

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: Henry J. Silverthorne Residence

Other names/site number: _____

Name of related multiple property listing:

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

2. Location

Street & number: 3258 Huelani Drive (TMK: 2-9-34:011)

City or town: Honolulu State: HI 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Not For Publication: Vicinity: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>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

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

Other: Shin-Sukiya

Materials: (enter categories from instructions.)

Principal exterior materials of the property: FOUNDATION: Slab on Grade post and pier;
WALLS: Wood; ROOF: Shingle

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, and method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The 3258 Huelani Drive Residence sits on a lush hillside overlooking Manoa Valley off of a quiet dead-end street in Manoa. The lot the residence stands on is approximately 8,181 square feet and slopes down dramatically towards Huelani Drive. This house is a one and a two-story Modern “Shin-Sukiya” style home with Japanese influenced design, which hugs the side of the slope, with a post and pier foundation and wood wall construction. The front of the home is two levels on a slab foundation. The first level is somewhat shallow, approximately half of the depth of the second level, which extends in the rear and is at grade with the rear garden area. The essence of this home is the subtle transition between indoor and outdoor space through elements such as the wide veranda (*engawa*), sliding exterior doors and screened lanais. The entryway of a natural water feature, stone flooring on compacted earth, and natural wood walls brings in the organic Hawaii feel. The house is in good condition and has high integrity of location, design, setting, materials, workmanship, feeling and association.

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Narrative Description

The 3258 Huelani Drive residence stands on an 8,181 square foot lot atop a hill in Manoa facing southeast overlooking the valley. The single family, one and a two-story, 1,943 square foot house was built in 1941 and designed by Johnson & Perkins. The house style is a 1940s “modern” Shin-Sukiya style home. It has strong Japanese traditional architectural influence in construction detailing elements and motifs and is constructed using the traditional measurement system of *shaku/sun*. The house has a 3:12 pitch, wood shingle hip roof, post and pier foundation with stone perimeter walls, and single-wall wood frame construction. The exterior of all elevations is wood tongue and groove board laid horizontally and painted in a light neutral color that allows the home to blend in with the natural green surroundings. The first level is slab on grade and rock and the second is wood frame with tongue and groove Douglas fir flooring.

The home molds with the shape of the lot, respecting the natural environment that surrounds it. The pathway from the street to the front door follows the gentle curve of the hill and is lined with roughly cut rocks and greenery. The front covered entry lanai is located at the top of the walkway. To the left is the formal guest entry room that is a screened botanical sanctuary space complete with a miniature greenhouse and indoor pond. The pond is an original element of the home and has not been altered. The floor of the entry room is rock and is enclosed with full height screens on all four sides. A spiral staircase is tucked into the rear corner, ascending to the second floor in a minimalist fashion intentionally lacking a top railing as to not interrupt the space above.

Shin-Sukiya Style - Japanese carpentry, detailing and proportion

This house was built using the Japanese traditional measurement of the *shaku*. *Shaku/sun* measurement is similar to our foot/inch measurement. One *shaku* is very close in length to one foot, but it is divided into 10 *sun*, instead of 12 inches. In this way, it is similar to the metric system as it is divisible by 10s instead of 12s or 16ths.

Evidence that this measurement system was used can be seen in the post dimension, which is the basic unit measurement of the house, measures exactly 3 *sun* x 3 *sun*. Also, the height of the overhead rail is exactly 2.25 *sun* which is the right proportion based on the post dimension. Other dimensions that show the *shaku* measurements are: the *tokonoma* base is elevated 6 *sun* off the floor, and the post spans measure approximately 6 *shaku*. The window screens along the veranda measure exactly 4 *shaku* wide. Thus, it is obvious that the builder was Japanese carpenter who used *shaku* measurement and understood the intricate detailing of *Shin-Sukiya* style.

Floor plan Overview

The home is a combination of a two-story rectangular portion, intersected with a one-story rectangular portion at their apex. The larger two-story portion (36' x 23') functions as public spaces and the one story portion (23' x 25') are the private bedroom spaces. The floor level of the bedroom portion is slightly higher than the living room in order to keep within the contour of the hillside. The main section of the house is a two story rectangular plan with the entry room,

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guest bedroom and bathroom, and study area on the first floor. The second floor has a central living room with wrapping veranda (*engawa*), dining room and kitchen spaces. The single story bedroom wing is located in the west corner of the main house with two bedrooms and a shared bathroom. At this apex is a set of three risers that lead to the bedroom spaces.

Living space and environment

The living space and environment are integrated within the home with uninterrupted views into the surrounding landscape and traditional Japanese architectural elements such as a wide veranda (*engawa*). Sliding doors, *shoji* screens, large windows and wooden screens are all elements of the home that meld it into the surrounding environment to create a serene natural sense of place.

As the Master Thesis by Iris Y. Abe observes, this home is more like a tree house than a traditional home. Even the entirely enclosed spaces, such as the bathroom or bedrooms, are walled with natural finished wood planks and large windows and screens. This is an important aspect in the goal of incorporating the natural world and the built environment. Materials and craftsmanship are crucial to the design of this home. The natural wood floors and window frames keep the interior rustic. The combination of the rustic materials, flowing layout, abundance of natural light and endless views of the outdoors all add up to the diligently planned balance of the living space and the outdoors.

The entry room is one of the most important rooms in the entire house as it sets the tone for the sense of place and theme throughout. The stone floors and wood panel walls are brought to the forefront by the thin-screened walls, which not only allow natural breeze and light but sounds and smells into the space as well. The sounds of the pond on the floor next to the entry door bring a sense of calm to the room. The entry way is symbolic in a way that it feels more like a garden than an enclosed space. The deliberate spiral staircase is not just something to add to the aesthetic, but to serve as a gentle transition from the mostly outdoor entry into the more enclosed second floor.

Southeast (Main Façade)

The main façade of the residence faces southeast towards the street facing Manoa. The first floor of the main façade is symmetrical with a small, wood clad entry lanai in the center. The entry lanai has a double casement window in the center, exposed beams on the ceiling, the main entry door on the left side, and a secondary entrance on the right side. Wood framed screens cover the left portion of the first floor façade and a large wood frame window takes up the right side of the first floor façade. The façade of the second floor is screened for expansive views from the interior looking towards town and Diamond Head.

Northeast elevation

The northeast side elevation is relatively plain, with a few windows spotted within the horizontal wood-clad wall. The windows are located where the dining room, kitchen, and office are. There is a screened in garden area on the ground level and an open deck addition above which functions as the roof of the garden area below. These are not original to the house, added in 1991.

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Northwest elevation (rear)

The rear elevation is two levels. The first floor has rock foundation walls with painted T&G board. A wooden rear entry door and large bedroom window is located on the inset portion of the first floor rear elevation. The second floor is painted T&G board with a large sliding wood framed window where the living room is located.

The elevated bedroom wing of the home juts out from the rear side elevation on the right side and has a slightly higher roofline. This wing is one story and sits on the ground level due to the slope of the site. The master bedroom windows are located on the north and west walls of the bedroom and take up most of the elevation. The bedroom section wraps to the southwest elevation, which has varying sizes of casement windows for the bathroom and bedroom.

Southwest elevation

The southwest side elevation of the bedroom wing intersects with the side of the veranda and greenhouse. The exposed basement is visible from the southwest elevation with exposed beams and rock. The basement is located under the intersection of the main house and the bedroom wing allowing for covered access to the backyard and backdoor (located on the first floor of the rear façade). The side of the veranda and greenhouse are visible from this elevation with wood framed screens on the first and second floors and a large window on the second floor. The varying rooflines visible from the northeast side add to the stacked/layered look of the home.

Interior

The main entryway leads into the screened fishpond area. This room sets the tone of the house with raw materials like stone and unpainted wood planks and an abundance of natural light and breezes. The fishpond is in the front corner of the room and is the first element seen when entering into the space. Stacked rocks, potted plants, lanterns and figurines surround the pond full of fish. A small greenhouse with stone floors and wood framed screen ceiling and walls is located through a screen door next to the spiral staircase. The spiral staircase in the corner of the entry room leads to the second floor.

The spiral staircase opens directly to the second floor veranda (*engawa*) laid with original wood floors, lined with floor to ceiling screens and *shoji* doors, and abundant with natural light. The ceiling beams in this space are exposed. When the *shoji* doors are closed, this space acts as a corridor to the dining room. When the *shoji* are open, the veranda is an extension of the living room space. The *shoji* doors are bamboo wood frame with translucent white acrylic panes. The translucent white acrylic panes filter the natural light to create a peaceful illuminated glow throughout the house.

The living room is the core of the second floor with views to the diligently landscaped back yard and access to the bedroom wing and dining room. The flooring of the living room is neutral/white carpet, but was probably laid with tatami mat originally. The wall to the east holds a *tokonoma* and decorative shelving and *shoji* doors separate the living room from the veranda offering the option to close the space for a more intimate feel. The living room has access to the dining room and bedrooms.

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The private spaces, bedrooms and shared bathroom, are slightly elevated from the rest of the home by a set of three steps. The master bedroom is most impressive and is entirely original. The interior walls of the room are wood with natural finish and so is the framing of the large sliding doors that overlook the backyard. A traditional Japanese design element, called a *shoin*, takes up most of the wall on the north side of the room. Traditionally this feature is used as a window lookout point, but in this case sliding *shoji* doors are located at the front edge of the desk, and extend beyond to both sides of the window where built-in shelving and closets are located. Thus the *shoji* doors can function as both doors for the closet or privacy screens for the windows. The set of large sliding glass doors overlooking the backyard takes up the rear wall of the bedroom. The sliding doors open onto a *jou seki*, a traditional Japanese design element, which is a single large rock that's used as a step to the allow access to the grade level. This room has a walk in closet and door that leads to the shared bathroom on the west side of the room.

The master and secondary bedrooms share a full bathroom with brown and tan tile flooring, skylight, and small wood framed sliding window looking to the side yard the second bedroom has hardwood floors and wood clad walls. The closet is standard sized with wood sliding doors and there is a study nook in the rear of the room with two large sliding windows overlooking the front and side yards. The shared restroom is through the original wood door on the back wall of the room. A picture rail wraps around the interior of the room with a projecting shelf located on the back wall as a display shelf.

The dining room is located on the opposite side of the house from the bedroom wing, off of the *engawa*, living room, and kitchen space. It has a view of both the front yard – through a large set of bay windows – and a view of the side yard through the windows of the *shoin/tokonoma* looking out onto the large wooden deck. The *shoin* and *tokonoma* are described as a window attached to a broad wooden display bench that. This room flows from the living room space and has an access door to the kitchen.

The kitchen is tucked in the back corner of the house. It is relatively narrow and is L-shaped with wood drawers and wood framed counters and detailing. The white cabinets match the white countertops and under counter cabinets. The rear leg of the kitchen has access to the side deck and the descending enclosed staircase that leads to the ground level. The orientation of the kitchen is typical of Japanese influenced design. There is no seating area in the kitchen.

The enclosed stairs lead from the kitchen to the basement level and are currently carpeted (for safety reasons) but have natural wood underneath. The stairwell is enclosed in wooden panel siding that leads into the study area and guest bedroom/guest bathroom. The guest area has a rear entry door into the backyard and two casement windows looking onto the entry lanai. Across from the guest bedroom is the guest bathroom. The secondary entry door leading onto the lanai is next to the guest bedroom door.

The setting of the house is a crucial piece of this home. The landscaping in the rear of the home was designed by the current owner, Steve Lane, when he moved into the home. The backyard contains a pond, pathway up and behind the pond and bridge. The serene atmosphere is completed with the endless view into the Manoa Valley.

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Alterations

The second structure on the site is a non-contributing cottage with garage below that was added to the lot in 1991. The cottage is small and being located on a side portion of the lot that is dramatically lower in grade, does not interrupt the view of the home from the street or the views of Manoa Valley from the home. The small 540 square foot cottage is located on the same lot as the main house and was added in 1991. The cottage is located further down the slope of the hill from the main house.

The wood deck projecting from the side of the main house is not original and was added in recent years by the current owner along with the enclosed garden space below the deck. The bay windows in the dining room were added when a closet in the house was removed. The design of the window was executed sensitively to the original design of the home. The fireplace located in the living room is not original. The skylights have been added for lighting energy efficiency.

Integrity

This house has high integrity and is in good condition. The seven aspects of integrity are described in detail in section 8 description.

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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

1941

Significant Dates

1941 (date of construction)

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

Johnson & Perkins (Architects)

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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 3258 Huelani Drive residence meets the register criteria C. The residence is significant on the local level under criterion C as an excellent example of a “modern” Shin-Sukiya style home designed by Johnson and Perkins in Honolulu during the 1940s. It is significant as the work of a master, Johnson and Perkins, and possesses high artistic values. The period of significance reflects the year of construction, 1941.

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

Criterion C

This home is an excellent representation of “modern” Shin-Sukiya style architecture in Hawaii designed by master architects Allen Johnson and Thomas Perkins. The architects’ overall focus on the integration of living space and the natural world and is seen in the character defining features and overall shape and orientation of the home in relation to the hillside it is standing on. Johnson and Perkins designed this home taking full advantage of the Oahu’s environment and views while adding details and design concepts influenced by Japanese architecture. This hillside home creatively combines indoor and outdoor living through its location, materials, setting, design and master craftsmanship which all come together to create secluded sanctuary with unending views of Manoa Valley below.

Johnson and Perkins were among Hawaii’s most prominent architects and contributed to the developed environment of the island with buildings such as the Mary Richards Atherton House for the University of Hawaii at Manoa, Tropic Seas apartments in Waikiki, and many other projects including apartments and schools. Johnson and Perkins were known for careful, detailed designs, high-level carpentry work, and fluid floor plans. Perhaps the most important aspect of a Johnson and Perkins’ design was the consistent focus on creating living spaces that were delicately woven into the surrounding natural environment.

Johnson and Perkins experimented and developed buildings with the environment as the core focus to capture the concept of indoor/outdoor living. Their work was displayed as part of an exhibit in 1954, titled *Hawaiian Residential Architecture*, and was held at the Bishop Museum. In addition to Johnson and Perkins, the contributing architects of the exhibit included famous names such as Ossipoff; Lemmon, Freeth, and Haines; Seckel; Fisk; Preis; and Wimberly and Cook. All of the contributing examples focused around the concept of “living spaces integrated with the outdoors in provocative yet practical ways”.¹ Although the nominated home was not

¹ Hawaiian Modern the Architecture of Vladimir Ossipoff. p.15

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displayed for the exhibition, other Johnson & Perkins houses with similar styling were exhibited and highlighted as residential structures that brilliantly represented the design concepts for which they are known. Japanese architectural design influenced many prominent architects during the 1930s including Frank Lloyd Wright – who lived and designed work in Tokyo for a time, and Vladimir Ossipoff, a major Hawaiian architect.

In a master thesis written by University of Hawaii graduate Iris Y. Abe, the home is described as pristine and “the interior spaces are intimate-scaled and feels cozy like a tree house”.² From the exterior, the home is somewhat hidden, consumed in the surrounding landscape. On the interior, the home feels condensed with stacked levels and seemingly hidden areas on one hand (private spaces)– yet open and fluid in others such as the living room and dining room that flow freely from the glass enclosed veranda. Although the home is a two-story structure, the rear portion of the second floor (bedrooms) is grounded on the back yard.

This historic home has all seven aspects of integrity (location, design, setting, materials, feeling, association workmanship). This location of this home significant as it is the basis for the design. If this specific lot were not chosen, the architects would have designed the structure very differently since the topography of the site determines so much of the design.

This residence has upheld high integrity of design over the years by maintaining the character defining features. Most of the original materials are still present in the home. The design elements that have been altered have been made in kind with appropriate materials and any additional elements acquired over the years are consistent with the outdoor/indoor vision of Johnson and Perkins. An example of this can be seen with the addition of the skylights in a few of the rooms. Although not original to the home, the skylights add to the ambiance of each space and allow for more natural light.

Johnson and Perkins’ diligence is reflected in the detailed elements of the home. Attention to detail and high quality craftsmanship add a layer of excellence without adding unnecessary or imposing fuss that would detract from the clean cut design.

Elements that bring the outdoors indoors are the fishpond, veranda, windows and sliding doors. The design features associated with traditional Japanese design are the *engawa*, *shoji*, *tokonoma*, and *shoin*. Natural finish wood, open beam ceilings and the use of translucent material are also features of the residence that contribute to the unique sense of place.

This home incorporates elements of Japanese detailing such as *engawa* (veranda), *shoji*, *tokonoma*, *shoin*, decorative wood transoms and doorframes. The *engawa*, also known as veranda, is an important element in Japanese homes. The *engawa* is typically three to six feet wide, has a wood board floor, and separates the inside of the home from the exterior garden.³

² Thesis page 203

³ Iris Y. Abe, The Residential Architecture of Johnson & Perkins, Master's thesis, University of Hawaii at Manoa, 1999 (Honolulu: University of Hawaii, 1999). p.114

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The *shoji*, wood framed screens, are not completely transparent but are thin enough to allow natural light to illuminate the living room when they are closed and serve as a separator between the veranda and the living room space.⁴ The *shoji* diffuse any harsh light and provide a soft glow adding to the peaceful atmosphere. The *shoji* are located on the second floor between the veranda (*engawa*) and living room space. Also located in the living room is a *tokonoma*. Traditionally, the *tokonoma* is used to display flowers, scrolls or other traditional Japanese pieces. The *tokonoma* currently displays a few pieces of Japanese art⁵ (see photo 20).

Another display area traditionally found in Japanese homes is the *de mado* (see photo 26). The *de mado* is located in the dining room and “The Silverthorne residence dining room has a low platform running along the length of the window which creates a niche for decorative displays”.⁶ This Japanese design feature is typically found in dining and kitchen space as it serves as an additional area for storage.

Johnson and Perkins also modified Japanese elements to create functional design features that served a purpose and were aesthetically aligned with the rest of the home. For instance, the *de mado* in the bedroom would not traditionally have the sliding doors over the window, but in this case – the sliding doors are used to cover the flanking storage areas and mirror on either side of the window.

Owner History

In 1940, the Bernice P. Bishop Estate sold the current lot to Henry Silverthorne. Silverthorne was a friend of Johnson and Perkins and was a previous client of Johnson and Perkins for an apartment building in Waikiki. In 1943, the home and land were sold to Gerd Burger and his wife Lorna Burger. The couple occupied the home for twenty-two years until it was sold to the current occupant Steve Lane. Johnson came back in the 1980s to visit the home; he was 92 at the time.

Johnson and Perkins

Architects Allen Johnson and Thomas Perkins met while attending the University of California at Berkeley’s architecture school. Perkins moved to Hawaii after being contacted by a fellow classmate, Vladimir Ossipoff. Perkins arrived on the island in 1933 and worked at the Honolulu Planing Mill as a draftsman before beginning work for designer and draftsman Claude Stiehl. While working for Stiehl, Perkins would work with C.W. Dickey.

Allen R. Johnson, originally from Houston Texas, graduated with his masters from Berkeley in 1931. In 1934, Johnson began a steady architectural position with Montgomery Ward in Chicago Illinois. After two years, Johnson decided to join Perkins in Hawaii. The two architects worked for Claude Stiehl from 1936 to 1939 when they decided to form their own firm, Johnson & Perkins. In 1940, Johnson and Perkins decided to travel to Japan, but the trip ended before it started when the federal government cancelled all passports to Asia. Perkins, having already

⁴ ibid 110-111

⁵ ibid 115

⁶ ibid 116-117

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departed for Japan, stayed in Japan for about a year and a half. Perkins traveled back on the last boat destined for Hawaii from Manila.

Following the war, Johnson & Perkins continued their work and decided to keep the firm small. They mainly designed residential architecture but are also known for projects such as the Mary Richards Atherton House for the University of Hawaii YWCA, the Wahiawa Intermediate and High School, and the Tropic Seas apartments in Waikiki. The architects continued their practice until 1992.⁷

⁷ Don Hibbard, Charles J. and Louisa Henderson Residence. Section 8. Page 8.

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9. Major Bibliographical References

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

Abe, Iris Y. *The Residential Architecture of Johnson & Perkins*. Master's thesis, University of Hawaii at Manoa, 1999. Honolulu: University of Hawaii, 1999. 58-204.

Hawaii State Bureau of Conveyances, Land Court Document No. 53877, page 29, certificate number 22308

Hawaii State Bureau of Conveyances, Historic Property Tax Records, Book 3843, page 13

Hibbard, Don J. *Charles J. and Louisa Henderson Residence historic nomination*. Pg. 8
Historic Hawaii Foundation. 2016.

Leineweber, Spencer , Dean Sakamoto, Karla Britton, Don J. Hibbard, and Marc Treib.
Hawaiian modern: the architecture of Vladimir Ossipoff. New Haven, HI: Honolulu
Museum of Art in association with Yale University Press, 2015.

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): _____

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10. Geographical Data

Acreege of Property .1878 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 21.320904 | Longitude: -157.809849 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

The property being nominated includes the property as described by Tax Map Key
2-9-034:011

Boundary Justification (Explain why the boundaries were selected.)

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

11. Form Prepared By

name/title: Lorraine Minatoishi and Natalie Besl
organization: Minatoishi Architects
street & number: 1132 Bishop Street, Suite #1511
city or town: Honolulu state: HI zip code: 96813
e-mail lm@mahawaii.com or Natalie@mahawaii.com
telephone: (808)942-7474
date: 07/24/2017

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:** (Check with the SHPO, TPO, or FPO for any additional items.)

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County and State

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:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

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

1 of ____.

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.