

**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: Frederick Lowrey Residence

Other names/site number: Niniko

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: 60 Niniko Place

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Not For Publication:  Vicinity: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

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

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>                    </u>	buildings
<u>                    </u>	<u>                    </u>	sites
<u>                    </u>	<u>                    </u>	structures
<u>                    </u>	<u>                    </u>	objects
<u>1</u>	<u>                    </u>	Total

Number of contributing resources previously listed in the National Register None

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**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  
Craftsman

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: wood clapboard 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.)

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#### Summary Paragraph

The Frederick Lowrey Residence is situated in a quiet residential neighborhood off Old Pali Road in Nu`uanu valley. It sits on a large, flat, 19,409 square foot lot at the terminus of Niniko Place. The two story craftsman style house faces southeast and has a composition shingled, lateral running, clipped-gable roof with overhanging eaves and exposed rafter tails. Figure four brackets support the roof's eave. The double wall house features clapboard siding and sits on a lava rock and post and pier foundation with a square lattice apron. The clapboard siding is of two different widths, with a narrower board used on the first story and a wider one used on the second and the lookout. A lava rock chimney with a lava rock cap interrupts the flow of the façade as does a single story, composition shingled, hip roofed porte cochere. The 7,521 square foot house is in very good condition and very much retains its integrity of design, materials, location, setting, craftsmanship, feelings and associations.

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#### Narrative Description

A wide concrete driveway enters the Lowrey residence's property to the left of center and leads into a concrete paved parking area to the left and to the right it runs under a porte cochere. An

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approximately 40" high cmu block wall separates the parking area from the road. A small "traffic circle" with a birdbath mediates the parking area and porte cochere entry.

The 20' x 20' porte coche is supported at its four corners by prominent lava rock columns. A low lava rock wall at the porte cochere's outer end connects the two columns and "encloses" the porte cochere on the southeast side. Seven wood steps ascend from the porte cochere to the front lanai, which projects 12' out from the main body of the house. The front lanai has a tongue and groove floor and a board and batten ceiling, which extends out to encompass the porte cochere as well. An approximately 23" high balustrade, with 2" x 2" square balusters, flank the steps' opening to the lanai. A lava rock wall, of similar height to the balustrade, defines the northeast side of the lanai. A lava rock column is at the midpoint of the wall and two others are at the intersections of the lanai and the house. To the southeast of the midpoint column the lanai is open, while the space between the house and column has been enclosed by a large, historic metal window which has a fixed middle pane flanked by single pane casement windows.

At the northwest end of the lanai a sixteen lite pocket door provides access to the ball room. A pair of wood, six pane, casement windows are to the southwest of the pocket door. In the lanai's southwest wall a non-historic double door with side lights opens on the living room. The living room is a large open space with a ceiling defined by eight exposed second floor, floor joists. The board and batten walls are original, but the floor has been refurbished. The lava rock fireplace commands the southeast wall and is flanked on each side by a pair of 6 x 1 double hung sash windows. The fireplace has a brick hearth and no mantle. Below the windows built-in benches run the length of the wall.

At the far end of the living room a set of stairs lead up to the second floor. The stair has a square newel post and a hand rail with 2" x 2" balusters. The stair ascends four steps to a landing where it makes a ninety degree turn to the left and climbs another fifteen steps to the second floor. A modern door closes the second run of steps from the landing. To the left of the stairway, in the living room's southwest wall, a four panel door opens on a bedroom. This room has a bank of five 1 x 1 double hung sash windows in its southeast wall and two similar windows in its southwest wall. The windows, on the exterior, have a continuous shed roofed hood. The bedroom's walls and ceiling follow that of the living room. A closet is set in the room's southwest wall under the stairway to the second floor.

A portion of the living room's northwest wall has been removed to allow the kitchen to flow into the living room. The kitchen has been completely remodeled. At the west corner of the kitchen are two halls both with board and batten walls. One runs to the southwest and the other to the northwest. The former accesses a first floor bedroom area. Part way down this hall is a round arched opening with a pair of doors, each with two panels, whose shape conforms to the archway.

Immediately beyond the kitchen, a door, in the southwest hall's northwest wall, opens on a bedroom. This room, as do all the first floor bedrooms, has board and batten walls and ceilings. It features three non-historic, 8 x 8 double hung sash windows in its northwest wall as well as a non-historic bathroom off its southwest side. Further down the hall, beyond the round archway,

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a second door in the hall's northwest side opens on a bathroom, which has been remodeled. A door in this bathroom's northwest wall opens on a bedroom. This room has a pair of non-historic, eight pane, sliding windows in both its northwest and southwest walls. Near the end of the hall, another door in the northwest wall opens on a remodeled bathroom. The room has a pair of obscure glass, single pane sliding windows in its southwest wall. Across the hall from the bathroom a door opens on another bedroom. This room has a pair of single pane wood, sliding windows in its southwest wall. At the end of the hall, a door opens on two concrete steps which lead to a shed roofed lanai, which is not original.

The second hall runs to the rear of the house. Here an original, single pane glass door, with a transom above, opens on three concrete steps which descend to a modern-tile-paved patio. At the back of the patio an approximately 3' high lava rock retaining wall holds the elevated back yard in check. Five concrete steps ascend to the rear yard's lawn. The hall also accesses a six panel pocket door in its northeast wall which leads into the dining room and ballroom wing. This is a single story, gabled roofed wing, which was added in 1927. It is a large, approximately 34' x 63', open space which is characterized by a 19' high, open beam ceiling with four, rusticated, king post trusses. Consoles, in the form of cyma reversa straps, "support" the trusses. The trusses carry three exposed perlins on each side. Two chandeliers hang from the ceiling between the end and the two middle trusses and six wrought iron sconces mimicking candles adorn the walls. Three canted bay windows penetrate the northwest wall of the room. These have clay tile window sills on the interior. Another similar bay window is in the northeast end of the southeast wall. This fenestration is original, but all the windows have been replaced by vinyl windows. The southeast wall of the ballroom also has a pair of non-historic, eight pane pocket doors.

The dining room is in an alcove which is centered in the middle of the rear (southwest) wall of the ballroom wing and is immediately accessed through the doorway from the kitchen's northwest hall. It is contiguous with a larger space that characterizes the southwest end of the ballroom. This space has a fir floor and is elevated three steps above the main part of the ballroom. The dining room has an 8' high, wood ceiling with exposed beams. The rear and two side walls are paneled and contain built-in cabinets, which extend floor-to-ceiling.

The dining room flows out into the larger wood floored area. A beam carrying the flat arched opening between the two spaces has inscribed on it, in Gothic lettering, "It Seeks to Speak that Magic Word Aloha." The wood floored area jogs out to the southeast approximately 10' to form a foyer which is accessed by the front lanai's sixteen pane pocket door. This foyer continues the board and batten ceiling of the lanai, bringing it inside to its transition space. On the southwest wall of this foyer are built-in bookshelves.

Three, centered wood steps lead down from the wood floored area to the main section of the lower ballroom. A 19" high wrought iron railing which surmounts a 12" high wood balustrade demarcates the end of the more elevated space. The railing has cylindrical spindles with alternating small and large, diamond shaped knuckles, while the balustrade features turned balusters and consoles at its corners and ends.

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The lower ballroom has a Spanish red clay tile floor. The tiles are laid in a pattern of squares inside an octagon. At the far end of the room is a centered fountain clad in ceramic tiles. Aquamarine tiles line the interior while brown floral pattern tiles adorn the top and exterior. At the northeast end of the ballroom wing a pair of historic six pane pocket doors open on a conservatory. This demi-octagonal room has a tile floor and a glass, demi-octagonal shed roof. A door on the room's northeast end leads to the side yard. The conservatory's steel windows had all deteriorated and were replaced with new vinyl windows following the same fenestration. The windows were and are, single pane casement flanked by fixed windows and surmounted by fixed transoms. The windows sit on a 28" high lava rock base with a 3" thick, 17" wide cantilevered cap/shelf.

At the west corner of the ballroom a stairway leads to a mezzanine which is above the dining room. Under the stair is a closet whose door has two panels of inset rectangles. The stair has wood treads and risers, with seven steps leading up to a landing where a ninety degree turn to the left is made and seven more steps ascend to the mezzanine. The lower steps have an ornate wrought iron railing with a curlicue terminus serving instead of a newel post. The landing features a groin vaulted, plaster ceiling and a segmental arched niche with a stained glass window. The steps leading to the mezzanine have an ohia handrail supported by wrought iron brackets in the form of leaves. The mezzanine has a recessed stained glass window in its northwest wall and a round stained glass window in its southwest wall. A rectangular niche is in its southeast wall. A balustrade runs across the northeast side of the room which overlooks the ballroom. It has a railing and balustrade similar to that which demarcates the two sections of the ballroom. A set of four wood steps in the mezzanine's southeast wall ascend to a round arched doorway which leads into the second floor of the main body of the house. The door has two panels and conforms to the shape of its opening.

The door opens on a large room with board and batten walls and ceiling. Its floor has been refurbished. The northeast wall of this room is dominated by three pairs of sliding windows, each of eight panes. Six more sets of these windows run down the southeast wall of the room, only interrupted by the lava rock chimney of the first floor fireplace. None of these windows are historic. At the southwest end of the room a railing encircles the stairwell from the first floor. It has a newel post similar to that at the stairs' other end. To either side of the stairwell, in the southwest wall, two doors each access a bedroom. A bathroom, which has been remodeled, is between the two bedrooms, and can only be accessed from the bedrooms. The front bedroom continues the run of non-historic sliding windows, with two pair in its southeast wall and another in its southwest wall. The bathroom has a 1 x 1 double hung sash window, and the rear bedroom has two 6 x 6 double hung sash windows in its southwest wall and four more similar double hung sash windows in its northwest wall. These windows also are not historic.

Running down the middle of the main room three round columns without capitals carry a beam which helps support the lookout which is above the main room. In the north corner of the main room is a modern kitchenette and a five panel door opens on a stair which accesses the lookout. Three wood steps lead to a landing where a ninety degree left turn is made. Eleven more steps lead to a second landing, where another ninety degree left turn is made, with four more steps leading to the lookout. The lookout has a board and batten ceiling and walls. Its southeast wall

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contains two pairs of nine pane sliding windows which offer a view to the ocean, while its northwest wall has two pairs of twelve pane sliding windows with views up the valley. A 1 x 1 double hung sash window is in its northeast wall, and its southwest wall has a pair of nine pane sliding windows. Again, these windows are not historic. A railing with 2" x 2" balusters encircles the stairwell.

The Lowrey residence retains its historic integrity. Although several changes have occurred, the interior's major public spaces and bedrooms remain intact, with most of the remodeling occurring in such secondary spaces as the kitchen and bath rooms. The replacement of the original floors of the main rooms on the first and second floors was necessitated by the poor condition of the original floors in those spaces. In both instances the rooms are sufficiently large that this alteration does not compromise the integrity of the house. Similarly the opening of the kitchen to the living room was handled in a manner which does not overwhelming detract from the historic character of the living room. With regard to the replacement of almost all the windows in the house, these are not a major character defining feature of the house, when compared to the overall line and massing of the exterior design and its bracketing and use of lava rock. Similarly, the replacement of the windows does not detract from the overall impact of the ballroom's space, nor the experience of the lookout. Thus, despite a number of changes, the house's historic character is not compromised as the dwelling is sufficiently large and possesses much of its essential original materials and character defining features, which in many instances are of high and distinctive design quality. As such the house stands in contrast to its surrounding neighborhood as a strong reminder of the area's past and the role the house played in that history.



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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  
Recreation  
\_\_\_\_\_  
\_\_\_\_\_

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**Period of Significance**

1900-1927  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1900, 1927  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Charles W. Dickey  
\_\_\_\_\_  
\_\_\_\_\_

**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 Lowrey Residence is significant on the local level under criterion A, as a good example of a rustic country retreat built in Nu`uanu valley at the turn of the twentieth century.

The Lowrey Residence is also significant on the local level under criterion C, as a good example of a craftsman style house built in Honolulu in the opening decades of the twentieth century. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction. The house was designed by C. W. Dickey, who was the pre-eminent architect in Hawaii during the 1920s and 1930s.

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The 1900-1927 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 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", 1900 is the year of construction. The period of significance is extended to 1927 to encompass the addition to the house.

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

### Recreation

The Lowrey Residence is significant on the local level under criterion A, as a good example of a rustic country retreat built in Nu`uanu valley at the turn of the twentieth century.

During the nineteenth century and into the first quarter of the twentieth century, affluent members of Honolulu society sought country retreats in rural areas as abodes of recreation and relaxation. Often these were situated in the backs of valleys, where it was cooler than in town. One of the earliest mentioned retreats is Luakaha (“place of relaxation”), which is now referred to as Kaniakapūpū, in Nu`uanu which was built in 1843 by King Kamehameha III as a summer palace. The Cookes also maintained a country home just below the royal palace, and in 1898 had C. W. Dickey design a large two story house on the property, replacing an earlier double pitched hip roofed cottage. In 1920, Clarence Cooke erected a swimming pool on a parcel of land he owned immediately below Niniko, and in 1931 improved this retreat with a permanent home. Other country retreats of the period on O`ahu include the Castle’s beach home in Lā`ie, the Judd’s country estate at Kualoa, Lillie Hart Gay Torrey’s retreat in Kalihi valley, and the Damon’s estate at Moanalua. Concerning Niniko, the *Honolulu Advertiser* in 1927 declared, “The Nu`uanu home of Lowrey is one of the most beautiful country places on the island; and is said to be second only to Moanalua gardens.” (*Advertiser*, February 6, 1927). Other than Niniko, of the above mentioned, well -known country retreats, only the Cooke swimming pool is still extant, making Niniko a rare example of a turn-of-the-century retreat on O`ahu.

With regards to this property, in 1854 King Kamehameha III presented Mrs. Ninito Sumner with a gift of 24.5 acres of land in upper Nu`uanu valley. Mrs. Sumner, a Tahitian princess, came to Hawaii in 1848 to marry Prince Moses, the brother of Kings Kamehameha IV and Kamehameha V, with the intention of uniting the royal lines of Tahiti and Hawaii. Upon her arrival she learned that her betrothed had died in the measles epidemic of 1848, and while waiting for a ship to return to Tahiti she fell in love and married John Sumner.

In 1879 Mrs. Sumner sold the Nu`uanu parcel, and it passed through several hands until Frederick Lowrey (1858-1948) purchased it in 1892 for his wife Cherilla L. (Storrs) Lowrey (1861-1918). Here, the Lowreys developed a summer retreat and named the property, Niniko, Mrs. Sumner’s Hawaiian name. Located a little over three and a half miles from downtown and accessed by dirt road, a visit to the property in the horse and buggy era assumed the aura of an adventure-filled excursion, well beyond the periphery of daily life.

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In 1900 the Lowreys constructed a Craftsman style dwelling, “an adaptation of a Swiss chalet type of architecture,” [*Advertiser*, February 6, 1927] supplanting an earlier structure on the property known as “the Barn.” The new wood house featured a corner lava rock *lanai* and porte cochere. Coupled with the lateral running gable roof’s bracketed, wide overhanging eaves, the entry of local stone conveyed a rustic ambiance, as did the use of board and batten on the interior walls and ceilings. Keeping with the late nineteenth century’s penchant for visual variation, different sized siding sheathed the first and second stories. A hip roofed lookout projecting from the roof playfully added to the informal atmosphere of this retreat in the hills above Honolulu.

The simple dwelling nestled in the verdant lushness of the upper reaches of Nu`uanu valley, “a picturesque harmonization of valley, dell, waterway and mountain,” where guests were, “transported from the busy world into a beautiful paradise of flowers and shrubbery.” [Niniko, page 28] Here the Lowreys and their guests relaxed in a realm of nature carefully arranged and nurtured by the human imagination. The sublime setting owed much to the meticulous efforts of Mrs. Lowrey, who was a founding member and initial president of the Outdoor Circle, an organization dedicated to the enhancement of Honolulu’s beauty. An ardent supporter of the betterment of the city, during the five years of her presidency, the well-connected ladies of the Outdoor Circle waged a successful campaign to outlaw billboards in Hawaii and advocated an architecture appropriate for the islands.

Following his wife’s death in 1918, Mr. Lowrey remarried in 1921 to Maude Gregory Phillips, and in 1927 had architect C.W. Dickey upgrade the house and expand it by adding the dining room-ballroom wing. With this alteration the Lowreys made the house their permanently home, which by this time was possible thanks to the automobile and improved roads. The addition featured a Spanish style interior and included a tile fountain, as well as a conservatory, all of which were in keeping with the stylistic proclivities of the period. Following Mr. Lowrey’s passing, the property was subdivided in 1956, the gorgeous grounds giving way to modern houses. Tom Moffatt purchased the house in 1962 and lived here until his death in 2016. Here he hosted many of the entertainers whose concerts he brought to Hawaii, including Elvis Presley. The present owners acquired the property from his estate.

The residence, although hemmed in by its diminutive neighbors, at the end of a road which bears its name, remains a vivid reminder of the history of the area and of a time when it was a distant, cool retreat from the business of the city.

### Architecture

The craftsman style is an American architectural style and philosophy that began in the last years of the 19th century. As a comprehensive design and art movement it remained popular into the 1930s. The American craftsman style has its origins in the British arts and crafts movement which began as a philosophy and artistic style founded by William Morris in the 1860s. The British movement was a reaction to the industrial

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revolution with its disregard for the individual worker and degradation of the dignity of human labor. Seeking to ennoble the craftsman once again, the movement emphasized the hand-made over the mass-produced. The American Arts and Crafts Movement shared the philosophy of the British reform movement and encouraged originality, simplicity of form, local natural materials, and the visibility of handicraft. It was concerned with ennobling the modest homes of the rapidly expanding American middle class, a concern embodied by the craftsman style. The movement's name, American Craftsman, came from the magazine, *The Craftsman*, founded in 1901 by designer, furniture maker, and editor Gustav Stickley, and was popularized through such national periodicals as *House Beautiful* and *Ladies' Home Journal*.

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

The Lowrey residence is a good example of the craftsman style in Honolulu with its lateral running gable roof with broad overhanging eaves and figure four brackets providing a long horizontal profile. The chimney, porte cochere, and lanai's use of natural lava rock furthers the sense of rusticity associated with the style as does the interior's extensive use of board and batten. In addition, on the interior, the large, flowing living room with a fireplace, the dining room's natural wood décor and built-in cabinetry, the sayings in Gothic lettering on the beams, and use of stained glass further convey a craftsman sensibility. Very few examples of the craftsman style can be found in Hawaii, with only the Krauss bungalow in Mānoa (Hawaii Register) with its immaculate interiors coming readily to mind.

The 1927 addition is also a wonder to behold. No comparable sized space in a private residence in Honolulu comes to mind. In comparison, its 34' x 63' dimension is just slightly smaller than 'Iolani Palace's 39' x 69' throne room, which was used for royal balls. The ballroom well conveys a Spanish mission sensibility in its use of wrought iron and tile, while speaking to the arts and crafts movement with its built-ins and use of stained glass, as well as its inscribed beam.

The house is also the work of a master. C.W. Dickey was born to a *kama`aina* family, and raised on the island of Maui. His mother was a descendent of the Alexander family, who came to the islands as missionaries. Dickey received his education at Oakland High School and Massachusetts Institute of Technology. He practiced architecture in Honolulu from 1895 until 1904, when he moved to Oakland, California. He returned to Hawaii in late 1925 and resided in the islands until his death in 1942.

In the early period of his career Dickey was associated with Clinton Briggs Ripley and the firm was a strong advocate for regionally appropriate design. Their houses were characterized by large, flowing rooms and spacious lanai. Among their commissions

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was Lowrey's house in town. In all likelihood, Dickey also designed this country retreat in 1900, although no evidence to date has been discovered to confirm this.

Among Dickey's first commissions, upon his return to the islands in 1925, were the Halekulani cottages (no longer extant) and the Girls' Industrial Reform School (Hawaii Register). With these buildings he introduced a gracefully sloping, double pitched hipped roof, which became known as the "Hawaiian" or "Dickey" roof. Concerning the Halekulani cottages, the March 14, 1926 *Honolulu Advertiser* quoted Dickey as saying, "I believe I have achieved a distinctive Hawaiian type of architecture." For the remainder of his career Dickey was a strong proponent for appropriate regional architectural design in Hawaii. In addition, Dickey was very conversant with Spanish influenced designs. In 1898 he designed the William Irwin house, the earliest known example of Spanish revival architecture in Hawaii. In 1916 he rendered the Maui High School in this style, and in the late 1920s and early 1930s he frequently melded the elements of the style into his own Hawaiian style as exemplified in the Wailuku Library, the Territorial Office Building on Maui and the Harkness Nurses' Home at Queens Hospital. As such his overlaying of the Lowrey residence's ballroom with a Spanish sensibility was very much in keeping with the period's and his own design thinking.

His buildings listed in the historic registers include: the Alexander & Baldwin Building (Hawaii and National Register), U.S. Immigration Station (National Register), the Public Library and Territorial Office buildings in Wailuku (Hawaii and National Register), Mabel Smyth Memorial Building at Queens Hospital (Hawaii and National Register), Central Fire Station (Hawaii and National Register), Farrington High School (Hawaii Register), Makawao Union Church (Hawaii and National Register) and Kula Sanitarium (Hawaii Register). Several Dickey designed residences are listed in the Hawaii Register: the C.W. Dickey residences on Kalakaua Avenue and on Makalei Place, the Judson-Eyman residence on Woodlawn Drive in Mānoa, the Flora Lidgate residence in Mānoa, the Masao Kubo residence in Hilo, the Frank Baldwin residence on Maui, and the Robert M. Purvis residence and Judge James Coke residence, both in Nu`uanu.

Frederick Lowrey was born in Pittsfield, Massachusetts on October 15, 1858, but moved to California in 1867, where he was educated and started his business career. His sister was Mrs. W.R. Castle. On a visit to California in 1879 she and her husband suggested Lowrey make a vacation trip to Hawaii, and in the event he desired to remain a position was open for him at Castle & Cooke. Thus at the age of 21 he came to Hawaii. One of the first persons he met, other than his wife's family, was C. M. Cooke, who was the head of Lewers & Dickson. After some discussion it was arranged for Lowrey to work as a bookkeeper for this firm rather than go to Castle & Cooke. Lewers & Dickson became Lewers & Cooke, and Lowrey was made a partner in 1886, and when the firm incorporated in 1901 Lowrey was named company president, a position he held until his retirement. Under his leadership Lewers & Cooke became the major building supply company in Honolulu. In addition to his responsibilities with Lewers & Cooke, Mr. Lowrey served as president of Oahu Sugar Company and also the Waiahole Water Company, as well as sitting as a director on American Factors' board. He also

Frederick Lowrey Residence \_\_\_\_\_ Honolulu

Hawaii \_\_\_\_\_  
County and State

served as president of the Oahu Cemetery Association, chairman of the Board of Prison Inspectors, and a member of the Board of Health during the Bubonic Plague epidemic of 1900. He died at Niniko on October 19, 1948 at the age of ninety.



Frederick Lowrey Residence Honolulu  
Name of Property

Hawaii  
County and State

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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 148513, 300825

Lowrey, Frederick J. *Niniko*. Honolulu: privately published, 1926

Jay, Robert. *The Architecture of Charles W. Dickey: Hawaii and California*. Honolulu: University of Hawaii Press, 1992.

Allen, Gwenfread, "Lowrey House Colored with Romance," *Star Bulletin*, August 18, 1934

*Honolulu Advertiser*, "Lowrey's Nuuanu Home Will Have Artistic Addition," February 6, 1927, page 13

*Honolulu Star Bulletin*, "Death Comes Peacefully to F. J. Lowrey, Business Leader," October 19, 1948, page 1

*Hawaiian Gazette*, "A Royal Funeral," July 22, 1898, page 8

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

Neil, J.M., "The Architecture of C.W. Dickey in Hawaii," *Hawaiian Journal of History*, v. 9, 1975

"Hawaii Concert Promoter and Beloved DJ Tom Moffatt Dies," *Hawaii News Now*, December 13, 2016:

<http://www.hawaiinewsnow.com/story/34042615/longtime-hawaii-concert-promoter-tom-moffatt-passes-away/>

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**Previous documentation on file (NPS):**

Frederick Lowrey Residence \_\_\_\_\_ Honolulu  
Name of Property

Hawaii \_\_\_\_\_  
County and State

- 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):** \_\_\_\_\_

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**10. Geographical Data**

**Acreeage of Property** less than one acre

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

Latitude: 21.34902                      Longitude: 157.82444

1.

2. Latitude:                                      Longitude:

3. Latitude:                                      Longitude:

4. Latitude:                                      Longitude:

Frederick Lowrey Residence \_\_\_\_\_ Honolulu  
Name of Property

Hawaii \_\_\_\_\_  
County and State

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The property being nominated includes all the property owned by Mai Thi Frascarelli Trust in 2019 as described by Tax Map Key 1-9-008: 048.

**Boundary Justification** (Explain why the boundaries were selected.)

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

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**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: April 16, 2019

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Frederick Lowrey Residence \_\_\_\_\_ Honolulu  
Name of Property

Hawaii \_\_\_\_\_  
County and State

**Additional Documentation**

Submit the following items with the completed form:

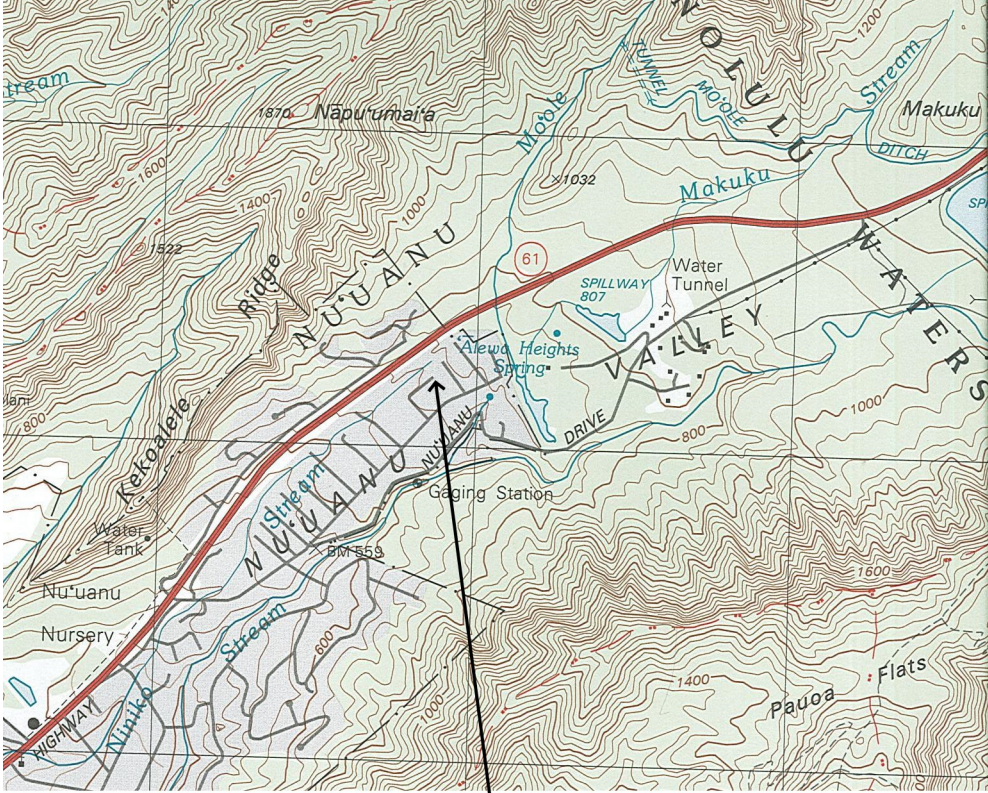
- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** sketch of floor plan

- **Owner:** Mai Thi Frascarelli Trust  
60 Niniko Place  
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.

# USGS Map

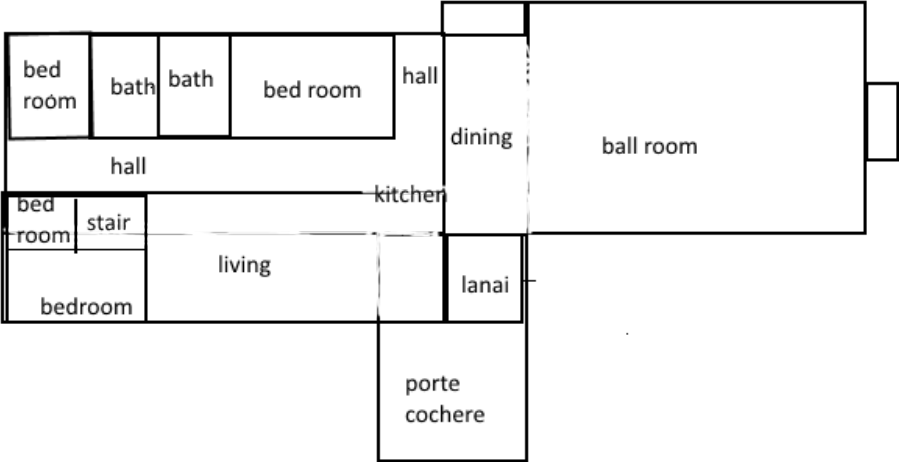


Lowrey Residence

# TMK Map



# Floor Plan



Lowrey Residence

Not to Scale

## Photo Log

Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu                      State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the house from the southeast

1 of 9





Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the lanai from the southeast

2 of 9



Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the living room from the north

3 of 9



## Photo Log

Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the ballroom from the northeast

4 of 9



Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the ballroom from the southwest

5 of 9



Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the ballroom railing from the north

6 of 9



## Photo Log

Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the dining room from the northeast

7 of 9



Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the second floor main room from the north

8 of 9



Name of Property: Lowrey Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: August 20, 2018

View of the lookout from the south

9 of 9

