hawaii store. This family partnership made for an efficient purchase process with no middle-man.¹

Iida became active in the business community in Hawai'i and in 1918 he helped to found the Honolulu Japanese Traders Union for retailers as the Honolulu Japanese Chamber of Commerce only allowed wholesale and import companies. He became president ten years later and helped to eliminate credit sales in lieu of cash to help Japanese merchants. Eventually the Honolulu Japanese Traders Union merged with the Honolulu Japanese Chamber of Commerce and in 1940 members elected Iida as president.

In 1925, Iida became president of the family's corporation and in 1931 his father returned to Japan, leaving the business in the care of Iida. Iida purchased the property upon which the residence now sites in 1926 and built his house in 1927. He also owned other properties around the island including Kapahulu properties. Iida specialized in selling Japanese kitchenware, toys, ceramics, art, Girl's and Boy's days dolls, Buddhist objects, judō and kendō uniforms, and other specialty products.

World War II and Postwar Experience

Due to his high profile role in the community as a business leader, during World War II, authorities incarcerated Iida first at Sand Island; then Fort Missoula, Montana; followed by Camp Livingston, Louisiana; before finally ending up in Santa Fe, New Mexico. As his sons, Richard and Robert were too young to run the family business, Tsuyoshi Nishimoto, who was the husband of his eldest daughter Yoshiko, took over during a particularly difficult period as Iida's personal and business assets were frozen due to his status as an enemy alien.^[2] Koichi Iida's wife also passed away while he was incarcerated and Nishimoto also had the responsibility of caring for his wife's four sisters, Chiyo, Takeko, Jane, and Laura.

Iida was finally able to return to Hawai'i in November 1945 and joined in the debate whether to revive the Honolulu Japanese Chamber of Commerce that had been closed during World War II. Iida and his colleagues Daizo Sumida, and Shuichi Fukunaga argued successfully about restarting the organization and in 1948, members elected Iida chamber president. Iida was also the first president of Central Pacific Bank, the first postwar Japanese American bank that

¹ Nishimoto, Clyde Taizo, and Lorraine R Minatoishi. "Iida Family History." 28 Dec. 2017.

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Hawai'i's Japanese started after the war to break the financial monopoly of white-owned banks in the Islands. Iida was president from 1954 to 1960 and was then appointed chairman of the board, a position that he held for a decade. He also became a director of National Mortgage and Finance Co., Suisando Co., and Daiwa Securities.

In 1959, Iida opened his store, Iida's, in Ala Moana Center and was one of the first fifty original tenants that included other Japanese stores such as Sato Clothiers, Hoteiya, and Shirokiya. Iida's successfully operated their business for many years, attracting both locals and tourists to their store.

Koichi was extremely instrumental in forming the American- Japanese relations post-war and created a cultural expansion in the 1950s. Banking, commerce, political and industrial ties that he formed between America and Japan grew and developed from his efforts. With this strong base, these relationships have stayed intact to present day.

Due to Iida's many contributions to the Japanese community in the Islands, the Japanese government awarded him the Order of the Sacred Treasure, Gold and Silver Rays in 1965. Iida retired from the board of Central Pacific Bank in 1970 and in 1973 passed away in Honolulu.²

Criterion C - Style distinction

Under Criterion C, the house is significant on the local level for the period of 1928 when the building was constructed and when Koichi Iida moved into the home. The home embodies the distinctive characteristics of a type, period, or method of construction. The style of the home is Craftsman with Japanese influenced design and elements.

This house design was influenced by the aesthetic sensitivities of Koichi Iida. The Craftsman style bungalow type of domestic architecture was popular in Hawaii in the 1920s and 1930s, and the Japanese elements of the home were tailored to Koichi Iida's cultural background. The contractor is unknown but it was obviously built by a Japanese craftsman who understood Japanese Sukiya style craftsmanship. This is evident in the Japanese detailing, shoji screens, and tearoom. The house and property has been under the same family ownership since its construction in 1928.

The Craftsman/Bungalow style was popular in southern California in the late 1800s and early 1900s before making its way to Hawaii. This home is especially distinctive because of the Japanese design elements that are weaved within the craftsman style structure.

The Craftsman/bungalow style is an American architectural style and philosophy that began in the last years of the 19th century. As a comprehensive design and art movement it remained popular into the 1930s. The American Craftsman style has its origins from the British arts and crafts movement, which began as a philosophy and artistic style founded by William Morris in

² "Koichi Iida," *Densho Encyclopedia* <http://encyclopedia.densho.org/Koichi%20Iida/> (accessed Dec 28 2017).

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the 1860s. The British movement was a reaction to the industrial revolution with its perceived devaluation of the individual worker and the dignity of human labor. Seeking to ennoble the Craftsman once again, the movement emphasized the hand-made over the mass-produced and urged social reform.

The American arts and crafts movement shared the philosophy of the British reform movement and encouraged originality, simplicity of form, local natural materials, and the presence of hand Craftsmanship. It was concerned with ennobling the modest homes of the rapidly expanding American middle class, a concern embodied by the Craftsman bungalow style. The movement's name came from the magazine, *The Craftsman*, founded in 1901 by designer, furniture maker, and editor Gustav Stickley, and was popularized through such national periodicals as *House Beautiful* and *Ladies' Home Journal*.

The style is usually associated with a low horizontal profile, gabled roofs with wide, open eaves, often with decorative supports, battered columns, partially paned entry doors, wide dormers with more than one window, multi-pane windows, and the use of natural materials. On the interior there is an emphasis on openness, built-in furniture and finely crafted, unpainted woodwork.

The earliest bungalows known to have been built in Honolulu date from 1909. The style became a popular domestic architectural form in Hawaii from 1913 through the 1920s. Hawaii's earlier bungalows, built during the teens are characterized by hip or hip-gable roofs, while those from the 1920s primarily feature gable roofs. Despite the popularity of the style and the fact that a fair number of these residences still stand in Honolulu, only a relatively few have been placed in the Hawaii or National Registers of Historic Places. The Noble, Horn, Hoogs, Grimshaw, and Peterson residences, all in Manoa, and the Stephens residence in Nuuanu are the only gable-roofed bungalows built in the 1920s listed in the Hawaii Register of Historic Places.

The Iida residence is an excellent example of a 1920s Craftsman style bungalow constructed in Hawaii with Japanese influenced design. The elements of the house that are in keeping with the Craftsman style bungalow are found in the roof, porch, material, layout, windows, and additional features. The front porch is 170 square feet and is enclosed. The cross-gabled roof with large eave overhangs dramatically enhances the junction where the roof joins the wall. The roof has triangular knee braces that are elaborated with curved Japanese design elements that are repeated throughout the roofline. The material used on the exterior material is shiplap wood siding painted a soft green on the main area of the home and stone foundation walls on the porch section. The windows are a mix of single-lite, multi-lite, double hung, and jalousie throughout. The most common features associated with the Craftsman style all in general are the low-pitched gabled roof (occasionally hipped) with wide, unenclosed eave overhang; porches with tapered square columns; and the sensible one to two story scale. The Iida residence encompasses all of the typical Craftsman style characteristics and is embellished with carefully designed Japanese elements and details throughout.

This home is a rare example of traditional Japanese functions and exterior motifs being integrated into a craftsman style house in Hawaii. It is a true architectural hybrid gem showing how cultures were melding and interplaying in the Japanese-American society in Hawaii in the

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late 1930s. The Craftsman style architecture melding with Japanese forms such as the gentle arch of the gabled roof form over the front patio reminiscent of the Minka or Sukiya style architecture of Japan is an artistic intercultural architectural edifice. This hybrid of east and west is evident in Hawaii's temple architecture but through this outstanding example, we see this happening in residential architecture as well. The Iida family was a wealthy merchant family with two store locations and Koichi is a significant person in the history of Hawaii. Perhaps this stature in society allowed them the cultural and psychological freedom to creatively express a playfulness of design. Or perhaps expressing Japanese design style was important as the owner of a Japanese goods store. We know that entertaining guests was an important role both Koichi and his daughter, Yoshiko, played. Yoshiko would spend the entire day preparing for the evening party, and Koichi promised his guests that they would never have the same meal twice.

The tearoom is the heart of the house, and is where entertaining took over every Friday night after a long week of work. Friends, family and clients gathered together to listen to the shamisen performances held in the tea room. Tea was served to all who gathered on the tatami, sitting directly on the tatami through the night of festivities.

The house has five bedrooms. There are two bedrooms on the first floor and three bedrooms on the main floor. The two bedrooms were created in the 1950s on the first floor to be used as guest bedrooms. The Sumitomo Bank elite would stay in these rooms in the 1950s while they were working on the deal with Central Pacific Bank. They stayed for months while this deal was happening. It was significant that this happened so close to the end of the war.

Changes and Alterations

In the 1950s, the Iida's hired an architect to update the structure and with this update, more Japanese traditional elements were added to the windows, the porch front openings, and the interior. This interplay of Japanese traditional architecture and Western style architecture was displayed both on the exterior as well as the interior. This is significant because it shows how open they were to the idea of the melding of cultures and wanted to display it to the public. The front patio brings one into this dialogue from the start. The new modifications included infilling the opening above the low rock wall of the front patio with Japanese sliding windows and sliding entry door off the stair landing. The living room was also altered with the addition of a four-panel sliding silk hand-painted *fusuma*. To the left is another *de-mado* with the Japanese vertical slats and shoji sliding panels. A chigai-dana with an perimeter bamboo column was also added at the edge of the interior stairwell leading to a small bedroom studio on the first floor. These elements give a Japanese ambiance to the living room, which by other counts seems to be a standard western-style living room.

Owner history:

The home was built for Koichi Iida and Nobu Wakayama (maiden name), the grandparents of the current owner, Clyde Nishimoto.

Yoshiko Nishimoto (Iida – maiden name) had to take over the role of her mother by cooking and taking care of her six sisters and two brothers, father and husband- ten people total. Though they

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lived in a separate cottage in the back, Yoshiko would have to come to the front house everyday to cook dinner for the family.

The family has an important history in the Honolulu area due to opening the well known Iida Store that was recently closed after 100 years of operation. The store began as a small pop up shop run by Matsukichi Iida who moved to Hawaii from Okinawa (or Osaka). The first store was on Maunakea Street and soon after moved to Beretania Street following the Chinatown Fire of 1900, a runaway fire that burned for seventeen days and scorched 38 acres of Honolulu. In 1914, Matsukichi's son, Koishi, took over the store for his father after moving to Hawaii from Japan. Koichi married Nobu Wakayama prior to taking control of the store. The couple had 8 children.

Tsuyoshi Nishimoto, Iida's son-in-law who took over many of the responsibilities during the war years while Koichi was in the internment camp, continued to run the operations until 1994 when he passed away. Kiyoshi Nishimoto's brothers Richard and Robert Iida, both much younger siblings, took over the store management. However, declining sales and increasing rent resulted in the closure of the Ala Moana store in June 2005 and Iida's soon focused online sales and operating out of a blue warehouse on the corner of Kona and Pensacola streets near Ala Moana Center at 1205 Hopaka Street. The Iida family owns this building and rents out part of it to four tenants.

Tai Nishimoto is the current owner of the nominated property that was originally built and passed down through generations by his grandfather – Koichi Iida.

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9. Major Bibliographical References

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

Ellis Island and Other New York Passenger Lists, 1820-1957 MyHeritage.com. Lehi, UT, USA: MyHeritage (USA) Inc. <https://www.myheritage.com/research/collection-10512/ellis-island-other-new-york-passenger-lists-1820-1957>

Honolulu Japanese Chamber of Commerce. *"The Rainbow": A History of the Honolulu Japanese Chamber of Commerce* (Honolulu: Nihonjin Shōkō Kaigisho, 1970), 93.

"Koichi Iida, Dies at 85," *Honolulu Star-Bulletin*, 10 November 1973, B-5

Nishimoto, Clyde Taizo, and Lorraine R Minatoishi. "Iida Family History." 28 Dec. 2017.

State Bureau of Conveyances: Deed microfilm records: Book 1706, page 111, 112

United States World War I Draft Registrations, 1917-1918 MyHeritage.com. Lehi, UT, USA: MyHeritage (USA) Inc. <https://www.myheritage.com/research/collection-10513/united-states-world-war-i-draft-registrations-1917-1918>

1930 United States Federal Census MyHeritage.com. Lehi, UT, USA: MyHeritage (USA) Inc. <https://www.myheritage.com/research/collection-10134/1930-united-states-federal-census>. Original data: United States of America, Bureau of the Census. Fifteenth Census of the United States, 1930. Washington, D.C.: National Archives and Records Administration publication T626, 2,667 rolls.

1940 United States Federal Census. MyHeritage.com. Lehi, UT, USA: MyHeritage (USA) Inc. <https://www.myheritage.com/research/collection-10053/1940-united-states-federal-census>. Original data: United States of America, Bureau of the Census. Sixteenth Census of the United States, 1940. Washington, D.C.: National Archives and Records Administration publication T627, 4,643 rolls.

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 # _____

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_____ 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): _____

10. Geographical Data

Acreage of Property .231 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 21.32049 Longitude: -157.85167

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: Easting: Northing:

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- | | | |
|----------|-----------|-----------|
| 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 described by Tax Map Key 2-2-010-019.

Boundary Justification (Explain why the boundaries were selected.)

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

11. Form Prepared By

name/title: Lorraine Minatoishi PhD., AIA
organization: Minatoishi Architects
street & number: 1132 Bishop Street, Suite 1511
city or town: Honolulu state: HI zip code: 96813
e-mail lm@mahawaii.com
telephone: (808)942-7474
date: October 30, 2017

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:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of ____.

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.