

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 PropertyHistoric name: Henry Alexander and Una Walker Beach HouseOther names/site number: Muliwai

Name of related multiple property listing:

N/A

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

2. LocationStreet & number: 55-271 Kamehameha HighwayCity or town: Laie State: Hawaii County: HonoluluNot 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 ___ B X C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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Name of Property

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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

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

☐

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Structure

☐

Object

☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

sites

structures

objects

1

Total

Number of contributing resources previously listed in the National Register

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
Hawaii Regional

Materials: (enter categories from instructions.)

Principal exterior materials of the property: wood board and batten walls, Cal-shake 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 Walker beach house is situated on the beach between Hauula and Laie, a beach park and vacation house area. It sits on a relatively flat, 2.48 acre lot, which runs from the ocean to the Kamehameha Highway, and has the Waialeale stream running through the property. The house is surrounded by a level lawn with a lower portion of the property laying to the west and southwest of the house. A stand of *naupaka* (*Scaevola sericea*) separate the house and its grounds from the beach. The single story, single wall house faces south towards the ocean with its living room being essentially a lanai with an open beam ceiling. A bedroom wing runs obliquely off to the southeast, and a kitchen wing projects towards the north. A single bedroom addition, which was constructed in 1958, is attached by a covered walkway off the northeast side. The house has board and batten walls and a Cal-shake shingled, double pitched hip roof with overhanging eaves and exposed rafter tails. It sits on a poured in place reinforced concrete slab foundation. The four bedroom, four and a half bath house is in excellent condition, has 1,404 square feet under roof, and retains its historic integrity of design, materials, workmanship, place, setting, feelings and association.

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Narrative Description

The Henry Alexander and Una Walker beach house is accessed by a dirt driveway which passes through a simple, modern, metal gate and crosses over the Waialele stream via a concrete slab bridge with a concrete curb and 3" diameter pipe guard rails. The driveway is lined by hau (*Hibiscus tilaceus*) and other tropical vegetation, and approaches the rear of the house, with vehicles parking on the lawn.

From the rear elevation the living room forms the central core of the house with its high double pitched roof, while the kitchen wing with its lower double pitched hip roof projects out to the north from the west side of the living room, and the 1958 bedroom with its truncated double pitched hip roof attaching on the east side. A recessed lanai runs across the central core of the house on its north side with five 4" x 4" posts on low concrete bases helping to support the eave of the roof. The lanai has a coral stone floor, and a Dutch door is centered in the rear wall. The Dutch door's boards are laid in a herringbone pattern, and a thirty two pane fixed window is to the east of the door.

The doors open on the living room/lanai. The room is completely open on its south and west sides, although it is possible to enclose the room as a pair of wood framed pocket doors, each with five horizontal panes may enclose the west side, and a set of five 6' wide wood folding doors, each with five horizontal panes may enclose the south side. The living room/lanai has a 17'-5" high open beam ceiling with three king post trusses and a scored, acid stained, brown, concrete floor. The room is three bays wide and five bays long with 4" x 4" posts, placed 6' on center, demarcating each bay on the south and west sides, except the northern-most bay on the west side, which is solid and houses the pocket doors. The room's walls are of 12" wide, scored and bleached, redwood tongue and groove. There are 3" high baseboards. In addition to the thirty two paned fixed window in the north wall, there is a 8 x 8 double hung sash window in the east wall, as well as a door with a push latch, behind which the folding doors are stored. The openness of the room is further extended by a lanai-walkway which runs out to the eave line on the south and west sides of the room. Five 4" x 4" posts support the eave line on the south side and another five on the west side, where the hipped roof makes a jog to expose the southwest corner of the walkway-lanai completely to the elements.

The walkway-lanai continues beyond the living room-lanai to run the length of the bedroom wing, again under the eave of the bedroom wing's double pitched hip roof, which is lower than that of the main core of the house. Eight posts, similar to those that encircle the living room-lanai, help support the eave. Three doors access bedrooms and two doors, to either side of the middle bedroom, service closets. All the doors have their original metal knobs and brass hardware, and have an exterior board and batten face and on the interior have a Z pattern structural support. All three bedrooms retain their interior wood framed screen doors.

The three bedrooms are similar as each has a scored, acid stained, concrete floor, canec ceilings, and board and batten walls with 3" high baseboards. Each bedroom has a closet with a hinged

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board and batten door with its original knob and exterior lock, and also a bathroom. The bathroom doors are similar to the entry doors to the bedrooms, and each bathroom has an open set of built-in wood shelves with six shelves adjacent to the bathroom's entrance. The bathroom's floor is stained concrete, but not scored and ceiling and walls are the same as the bedrooms'. A 1 x 1 double hung sash window is over the toilet and the shower is enclosed by a 7' - 2" high, board and batten partition wall, with a board and batten door which retains its original metal knob and hardware. A similar door at the back of each shower leads to the exterior.

The south-most bedroom has a 6 x 6 double hung sash window in both its east and south walls, while the middle bedroom has a 6 x 6 double hung sash window in its east wall and a louvered wood ventilator high on its west wall. The northern-most bedroom has a 6 x 6 double hung sash window in its north and east walls. All the bedroom and bathroom windows have interior casement screens and have shutters on their east side, ocean facing windows.

The kitchen is entered through a scored tongue and groove door in the living room-lanai's north wall. It retains its original metal knob and hardware. The kitchen has been remodeled in 1986, but retains its board and batten walls, and a pair of 6 x 6 double hung sash windows in both its north and east walls. The windows on the east side have shutters on the exterior. The gypsum board ceiling is 8' - 3" high. A pass through with two sliding doors in the kitchen's south wall opens on the lanai-walkway. On the exterior, adjoining the pass-through is a semi-elliptical wood counter supported by two brackets. Also affixed to this exterior wall are two sconces with glass scallop shell shaped shades. A modern hinged door at the south end of the kitchen's west wall also opens on this section of the lanai-walkway.

A solid pocket door in the kitchen's west wall, near its north end, opens on a foyer. A modern door in the north wall of the foyer opens on a half bath, which retains its board and batten walls and a 1 x 1 double hung window in its west wall. The window has an interior casement screen and exterior shutters. The west wall of the foyer is of vertical wood slats and has a wood slat door with a new knob in its west wall. The other three walls of the foyer are of board and batten. In the south wall of the foyer a modern hinged door opens on a storage space, which can also be accessed from the exterior through a board and batten door with its original knob in the closet's west wall. The wood slat door opens on a concrete walkway which runs around the three sides of the kitchen wing and connects the back lanai with the front lanai-walkway. A similar walkway runs around the bedroom wing and connects its lanai-walkway with the back lanai.

The bedroom added in 1958 sits to the northeast of the house and is connected to it by a covered coral stone walkway extending from the back lanai, and running across the front of the bedroom. The walkway continues around the other three sides of the cottage, albeit in concrete. The bedroom has a Cal-Shake, truncated double pitched hip roof with overhanging eaves and exposed rafter tails, and sits on a poured in place concrete slab foundation. Two board and batten doors with their original knobs and hardware are in the north wall of the cottage. The western most door opens on a storage closet and the other provides access to the bedroom. Two sconces with white, scallop shell shaped, glass shades, similar to those outside the kitchen pass-through, are on the bedroom's north and west walls and illuminate the walkway at night.

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The bedroom has 6 x 6 double hung sash windows in its north, south and east walls. All the windows have shutters and interior screen casements. The room has a canec ceiling and concrete floor. There is a set of built-in shelves in the northeast corner of the room along the east wall and a set of three recessed shelves in its west wall. A board and batten door in its west wall, which retains its original metal knob and hardware, opens on a bathroom.

The bathroom runs the depth of the bedroom cottage. It has a new floor, shower, sink and counters. It has an original 6 x 6 double hung sash window, similar to the other windows in the cottage, in its south wall and below the window is a cornered shelf, adjoining the toilet. There are three built-in wood shelves above the toilet on the bathroom's east wall. The shower is located in the southwest corner of the bathroom, and a door, with its original knob and hardware, is in the shower's south wall and connects the shower with the outside. A closet with a board and batten door and a deadbolt lock and no handle is in the bathroom's west wall.

The two plus acre grounds on which the beach house sits is primarily situated to the west and southwest of the house, sitting below it. Much of this area, which the Walkers acquired in 1955, is in lawn sprinkled with coconut trees (*Cocos nucifera*), with the Waialele stream forming its western limits. Three false kamani trees (*Terminalia catappa*) grace the southeast and southwest corners of the beach house, and another grows at the intersection of the living room-lanai and bedroom wing. A large hala tree (*Pandanus tectorius*) is to the southwest of the house. The remainder of the grounds, essentially on the far side of the Waialele stream is left to go wild and is predominated by hau and ironwood (*Casuarina equisetifolia*).

The Walker beach house retains a very high degree of historic integrity, remaining very much intact. The only major change has been the remodeling of the kitchen in the 1980s, but this is a secondary space and its more recent demeanor does not diminish the overall historic character of the house.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

architecture

Period of Significance

1940-1958

Significant Dates

1940, 1958

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Albert Ely Ives

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Henry Alexander and Una Walker beach house is significant on the local level under criterion C as a good example of a single wall beach house designed during the 1930s in Hawaii. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction.

The 1940-1958 period of significance was chosen in accordance with National Register Bulletin 16A. 1940 is the year of construction, and 1958 is the year the additional bedroom was constructed.

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

Architecture

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]

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

The Walker beach house conveys the basic premises Dickey laid out with the Halekulani cottages in a slightly more modern manner. It includes a double pitched hipped roof, and features a living room-lanai capable of being completely open on two sides, thus continuing the importance of the lanai as a central part of living. This relationship with the outdoors is further celebrated by the bedroom wing's lanai walkway. The double hung sash windows with interior screens found in the bedrooms and kitchen allow for splendid cross ventilation. The character of the house derives from its simple massing and low horizontal profile, rather than applied ornamentation.

The house also reflects its function as a beach house through the use of board and batten siding, which during the 1920s and 1930s was a popular signifier of rusticity and employed in weekend retreats. Its interior walls being of scored, vertical, 12" redwood tongue and groove and its concrete floors acid stained, place the house a step above most beach houses of the period. Also, the presence of an exterior door leading into the shower or bathroom was a common feature in houses situated close to the beach.

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, the Charles Hite residence (Hawaii Register), Mitchell residence, and Mrs. Erdman residence. 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

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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 (the former Contemporary Museum of Art) (Hawaii Register) and to Washington Place (Hawaii Register). Ives also did the Asian style residence of Samuel F. B. Morse in Pebble Beach, California, the community Morse developed, and Barbara Hutton’s house in Mexico.

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 Walker beach house 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/early 1940s *kama`aina* residence with its well appointed interiors, double pitched hip roof and commodious living room-lanai. Similarly the use of scored 12” redwood tongue and groove and acid stained floors reflect the more refined tastes of the period when the house was constructed.

Of passing interest, Admiral Chester W. Nimitz regularly used this beach house as a weekend retreat from the pressures of his job as the commander in chief of the U.S. Pacific Fleet and also Commander in Chief of the Pacific Ocean Areas, commanding all allied air, land and sea forces in the Pacific during World War II. The admiral arrived in Honolulu on Christmas day, 1941, eighteen days after the attack on Pearl Harbor, following the direct orders of President Franklin D. Roosevelt, “to get the hell out to Pearl Harbor and stay there till the war is won.” [Lilly, page 5]

This was not Nimitz’s first time to Hawaii, having served here from 1920-1922, when he oversaw the construction of Pearl Harbor’s submarine base. While on that assignment he had become friends with H. Alexander and Una Walker, a friendship which was rekindled upon Nimitz’s return to the islands. As a result of this friendship, Nimitz spent most of his weekends at the Walker’s beach house, from January 1942, until the admiral’s headquarters moved from Pearl Harbor to Guam in the beginning of 1945. In addition, during the week the admiral and the Walkers frequently dined at each others’ homes or took excursions to various places on Oahu together. The Walker beach house was the admiral’s refuge from the war, where he could escape the pressures of command and relax. He claimed it was the only place during the war where he slept soundly throughout the night. [for further information on Nimitz and the Walkers see Lilly]

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Henry Alexander Walker was born in Honolulu in 1885, with his father John S. Walker Sr, having served as Finance Minister for King Kalakua. He graduated from Punahou and four years later graduated from Harvard in 1907. He was the secretary of the Hawaii Sugar Planters' Association from 1920-1928, and then joined American Factors in 1928, rising to its presidency in 1933, a post he retained until 1950. He married Una Craig in 1920. The two of them and their family lived at the Walker Estate in Nuuanu (Hawaii and National Register) and frequented their beach house until their deaths, with Mr. Walker dying in 1969, and Mrs. Walker in 1987. Following Mrs. Walker's death the property on which the beach house sat was subdivided into three lots, with their daughter Ann Burns receiving the parcel with the main house and grounds, which is under consideration for registration. The separate cabin in which the Walkers slept, and where Admiral Nimitz slept during the war, was on a different parcel and for all intents and purposes no longer exists.

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9. Major Bibliographical References

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

City and County Tax Office records.

State Bureau of Conveyances, book 3037, page 281

Building permits 21522 (December 20, 1939) and 143138 (February 24, 1958)

Lilly, Michael, *Nimitz at Ease*, Apache Junction, Arizona: Stairway Press, 2019

Allen, Gwenfread, *Men and Women of Hawaii*, Honolulu” Star Bulletin Press, 1966, pages 523-524

“Albert Ives, Architect, Dies at 67,” *Honolulu Star-Bulletin*, Mach 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

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

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☐ Federal agency

☐ Local government

☐ University

☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): 50-80-02-09410

10. Geographical Data

Acreage of Property 2.48 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: Bing Maps at
https://www.bing.com/maps/?cp=21.631169%7E-157.919059&lvl=16.9
(enter coordinates to 6 decimal places)

1. Latitude: 21.633394 Longitude: 157.919887

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

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- | | | |
|----------|-----------|-----------|
| 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 James and Rhodette Greig in 2024 and described by tax map keys: (1) 5-5-001: 057 and (1)-5-5-002:088, as indicated by the attached map labeled “nominated property boundary”

Boundary Justification (Explain why the boundaries were selected.)

This is the parcel of land associated with this building since its construction, with the exclusion of the land where the caretaker cottage stands.

11. Form Prepared By

name/title: Don Hibbard
organization: self
street & number: 45-287Kokokahi Place
city or town: Kaneohe state: Hawaii zip code: 96744
e-mail: _____
telephone: 808-542-6230
date: March 24, 1945

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Additional Documentation

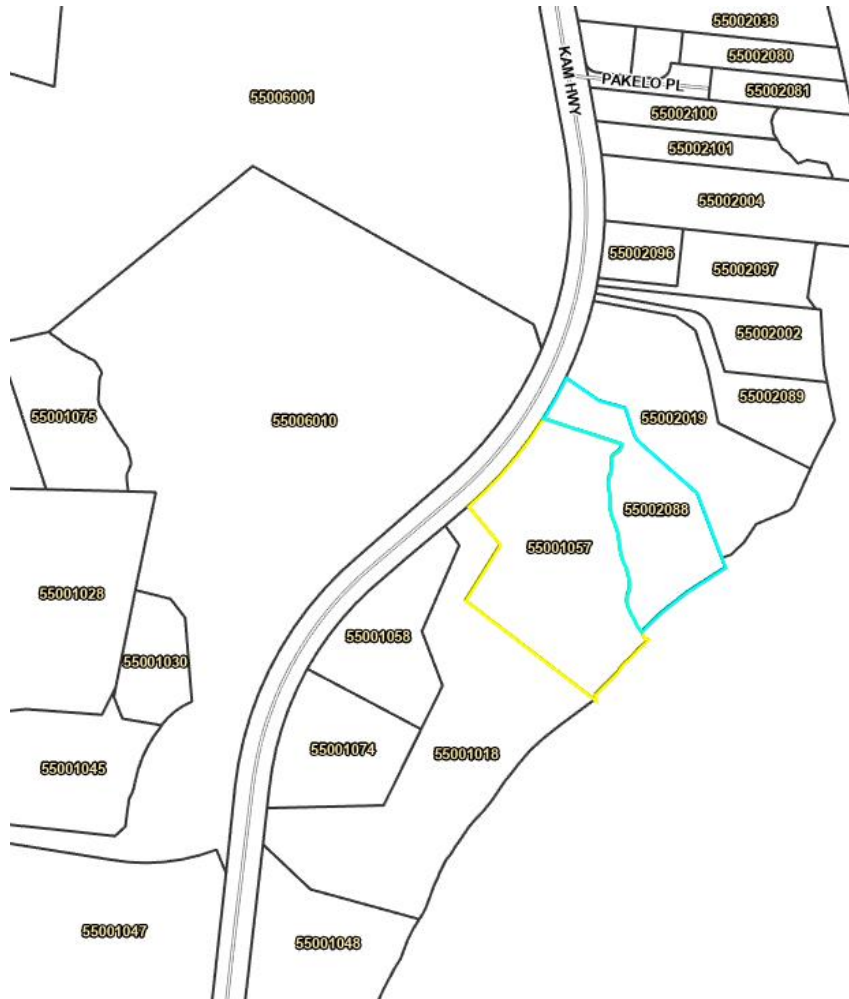
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** sketch of floor plan
- Owner: James and Rhodette Greig
55-271 Kamehameha Highway
Laie, Hawaii 96762
-

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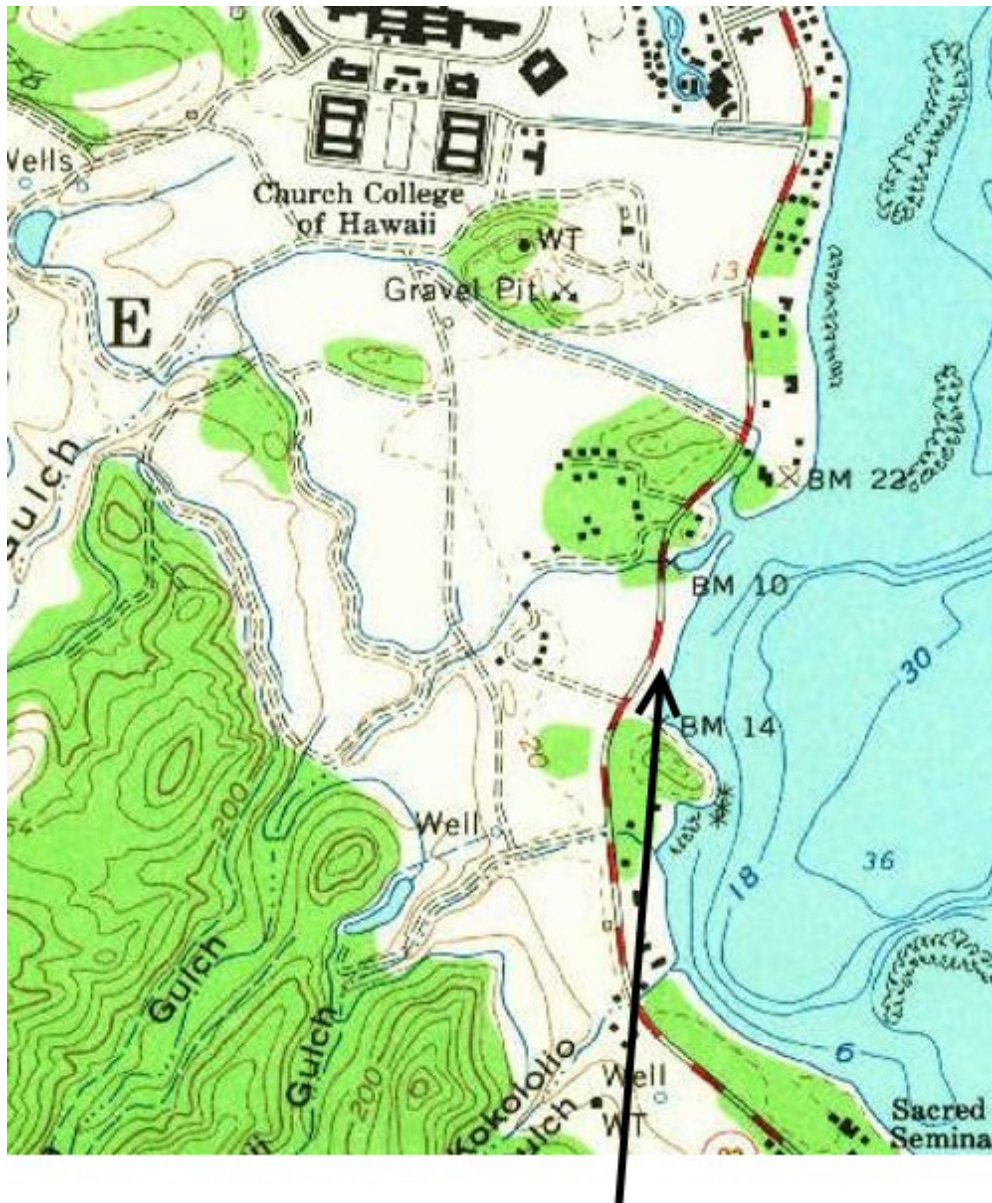
TMK Map



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USGS Map



Walker Beach House

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Nomination Boundary Map

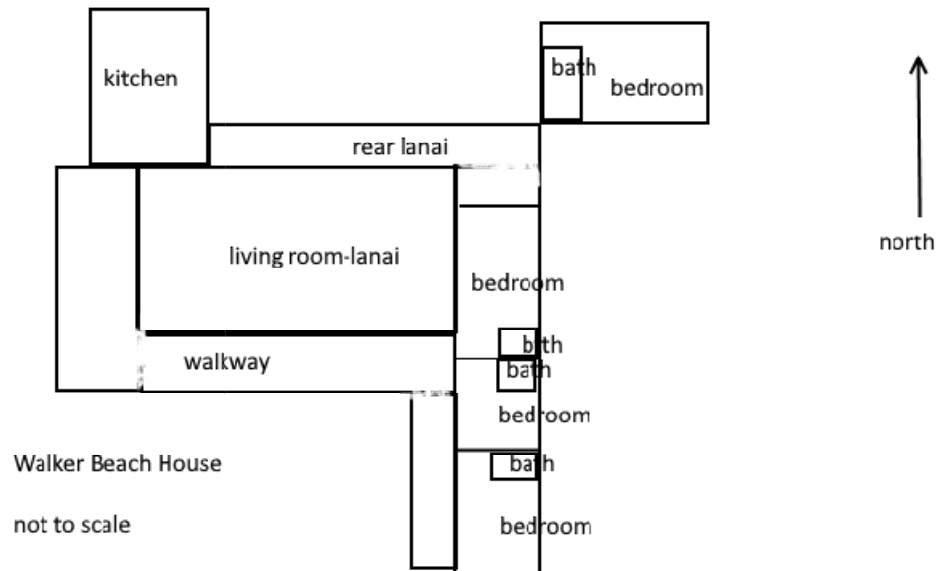


Area included in the nomination is outlined in yellow and turquoise lines.

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Floor Plan



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Photographs

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

Photo Log

Name of Property: Walker Beach House

City or Vicinity: Hauula

County: Honolulu State: Hawaii

Photographer: Kikuyo Hibbard

Date Photographed: March 12, 2024

1. View of the beach house from the southwest
2. View of the beach house from the north
3. Drone view of the beach house from the west
4. View of the door into the living room from rear lanai from the north
5. View of living room lanai from the southwest
6. View of the living room-lanai wing from the south
7. View of the kitchen pass through from the south
8. View of bedroom wing from the northwest
9. View of the southern-most bedroom from the northwest
10. View of the 1958 bedroom addition from the north

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Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours

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Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.