

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: Earle Ernst Residence

Other names/site number: Samuel Elbert 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: 3293 Huelani Drive

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Not For Publication: Vicinity: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:

 A X B X C D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	
<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>_____ Date</p>
<p>_____ Title :</p>	<p>_____ State or Federal agency/bureau or Tribal Government</p>

Earle Ernst Residence _____ Honolulu
Name of Property

Hawaii _____
County and State

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.)

Other

Japanese

Materials: (enter categories from instructions.)

Principal exterior materials of the property: redwood tongue and groove walls, composition shingle 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 Earl Ernst Residence is situated on the Diamond Head side of Huelani Drive in Manoa valley in a quiet residential neighborhood. It sits below the road on a sloping, 8,194 square foot lot with the car port and entry gate the sole presence on the street. The L-shaped, two story, modern Japanese style house has a low-pitched, standing-seam metal, hipped roof, with overhanging, closed eaves. The house sits on a lava rock post and pier foundation on its lower side and a concrete foundation on its upper. It has redwood, tongue and groove walls. The 2,352 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 Ernst residence sits down slope from Huelani Drive. At street level is a single story, two-car, car port built almost adjoining the sidewalk. It is original and has a poured concrete foundation, a composition shingled, hipped roof and redwood tongue and groove walls on the rear (Diamond Head) and *mauka* sides. The rear wall has a screened clerestory, and a store room is to the *mauka* side. The front wall of the recessed store room has a bamboo facing, which

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wraps around the *mauka* edge of the carport to form a fence with an entry door. Its floor is of stone and the bamboo-embellished door in the wall opens onto the property. The house is approached by a set of fourteen lava rock steps with a bamboo railing, which curves down the hillside through a Japanese garden to the house. The garden includes waterfalls and a stream that meanders through a stone strewn landscape to conclude at a small pool. The lush garden features ferns, ti, red and blue ginger, monstera, dracaena, and other tropical exotics.

The steps descend to a stone paved walk that leads to the entry to the house. The entry is in the corner of the front wing of the L-shaped house. The entry has a wood door with a large upper panel with a Japanese style lattice pattern backed by rice paper. The door has a new knob. A rain chain hangs from the corner of the overhanging eave. To the left of the door is an original, attached, gardener's shed with a pent roof.

The front doorway opens on a *genkan*, a traditional Japanese entry space for the removal of shoes. The *genkan*'s floor is stone paved with two stone steps leading up to the *engawa* a perimeter walkway under the roof of the house, which wraps around the two elevations which look out on the garden area. The *engawa* on its exterior side features an 18" high *koran*, or railing, and wood framed, glass sliding doors which stack at the two ends of the *engawa*. The sliding doors, each with three horizontal panes, allow the house to be almost completely open on its *makai* and `Ewa sides. Seven sliding doors are along the front wing, and another six along the main body of the house. *Shoji* line the *engawa* on its interior side, with eight in the wing and five in the main body. The *engawa* has a tongue and groove floor and matching ceiling, which are mitered at the intersection of the wing and main body of the house.

The *shoji* lining the *engawa* running from the entry, close off a bedroom and a hallway that is parallel to the *engawa* accessing the bathroom on its path from the bedroom to the living room. The bedroom was originally the study. It features a *tokonoma* and a pine post on its `Ewa side. Also on this wall is a set of three built-in shelves, with the two upper shelves being half the length of the bottom shelf. The rear wall is dominated by a twelve pane fixed window with its 2" x 6" muntins serving as interior shelving. The floor is covered with *tatami* and indirect lighting runs around the perimeter of the vaulted ceiling. Closets on the Diamond Head wall have three sliding, plywood doors. Also in this wall is a flat arched opening with no door which accesses the hall.

From the hall a sliding door enters the bathroom. This room has been remodeled, although the original medicine cabinet remains.

The living room runs laterally across the main body of the house, with the kitchen at its *makai* end. Originally this space contained the living room and bedroom. A set of four *shoji* on the `Ewa side of the room open it to the *engawa*, while a set of four paper covered *shoji* separate the living room from the original bedroom, now a study. The living room ceiling is gabled, while the study's ceiling is flat. Both are of tongue and groove. The Diamond Head wall of the living room is a fixed glass window of fifteen lites with 2" x 6" muntins serving as interior shelves. The second and fourth panes on the bottom row have been replaced with jalousie windows for ventilation. The window looks out on a wood deck which was added in 1968.

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A vertical tongue and groove wall at the *makai* end of the living room has a solid wood sliding door at its `Ewa end, which opens into the kitchen. The kitchen has a cork floor and counters, and a canec ceiling. A pair of single pane sliding windows in its Diamond Head wall looks outside. The kitchen retains its original cabinets and drawers with their plywood doors and wood handles and pulls, as well as its stainless steel sink and drain boards. A solid wood pocket door in the `Ewa wall opens on the *engawa*. The *engawa*'s *shoji* next to the kitchen door slides to reveal storage shelves. The *engawa* continues beyond the kitchen door where a stair goes to a lower, below grade part of the house.

The former bedroom, now study, has a *mauka* wall with a twelve pane window, similar to those in the present bedroom and living room. Again, two lower panes have been replaced by jalousie windows. The `Ewa wall of the room is dominated by closets and shelving which have four solid sliding doors. The Diamond Head wall is of vertical tongue and groove, and at its *makai* end has a flat arched opening without a door which leads into a bedroom wing, which was added in 1968.

The rear room has a teak floor and tongue and groove walls and ceiling. A clerestory window dominates the upper part of the `Ewa wall where the addition joins the original house. The addition is covered by a pair of shed roofs, of different pitches. The *mauka* wall of this space has a set of three jalousie windows and a set of three fixed windows. The Diamond Head walls is comprised of four fixed windows, and on the *makai* side there are two sets of sliding aluminum doors, which are of recent vintage. These have a jalousie window transom, with three slats, running above. The sliding doors access the rear wood deck. The deck extends across the rear of the main body of the house and also narrows and wraps around the three sides of the addition.

The *engawa* which traverses the `Ewa side of the main body of the house terminates at a twelve lite door which opens on an interior stair to the lower level. Two straight run steps lead to a landing, where the stair makes a quarter turn to the left. At the landing a closet is in the `Ewa wall which has a pair of reed covered *shoji*. The stair continues down for ten steps to a lower landing where it makes another quarter turn to the left and descends three more steps to the lower floor of the house. A twenty two lite window, similar to the other fixed pane muntin/shelf windows, graces the *makai* wall of the stair. A fixed pane window in the lower landing's Diamond Head wall provides further illumination.

The stair ends in the lower floor's living room. Much of this lower level appears to have been re-finished in 1968. In front of and to the right of the stairs are two 12" x 12" wood structural posts, which impinge on an otherwise open living room space. The room has a tongue and groove ceiling and a teak floor. The living room has three picture windows with jalousie transoms on its Diamond Head wall, as well as a non-original aluminum sliding door at its *makai* end. The *makai* wall of the room has a pair of single pane sliding windows and a wood, hinged door with a nine lite upper window. Outside the door twenty five concrete steps run up the outside of the house to the carport.

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The living room's *mauka* wall is dominated by a pair of closets framing a *tokonoma*-like niche. Sliding doors with horizontal lower panels and vertical, beaded tongue and groove slats above, enclose the closets. Four drawers run along the base of the wall and a storage area, enclosed by four sliding doors, is above the closets.

Behind the *mauka* wall is a bedroom and a recessed bathroom. The bathroom has been remodeled and has a jalousie window. The bedroom is entered through a solid wood, pocket door and two jalousie windows are in its *mauka* wall. A more recent aluminum sliding door accesses a covered lanai on its Diamond Head side. The lanai is under the 1968 rear addition. It has a tongue and groove ceiling and a wood plank floor with the boards laid in a pattern to form squares. This treatment runs across the rear of the house to form a wood walkway. The walkway is bordered by a strip of concrete with lava rocks set in it, which transitions the walk and a *karesansui*, Japanese dry landscape garden, with a small pond at the *makai* end. The rear of the property is terraced with ten stone steps leading to a stone paved level and another four stone steps to the next. The terraces are landscaped with tropical exotics and feature lava rock retaining walls.

Openings in the `Ewa wall of the downstairs living room lead into a wet bar area and a bedroom. The wet bar is adjacent to the stairs and has been remodeled. It has three single pane sliding windows in its `Ewa wall. The bedroom is one step up from the living room and features a set of four *shoji* which have vertical, rice paper panels, each capped by a *rama* (transom) with alternating, rectangular solids and voids. Like the living room, the bedroom has mahogany, tongue and groove walls. *Tatami* cover the floor. A set of four *shoji*, each of twelve rice paper panes, with *rama* similar in design to those adjoining the living room, open on a study.

The study has mahogany tongue and groove walls and ceiling. In its *mauka* wall the study has a non-historic aluminum sliding window and also aluminum sliding doors. On the `Ewa side the study flows into a bedroom. It has walls and ceiling similar to the study and indirect lighting wrap around the top of the walls on three sides. On the *makai* side, the room features a pair of thirty pane sliding windows, which are flanked on either side by a 1 x 1 double hung sash window. The `Ewa end of the room is one step up and forms a 5.5' x 10.5' alcove, which can shut off from the rest of the room by a set of *shoji* with reed panels.

The Ernst residence retains a high degree of integrity, with the only major modification to the original design being the remodeling of the bathroom, and the replacement of the original corrugated metal roof with a standing seam metal roof. Also, in the 1968 addition and at the lower level some original doors have been replaced aluminum sliding doors. The addition is to the rear, as are the new doors, and do not compromise the historic character of the house. Both the 1968 addition and the accompanying lower level alterations were designed in a manner sympathetic to the original house, and in another two years will have achieved significance in their own right.

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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

1949-1968

Significant Dates

1949

Significant Person

(Complete only if Criterion B is marked above.)

Samuel Elbert

Cultural Affiliation

N/A

Architect/Builder

architect: Wimberley & Cook
builder: Y. Norimoto

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 Earle Ernst/Samuel Elbert residence is significant on the local level under criterion C, as a good example of a Japanese style house built in Honolulu following World War II. 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 architecturally significant as a dwelling designed by the firm of Wimberly & Cook, which would emerge as one of the foremost architectural firms working in the hospitality and resort design field during the later twentieth century.

The house is also significant at the local level under criteria B for its associations with Samuel Elbert, who purchased the house in 1968 and resided here until his death in 1997.

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The 1949-1968 period of significance was chosen to encompass not only the 1949 architectural significance of the house, but also to include the acquisition of the house by Samuel Elbert in 1968. The 1968 cut-off date for the period of significance reflects the National Register consideration that a property's period of significance be over fifty years old.

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

The use of Japanese motifs in residential design in Hawaii has its origins in the Pa-Pacific movement of the period 1911-1940, which proclaimed the Islands to be the "Crossroads of the Pacific," where East met West in harmony. Viewing Hawaii's cosmopolitan population in a positive light, the movement promoted multicultural accord in Hawaii and international understanding throughout the Pacific. 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 temple on the Pali Highway (1916) 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. [Hibbard, *Buildings*, pp 27-29]

Architect Hart Wood designed a Chinese style residence for Mrs. Cooke to house her Asian art collection in 1924, and by the end of the 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 rooflines, moongates, and other Asian elements appeared in various residential districts throughout Honolulu, including Japanese style residences for Mrs. John Poole (1931, architect Claude Stiehl), Dr. and Mrs. Robert Faus (1938, architect Hart Wood), and the houses Tommy Perkins and Allen Johnson designed for themselves (1938), as well as the Chinese style dwelling for Doo Wai (1938, architect Dahl & Conrad). [Hibbard, *Buildings*, pp. 27-29, Hibbard, *Wood*, pp. 124-164]

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Following World War II the modern style of architecture became popular in Hawaii, frequently incorporating Japanese elements in residential designs. The clean, open design of Japanese architecture was especially conducive to adaptation to modern architecture, and was especially alluring in Hawaii because of the Pan Pacific Movement's earlier efforts. Such architects as Vladimir Ossipoff, Johnson & Perkins, Edwin Bauer, George Whitaker, Richard Dennis, Takashi Anbe, and George Hogan, were all known for their use of Japanese elements in their residential work.

The style is usually associated with low pitched roofs, use of natural materials especially wood and stone, use of such Japanese elements as *shoji*, paneled ceilings, and rain chains, and the opening of the house to exterior views. Frequently Japanese gardens are also associated with the dwelling. On the interior there is an emphasis on openness, built-in furniture and finely crafted, unpainted woodwork. The Ernst house well reflects this style with its redwood construction, openness, high quality of woodwork, Japanese landscaping, and use of *shoji*, *tatami*, *tokonoma*, rain chain, the *engawa* and *koran*.

Other modern, post-World War II residences in Hawaii incorporating Japanese elements in their design to be listed in the Hawaii or National Registers of Historic Places include the Ossipoff designed Goodsell residence, the George Hogan residence, and the Hal Whitaker designed Sheehan residence. In addition, the Japanese style Allen Johnson residence, completed in 1938, is also on the Hawaii Register of Historic Places. The post-war houses, while employing Japanese elements, do not do so on the same level as the Ernst residence.

George Wimberly (1915-1996) was born in Ellenburg, Washington and came to Hawaii in 1940, after graduating from the University of Washington's architecture program in 1937, and working for several years in Los Angeles. During World War II he worked at Pearl Harbor, where he met Howard L. Cook, with whom he went into partnership following the war. In the post-World War II period the firm designed many distinctive buildings including Canlis Broiler, the Waikikian Hotel and Tahitian Lanai, Coco Palms Hotel, Coco's Coffee House, Foodland Super Market in Kaneohe, Tops Coffee Shop in Waikiki, the Trustco Building, and the Maui Sheraton Hotel at Kaanapali, as well as numerous residences including the E. F. Fitzsimmons and Billy Howell residences. At the same time the Ernst residence was being built, Wimberly designed and built his own, modern style home, also on Huelani Drive.

At the start of the Maui Sheraton project, during 1962, Wimberly & Cook dissolved as the two partners disagreed on Wimberly's desire to expand beyond the borders of Hawaii. The firm was reorganized as Wimberly, Whisenand, Allison & Tong, which later became Wimberly, Allison, Tong, & Goo (WATG). The firm has designed many buildings in Hawaii including the Maui Land and Pineapple Corporate Headquarters in Kahului, and Royal Kaanapali Golf Course clubhouse. Hotels in Hawaii designed by the firm include the Kona Hilton, Hyatt Regency Waikiki, Hyatt Regency Maui, and Kaluakoi

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Resort on Molokai, When placing these Hawaii buildings within the context of this firm's work, the international reputation of their resort designs needs to be acknowledged, as they have received commissions for hospitality and leisure projects in California, Washington, Oregon, Florida, the Virgin Islands, the Bahamas, Mexico, French Polynesia, Fiji, American Samoa, Guam, New Zealand, Australia, Korea, Japan, Thailand, Malaysia, Singapore, Indonesia, India, South Africa, Jordan, Egypt, the United Arab Emirates, Spain, England, and France. Not only can WATG's hotels be found on all the populated continents, but many of these hotels have also been recognized as among the best on earth. Drawing upon the lists of the world's finest hotels as compiled by *Travel & Leisure*, and *Conde Nast Traveler*, WATG has designed more hotels on these lists than any other architect, giving credence to the assertion that the company is, "the world's number one hotel, leisure, and entertainment design firm." [Hibbard, *Designing Paradise*, pp. 93-97]

Earle Ernst (1911-1994) was a lifelong enthusiast for Japanese culture. Born in Mifflintown, Pennsylvania, he received a BA at Gettysburg College. He then went on to obtain an MA in 1938 and Ph.D. in 1940, both in theater studies from Cornell University. He taught for one year at the University of Denver, and in 1940 secured a position at the University of Hawaii in the theater program. During World War II he served in military intelligence and was stationed in Japan from the conclusion of World War II until 1947, where he was in charge of the censorship program of Japanese legitimate theatre. He returned to the University of Hawaii in 1947 and has been widely credited with reviving Japanese theatre studies there. His career at the University spanned 32 years. He along with Dr. Joel Trapido were responsible for the establishment of the Theater and Drama Department, separating it from the English Department. For many years he chaired the new department. Other accomplishments included guiding the design of the Kennedy Theatre, with its full Kabuki stage, a rarity outside Japan. He authored the seminal work *The Kabuki Theatre*, first published in 1956, and also edited *Three Japanese Plays from the Traditional Theatre*, published in 1959. [*Star Bulletin*]

In 1968 Professor Ernst sold this house to Samuel Elbert and Albert Schutz. Samuel Elbert (1907-1997) was born in Des Moines, Iowa and received a BA from Grinnell College in 1928 and earned a certificate in French at the University of Toulouse. He traveled in Europe before returning to New York City, where he waited tables, clerked for a newspaper, reviewed books, and studied journalism at Columbia University. Ph.D. from the University of Indiana in 1950. From 1934-1936 he traveled to various islands in the Pacific, including Tahiti, the Marquesas, Fiji and Samoa, which spurred his interest in linguistics. He arrived in Hawaii in 1936 and soon met Mary Kawena Pukui, the foremost ethnographer for Hawaiian culture. During World War II he was an intelligence officer studying the languages of strategically important islands, being stationed in Samoa and then Micronesia. Following the war he went back to school and in 1950 received a Ph.D. in folklore from the University of Indiana. He taught Pacific Language and Linguistics at the University of Hawaii from 1949 until his retirement in 1972. He worked with Pukui on the *Hawaiian Dictionary* (1957) and with Pukui and Esther

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Mookini on *Place Names of Hawaii* (1966). In 1976 both Pukui and Elbert were named "Living Treasures" by the State of Hawaii, and in 1984 they each received a Baha`i award for service to humanity. Upon Elbert's death the house was inherited by Michel Kaiser, and the house remains in the Michel Kaiser RVC Trust. [*Honolulu Advertiser*]

The Ernst/Elbert residence is also significant for its associations with Samuel Elbert (b. August 8, 1907, d. May 14, 1997). Elbert acquired the house in 1968, and lived here until his death in 1997. He was a linguist who made major contributions to Hawaiian and Polynesian lexicography and ethnography. He was born in Des Moines, Iowa, and graduated from Grinnell College in 1928. He went on to obtain a certificate in French at the University of Toulouse. He traveled through Europe and then to Tahiti and the Marquesas. He became proficient in the Marquesan language, and then moved to Hawaii in 1936 to work for the United States Geological Survey. In Hawaii he met researchers and scholars on Pacific languages and cultures at the Bishop Museum, most notably Mary Kawena Pukui, from whom he learned the Hawaiian language.

During World War II the Navy employed him as an intelligence officer, studying languages of strategically important islands in the Pacific. Following the war he studied at Yale and Indiana University. At the latter he obtained a Ph.D. in folklore in 1950. He was hired by the University of Hawaii in 1949 and taught classes in Hawaiian language and linguistics until his retirement in 1972. He was recognized as the University's expert in Polynesian language. He worked closely with Pukui for over forty years, collaborating with her on the *Hawaiian Dictionary* and *Hawaiian Grammar*, and also with her and Esther Mookini on *Place Names of Hawaii*. He also worked with Noelani Mahoe on *Na Mele o Hawaii Nei*. Elbert worked on either writing or revising all these books in this house. The built-in desk that he used is still intact in the house.

In 1977, Elbert, along with Mary Kawena Puukui, was named a living treasure of Hawaii.

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9. Major Bibliographical References

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

Polk's City Directories for Honolulu, 1948-1970.

City and County Tax Office records.

State Bureau of Conveyances, documents 106346, 433758

Stewart, Virginia, "A Japanese House in Hawaii," *Los Angeles Times*, May 17, 1953, Home Magazine.

Allen, Gwenfread, *Men and Women of Hawaii*, Honolulu: Star Bulletin Press, 1966

"Samuel Elbert Dies at 89," *Honolulu Advertiser*, May 16, 1997, page B1.

"Earle Ernst, UH Theater Founder, Dies at Age 82," *Honolulu Star Bulletin*, June 25, 1994, page A-4

Hawkins, Emily, "In Memorium: Samuel Hoyt Elbert, 1907-1997," *Oceanic Linguistics*, December 1997, pages 199-204.

Hibbard, Don, *Buildings of Hawaii*, Charlottesville, Virginia: University of Virginia Press, 2011.

Hibbard, Don, *Designing Paradise*, New York: Princeton Architectural Press, 2006.

Hibbard, Don, Glenn Mason, and Karen Weitze, *Hart Wood*, Honolulu: University of Hawaii Press, 2010.

Stone, Scott, *Living Treasures of Hawaii*, Honolulu: Honpa Hongwanji Mission, 2000

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:

Earle Ernst Residence _____ Honolulu
Name of Property

Hawaii _____
County and State

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

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: 21.321601 Longitude: 157.808881

1.

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:

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 the Michel Kaiser RVC Trust in 2016 as described by Tax Map Key 2-9-034-038.

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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: 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 22, 2018

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.
- **Parcel map**
- **Additional items:** sketch of floor plan
- **Owner:** Michel Kaiser RVC Trust
c/o Marc Planquart
3293 Huelani Drive
Honolulu, Hawaii 96822

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.

Earle Ernst Residence _____ Honolulu
Name of Property

Hawaii _____
County and State

Photo Log

Name of Property: Ernst/Elbert. Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: January 15, 2018

View of Sam Elbert's desk from the south.

1 of 2



Earle Ernst Residence _____ Honolulu
Name of Property

Hawaii _____
County and State

Photo Log

Name of Property: Ernst/Elbert. Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: unknown

Date Photographed: unknown

View of Samuel Elbert sitting at his desk

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