

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.

Name of Property

Historic name: Charles E. Meyer Residence

Other names/site number: _____

Name of related multiple property listing:

NA

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

N/A

Location

Street & number: 2895 Komaia Place

City or town: Honolulu State: Hawaii County: Honolulu

Not For Publication: Vicinity:

State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 ___ B X C ___ D

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

National Park Service Certification

I hereby certify that this property is:

Charles E. Meyer Residence

Honolulu, Hawaii

Name of Property

County and State

- 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

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	_____	Total

Number of contributing resources previously listed in the National Register
none

Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Description

Architectural Classification

(Enter categories from instructions.)

Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: red wood tongue and groove walls, lava rock foundation, shake shingle roof, horizontal lap walls

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 E. Meyer residence is situated in a quiet residential neighborhood in Manoa. It sits on a 9,318 square foot lot, which slopes steeply to the rear. The front entry of the two story, modern style house faces northwest. The double wall house sits on a lava rock and post and pier foundation, and has an L-shaped footprint, with a two car garage at the base of the L. Its first story walls are of redwood tongue and groove, and a second level, below grade, has horizontal lap sided walls. It has a low pitched, shake shingled, intersecting, gable roof with overhanging eaves and exposed rafter tails. The 2,716 square foot, five bedroom, three bath house is in good condition and retains its integrity of design, materials, craftsmanship, location, setting, feelings and associations.

Narrative Description

The Meyer Residence sits at the northeast terminus of Komaia Place, with the road running into the Meyer residence's driveway. At the entry to the driveway, on its northeast side sits a wide, lava rock posts with two mailboxes in it and a bronze plaque with the two lines in raised letters and numbers, "Chas. E. Meyer" and "2895", above the mailbox closest to the driveway. The two

Charles E. Meyer Residence

Honolulu, Hawaii

Name of Property

County and State

car wide, driveway runs to the garage. Along the northwest side of the driveway there is a raised plantarea held in place by a 19" high brick retaining wall with extruded mortar joints. At the rear of the planting area is a 6' high grape stakes fence. The garage has a concrete foundation and a shake shingle, lateral running gable roof. It has vertical, 12" redwood, tongue and groove walls, and its two doors are not original. It is attached to the northwest end of the house at the base of its L.

A curving concrete walk, scored to look like stone, runs from the driveway to the house. To either side of the walk, near the house are mature guava trees. (*Psidium guajava*) An inset lanai, approximately 50" wide, runs across the front of the house and is one step up from the walkway. The lanai has a concrete block floor, which is now covered by removable wood blocks, and four 4" x 4" posts support the roof's overhanging eave. The walls of the house are of 12" wide, vertical, redwood tongue and groove, except for beneath the front double hung sash windows, where the boards are laid horizontal.

The front entry is inset approximately 4' from the wall line of the house. A pair of wood framed, two pane sliding doors, with matching screens, provide entry to the house. The doors are flanked by similarly designed two pane fixed windows, and open on the living room. The living room has 12" wide, redwood, tongue and groove walls, an oak floor, and open beam ceiling. The oak floors are found throughout this level of the house, except in the kitchen and bathroom. The ceiling features four simple trusses and three purlins to either side of the ridge line. The interior deck of the roof is sheathed in canec. Two bronze hurricane lamps, purchased at Gumps, hang from two of the trusses. Indirect lighting runs above the northwest and southeast walls of the living room. A built-in book case in the living room's northwest wall stands to the northeast of the entry, and to the northeast of the bookcase is a door which opens on stairs to the lower floor.

Immediately in front of the entry's sliding doors is a 4' high display case made of 12" wide, vertical redwood tongue and groove. It extends 18' out from the living room's southwest wall and has a large rectangular recess which originally held a diorama with stuffed pheasants. It not only serves its display purpose, but also separates the entry from the living room to provide a foyer experience. The living room side of the display case holds book shelves at either end.

Opposite the entry, the southeast wall is dominated by a large floor-to-near-ceiling picture window. The picture window is recessed from the remainder of the room to form a large box bay window. To either side of the picture window is a 1 x 1 double hung sash window, which are adjoined with similar windows in the bay's sidewalls. The flat ceiling of the box bay is of canec, and the entire box bay cantilevers beyond the wall of the lower level of the house, as does the entire upper level of the house on this side.

The northeast wall of the living room features a niche at its southeast end, which accommodates its original punee. At the northwest end of the wall is an original, hinged, two panel door which opens on a short, front-to-rear running bedroom hallway. The upper panel of the door is louvered.

Charles E. Meyer Residence

Honolulu, Hawaii

Name of Property

County and State

At the southwest end of the living room a modern style, lava rock fire place with a fire brick hearth and fire box and no mantle. The rectangular fireplace faces southeast. Two doors are in the southwest wall of the living room. The one at its northwest end is original and opens on the kitchen from the foyer. The other door, near the center of the wall is modern and opens on a bedroom. Originally the living room extended to include this bedroom as a dining area. However, a totally reversible wall, made of styrofoam to emulate 12" tongue and groove, was constructed to make the additional bedroom. Two free standing shelves were incorporate into the wall.

The new bedroom continues the living room's open beam ceiling with indirect lighting along the southeast wall and three simple trusses. It has a picture window in it southeast wall which is flanked by 1 x 1 double hung sash windows. Another pair of similar windows in the room's southwest wall form a corner window with its mate in the southeast wall. The southwest end of the fireplace's chimney forms part of the room's northeast wall. A non-historic door in the room's redwood, tongue and groove northwest wall opens on the kitchen.

The kitchen retains some of its original plywood cabinets and also an Elkay Lustertone, stainless steel single sink with a counter and drain board to either side. The room has a new laminate floor and an original canec ceiling. Two historic recessed ceiling lights and one historic dome ceiling are in its ceiling. A set of three 1 x 1 ouble hung sash windows, as well as a solitary similar window are in the room's northwest wall, and in its southwest wall a ten pane pocket door opens on a side wood deck. A 1 x 1 double hung sash window adjoins the door on its northwest side.

The bedroom hall has a canec ceiling and three doors, as well as two sets of double doors which open on closets. The closet doors are in the southwest and northeast walls. The doors at the northwest and southeast ends of the hall open on bedrooms, while a door in its northeast wall opens on the bathroom. The bathroom has a canec ceiling and a vinyl tile floor. Its walls are of 12" vertical redwood tongue and groove and a 1 x 1 double hung sash window is in its northeast wall. The room retains its built-in vanity and mirror, metal medicine cabinet with a mirrored door, plywood closet door, and original shower, although the shower has new tile walls and floor. The room's historic globe ceiling lights, one for the room, and the other for the shower, are also present.

The bedroom in the south corner of the house has 12" redwood tongue and groove walls and ceiling. The ceiling follows the slope of the roof. With the gable peak running along the center line of the room. A bank of four 1 x 1 double hung sash windows is in its southeast wall, and two similar windows are at either end of the northeast wall. A closet, with a pair of two panel, sliding doors is in the southwest wall. The top panel is louvered.

The bedroom at the east corner of the house has 12" redwood tongue and groove walls and a canec ceiling. A closet in its southwest wall is concealed by a pair of wo panel sliding doors. The upper panel is wood slat. At the northwest end of this wall is a door which leads out to the front lanai. A set of three 1 x 1 double hung sash windows is in the northeast wall. A historic, small sconce is mounted on the southeast wall close to the door entering the room.

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

The lower level of the house is accessed by a set of stairs which run down from the deck outside the kitchen door. Twelve wood steps with floating treads make a straight run from the southeast end of the deck down to a landing. At the landing, a non-original six panel door in the southwest wall of the house opens on a kitchen with a vinyl tile floor. The galley kitchen is oriented in a southeast to northwest direction. The kitchen retains its original plywood cabinets and wood counter tops. A peninsula, with a pass through opening, extends from the southeast wall. An original porcelain sink and cabinets is below the pass through on the kitchen side. Above the sink, in the canec ceiling is an inset rectangular light, which is original. Canec ceilings, which are 7' - 11" high, are used throughout the lower level. A pair of single pane sliding windows is in the kitchen's southeast wall and helps illuminate and ventilate the kitchen.

To the southwest of the kitchen cabinets runs a hallway. A historic, single panel door in the hall's southwest wall opens on a bathroom. The bathroom has 12" redwood tongue and groove walls and a jalousie window in its southwest wall. It has a new ceiling light, but retains its original shower. At the northwest end of the hall a door opens on a storage room. The room's rear, northwest wall is of lava rock, while the other walls are of tongue and groove. The lava rock wall is a continuation of the 16' -10" high lava rock retaining wall which holds the land upon which the upper level kitchen's deck stands. The floors of the hall, bath and storage room are vinyl tile, similar to the kitchen.

Behind the kitchen cabinets on their northeast side is the lava rock base for the upstairs fireplace. An opening between the pass-through peninsula and the fireplace base allows passage to the living room. The living room's southeast wall contains three pairs of single pane sliding windows. At the northeast end of the wall a hinged wood frame, door with five horizontal panes opens on a landing. Fifteen wood steps run parallel to the house and descend to a lower landing, from which seven wood steps descend to the back yard. The lower landing can also be accessed by a straight run of fifteen wood steps descending from the kitchen door's landing. This set of steps also runs parallel to the house. An opening in the southeast wall of the house at this landing level opens on a storage area. This "basement" level of the house is unfinished but has a plank floor which expands at the northeast end to form a work room with three 1 x 1 double chung sash windows in its northeast wall.

The living room has indirect lighting running around the tops of the southeast and northeast walls. The northwest wall is primarily lava rock; however, it turns to 12" redwood tongue and groove at its northeast end. Here a sliding door opens on a stairway which leads to the second floor. Two wood steps ascend to the door. In addition, a second hinged door at this end of the wall opens on a closet. Built-in wood shelving adjoins the fireplace base and serves as the living room's southwest wall.

A doorway with no door at the northwest end of the living room's northeast wall, opens on a small hallway which services two bedrooms and a centered bath, as well as a linen closet. The hall has a laminate floor, as do the bedrooms at either end of the hall. The walls in this end of the house are all 12" redwood tongue and groove and the doors are all original with their original knobs. The bathroom has a new vinyl tile floor, but retains its original shower and sink's

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

plywood cabinet. It has a 1 x 1 double hung sash window in its northeast wall. An original dome ceiling light also still remains.

The bedroom in the east corner of the house has a closet with no doors in its northwest wall. It has two 1 x 1 double hung sash windows in its northeast wall. An original dome light is in the center of the ceiling. The house's heavy timber framing is evident on the walls in this room.

The bedroom in the north corner of the house has a closet with no doors in its southeast wall. It has two 1 x 1 double hung sash windows in its northeast wall. An original dome light is in the center of the ceiling. A new six panel door in the room's northwest wall leads to a landing and nine wood steps, which descend parallel to the lava rock foundation of the garage. These access the yard on the northeast side of the house, behind the garage. All the windows on the northeast side of the house at the lower levels have shed roof hoods supported by diagonal brackets.

The Meyer residence very much retains its historic integrity. It retains its roof, ceilings, walls, and interior layout, as well as its original doors and windows. Very few alterations have occurred, with the major one being the demising wall which made a bedroom of the former dining area. Constructed of Styrofoam this alteration is easily reversible. The kitchen and bathrooms, areas most frequently altered over time, all retain a significant amount of their original features. As such the Meyer residence retains its integrity of design, materials, craftsmanship, location, setting, feelings and associations.

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

1. 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

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Period of Significance

1951

Significant Dates

1951

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Phillip Fisk

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 Charles E. Meyer Residence is significant on the local level under criterion C, as a good example of a house built in Honolulu during the 1950s in a modern style. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction.

The 1951 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin 16A: "For

Charles E. Meyer Residence

Honolulu, Hawaii

Name of Property

County and State

architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions.” The date of 1951 reflects the year the house was constructed.

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

The Meyer residence is significant as a good example of a modern style residence in Hawaii constructed in the immediate post-war period.

Modern architecture has its origins in both changing technology and in the “re-envision-ing” of the social role of architecture in the 20th century. The foundations of the modernist movement were in Europe, although many of the technical innovations came in fact from the experimentation of North American designers and builders. Some historians see technological improvements as the driving force behind the new architecture: the development of iron and then steel, followed by increased application of reinforced concrete. Other scholars see the aesthetic revolt against the excessive decoration of the late Victorian period as the key to understanding “modernism.” A few emphasize the simple practicalities of the new architecture — a style of building that put emphasis on simplicity and functionality over sentimentality and historical or cultural reference.

The modern style gained popularity as a residential form in Hawaii during the late 1930s. The growing awareness of the style may be noted by an exhibition on modern architecture held at the Honolulu Academy of Arts in August 1937. Recently completed Honolulu buildings featured in the exhibition included the Boettcher residence in Kalama by Vladimir Ossipoff, the Walter F. Dillingham house on Owena Street by Ray Morris, the William L. Mitchell residence in Kaneohe by Albert Ely Ives, Church of the Crossroads by Claude Stiehl, the Board of Water Supply Pumping Stations by Hart Wood, and the Waikiki Theater by C. W. Dickey. With regards to the 1937 exhibition, the *Honolulu Star Bulletin* observed,

In architecture Honolulu, with the rest of the world, is swinging eagerly into the modern trend. . . . Perhaps the reason why Honolulu (unlike many other places) has not become an “architectural battle ground” during the introduction of modern ideas for housing is due to the thoughtful and clever application by local men of contemporary building techniques which are particularly adapted to Hawaii.

Modern houses must be functional as well as beautiful. Building problems in the islands differ vastly from those in England or in New York. . . . These problems have been met and ably solved by our local specialists and certainly everyone will agree that the results are extraordinarily satisfying. The low sloping roofline of early Hawaiian homes has been used advantageously; simplicity has been the keynote. The easy charm of semi-outdoor living

Charles E. Meyer Residence

Name of Property

Honolulu, Hawaii

County and State

(from house to garden) has been worked out by means of delightful patios and open lanais. [*Star Bulletin*, August 21, 1937, page 42]

The Meyer Residence features modern design features praised by Ray Morris and Connie Conrad in February 1938 articles on modern architecture, including Morris's shunning of a flat roof in favor of the more regionally appropriate hip or gable roof with broad overhanging eaves. The house also comports with Connie Conrad's discussion of the new style,

Contemporary architectural and decorative advances are strongly making themselves evident in the work of our architects and designers. Amid the highly localized architectural character already established, due to prevailing semi-tropical weather conditions and the friendly association of interiors to gardens and views, many new impulses have become evident. A great freedom in window arrangement has been indulged in, cornerwise and grouped. Wall spaces and their relationships to windows, doors and furnishings have affected interior and exterior designs materially inasmuch as some walls have become completely a unit of glass, uniting the interior to the garden and to the view beyond, while others remain unbroken, creating a most effective background for modern furniture. [*Star Bulletin*, February 12, 1938, special section, p 7]

With its use of sliding doors and picture, sliding, double hung sash, and corner windows to open the living rooms on both floors to the outdoors the Meyer residence well exemplifies the observations of Conrad. Beyond the fenestration, the house features such typical modern style signifiers as the use of indirect lighting in the living rooms of the main and lower floors, the rectangular and square inset ceiling lights found in the kitchen, the use of horizontal panes in the downstairs' living room's door, use of extruded mortar joints in the driveway planter's wall, and the cantilevered upper story. In addition the house has a number of elements which reflect its presence in Hawaii, including the use of lava rock for its fireplace, mail box post, and foundation; the lanai running across its façade; and the extensive use of double hung and sliding windows, canec ceilings and louvered doors. As such the house stands as a very good example of immediate post-war residential design rendered in a modern style and adapted to Hawaii's climate.

The house also stands above many of its contemporaries in its high quality of materials as reflected in its use of oak floors throughout the upper floor and the use of 12", clear, redwood tongue and groove with extra wide tongues for both the exterior and interior walls. Charles Meyer, (1901-1986) the owner of the house, had worked since 1929 with Lewers & Cooke, Honolulu's preeminent building supply company. He started in the company's mill work section, and later worked in the lumber department and finally rose to be head of the home building department. At the time the house was built he was the assistant manager of the building department. ["Meyer Heads Lewers,Cooke Home Building," *Honolulu Advertiser*, July 19, 1953, page 28 and Obituary for Charles E. Meyer, *Star Bulletin*, February 12, 1986, page A-25]

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

The Meyer residence is part of the nineteen lot Komaia subdivision, which was platted in May 1927 by the Hawaiian Trust Company, acting on behalf of the United States Investment Company, a real estate development firm operated by Royal A. Vitousek and David Livingston Crawford. As a result of the Great Depression the United States Investment Company, dissolved under duress in August 1932. However, Vitousek and Crawford were able to retain possession of the unsold, steep property on which the subject house sits. Charles E. and Georgina Meyer purchased the lot from Vitousek and Crawford in April 1940, and a year later, in April 1941, sold it to Charles' parents, August William (1864-1948) and Charlotte Meyer (1880-1950). August Meyer came to Hawaii in 1894 and worked for Hollister Drug and later Benson, Smith & Company. He later organized Chambers Drug Company, and in 1921 opened Meyer Drug Company. ["August Meyer 83, Kamaaina Druggist Dies," *Honolulu Advertiser*, June 22, 1948, page 1, and "Mrs C. E. Meyer, Resident Here 70 Years, Dies," *Star Bulletin*, June 22, 1950, page 5]

To make building on the lot feasible, the Meyers built large retaining walls and filled the property to street level. Upon this lot they intended to build a residence for themselves, and August commissioned Phil Fisk to make the architectural plans. Before the house could be constructed, August Meyer died on June 21, 1948, and two years later, in 1950, he was followed in death by his widow. Their son, Charles, inherited the property and followed through with the construction of the intended house, obtaining a building permit on April 18, 1951. Throughout the years, at various points, the Meyer family has resided in this home, and it still remains in the hands of the family, with Charles E. Meyer's grandson, Mark, owning and residing in the house.

The architect for the house was Phil Fisk (1908-1958). He was born in Rochester, New York, and was a graduate of the School of Architecture at the University of California at Berkeley, where he was a fellow student with Vladimir Ossipoff, Allen Johnson, and Tom Perkins. Encouraged by Ossipoff, he came to the islands in 1936 and from 1941-1943 worked as an engineer for the Pacific Bridge Company at Pearl Harbor. From 1943-1945 he was the chief architect for the Federal Housing Administration in Hawaii, and with the conclusion of World War II opened his own office. In the late 1940s, early 1950s he worked with the Associated Architects in the design of Moanalua Shopping Center, Leilehua High School, and the Maui Vocational School. He designed the Kaneohe Yacht Club and many residences, and was also involved with integrating Hawaii's modern regional design vocabulary with Butler buildings. An avid boater, he died of a heart attack, in the midst of a boat race. Ray Buisseret in his *Honolulu Advertiser* column reflected on Fisk's life and death,

Last week Phil Fisk achieved the ideal climax to a full life. He made a perfect port tack start and died leading the Lightning Fleet to the windward mark---doing what he most enjoyed in life. Phil was a sportsman, artist and philosopher. He was accomplished in depth in all of these fields without belaboring them. To Phil they were not projects but the things that make life worth living. . . .

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Phil's creativity is reflected in homes all over the island. In design they mirror his personality---open, practical, fun-loving and a flare for the different. The Kaneohe Yacht Club is an outstanding example of his ability to combine utility and artistry. [Ray Buisseret, "In Retrospect," *Honolulu Advertiser*, September 21, 1958, page 37]

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

2. Major Bibliographical References

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

Polk's City Directories for Honolulu, 1948-1960

City and County Tax Records

Building permit 92510 (April 18, 1951)

Hawaii State Bureau of Conveyances book 1632, page 355, book 1566, page 13, book 2458, page 396, and book 20791, page 475

Original undated blueprints

"Meyer Heads Lewers, Cooke Home Building," *Honolulu Advertiser*, July 19, 1953, page 28

"August Meyer 83, Kamaaina Druggist Dies," *Honolulu Advertiser*, June 22, 1948, page 1

"Mrs C. E. Meyer, Resident Here 70 Years, Dies," *Star Bulletin*, June 22, 1950, page 5

Obituary for Charles E. Meyer, *Star Bulletin*, February 12, 1986, page A-25

Ray Buisseret, "In Retrospect," *Honolulu Advertiser*, September 21, 1958, page 37

Previous documentation on file (NPS):

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

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

3. 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: BING Maps <https://www.bing.com/maps/trail/Oahu,-Hawaii-Hawaii?id=cae5608608c34251b8135d0ea66ea1ba>

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 21.314107 | Longitude: 157.814714 |
| 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: |

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

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

The property being nominated includes all the property owned by Mark Meyer in 2023 as described by Tax Map Key (1) 2-9-017: 032.

Boundary Justification (Explain why the boundaries were selected.)

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

4. 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: April 2, 2023

Additional Documentation

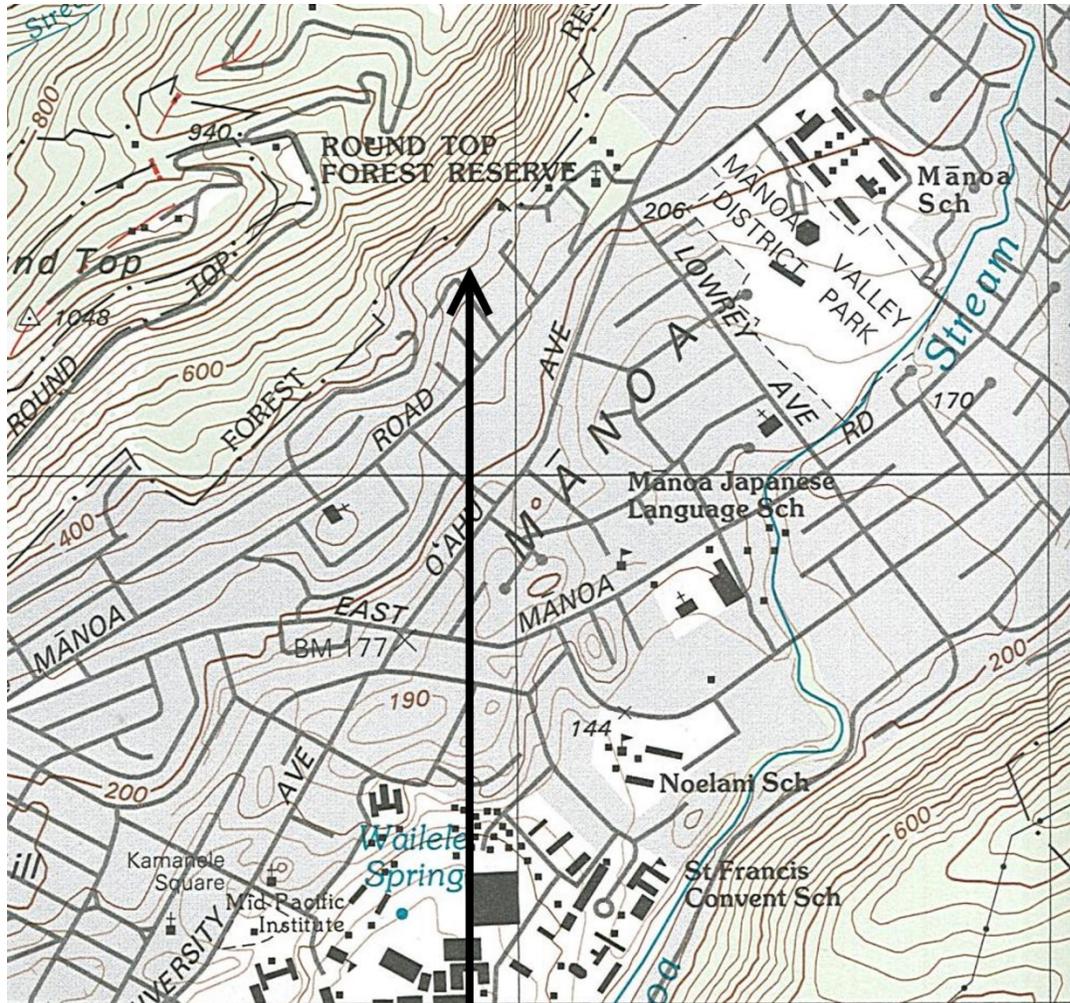
Submit the following items with the completed form:

- **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:** Mark Meyer
2895 Komaia Place
Honolulu, Hawaii 96822

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

USGS Map



Charles E. Meyer Residence

Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

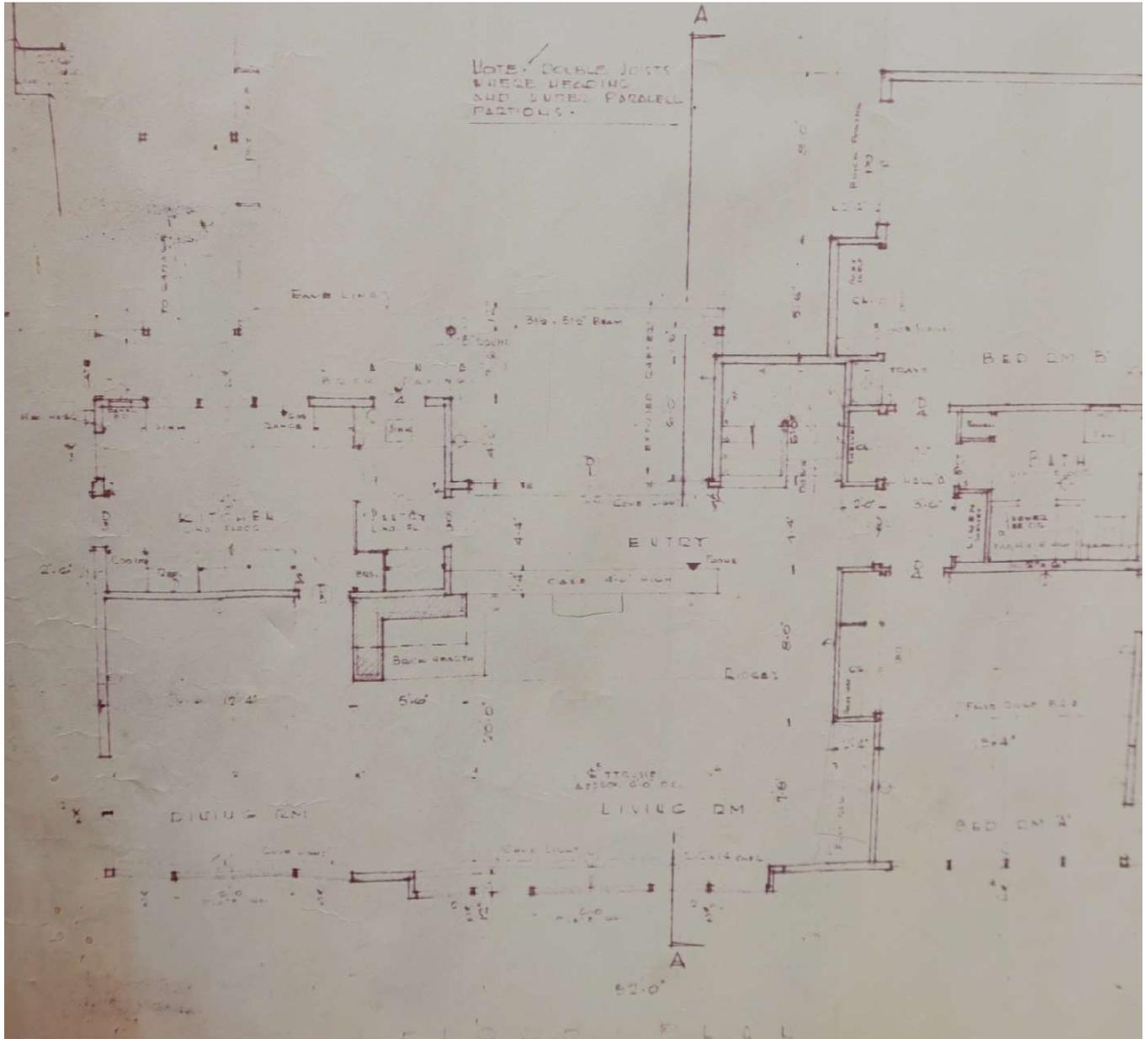
Tax Map



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Floor Plan



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the house from the west

1 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the rear of house from the southeast

2 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the entry from the northwest

3 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the entry from the east

4 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the living room from the entry the northwest

5 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the living room from the southwest:

6 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the living room from the northeast

7 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the living room corner windows from the northwest

8 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the kitchen from the southwest looking towards entry

9 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the bathroom from the southwest

10 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the east corner bedroom from the north

11 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the lower level kitchen from the southeast

12 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the lower level living room and kitchen from the northeast

13 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the lower level east bedroom from the southeast with bedroom hall in background

14 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

Photo Log

Name of Property: Charles E. Meyer Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: March 8, 2023

View of the east corner bedroom from the west

15 of 15



Charles E. Meyer Residence
Name of Property

Honolulu, Hawaii
County and State

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- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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