

**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: Carswell Residence

Other names/site number: 4241 Kekuaaoa Lane

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: 4241 Kekuaaoa Lane

City or town: Princeville State: Hawaii County: Kauai

Not For Publication:  Vicinity: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 \_\_\_ local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

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

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p>	<p>_____  <b>Date</b></p>
<p>_____  <b>Title :</b> <span style="float: right;"><b>State or Federal agency/bureau or Tribal Government</b></span></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>0</u>	Total

Number of contributing resources previously listed in the National Register           

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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.)

MODERN MOVEMENT/Regional Modern

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

Principal exterior materials of the property:

FOUNDATION/concrete

WALLS/wood board-and-batten, (lava rock at carport)

ROOF/asphalt shingle

CHIMNEY/lava rock

### 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 Carswell Residence is located at 4241 Kekuanaoa Lane in the unincorporated resort community of Princeville on the North Shore of the Island of Kaua'i, Kaua'i County, HI. The resort is bordered to the east by Kalihiwai and to the west by Hanalei. The subject property sits at the edge of a planned residential development atop the bluff overlooking Hanalei Bay to the west. It comprises a 0.28-acre, irregularly shaped lot at the end of Kekuanaoa Lane; the lot slopes downward from north to south and east to west. An open lawn is located to the south of the house. The lot is surrounded by dense vegetation to the south and west, and a lava rock perimeter wall separates the property from a neighboring residence to the east. (The owner is in the process of planting new species around the property that are native to the island.) Completed in 1972, the single-family residence was designed by architect Douglas Ackerman in the Regional Modern style. It has experienced few alterations since its original construction and retains all aspects of historic integrity.

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## Narrative Description

### Exterior

The subject property is developed with a 2,206-square-foot single-family residence with an attached wood deck and carport. The residence is roughly rectangular in plan and is split into three levels – a main level, upper level, and lower level. It sits on a concrete slab and pier foundation. The house is capped with a low-pitched, front-facing gable roof with open eaves and exposed rafter tails. The roof is covered in composition shingles, and an interior lava rock chimney sits at the south end of the west roof plane. The building's walls are primarily covered in unfinished, rough sawn, redwood board-and-batten cladding; the gable end of the attached carport is screened with vertical redwood slats at the top half and clad in lava rock at the bottom half. Fenestration consists of fixed redwood windows, redwood jalousie (louver) windows, and large redwood-framed sliding glass doors. A solid door made of Koa wood is located at the east façade entrance.

The north façade of the house is fronted by an attached carport and concrete and asphalt driveway. The carport is open to the east and west and is sheltered by a gable roof partially supported by round wood posts. At the north end of the carport is a storage area enclosed by sliding redwood board-and-batten doors and board-and-batten and lava rock cladding. At the south end of the carport is another smaller storage room enclosed by wood doors and board-and-batten siding. To the west of the south carport storage is the kitchen entrance to the house. The entry steps down from the carport and consists of a simple concrete stoop and wood plank door. To the east of the entrance is a fixed wood window flanked by wood jalousie windows. The east corner of the north façade is set back slightly from the rest of the façade and contains another fixed wood window and wood jalousie window.

The house's east façade, which faces an adjacent residential property, was originally intended to be the primary entrance to the building, per historic drawings. While the east entrance path (made of lava rock pavers) was completed, the driveway (which was originally intended to access the east side of the house) was relocated to the north side of the house, purportedly due to a lack of funding.<sup>1</sup> The house features a split level configuration such that the main level of the house comprises the north half of the east façade, and the upper and lower levels of the house are visible at the south end of the façade. At the north end of the façade is a small porch sheltered by an extension of the carport roof. A large (approximately 3'-6" x 7'-0") door made of solid Koa wood and featuring a decorative iron door pull sits underneath the porch. The door is bound by a wood jalousie sidelight to the north. To the south of the porch is a 15-foot-wide, shallow bay of grouped fixed wood windows. The bottom (sill) of the window bay is lined with operable wood vents that allow the interior of the house to take advantage of cooling winds approaching from the east. The south end of the east façade projects further than the rest of the façade and is lined with wood fixed and jalousie windows at the upper level and wood jalousie windows at the lower level.

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<sup>1</sup> Beatrice Faverjon, in conversation with Karin Carswell and with the author, September 24, 2022.

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The west façade overlooks Hanalei Bay to the west and is accessed by a large redwood deck. The wood deck is irregularly shaped and 659 square feet in size. It is supported by round wood posts and is surrounded by a low bench/railing made of redwood. At the south end of the deck is a circular hot tub (7'-0" in diameter), and a Kou tree (native to Kaua'i) is planted at the north end. Similar to the east façade, the main level of the house is visible at the north half of the west façade, and the upper and lower levels comprise the south end of the façade. The façade steps back from north to south. The northwest corner features a fixed wood window flanked by wood jalousie windows. To the south of the corner projection are massive wood-framed sliding glass doors that provide access to the wood deck. The doors are enclosed by wood-framed screen doors, and on either side of the doors are full-height fixed windows. The sliding doors and fixed windows comprise the majority of the west façade. At the corner to the south of the sliding doors is a group of wood fixed and jalousie windows. The south end of the west façade is two stories in height, composed of the upper and lower levels of the house. Wood-framed sliding glass doors are located at both levels at the south end – the upper level doors open onto a wood balcony, and the lower level doors lead to a wood stoop that accesses wood steps up to the west façade deck. A fixed wood window bounds the south side of the lower level doors.

The south façade overlooks the back lawn. It is two stories in height, and there is a pent roof in the gable end. Below the pent roof, at the upper level, is a shallow bay of wood fixed and jalousie windows. To the east of the bay is a smaller wood fixed window. At the lower level are wood-framed sliding glass doors that open to a wood plank stoop. The doors are flanked by wood fixed and jalousie windows.

### **Interior**

The house is divided into three levels – the main level, upper level, and lower level. The main level encompasses the kitchen and dining/living room. The upper level comprises the master bedroom and bathroom and a study. The lower level contains three smaller bedrooms, a bathroom, and storage.

The north entrance to the house leads to the kitchen. The kitchen is rectangular in plan. It has an exposed wood beam ceiling, and directional spotlights are mounted to the ceiling beams. (The spotlights were custom made to match those original to the house.) The space's walls are finished in unpainted, rough sawn redwood board-and-batten, and the floor is concrete. A counter with wood cabinetry, built-in appliances, and a terracotta tile countertop extends the length of the north side of the space; mahogany wood shelving is mounted along the south side. Philippine mahogany wood cabinets line the east end and reach from the floor to a loft area above this end of the kitchen (accessible via ladder). A built-in wood seat is located below the windows at the west end, and openings at the southeast and southwest ends of the kitchen lead to the dining/living room.

The dining/living room consists of one large open space at the center of the house. It is connected to the outdoor deck by large sliding glass doors along the west side. Like the kitchen, the space has an exposed wood beam ceiling, the walls are unpainted, rough sawn, redwood board-and-batten, and the floor is polished concrete. Directional spotlights, custom made to

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match those original to the house, are mounted to the ceiling beams above the living area, and a large spherical pendant lamp (made by the same Japanese craftsman who make Isamu Noguchi lamps) hangs from the ceiling above the dining table. The living area is oriented towards a large lava rock fireplace that reaches the full height of the space. A built-in Philippine mahogany wood seat and side table line the south wall of the living area. The area to the east of the dining/living room is slightly raised and acts as an open hallway, providing access from the east entry vestibule to the stairs to the upper and lower levels of the house. This area also features an exposed wood beam ceiling. The east wall is lined with grouped windows surrounded by unpainted rough sawn redwood board-and-batten. The windowsill contains operable vents that allow the house to be cooled from eastern winds. The floor is lined with original natural stone.

The upper level is accessed via a small flight of wood stairs at the south end of the open hallway. The stairs lead to a small study that overlooks the living room below and to the west. The study shares the same exposed beam ceiling as the dining/living room below. It has unpainted, rough sawn, redwood board-and-batten walls and sisal carpet. A built-in, L-shaped seat is located at the northeast end of the study, and built-in shelving lines the south side.

A Philippine mahogany wood door along the southwest end of the study leads to the master bedroom. The bedroom has an exposed beam ceiling and unpainted, rough sawn, redwood board-and-batten walls like other interior spaces. A large amorphous pendant lamp (made by the same Japanese craftsman who make Isamu Noguchi lamps) hangs from the center of the ceiling, and the floor is oak hardwood. Along the south wall of the bedroom is a seating nook overlooking the south/back lawn. Sliding glass doors at the west end of the room provide access to a balcony. A wood pocket door on the east wall encloses a walk-in closet and the master bathroom. The ceiling of the closet and bathroom is exposed beam with spotlights that were custom made to match the original lights; the walls are finished in plaster. The closet has sisal carpet, and the bathroom floor is tiled with terracotta tiles. At the south end of the bathroom is a small seating nook, and the north end has Philippine mahogany wood built-in cabinets.

The lower level of the house is accessible via a flight of wood steps at the south end of the main level. This level contains three small bedrooms, each with plaster ceiling and wall finishes, oak hardwood flooring, built-in Philippine mahogany wood cabinets, and Philippine mahogany wood doors. Two of the bedrooms feature sliding glass doors that lead to the south/back lawn and exterior deck. The bedrooms share a central bathroom that is also finished with a plaster ceiling and walls. The bathroom floor is covered in terracotta tile. To the west of the lower level stairs is a Philippine mahogany wood door accessing a storage closet.

### **Alterations**

The Carswell Residence has experienced only minor and primarily cosmetic alterations. It is largely intact from its original construction. The below noted changes are based on ARG's visual inspection of the property on September 24, 2022, conversations with the current owner, and original drawings of the residence. Alterations include:

- The north entrance door was replaced with a new compatible wood door (2022)

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- A pair of wood-framed sliding glass wood doors replaced a single paneled wood door at the south (rear) façade, lower level (2022)
- A small, fixed wood window appears to have been added at the southwest corner, lower level, per historic drawings (date unknown)
- Original cedar shingle roofing was replaced with composition shingle roofing (1992, after a hurricane removed/severely damaged the roof)
- The bathrooms (upper and lower levels) and kitchen have been remodeled with new compatible finishes, fixtures (vintage/restored fixtures in the showers), and cabinetwork, most recently in 2022
- Carpet was removed from the main and upper levels; original concrete floors were left exposed at the main level and hardwood floors installed at the upper level (2022)
- Small air conditioning units were added to the bedrooms (2022)
- Built-in wood seating was added to the living room and study (2022)

In addition to the minor changes listed above, the current owner has restored a few original features that had been previously removed. Restoration work occurred in 2022 and includes:

- A new hot tub was added at the south end of the outdoor deck, in the same location as a hot tub shown in original drawings
- A Kou tree was planted at the north end of the outdoor deck, in the same location as a tree shown in original drawings
- A wood-framed awning that had been installed over the kitchen windows at the west end of the north façade was removed and the façade restored to its original configuration
- Some original rough sawn, redwood board-and-batten cladding was replaced with in-kind cladding as needed
- The kitchen remodel removed previously incompatible fixtures and finishes and installed new finishes and shelving that are in keeping with the original design and materials of the house (rough sawn redwood cladding was reinstalled where removed in the 1980s, and Philippine mahogany wood was used for new cabinetry)
- New light fixtures were installed throughout the house; spotlights were custom made to match the original lights, and pendants in the dining area and master bedroom replaced existing Japanese pendants that were too damaged to repair (2022)

### **Integrity**

The Carswell Residence retains integrity of location, design, setting, materials, workmanship, feeling, and association, which together convey its significance as a post-World War II, Regional Modern house owned and occupied by Princeville engineer Donn Carswell.

Alterations include minor, primarily cosmetic changes, such as the in-kind/compatible replacement of the east (kitchen entrance) door and roof shingles, the addition of a couple of windows at secondary façades, and new compatible interior fixtures and finishes. The majority of the house's original design features and materials, including its linear massing, built into the sloped site, gable roof with open eaves, lava rock chimney, unadorned rough sawn redwood siding, and redwood windows and doors at the exterior, as well as its open floor plan, exposed



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wood beam ceilings, rough sawn redwood board-and-batten and plaster walls, built-in seating nooks, and lava rock chimney at the interior, are still extant. Overall, the building continues to express its original Regional Modern design intent and exudes a strong sense of time and place. It thus retains integrity of design, materials, workmanship, feeling, and association. It also retains integrity of location, since it has not been moved, and integrity of setting because its environs have not notably changed since its period of significance (1972).

## **Character-Defining Features**

### Site and Setting

- Irregularly shaped, sloped lot at the end of Kekuaanoa Lane
- Careful siting of the house to take in views of Hanalei Bay as well as the Hihimanu, Namolokama, and Mamalahoa mountains
- Sloped lawn to the south of the residence
- Asphalt and concrete driveway accessing the north side of the house
- Lava rock entrance pavers at the east side of the house

### Exterior

- Linear, north-south orientation, built into the natural terrain of the site
- Rectangular plan with one-story volume to the north and two-story volume to the south
- Front-facing gable roof with open eaves
- Interior lava rock chimney
- Unpainted, rough sawn redwood board-and-batten siding
- Lava rock accent cladding at the north end of the carport
- Grouped fixed and jalousie wood windows
- Redwood-framed sliding glass doors at the west façade (south façade, lower level door added)
- Koa wood door at the east façade
- Expansive redwood deck attached to the west side of the house
- Carport attached to the north façade of the house

### Interior

- Open floor plan at the main level with combined living/dining room and open hallway along the east side
- Open study overlooking the living/dining room from the upper level
- Exposed wood beam ceilings throughout
- Unpainted, rough sawn, redwood board-and-batten walls at the main level, master bedroom, and study
- Plaster walls in the lower level bedrooms and the bathrooms
- Natural stone flooring at the raised, open hallway along the east side of the living/dining room
- Built-in wood seating in the kitchen, master bedroom, and master bathroom
- Lava rock fireplace in the living area

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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**

1972  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1972  
\_\_\_\_\_  
1980  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

Donn Carswell  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

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

**Architect/Builder**

Douglas Ackerman  
\_\_\_\_\_  
\_\_\_\_\_

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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 Carswell Residence is locally significant under State Register Criteria B and C. Under Criterion B, the house is significant for its association with Donn Carswell, project manager and chief engineer of the Princeville community's initial development in the late 1960s and early 1970s under ownership of the Eagle County Development Corporation/Princeville Corporation. The building is also significant under Criterion C for embodying the distinctive characteristics of Regional Modernism through its modernist forms (horizontal emphasis, open floor plan, exposed structural members, extensive glazing) combined with regional features and materials (lava rock, Koa wood, louver windows, careful siting to take in views of natural surroundings). The building's period of significance is 1972, reflecting the time period during which the house was constructed as well as when Carswell was promoted to vice president of the Eagle County Development Corporation/Princeville Corporation. Carswell resigned from the corporation in 1980.

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

### **Historical Background: Kaua'i**

Kaua'i was initially inhabited by Polynesians who settled on the island between 200 and 600 CE. Early inhabitants subsisted off the land and sea for centuries, fishing and growing crops such as taro, sweet potato, and breadfruit. Captain James Cook's landing in Waimea in 1778 drastically changed the trajectory of the island and its people, opening the door to an influx of westerners, including missionaries, laborers, and businessmen.<sup>2</sup> After western contact, the island's population declined sharply from over 30,000 in 1820 to roughly 5,000 in 1872, primarily due to new diseases, battles with white settlers, and out-migration.<sup>3</sup> Kaua'i's first plantations were established in the 1830s when Ladd and Company obtained a 50-year lease from King Kamehameha III to 1,000 acres of land and water rights in Kōloa, where they established a sugar plantation. The company developed support facilities for their sugar production, including worker housing, stores, and medical facilities, which set the model for future plantations on the island. While sugar was the main crop on Kaua'i, other crops included pineapple and rice, and cattle ranching was introduced on the island in the 1830s. Agriculture remained the dominant industry on the island until the rise of tourism in mid-20<sup>th</sup> century.<sup>4</sup>

Following Hawaiian Statehood in 1959, Kaua'i's development was increasingly shaped by the resort and tourism industries. Conscious of preserving the island's natural beauty, Kaua'i legislators passed an ordinance in 1972 restricting building heights to 40 feet, and community

<sup>2</sup> Kaua'i Historical Society, "Ka Moolelo O Kaua'i – The Story of Kaua'i," accessed October 2022, <https://kauaihistoricalsociety.org/historyofkauai/>.

<sup>3</sup> Mason Architects, "Hawaii Statewide Reconnaissance Level Architectural Survey, Phase I," Professional Services Solicitation No. SHPD-FY 16-002 (December 19, 2016), 60.

<sup>4</sup> Kaua'i Historical Society, "Ka Moolelo O Kaua'i – The Story of Kaua'i."

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members kept a watchful eye on new development. While early resort sites included Wailua and Kalapakī Beach at Nāwiliwili, Po‘ipū and Princeville are the island’s current primary resort communities.<sup>5</sup>

### Princeville at Hanalei

The Carswell Residence was one of the first houses to be constructed in the Princeville at Hanalei resort community. Princeville was founded by Robert Crichton Wyllie in the mid-19<sup>th</sup> century. Wyllie was a Scottish man who had come to Hawai‘i in 1844 under the direction of British Consul-General William Miller and within a year had been appointed Minister of Foreign Relations of the Kingdom of Hawai‘i by King Kamehameha III. In 1853, Wyllie acquired a plantation near Hanalei Bay, first growing coffee and then sugar cane. Wyllie named the plantation “Princeville” after Prince Albert, son of King Kamehameha IV and his wife Queen Emma, who had visited the plantation in 1860.<sup>6</sup> Wyllie died in 1865, and after changing hands multiple times, the plantation was acquired by Albert Wilcox, who established a cattle ranch and leased out a portion of the land to Chinese rice growers.<sup>7</sup> In 1916, the Lihue Plantation Company bought the land from Wilcox. The company operated Princeville as a cattle ranch and pineapple plantation until the late 1960s.<sup>8</sup>

Princeville’s resort history dates back to 1968 when the Denver-based Eagle County Development Corporation (renamed Princeville Corporation in 1974), a subsidiary of Consolidated Oil & Gas, entered into an agreement with Lihue Plantation Company to acquire approximately 11,000 acres of Princeville land, roughly 7,000 acres of which consisted of agricultural land and approximately 4,000 acres of which comprised forest reserve conservation land.<sup>9</sup> Originally headed by Harry Trueblood and L. Douglas Hoyt, the corporation and its parent company planned to develop Princeville into Kaua‘i’s first master planned resort community known as Princeville at Hanalei. Construction was to occur in two phases. Phase I of the proposed development included 995 acres of resort facilities, condominiums, and single-family residences, as well as a 27-acre golf course designed by golf course architect Robert Trent Jones, Jr.<sup>10</sup> Some 532 of the 995 acres were set aside for the construction of housing and hotel development.<sup>11</sup>

Eagle County Development Corporation was responsible for overseeing the grading and subdividing of the land, laying utilities, and constructing the resort amenities, including the golf course, tennis club, shopping center, and airstrip. While the corporation was involved in the construction of a few condominium complexes, the majority of housing was built by other

<sup>5</sup> Mason Architects, 60.

<sup>6</sup> *Princeville’s History* (Honolulu: Mutual Publishing, 2002), 5-6.

<sup>7</sup> Chris Cook, *A Kaua‘i Reader: The Exotic Literary Heritage of the Garden Island* (Honolulu: Mutual Publishing, 1995), 184.

<sup>8</sup> *Princeville’s History*, 22-23.

<sup>9</sup> Al Paterson, “Princeville: Past, Present, and Future,” *Kauai Business & Real Estate Magazine* 7, no. 4 (July/August 1991): 49; *Princeville’s History*, 24.

<sup>10</sup> Tom Horton, “Princeville...The Natural Beauty of the Land Endures,” brochure for the 26<sup>th</sup> World Cup golf tournament, Kaua‘i, Hawaii, 1978, 21, on file at the Kaua‘i Historical Society.

<sup>11</sup> *Princeville’s History*, 24.

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developers who acquired or leased the land from Eagle County Development. The corporation hired local engineer Donn Carswell to oversee the initial phase of construction and manage onsite development activities.<sup>12</sup>

In 1969, Morrison-Knudsen Co. was awarded a \$10-million contract for site preparation, including for sewage and water systems to service the first phase of construction. Phase I development was slow to start, in part due to economic recessions in 1970-71 and 1973-75, as well as the remoteness of the island's North Shore, which made for an unstable tourism economy. However, development picked up in the mid- to late 1970s, and by 1980, the 3,500-foot Princeville Airstrip was constructed, an approximately 20,000-square-foot shopping center had been built, the 27-acre golf course had been developed, and 13 condominium complexes were completed.<sup>13</sup>

In 1984, Consolidated Oil & Gas sold off its shares in Princeville Development Corporation and ended its ownership of the resort community.<sup>14</sup> In December 1985, Phase II of the resort development was approved by Kaua'i County Council, despite considerable opposition by neighboring residents and land conservationists over concerns about the potential impacts of increased urbanization and overdevelopment on Kaua'i's picturesque North Shore. Project opponents also felt approval of Phase II was "unjustified in view of the amount of still undeveloped land in Phase One."<sup>15</sup> Despite the increase in development in the latter half of the 1970s, only about 25 percent of the construction that had been planned under Phase I had been realized by the early 1980s.<sup>16</sup>

In 1987, Australian-based Qintex Corporation acquired majority ownership of Princeville Corporation and the resort development. Qintex's management of Princeville at Hanalei was viewed as abrasive by local residents. The company purportedly excluded community members from involvement in the planning process, which led to increased tensions with residents. Qintex's ownership of the resort was short-lived, however, as the company filed for bankruptcy in 1989. In 1990 the multi-national Japanese distilling company Suntory Ltd. acquired 51-percent ownership of Princeville Corporation. Under Suntory, the corporation withdrew its tennis center and airport expansion proposals and set about completing other projects begun by Qintex, including renovations to the Princeville Hotel, completion of the 18-hole Prince Golf Course and club house, and expansion of the shopping center.<sup>17</sup> Suntory made efforts to mend relationships with neighboring residents, ensuring community engagement and a more thoughtful approach to the planning and growth of the resort. In 1998, Suntory unveiled a new master plan for Princeville at Hanalei, indicating a less dense development than initially envisioned for the

<sup>12</sup> "'Tennis Ranch' Planned at Princeville," *Garden Island*, June 19, 1972.

<sup>13</sup> "Princeville Digs in for the Long Haul," *Hawaii Business* 22, no. 1 (July 1976): 26-37; Paterson, 49.

<sup>14</sup> Julia Neal, "Consolidated Sells Princeville," *Garden Island*, August 1, 1984.

<sup>15</sup> Jan TenBruggencate, "135-acre Princeville II Development Approved: New Zoning Will Allow 850 More Housing Units to be Constructed," *Honolulu Advertiser*, December 4, 1985.

<sup>16</sup> "All Opposed? Maybe Kauai Has Changed its Anti-Development Position. Then Again..." *Hawaii Business* 31, no. 1 (July 1985): 45.

<sup>17</sup> Mari Taketa, "A Phoenix Called Princeville," *Hawaii Business* (July 1991): 32-40.

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resort.<sup>18</sup> In 2005, Suntory sold Princeville at Hanalei to the Resort Group, which continues to own and operate the resort today.<sup>19</sup>

### **Donn Carswell**

The original owner of the subject property was Donn Carswell, project engineer and later vice president of Eagle County Development Corporation/Princeville Corporation. Donn Carswell was born on February 4, 1936, to Laura and Archibald Carswell. Carswell grew up on O‘ahu and graduated from Punahou High School in 1953. Following graduation, he moved to California to attend Stanford University, where he was an All-American football player and studied civil engineering. After earning his degree at Stanford, Carswell served in the U.S. Marine Corps before moving with his wife, Gale, to Kaua‘i, where he obtained a position as civil engineer of Grove Farm Plantation.<sup>20</sup>

In 1969, Eagle County Development Corporation, which had recently acquired the Princeville plantation, hired Carswell as project engineer for the proposed Princeville at Hanalei resort community. As project engineer, Carswell oversaw the initial grading and subdivision of the land, the construction of roads and underground utilities, and the development of the resort’s water and sewage treatment facilities included under the Phase I development plan. Carswell was promoted to project manager in 1971 and vice president of Eagle County Development in 1972.<sup>21</sup> Around 1971, Carswell choose a lot in the Princeville resort development to build a house for himself, his wife, Gale, and their children. The property was located at 4241 Kekuanaoa Lane, atop a bluff and with scenic views of Hanalei Bay. He hired local architect Douglas Ackerman to design the house, which was completed in 1972. It was one of the first single-family residences to be constructed in the resort community.

Throughout the 1970s, Donn Carswell served as Eagle County Development’s senior onsite manager and headed development activities, including planning the construction of the Princeville shopping center, the Princeville Airstrip, and condominium complexes such as the Princeville Paradise Resort Condominiums.<sup>22</sup> While at times, the resort proved to be contentious amongst North Shore community members concerned about overdevelopment, Carswell was credited with helping to maintain a positive working relationship between Eagle County/Princeville Corporation and the County Planning Commission due to his local perspective, involvement in North Shore community activities, and calm demeanor, making him “generally trusted by the Commission.”<sup>23</sup> According to historic newspaper accounts, Carswell typically acted as the spokesperson for the resort development at public hearings and community meetings.

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<sup>18</sup> Chris Cook, “Princeville’s Plans Build On, and Add To, Past Designs,” *Garden Island*, August 16, 1998.

<sup>19</sup> “Caretakers of a Rare Island Paradise,” *The Resort Group*, accessed November 2022, <https://www.theresortgroup.com/development-projects/princeville-at-hanalei>.

<sup>20</sup> “Donn ‘Curly’ Carswell,” *Garden Island*, February 21, 2021.

<sup>21</sup> “Project Chief Wins Promotion,” *Honolulu Advertiser*, April 29, 1972.

<sup>22</sup> “Princeville Digs in for the Long Haul,” 35; Harold Ching, “Princeville Conference Center Okd,” *Honolulu Star-Bulletin*, November 15, 1973.

<sup>23</sup> Jan TenBruggencate, “How Goes Princeville at Hanalei?,” *Honolulu Advertiser*, August 23, 1975.

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Carswell resigned from his position with Princeville Corporation in 1980 to pursue other development and business interests. In 1978, he and Gale founded Po‘oku Stables in Princeville, offering horseback riding adventures to vacationers. In 1982, Carswell and David Pratt of Grove Farm Co. Ltd. established the Kaua‘i Athletic Club, a private health club that Carswell ran for nearly 30 years.<sup>24</sup> The Carswell family acquired Princeville Ranch, a 4,000-acre cattle ranch, in 1994, which Donn Carswell’s youngest daughter, Karin, continues to operate.<sup>25</sup> In addition to his role as a developer and businessman, Carswell held several community leadership positions on the islands, including as a member of the State Senate Fish and Wildlife Advisory Committee (1973), the State Board Advisory Commission on Manpower and Full Employment (1982), the North Shore Planning Committee (1978), and the Kaua‘i School District Advisory Council (1975).<sup>26</sup>

Despite his various business and development endeavors, Carswell’s role as project manager and chief engineer of Princeville’s initial development is arguably his most significant contribution to the growth and prosperity of the North Shore resort community. Even after resigning from his position with Eagle County Development, Donn Carswell and his family continued to reside at their Kekuaaoa Lane home within the resort community until his death on February 4, 2021 at the age of 85.<sup>27</sup>

### Regional Modernism

The Carswell Residence embodies the distinctive characteristics of Regional Modernism, a subset of Hawai‘i Modernism that combined regional architectural influences prevalent in Hawai‘i beginning in the 1930s with national modernist trends that the state embraced in the post-World War II period.

The Modern movement began to take hold in Hawai‘i in the early 1930s. During this period, island architects experimented with the clean lines, emphasis on regularity, and lack of applied ornament typical of early modernist design, which were then softened by the integration of Hawai‘i’s regional design vocabulary. In 1937, the Honolulu Academy of Arts held a show focused on Hawai‘i’s modern architecture in an effort to “stimulate public dialogue on the place of modern architecture within the context of Hawaii living.”<sup>28</sup> The exhibit showcased the recent work of several local architects, including Hart Wood’s Board of Water Supply Pumping

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<sup>24</sup> “Kauai Athletic Club,” *Honolulu Star-Bulletin*, June 10, 1982; “Donn ‘Curly’ Carswell.”

<sup>25</sup> “Ranch and Family History,” *Princeville Ranch*, accessed November 2022, <https://princevillerranch.com/ranch-history/>.

<sup>26</sup> “Senate Calls Hearing on Appointment,” *Honolulu Star-Bulletin*, April 7, 1973; Jan TenBruggencate, “Heavy Winter Surf Has Taken its Toll of Hanalei’s Pier,” *Honolulu Star-Bulletin*, March 19, 1978; “More State Appointees Are Sworn In,” *Honolulu Star-Bulletin*, July 12, 1982; “Isle School Advisory Posts Filled,” *Honolulu Star-Bulletin*, October 26, 1975.

<sup>27</sup> Nick Celario, “‘It Was a Real Thrill’: Doon ‘Curly’ Carswell Talks Story About Playing Football at Stanford,” *Honolulu Star-Advertiser*, July 19, 2015; “Donn ‘Curly’ Carswell.”

<sup>28</sup> Fung Associates, “Hawaii Modernism Context Study,” prepared for Historic Hawaii Foundation, November 2011, 3-25.



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Stations (1934-37), Claud Stiehl's Church of the Crossroads (1934), Charles W. Dickey's Waikiki Theater (1936), and residences by Albert Ely Ives, Ray Morris, and Vladimir Ossipoff.<sup>29</sup> Hawai'i's architectural identity further evolved in the mid-20<sup>th</sup> century. As described in the "Hawaii Modernism Context Study," by Fung Associates (2011):

After World War II, the relationship between regionalism and modernism in Hawaii subtly shifted. In the 1930s, modern elements were one of a variety of garbs in which to cloak an architectural response to the islands, but by the 1950s the buildings were now decidedly modern in character, and regional appropriateness was a design consideration.<sup>30</sup>

Hawai'i's admittance as the 50<sup>th</sup> state in August of 1959 resulted in an increase in military spending and tourism, which subsequently led to a building boom on the islands. Statehood also signified a rise in the ethnic diversification of Hawai'i's political system as its second generation of Asian-Americans, who made up 50 percent of Hawai'i's population, came of age. As described by architect and architecture critic Dean Sakamoto, "By the close of the 1950s, the new 'architecture of Statehood' was contemporary, sophisticated, and locally formed; it was both Hawaiian and modern."<sup>31</sup>

Hawai'i's architectural community was shaken by the 1942 death of Charles W. Dickey, considered the father of regional design. However, with Dickey's death came new leadership opportunities for the islands' next generation of new designers, a role which was largely assumed by architect Vladimir Ossipoff. Ossipoff quickly became Hawai'i's preeminent architect with a formidable design staff including Ed Sullam, Tom Wells, John Tatom, and Sid Snyder.<sup>32</sup> Ossipoff was known for creating modernist designs that also took into consideration issues such as climate, available materials, and traditions of local craftsmanship. His designs, particularly his residential projects, were "governed by his principles of modest scale; responsiveness to landscape and microclimate; and the unveiling of site through movement."<sup>33</sup> Although he was born in Russia, Ossipoff grew up in Japan, and his work was largely inspired by Japanese design and architecture. While most known for his residential works, Ossipoff created several notable non-residential designs, including the Administration Building at the University of Hawai'i, the Hawaiian Life Insurance Building, and the Davies Memorial Chapel at Hawai'i Preparatory Academy.<sup>34</sup>

Other prominent practitioners of the period included Richard Dennis, Edwin Bauer, Phil Fisk, Johnson & Perkins, and Alfred Preis, as well as Hawaiian-born architects and engineers Clifford Young, Don Chapman, Ed Aotani, Alfred Yee, and Howard and Robert Wong. Like Ossipoff, all

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<sup>29</sup> Ibid.

<sup>30</sup> Ibid, 3-26.

<sup>31</sup> Dean Sakamoto, "Hawaiian and Modern: Ossipoff's Adaptation of Place and Form," in *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, ed. Dean Sakamoto, Karla Britton, and Diana Murphy (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), 13.

<sup>32</sup> Fung Associates, 3-27.

<sup>33</sup> Dean Sakamoto, "'You Will Like it When You See It': The Ossipoff House," in *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, 107.

<sup>34</sup> Sakamoto, "Hawaiian and Modern: Ossipoff's Adaptation of Place and Form," 13-14.

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of these designers embraced a regional subset of the Modern movement, typically blending modernist elements and forms (i.e. horizontal massing, wide eaves, extensive glazing, minimal ornamentation) with regional features and materials (i.e. lava rock, sandstone, coral veneers, and koa wood accents), while also taking into account the relationship of the building to its site and other climate-specific considerations.<sup>35</sup>

As with many subsets of postwar Modernism, Hawai‘i’s Regional Modern style moved out of favor beginning in the 1980s and 1990s with a renewed interest in more traditional architectural forms as well as the emergence of Postmodernism.<sup>36</sup>

Following are the common character-defining features of Regional Modernism:<sup>37</sup>

- Blurring of the interior and exterior to take advantage of Hawai‘i’s benign climate
- Use of large openings and glazing, creating a visual connection between indoors and outdoors
- Careful orientation to take advantage of views or climate situations such as trade winds
- Application of regional or natural materials
- May also retain elements of Hawai‘i’s multi-cultural diversity (i.e. through the application of Asian-influenced motifs)

### **Douglas M. Ackerman, Architect**

The Carswell Residence was designed by local architect Douglas Maltby Ackerman. Doug Ackerman was born on November 25, 1934, in Honolulu to Doris and Douglas Ackerman, Sr.<sup>38</sup> After graduating from Punahou High School in Honolulu in 1952, Ackerman attended Stanford University in California, where he was a member of the swim team and studied civil engineering.<sup>39</sup> Upon graduating from Stanford in 1956, Ackerman returned to Hawai‘i and gained employment as a draftsman for Weed, Wallace and Associates.<sup>40</sup> Interested in furthering his architectural studies, Ackerman and his wife, Helen Diane, moved to Oregon in the early 1960s, where Ackerman earned his Bachelor of Architecture from the University of Oregon in 1964. During his studies at the University of Oregon, Ackerman became captivated with the work of Frank Lloyd Wright and organic architecture, an architectural aesthetic deeply tied to the work of Wright and that at its core reflects designs that successfully grow from, and integrate with, nature and place.<sup>41</sup> It was perhaps through Wright’s work that Ackerman was first inspired to design buildings that demonstrated a close relationship with their natural environment. In his terminal project entitled “Marine Biology Laboratory at Charleston, Ore.,” Ackerman explained that one of his objectives for his proposed design of the new marine biology facilities was to

<sup>35</sup> Fung Associates, 3-19 to 3-20, 3-27.

<sup>36</sup> Don J. Hibbard, “Hawaii,” *Society of Architectural Historian Archipedia*, accessed October 2022, <https://sah-archipedia.org/essays/HI-01>.

<sup>37</sup> Fung Associates, A-18.

<sup>38</sup> U.S. Census Records, 1940; American Architects Directory, 1970.

<sup>39</sup> “More Isle Students Leave for Studies in Coast Schools,” *Honolulu Star-Bulletin*, September 26, 1952.

<sup>40</sup> “Ackerman-Larsgaard Vows Are Exchanged,” *Honolulu Advertiser*, February 3, 1960.

<sup>41</sup> Sara Ackerman, email correspondence with the author, October 26, 2022.

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create buildings that grew out of “the natural conditions of the site and the region” using “available and appropriate materials.”<sup>42</sup>

Following his graduation from the University of Oregon, Ackerman and his family returned again to Honolulu. Shortly thereafter, he began working for the architectural firm of Johnson and Reese. In 1969, Ackerman and colleague William S. Wise, Jr. left Johnson and Reese to form their own practice, Ackerman & Wise.<sup>43</sup> By the early 1970s, Ackerman had established his own eponymous firm, specializing in small, custom-designed houses concentrated on O‘ahu’s North Shore. In a 1978 *Honolulu Star-Bulletin* article titled “Up Up in the Trees,” Ackerman described the growing popularity of modest-sized, custom homes on the North Shore and neighboring islands. The small size of his residential designs allowed for more creativity as well as the possibility of meeting his clients’ “dream-home aspirations” at an affordable price.<sup>44</sup>

As with many island architects working in the postwar period, Ackerman’s designs blended modernist principles with regional materials and building methods, resulting in buildings that were responsive to their site and surrounding environment. Ackerman was undoubtedly aware of the work of noted Hawaiian architect Vladimir Ossipoff, and his residential commissions often followed the principles of modest scale, responsiveness to landscape and environment, and unveiling of site through movement, which were championed by Ossipoff and practiced by other architects of the period.<sup>45</sup> Open floor plans, expansive outdoor decks, sliding glass doors, large picture windows, and thoughtful orientation helped to visually and physically connect Ackerman’s buildings to their natural surroundings. He also often used operable jalousie (louver) and awning windows and vents that allowed his buildings to be cooled by local trade winds, while also keeping out other elements such as rain. Ackerman’s application of natural materials such as unpainted wood and local stone and lava rock further intertwined his residential works with their surroundings.

A craftsman at a young age, known to have built his own redwood surfboards and canoes, Ackerman not only designed but also participated in the construction of multiple residences, including his own house at 59-195B Ke Nui Road (1999). Purportedly inspired by the Stanford Alpine Chalet at Lake Tahoe, as well as the high ceilings and wide eaves of traditional Polynesian dwellings, Ackerman built his house using pulley systems to raise the massive beams and poles that serve as its frame, hand crafted each door and window, and routed every piece of railing and trim.<sup>46</sup> Ackerman also designed and built the house at 180 Forest Ridge Way in Honolulu (1973). A contemporary of 4241 Kekuaaoa Lane, 180 Forest Ridge Way reflects many similar modernist as well as regional design influences as the subject property, including

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<sup>42</sup> Douglas Ackerman, “Marine Biology Laboratory at Charleston, Ore.” (bachelor’s terminal project, University of Oregon, 1964), 23.

<sup>43</sup> “Business Digest,” *Honolulu-Star Bulletin*, September 15, 1970.

<sup>44</sup> Jerry Tune, “Up Up in the Trees,” *Honolulu-Star Bulletin*, April 30, 1978.

<sup>45</sup> Ackerman’s design for the Carswell Residence shares several similarities to Vladimir Ossipoff’s design for his personal cabin and guest cottage in Pālehua, including unpainted, rough sawn timber finishes, exposed beam ceilings, large sliding doors that open onto outdoor decks/lanais, and careful siting to take in views of the natural surroundings.

<sup>46</sup> Sara Ackerman, email correspondence with the author, October 26, 2022.

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its open floor plan; extensive glazing with purposeful views of the outdoors; large wood-framed sliding glass doors and operable (awning and jalousie) windows that take advantage of local trade winds; unpainted exterior wood cladding, exposed wood ceilings, and unpainted interior wood wall and floor finishes; a lava rock fireplace/chimney; and hand-crafted built-in wood seating and casework.

The vast majority of Ackerman's commissions were residential buildings. On O'ahu, Ackerman designed custom residences for surfing legends such as Peter Cole, Fred Van Dyke, and Ricky Grigg, among others. His last residential design was completed in 2002 at 59520 Hoalike Road in Haleiwa.<sup>47</sup> One of Ackerman's few non-residential projects included the Hakalau Forest Biological Field Station in Hilo, which he designed pro-bono in 1995.<sup>48</sup> In 2001, Leonard A. Freed, a biologist at the forest field station, dedicated his paper on the significance of old-growth forests to Ackerman, noting his and Ackerman's "mutual interest in wood extend[ed] from strength and beauty for construction and finish work to conservation of forests and the animals that depend on the trees."<sup>49</sup>

While Ackerman's work is largely unknown to the broader architectural community, and no scholarly documentation exists on his body of work, his deep sense of place and recognition for the natural environment, as well as his deft capabilities as a designer and craftsman are illustrated through his residential buildings across the islands, notably at 4241 Kekuanaoa Lane. Ackerman retired from his architectural practice around 2002. He died in 2017 at the age of 83.

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<sup>47</sup> Sara Ackerman, email correspondence with the author, October 26, 2022.

<sup>48</sup> Patrick Hart, "A Short History of the University of Hawai'i at Hakalau," *Friends of Hakalau Forest National Wildlife Refuge*, Fall 2021 Newsletter, accessed October 2022, [https://myemail.constantcontact.com/Fall-2021-Newsletter---Friends-of-Hakalau-Forest-NWR.html?soid=1131173118925&aid=7y4\\_wAqzmpw](https://myemail.constantcontact.com/Fall-2021-Newsletter---Friends-of-Hakalau-Forest-NWR.html?soid=1131173118925&aid=7y4_wAqzmpw).

<sup>49</sup> Leonard A. Freed, "Significance of Old-Growth Forest to the Hawai'i Ākepa," *Studies in Avian Biology*, no. 22 (2001): 184.

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[https://myemail.constantcontact.com/Fall-2021-Newsletter--Friends-of-Hakalau-Forest-NWR.html?soid=1131173118925&aid=7y4\\_wAqzmpw](https://myemail.constantcontact.com/Fall-2021-Newsletter--Friends-of-Hakalau-Forest-NWR.html?soid=1131173118925&aid=7y4_wAqzmpw).

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**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):** 50-30-03-02443

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## 10. Geographical Data

**Acreage of Property** less than one acre

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

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

(enter coordinates to 6 decimal places)

- |                        |                        |
|------------------------|------------------------|
| 1. Latitude: 22.218333 | Longitude: -159.491667 |
| 2. Latitude:           | Longitude:             |
| 3. Latitude:           | Longitude:             |
| 4. Latitude:           | Longitude:             |

**Or**

### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

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

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

Princeville, Kauai County, Hawaii, Lot 61, Unit IV FP 118 12342 SF, Kauai County  
Assessor's parcel number 540090360000. See accompanying tax map.

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

The boundary lines are the legally recorded property lines, historically associated with the property.



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### 11. Form Prepared By

name/title: Evanne St. Charles/Senior Associate  
organization: Architectural Resources Group  
street & number: 360 E. 2<sup>nd</sup> Street, Suite 225  
city or town: Los Angeles state: CA zip code: 90012  
e-mail e.stcharles@argcreate.com  
telephone: 626-581-1401 x125  
date: April 18, 2023

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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:** N/A

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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: Carswell Residence

City or Vicinity: Princeville, Kaua'i

County: Kaua'i

State: Hawai'i

Photographer: Beatrice Faverjon, except where otherwise noted

Date Photographed: September 2022 to December 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 24 Overview southwest of the property (photo provided by previous owner, photographer unknown)
- 2 of 24 North façade, view south (photo by Beatrice Faverjon)
- 3 of 24 Outdoor deck, view south (photo by Beatrice Faverjon)
- 4 of 24 Close-up of deck hot tub, view south (photo by Beatrice Faverjon)
- 5 of 24 Carport, view southwest (photo by Beatrice Faverjon)
- 6 of 24 East façade, view west (photo by Beatrice Faverjon)
- 7 of 24 South façade, view north (photo by Beatrice Faverjon)
- 8 of 24 South and west façades, view northeast (photo by Beatrice Faverjon)
- 9 of 24 Close-up of west façade sliding glass doors, view east (photo by Beatrice Faverjon)
- 10 of 24 Kitchen, main level, view southwest (photo by Beatrice Faverjon)
- 11 of 24 Kitchen, main level, view northwest (photo by Beatrice Faverjon)

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- 12 of 24 Dining/living room, main level, view south (photo by Beatrice Faverjon)
- 13 of 24 Living area and fireplace, main level, view southwest (photo by Beatrice Faverjon)
- 14 of 24 Close-up of living area, main level, view southwest (photo by Beatrice Faverjon)
- 15 of 24 Dining area, main level, view east (photo by Beatrice Faverjon)
- 16 of 24 Dining area, main level, view northwest (photo by Beatrice Faverjon)
- 17 of 24 East entrance, main level, view north (photo by Beatrice Faverjon)
- 18 of 24 Close-up of east entrance, main level, view north (photo by Beatrice Faverjon)
- 19 of 24 Study, upper level, view northeast (photo by Beatrice Faverjon)
- 20 of 24 Master bedroom, upper level, view southwest (photo by Beatrice Faverjon)
- 21 of 24 Master bedroom, upper level, view south (photo by Beatrice Faverjon)
- 22 of 24 Master bathroom, upper level, view southeast (photo by Beatrice Faverjon)
- 23 of 24 Bedroom (west), lower level, view south (photo by Beatrice Faverjon)
- 24 of 24 Bedroom (east), lower level, view east (photo by Beatrice Faverjon)

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**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
- 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.

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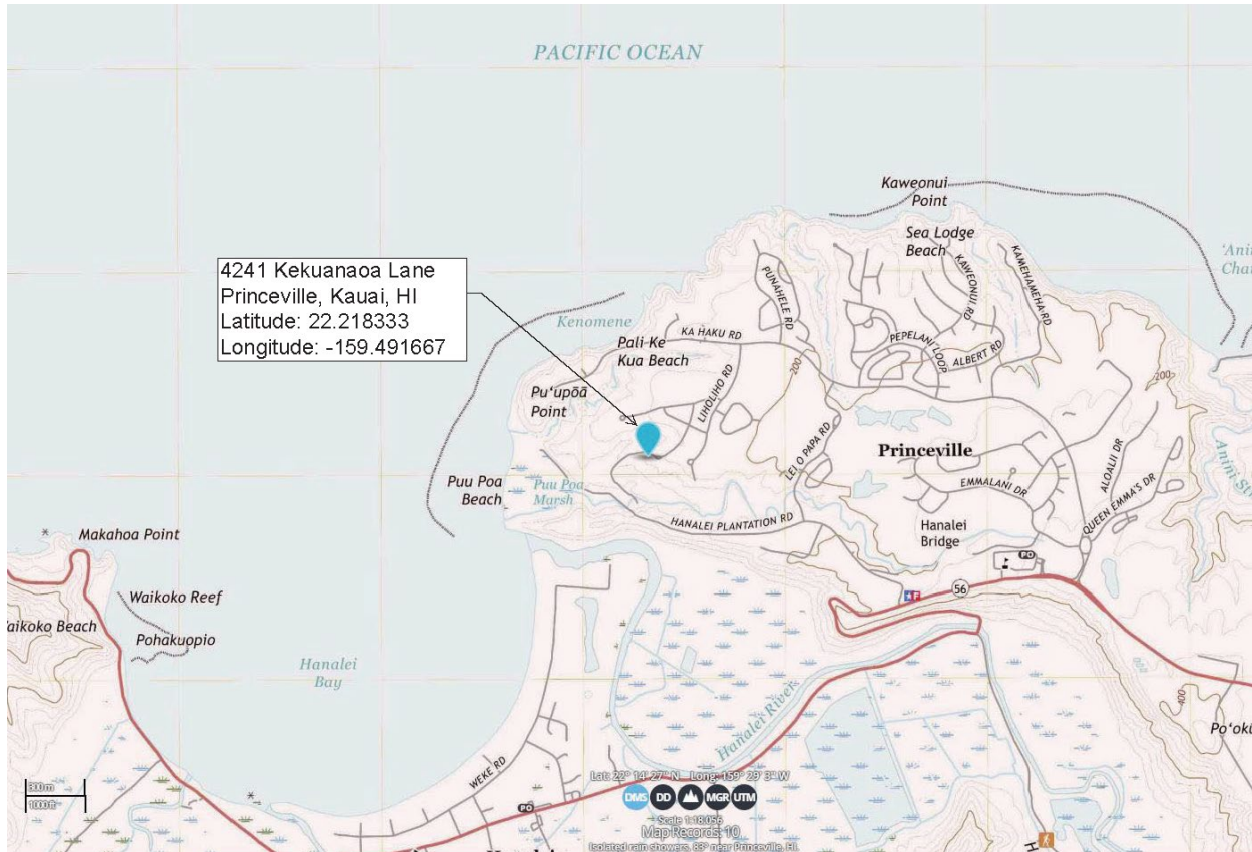
### Location Map



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### USGS Map



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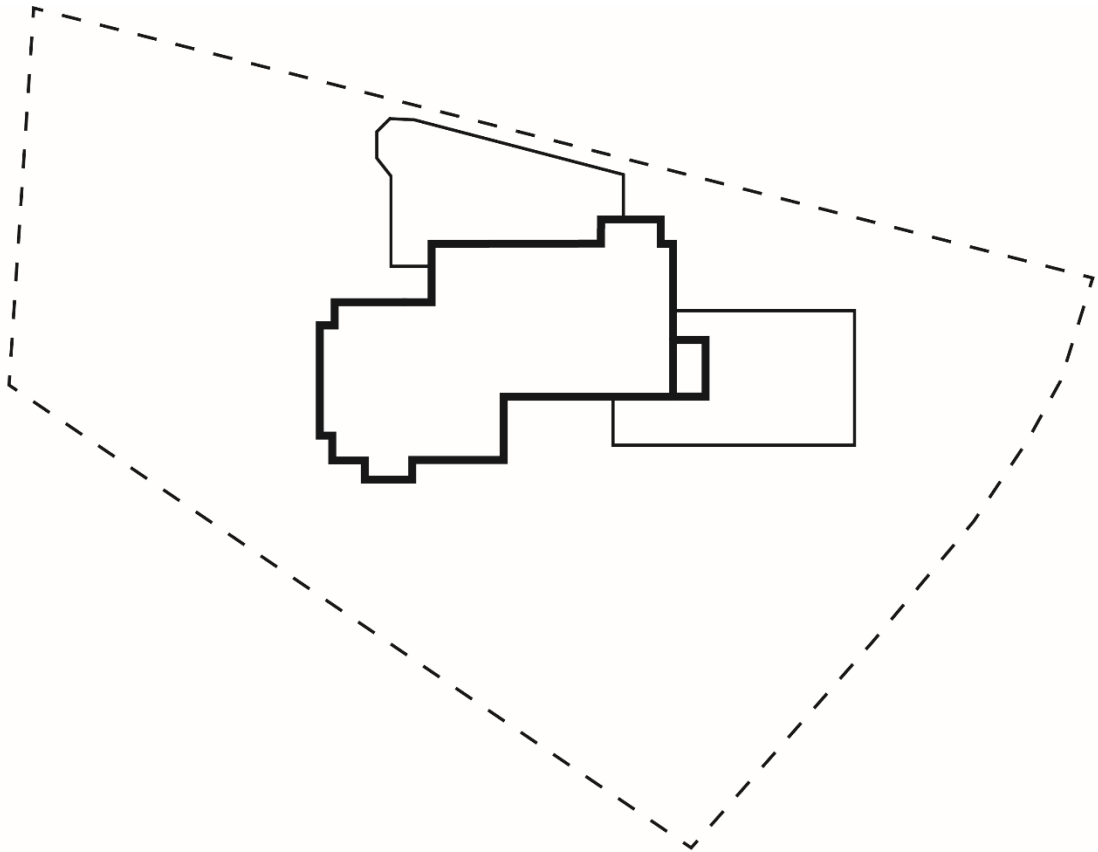
### Tax Map



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**Sketch Map**



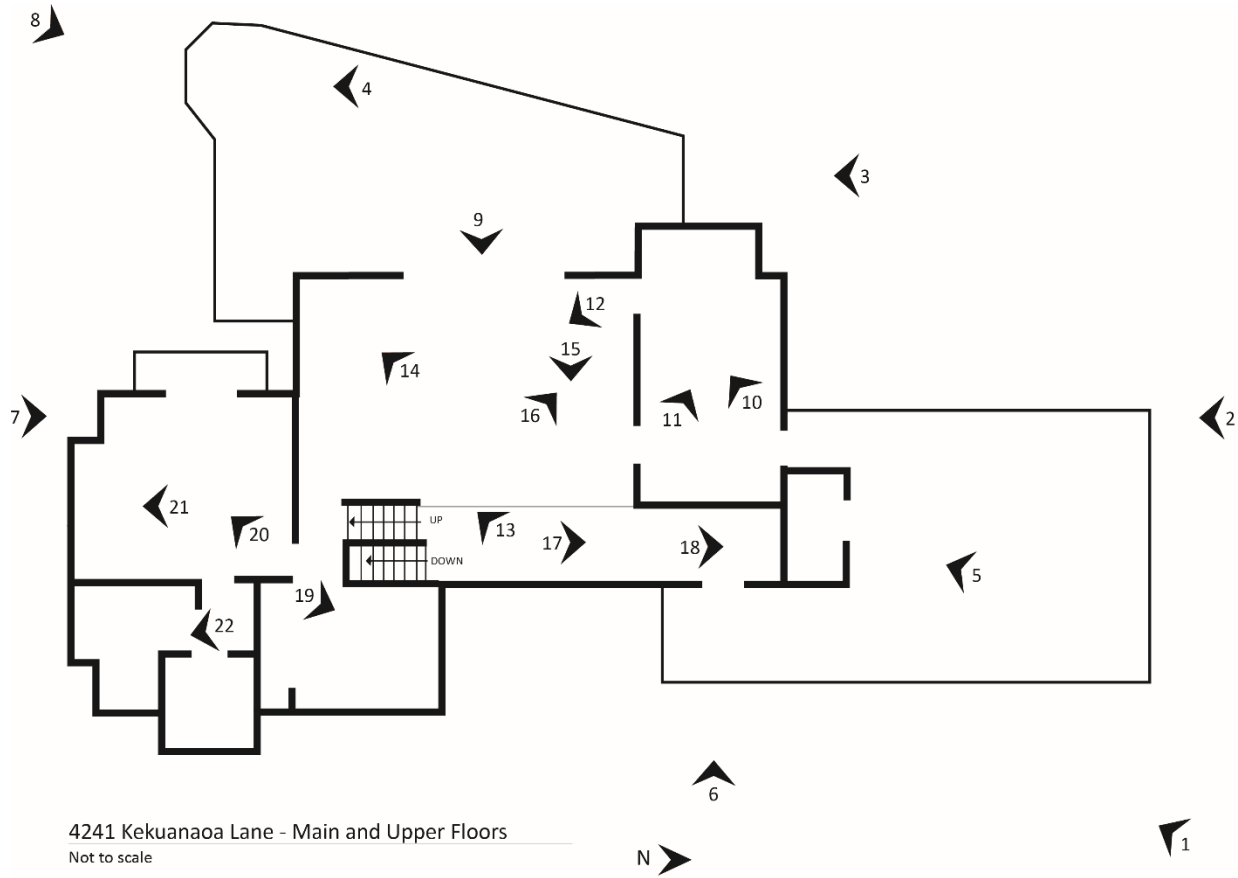
4241 Kekuaanaoa Lane - Site Plan  
1/8" = 1'-0"  
— — — Property boundary



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**Photograph Key, Main and Upper Levels (1-22)**

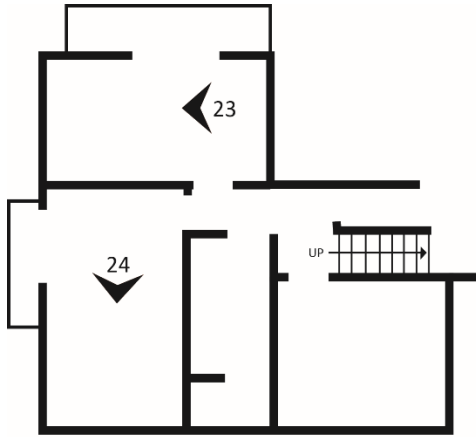




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**Photograph Key, Lower Level (23-24)**



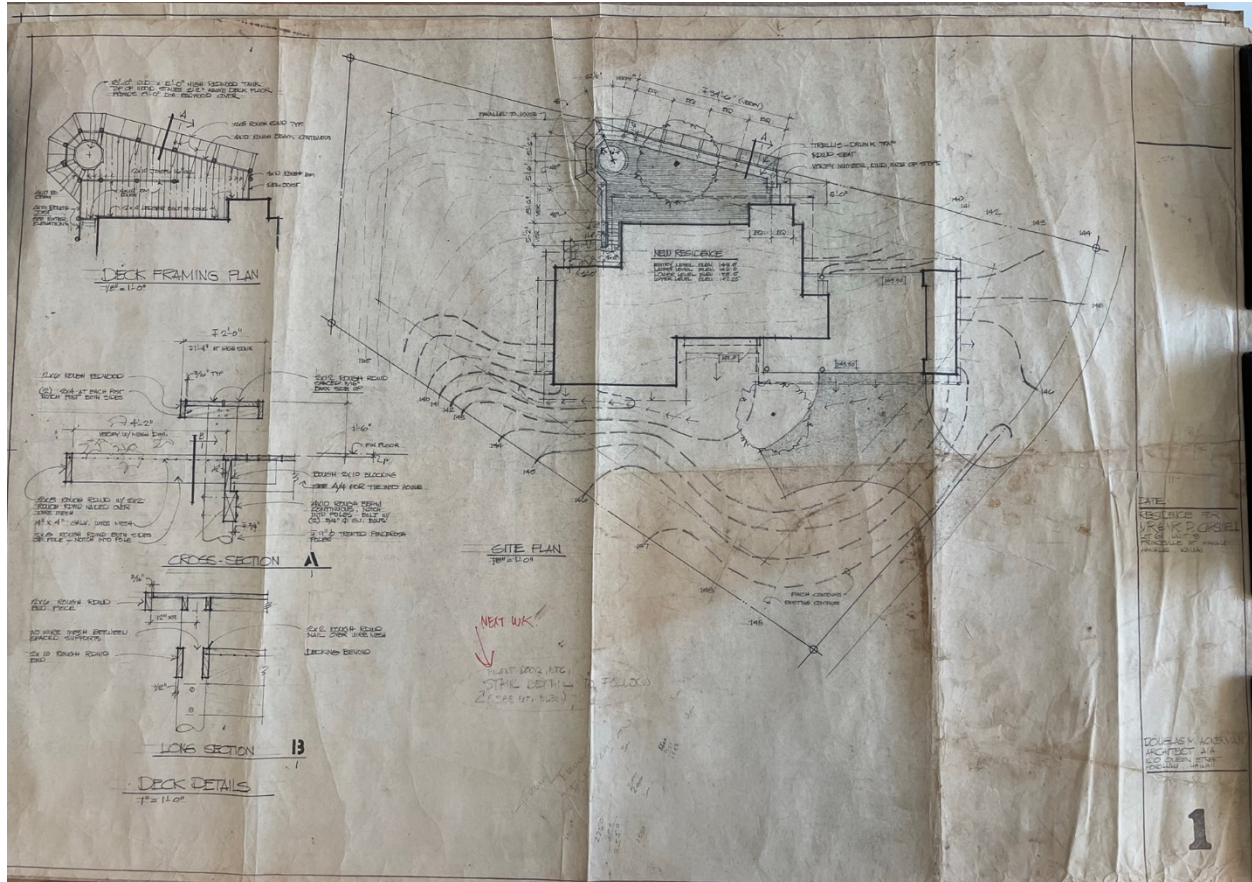
4241 Kekuaaoa Lane - Lower Floor  
Not to scale



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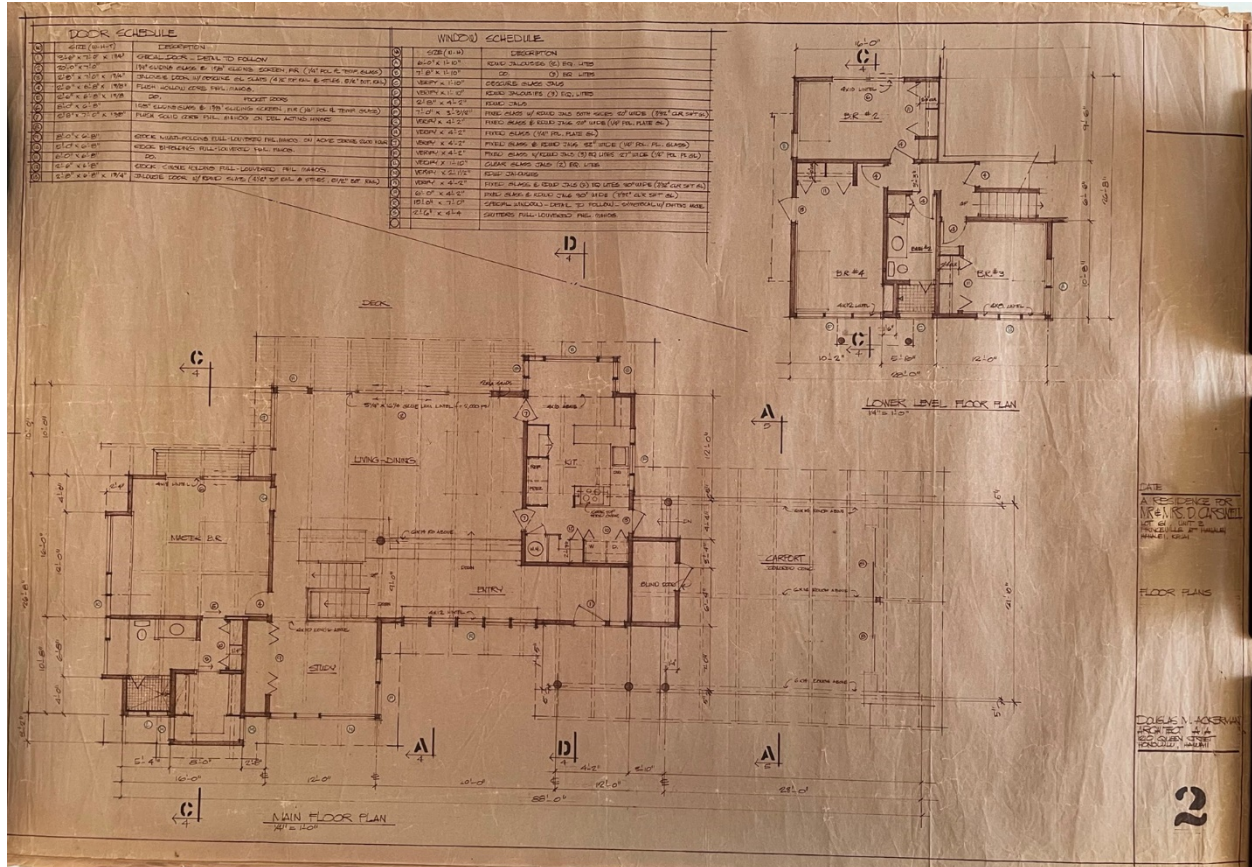
**Figure 1** Douglas Ackerman, Architect, AIA, "Residence for Mr. and Mrs. Carswell," Site Plan, ca. 1971-72. Beatrice Faverjon, Personal Collection.



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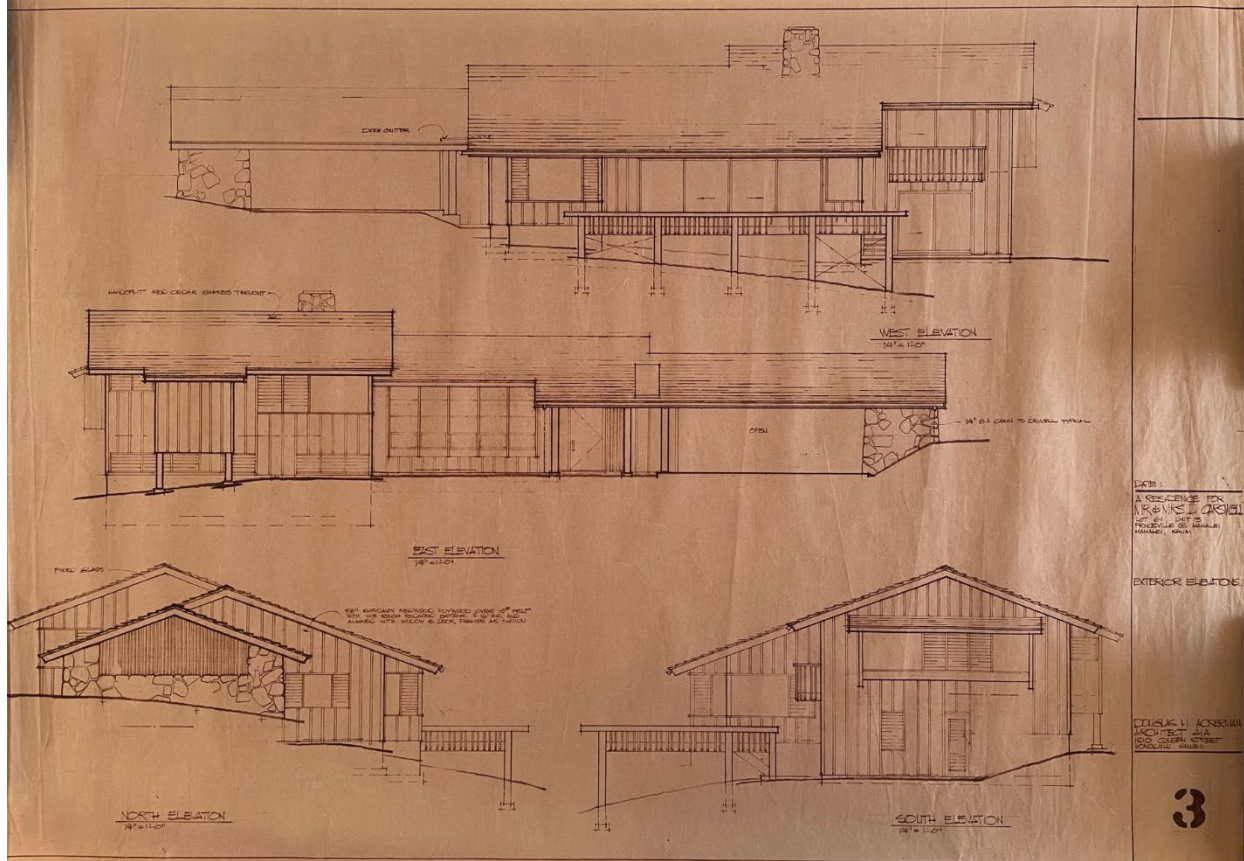
**Figure 2** Douglas Ackerman, Architect, AIA, "Residence for Mr. and Mrs. Carswell,"  
 Floor Plans, ca. 1971-72. Beatrice Faverjon, Personal Collection.



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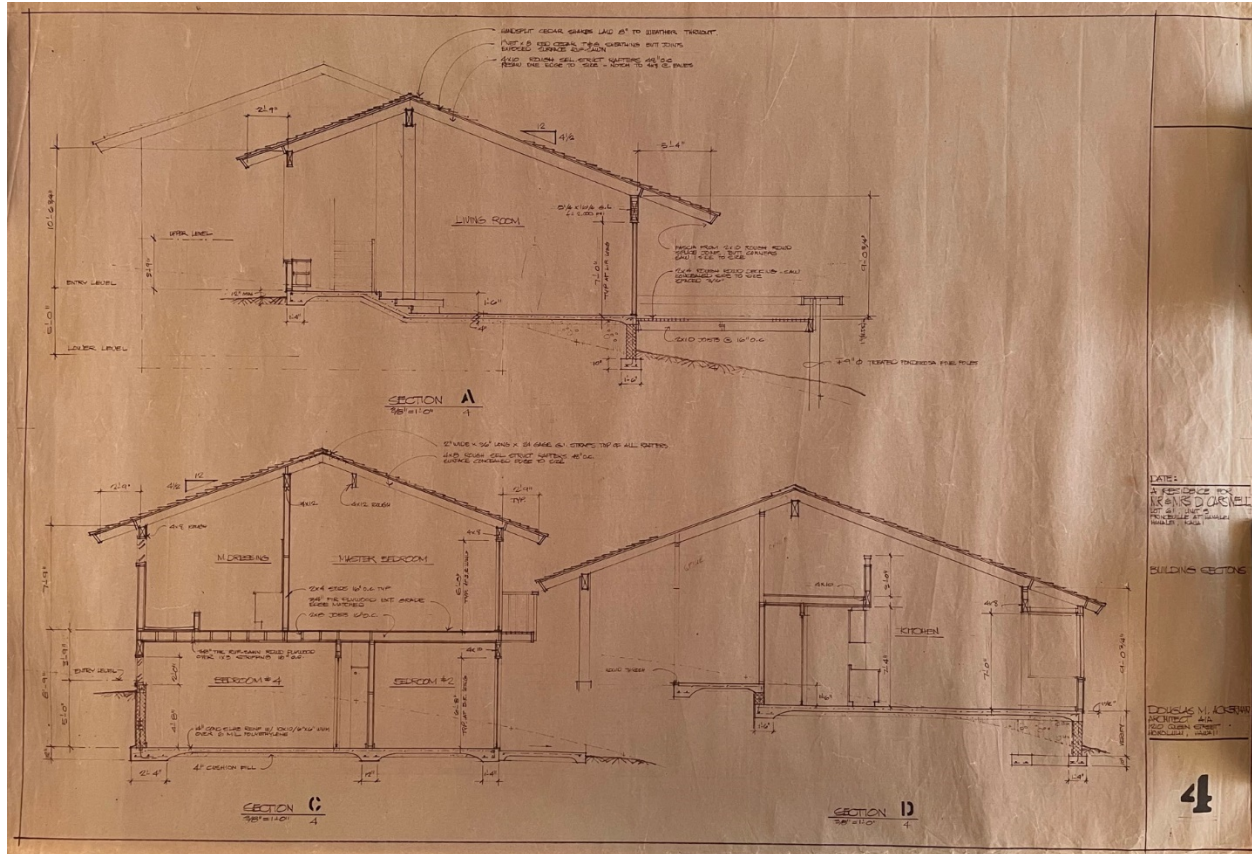
**Figure 3** Douglas Ackerman, Architect, AIA, "Residence for Mr. and Mrs. Carswell," Exterior Elevations, 1971-72. Beatrice Faverjon, Personal Collection.



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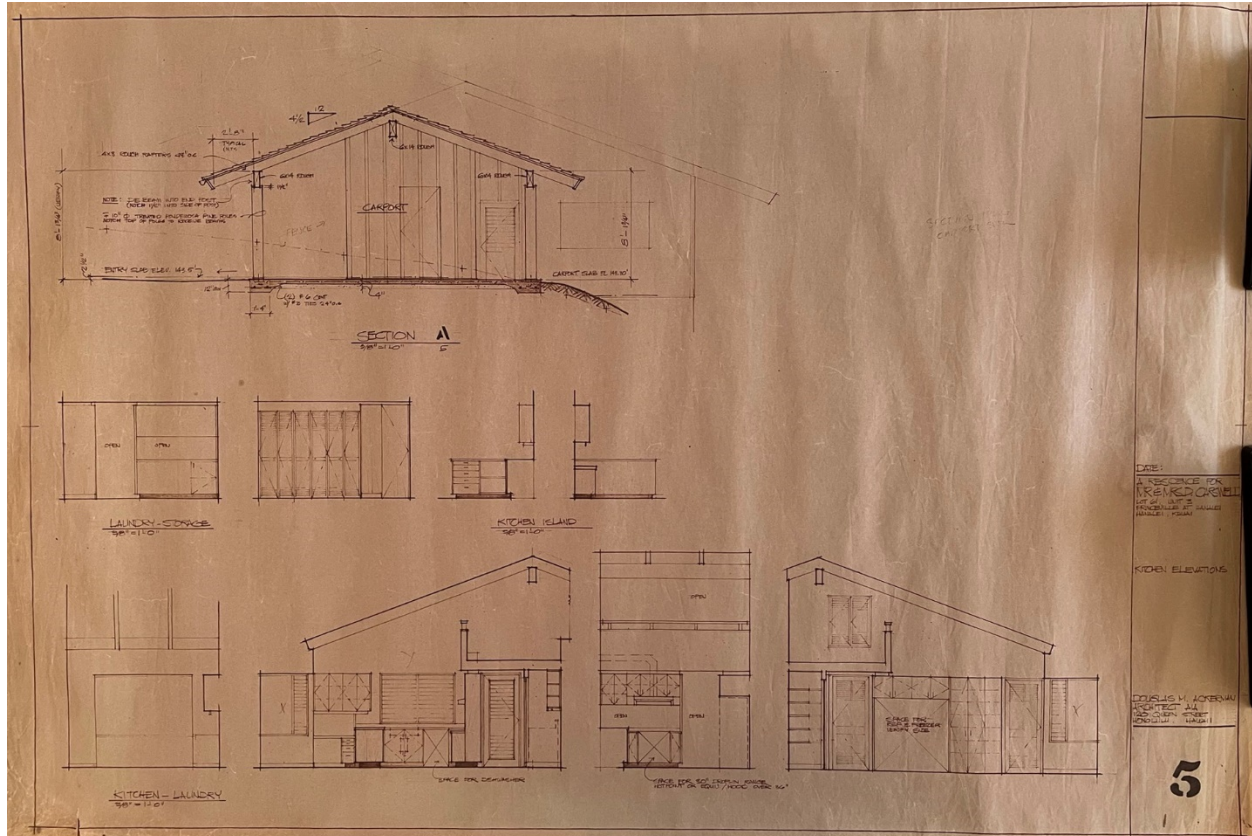
**Figure 4** Douglas Ackerman, Architect, AIA, "Residence for Mr. and Mrs. Carswell," Building Sections, 1971-72. Beatrice Faverjon, Personal Collection.



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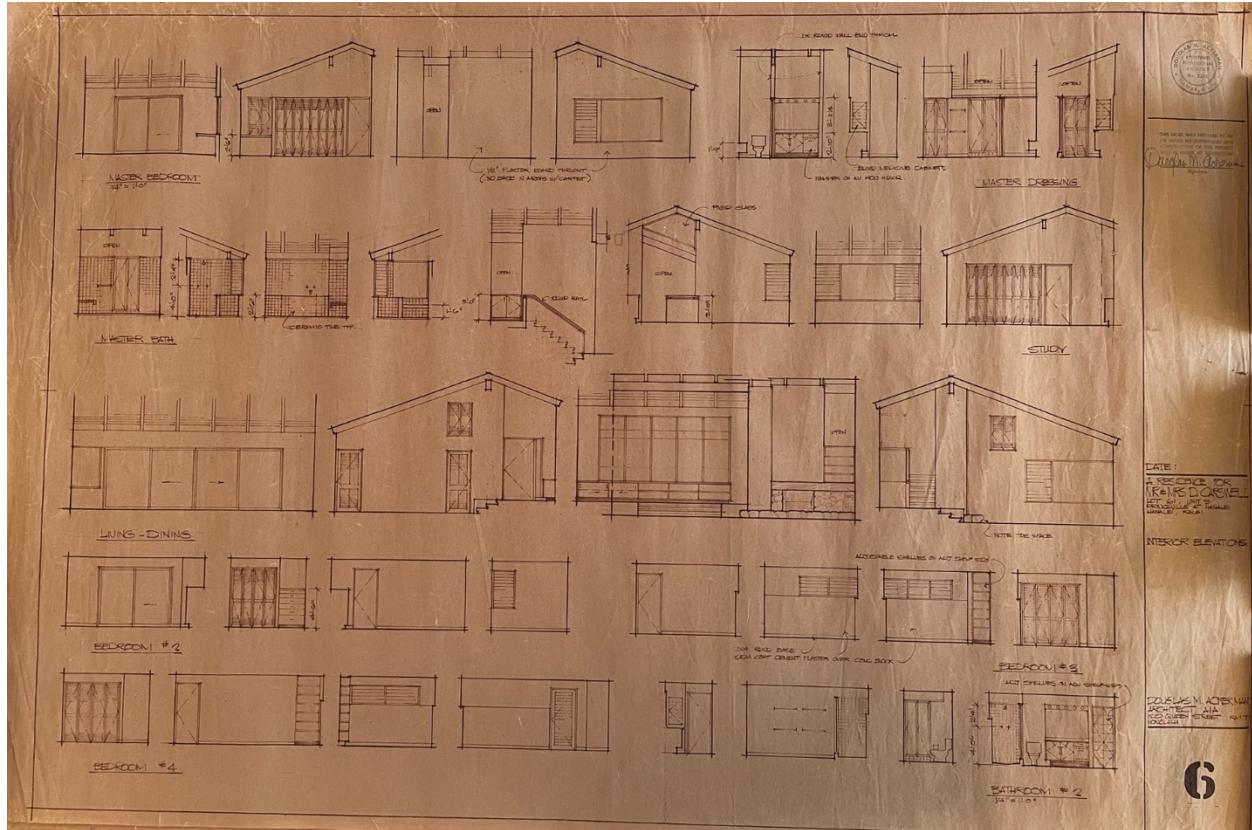
**Figure 5** Douglas Ackerman, Architect, AIA, "Residence for Mr. and Mrs. Carswell," Kitchen Elevations, 1971-72. Beatrice Faverjon, Personal Collection.



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**Figure 6** Douglas Ackerman, Architect, AIA, "Residence for Mr. and Mrs. Carswell," Interior Elevations, 1971-72. Beatrice Faverjon, Personal Collection.



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**Photo 1** Overview southwest of the property (photo provided by previous owner, photographer unknown)



**Photo 2** North façade, view south (photo by Beatrice Faverjon)





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**Photo 3** Outdoor deck, view south (photo by Beatrice Faverjon)



**Photo 4** Close-up of deck hot tub, view south (photo by Beatrice Faverjon)



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**Photo 5** Carport, view southwest (photo by Beatrice Faverjon)



**Photo 6** East façade, view west (photo by Beatrice Faverjon)



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**Photo 7** South façade, view north (photo by Beatrice Faverjon)



**Photo 8** South and west façades, view northeast (photo by Beatrice Faverjon)



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**Photo 9** Close-up of west façade sliding glass doors, view east (photo by Beatrice Faverjon)



**Photo 10** Kitchen, main level, view southwest (photo by Beatrice Faverjon)



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**Photo 11** Kitchen, main level, view northwest (photo by Beatrice Faverjon)



**Photo 12** Dining/living room, main level, view south (photo by Beatrice Faverjon)



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**Photo 13** Living area and fireplace, main level, view southwest (photo by Beatrice Faverjon)



**Photo 14** Close-up of living area, main level, view southwest (photo by Beatrice Faverjon)



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**Photo 15** Dining area, main level, view east (photo by Beatrice Faverjon)



**Photo 16** Dining area, main level, view northwest (photo by Beatrice Faverjon)



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**Photo 17** East entrance, main level, view north (photo by Beatrice Faverjon)



**Photo 18** Close-up of east entrance, main level, view north (photo by Beatrice Faverjon)





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**Photo 19** Study, upper level, view northeast (photo by Beatrice Faverjon)



**Photo 20** Master bedroom, upper level, view southwest (photo by Beatrice Faverjon)



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**Photo 21** Master bedroom, upper level, view south (photo by Beatrice Faverjon)



**Photo 22** Master bathroom, upper level, view southeast (photo by Beatrice Faverjon)



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**Photo 23** Bedroom (west), lower level, view south (photo by Beatrice Faverjon)



**Photo 24** Bedroom (east), lower level, view east (photo by Beatrice Faverjon)

