

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: Charles and Alice Hite 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: 3833 Old Pali Road

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Not For Publication: ☐ Vicinity: ☐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

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

| Contributing | Noncontributing | |
|-------------------|-------------------|------------|
| <u>1</u> | <u>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

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 Nineteenth/Early Twentieth Century American Movements

Kama`aina Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: wood board and batten siding, composition shingle roof, lava rock columns, 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.)

Summary Paragraph

The Charles and Alice Hite Residence is situated in a quiet residential neighborhood on Old Pali Road in Nu`uanu valley. It sits on a large, relatively flat, 41,680 square foot lot. The single story *kama`aina* style house faces southwest and has a composition shingled, double pitched, hip-gablet roof with overhanging eaves and exposed rafter tails. The L-shaped, double wall house features 12" wide redwood tongue and groove siding with molded joints and sits on a lava rock and post and pier foundation with concrete ventilation wells. Also on the property is a non-contributing L-shaped, guest house-office-garage, which was built in 2007 and has 1,587 square feet under roof. The 3,239 square foot main house is in excellent condition and very much retains its integrity of design, materials, location, setting, workmanship, feelings and associations.

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Narrative Description

An approximately 87" high stone wall separates the Hite residence from the street. A pair of non-historic metal gates, with bars through which the house may be viewed, opens on a concrete

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driveway, which terminates in a circle. The circle is planted in grass, and a secondary drive on its south side leads down to the three car garage and guest-house-office. The main house is to the northeast of the circular drive and is approached by a walkway made of lava rock set in concrete. The walkway leads to an inset entry lanai, which is one step above the walkway.

The entry lanai has a tan colored acid-stained concrete floor and a paneled tray ceiling. An Asian style, square, hip roofed, copper light fixture hangs from the middle of the ceiling. Its rear, northeast, wall consists of four columns of fixed wood slats, which screen four screened openings. In the southeast wall, a pair of sliding doors, each with five horizontal panes, is flanked on either side by similar styled windows. The doors open on the formal entry and art room. This room has ohia floors, which are found throughout the house, and koa walls. Recessed koa display cases are in all three walls. The large square light in the center of the plaster ceiling is new. The display cases flank the pocket doors in the southeast and northeast doors, and the larger case in the southwest wall is flanked on the northwest by two sets of floor to ceiling windows, each with five horizontal panes and on the southeast by an opening that leads into a hallway that leads into the kitchen. A lateral running hallway in the entry's northwest wall leads down to the bedroom wing.

Both the southeast and the northwest pocket doors feature an open, rectangular grille pattern as well as their original brass hardware. The southeast set of doors open on the dining room and the northwest on the living room.

The dining room's northeast and southeast walls are essentially glass. Each has a set of five horizontal pane, sliding doors and their associated sliding screen doors, which are flanked by matching fixed windows. The southeast pair of doors opens on a brick patio and the northeast set of four sliding doors opens on a covered lanai. A swinging door in the southwest wall of the dining room accesses the kitchen. The raised tray ceiling in the dining room dates from 1987.

The inset lanai has a tan colored acid stained concrete floor with faux black mortar joints and a canec ceiling. The northeast, *mauka*, wall has four, three horizontal pane, sliding windows which sit on a mahogany base, and protect the lanai from *mauka* showers. A large, milo *hikie`e*, which dates to the Hites' ownership of the house, is in front of the windows. In the northwest wall of the lanai are sliding doors which access the living room. To either side of the doors are projecting, built-in display cabinets made of bamboo, with each originally housing a model ship: one held the brigantine *Swift*, which brought Mr. Hite's ancestors to Virginia and the other the whaler, *Maine*, which brought Mrs. Hite's great-grandfather to Hawaii in 1843. Now the display cases house fish sculptures. The lanai is further distinguished by a fresco in its frieze, which was done by Honolulu artist A. S. MacLeod, and portrays various aspects of daily life in ancient Hawaii. Four 4" x 8" posts the lanai's eave.

The lanai looks out over a brick patio. The patio is one step below the lanai and is laid out in panels with each panel's bricks laid in a diagonal pattern the opposite of its neighbor. The patio runs the length of the lanai and dining room. Large coral blocks define its outer edge and are capped by concrete to form a bench. This stone is reputedly from Kawaiahao Church, and is used in walkways and other landscape elements on the northeast and northwest sides of the

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house. At the east corner of the lanai four concrete steps descends into the rolling back yard that slopes down to the Old Pali Highway which is completely obscured by plantings. From the lanai and patio an unobstructed view of the Koolau mountains can be had.

The living room adjoins the lanai on its northwest side and is accessed from the lanai by a pair of five horizontal pane sliding doors, with their matching screen doors and flanking five paned fixed windows. The north corner of the living room features a corner window with a pair of three horizontal pane sliding windows with one similarly designed fixed window in its northeast wall and a corresponding set of windows in its northwest wall. A modern style, rectangular, travertine faced fireplace projects from the northwest wall. The fireplace has a corbelled, wood mantle and a travertine hearth. The southwest wall of the living room is dominated by a large built-in bookcase which flanks the pocket door opening from the entry and extends from floor to ceiling. A pocket door with five horizontal panels in the northwest wall to the southwest of the fireplace opens on a sitting room.

The sitting room has a pair of five pane pocket doors with hinged screen doors in its northeast wall. The bottom pane of the door has horizontal wood slats rather than glass. The doors open to a coral stone sidewalk which leads out to the side yard. In the southwest wall of the sitting room is a pair of louvered hinged doors, which are not original. The walls of the room are vertical, 12" wide redwood tongue and groove with molded joints. All redwood walls throughout the house are similar. A non-historic built-in bookcase is in the southeast wall. A pocket door in the northwest wall opens on a bathroom and dressing room. This space has been completely remodeled, although it retains its ohia floor and redwood walls.

The bathroom flows into the master bedroom through an opening without any door at the east corner of the bedroom. The bedroom has vertical, 12" wide redwood walls and a raised tray ceiling, which dates from 1987. A pair of pocket doors with five horizontal panes are in both the room's northeast and northwest walls. Both pairs of doors have hinged screen doors and the bottom panel of each door is horizontal wood slat rather than glass. Both doors exit on to side yards. The northeast door fronts on coral stone stepping stones which go past a modern Jacuzzi set in a lava rock frame, and lead to five historic concrete steps which ascend to a lawned terrace. The northwest doors are flanked by non-historic built-in bookcases and an entertainment center. In the southwest wall, a solid, non-historic pocket door, framed by non-historic square Doric columns opens onto the terminus of the lateral running hallway which commenced at the entry. At the northwest end of the hallway is a closet with a pair of louvered doors.

In addition to the master bedroom and sitting room, the hallway also serves two bedrooms along its southwest side. The bedroom at the end of the hall now serves as an office. A modern built-in desk runs across its northwest wall and a built-in bookcase with three shelves runs below the windows along the southwest side. At the west corner where the bookcase and desk meet there is a corner window. The window is comprised of a pair of sliding windows, each with three horizontal panes, in each wall. At the corner each set of windows has a fixed window with panes similar to the sliders. This bedroom has vertical, 12" wide redwood walls, as does the other bedroom on this side of the hall. Both bedrooms also feature square recessed lights in their ceilings.

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A louvered hinged door in the office's southeast wall opens on a bathroom which has been completely remodeled, except for its redwood walls.. A single pocket door in the bathroom's southeast wall accesses the other bedroom. The second bedroom may also be entered via a louvered, hinged door from the hallway. It has a set of two sliding windows and one fixed window, all with three horizontal panes, in its southwest wall.

The kitchen wing has been almost completely remodeled, although it retains five recessed square lights in its ceiling and its southeast wall which is comprised of a pair of sliding doors with five horizontal panes and their corresponding screen sliding doors and the similarly designed fixed windows to either side. These doors open up onto a brick patio similar to the one in front of the lanai. The patio is one step below the kitchen doors and separated from them by two large, rectangular concrete pavers. The two patios are connected by three large, rectangular, concrete stepping stones. A winding brick walkway leads down to the lawn and a large false kamani (*Terminalia cattapa*) tree. A door in the southwest wall of the kitchen leads into the garage. Four non-historic wood steps descend to the scored concrete floor of the single car garage. The single wall attached garage has redwood walls and a masonite ceiling with two square recessed lights in its ceiling. In the northwest wall of the garage is a wood screen with a repeated chevron pattern, which provides ventilation.

The property's grounds are well designed and well maintained. The grounds were laid out by Albert Ely Ives and were renovated by Mrs. Claire Johnson and Honolulu landscape architect Steve Mechler in 1987. In addition to the false kamani several other mature trees remain on the property including an arjuna tree (*Terminalia arjuna*), areca palms (*Dypsis lutescens*), and eucalyptus (*Eucalyptus sp*).

The Hite residence retains its historic integrity. Although several changes have occurred, the gracious design of this *kama`aina* residence and its grounds retains its vibrant historic sensibility. The major change to the grounds are the new guest house and garage, but these are sufficiently removed from the main house and in a corner of the almost one acre property as to not detract from the historic ambiance of the house. The exterior of the house remains intact and on the interior the major changes have transpired in the kitchen, bathrooms and master bedroom, none of which are public spaces. The only major alteration in the dining room and living room are the raised tray ceilings; however the overall size and intact historic elements in the rooms overshadows these ceilings, which were tastefully executed. Thus, despite a number of changes, the house's historic character is not compromised as the dwelling is sufficiently large and still possesses much of its essential original materials and character defining features, which in many instances are of high and distinctive design quality.

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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
Art

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Period of Significance

1941

Significant Dates

1941

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 Hite Residence is significant on the local level under criterion C, as a good example of a *kama`aina* house built in Honolulu in the late 1930s-early 1940s. The house includes a number of distinctive features and is typical of its period in its design, materials, craftsmanship and methods of construction. The house is the work of a master, having been designed by Albert Ely Ives, who was a prominent architect in Hawaii during the 1930s through the 1950s. It is also significant at the local level under Criterion A for its associations with the history of art in Hawaii as it contains a rare example of prominent Honolulu artist A. S. MacLeod's work being incorporated to architecture

The 1941 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin

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16A: "For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions." As is noted in the above section, "significant dates", 1941 is the year of construction. .

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

Architecture

The Hite residence is an excellent example of a *kama`aina* house built in the late 1930s-early 1940s.

The idea of developing a residential style of architecture appropriate for Hawaii extends back into the mid-nineteenth century and may be associated with the conscious development of the lanai as a place for outdoor living. During the late 1870s and early 1880s, the more or less typical five-foot-wide American porch was greatly widened in Hawaii, and gradually residents transformed it into a living space, essentially an open-air living room, completely furnished with tables, lounging chairs, rockers, and lauhala mats and adorned with tropical plants and orchids often placed in Chinese ceramic pots. The lanai served not only as a transition between house and garden but also as an informal arena for socialization and quietude, its atmosphere sharply contrasting with the staid Victorian parlor. Often the family dined here, and callers were received, allowing the ebb and flow of household life to be conducted in an open-air environment.

As life, under the gentle sway of the tropics, became more liberated from certain outward social conventions, the lanai became a tangible embodiment within the home of Hawaii's more casual, open, hospitable way of life. Offering a relaxed setting within an outdoor context, cooled by the trade winds and shaded by its roof, the lanai epitomized the leisurely, carefree style of life ingrained in the Western conceptualization of a South Seas paradise.

At the end of the nineteenth century a young C. W. Dickey, with his partner C. B. Ripley, began his thinking on an appropriate regional style of architecture for Hawaii and placed an emphasis on the lanai. His thinking matured in the mid-1920s at a time when members of Hawaii's society were seeking a style of architecture appropriate for the Islands. In 1926 Dickey introduced what he termed "a distinctive Hawaiian type of architecture," [*Honolulu Advertiser*, March 14, 1926] with the Halekulani cottages (no longer extant). These buildings had enclosed lanai, lava rock foundations and piers, casement windows, and gracefully sloping, double pitched hipped roofs which became known as the "Hawaiian" or "Dickey" roof. The new Hawaiian style as promulgated by C. W. Dickey was characterized by its double pitched hipped roof, use of casement or sliding windows, the presence of lanai, the use of local materials, and an emphasis on cross ventilation and indoor-outdoor relationships. The character of these houses

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derives from their simple massing and dominant roof, rather than applied ornamentation.

The Hite residence conveys the basic premises Dickey laid out with the Halekulani cottages in a more modern manner. Although it includes a double pitched hipped roof, it is a lower pitched roof with a gablet resulting in a lower, horizontal profile. Its walls are of vertical, 12" redwood tongue and groove. The house maintains a strong sense of cross ventilation through the use of sliding, rather than casement, windows, and continues the importance of the lanai as a central part of living. Its large expanses of windows and sliding doors, including corner windows, also bespeak the late-1930s-early 1940s modern regional architecture of Hawaii. The character of the house derives from its simple massing and low horizontal profile, rather than applied ornamentation.

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 Honolulu born George Hogan as his partner. The firm did a number of modern style commercial buildings in Waikiki and several residences, including Ives' own home, the Alice Spalding Bowen residence, 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, 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.

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Ives & Hogan lasted until December 1954, when the partners went separate ways. During the succeeding years Ives did the Mrs. Katherine Johnson residence (Hawaii Register) 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)

The Hite residence stands as a superb example of Ives's late 1930s-early 1940s residential work. This prominent architect was known for his meticulous designs with exquisitely crafted carpentry work and flowing spaces, resulting in beautiful living environments. The house is typical of his work and stands as an exceptional example of a late-1930s *kama`aina* style residence with its well appointed interiors, double pitched hip-gabled roof, commodious rear lanai, employment of decorative wood screening especially on the rear wall of the entry lanai, and expansive pocket and sliding doors and windows opening on the outdoors. In addition such local touches as the ohia floors, the koa walled entry/art room, and the lanai's bamboo display cases and decorative frieze all further celebrate the house's location in Hawaii. Similarly the modern styled fireplace, the use of 12" redwood tongue and groove with molded joints, and the paneled tray ceiling of the entry lanai all reflect the most current tastes of the period when the house was constructed. The acid stained concrete floors on both lanai are also very much of the period, utilizing a technique perfected by Robert Lammens in the late 1920s, this high quality finish would disappear with World War II.

Other *kama`aina* homes of the period designed by Ives include the Mitchell residence in Kaneohe (no longer extant) and the James Wilder residence on Portlock Road.

Art

The house is also significant for its associations with the history of art in Hawaii. The house contains a fresco frieze executed by A. S. MacLeod depicting everyday life in ancient Hawaii.

Alexander Samuel MacLeod (1888-1975) was born on Prince Edward Island in Canada and studied engineering at McGill University in Vancouver, Canada, before it became the University of British Columbia. In addition to his studies, he also played rugby and with the team had the opportunity in 1909 to travel to San Francisco to play Stanford and also the University of California at Berkeley. As a result of these trips he decided to move to San Francisco, where he studied art at the California School of Design under Frank Van Sloun. During World War I he served in the military, with the 40th Engineers and then with the 29th Engineers. He was charged with doing panoramic combat sketches and other work for the Intelligence Corps. In 1921/22 he relocated to Hawaii

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where he worked in the art departments of the *Star Bulletin* and then the *Advertiser*. In addition he pursued a career as an artist and illustrated several books of poems, including *Slants*, *Honolulu Hours*, and *Kanaka Moon*. In 1927 he also did a decorative map of Honolulu which was published by Harry M. Snyder of New York. In 1943 a book of his work, depicting wartime Hawaii, *The Spirit of Hawaii*, was published during World War II after MacLeod became the head of the graphic presentation section at Fort Shafter with the U.S. Army of the Pacific, a position he held until his retirement in 1959. Upon his retirement he relocated to San Mateo, California, where he died in 1975.

MacLeod was one of the preeminent artists in Hawaii during the pre-World War II period and remained active in Honolulu's art world following the war, and even after his move to the mainland. He had several one man shows at the Honolulu Academy of Arts as well as at a number of private galleries in Honolulu. In addition, his work was exhibited in galleries and exhibitions in San Francisco, Vancouver, Philadelphia, and New York. Also, the May 1927 issue of *Studio*, the reknown art magazine published in London, included a three page article on MacLeod accompanied by three reproductions of his work. The California Society of Etchers also gave him special recognition, and in 1933 he helped organize in the Honolulu Print Makers association with Hans Lucquiens, John Kelly and Charles Bartlett.

As early as 1924, the *Star Bulletin* declared, "Not long ago there appeared a letter in a local paper insisting that the only real artist in Honolulu, is A. S. MacLeod, and some years ago one of the deans of art in the islands pointed to A. S. MacLeod as one of the men of real promise. And the art colony generally lauds the oils done by A. S. MacLeod. In fact he is one of the leading men in that line in the islands." [*Star Bulletin* May 24, 1924, p. 18], and with regards to his work, in 1940 the newspaper noted, "Mr. MacLeod ranks as one of the foremost artists of today in his interpretation of the Hawaiian scene, for no other artist in the islands portrays native life with more poetry and imagination or more faithfully. . . . His vivid impressions of luxuriant foliage, wind swept beaches, and the drama of Hawaiian mountains may be seen in the rich beauty of his lithographs and watercolors" [*Star Bulletin*, June 15, 1940, page 36]

While A. S. MacLeod worked in many mediums, including oils, pen and ink, etching, and wood block prints, the mural at the Hite residence is the only known example of his artistry in fresco.

Charles Hite was the attorney general of Hawaii at the time the house was built. TANYA, need to wait until library is open to access *Men of Hawaii* and chase down his obituary.

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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, 1900-1950.

City and County Tax Office records.

State Bureau of Conveyances, documents

"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.

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

"Calls This 'Hawaiian Architecture'", *Honolulu Advertiser*, March 14, 1926, p. 16

"One of Hawaii's Best in Oils is MacLeod One Time Well Known Rugby Star," *Star Bulletin* May 24, 1924, p. 18

"Deaths," *San Mateo Times*, October 29, 1975, p 15

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): _____

10. Geographical Data

Acreage of Property less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

Latitude: 21.34902

Longitude: 157.82444

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:

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

The property being nominated includes all the property owned by Lawrence M. Johnson Trust in 2020 as described by Tax Map Key 1-9-004: 008.

Boundary Justification (Explain why the boundaries were selected.)

This parcel of land has been historically associated with this residence.

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: November 1, 2020

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:** original floor plan
- **Owner:** Lawrence M. Johnson Trust
3833 Old Pali Road

| | | |
|------------------|----------|------------------|
| Hite Residence | Honolulu | Hawaii |
| Name of Property | | County and State |

Honolulu, Hawaii 96817

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.

Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the house from the west

1 of 18



Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the ntry from the southwest

2 of 18



Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the entry hall from the northwest

3 of 18



Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the entry hall from the east

4 of 18



Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the pocket doors between entry hall and living room from the southwest

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the dining room from the northwest

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the lateral running hall from the southeast with entry lani's screen wall in foreground

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the lanai from the southeast, living room doors in background

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the lanai from the east

9 of 18



Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the lanai from the southwest

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the patio from the southwest

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the kitchen patio and sliding doors from the southeast

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the bedroom-office from the southeast

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: September 2, 2020

View of the garage from the east

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Photo Log

Name of Property: Hite Residence

City or Vicinity: Honolulu

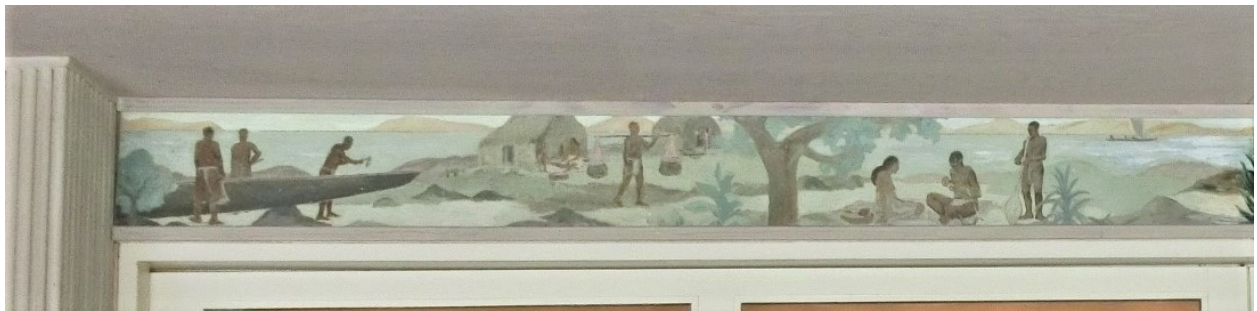
County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

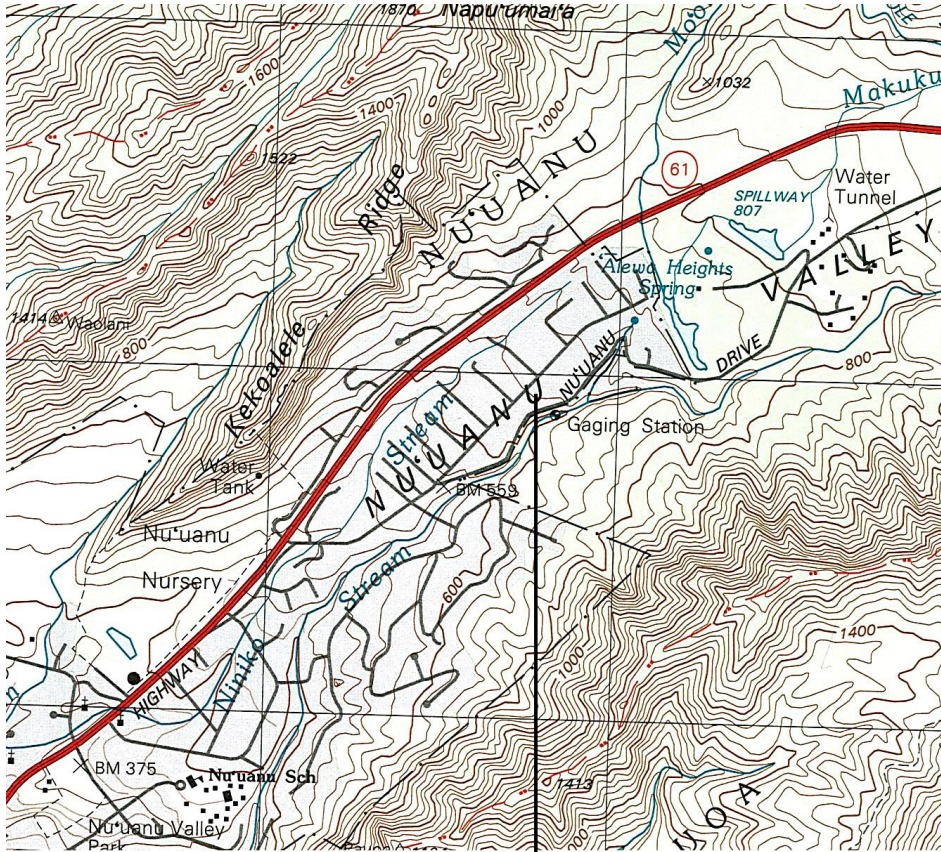
Date Photographed: September 2, 2020

View of the fresco from the southeast

18 of 18



USGS Map



Hite Residence

Floor Plan:

