

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: George and Helen Hiraoka Residence

Other names/site number: _____

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: 3229 Allan Place

City or town: Honolulu State: Hawaii County: Honolulu

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide **X** local

Applicable National Register Criteria:

___A ___B **X**C ___D

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

Charles and Helen Hiraoka Residence _____ Honolulu
Name of Property

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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> </u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register None

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

Charles and Helen Hiraoka Residence _____ Honolulu
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7. Description

Architectural Classification

(Enter categories from instructions.)

Other _____
Japanese _____

Materials: (enter categories from instructions.)

Principal exterior materials of the property: redwood tongue and groove walls, shake shingle roof, concrete foundation,

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Hiraoka Residence is situated in the Nu`uanu Dowsett neighborhood, on a dead end street in a quiet residential area. It sits on a sloping, 10,110 square foot lot with the rear of the property on the far side of Nu`uanu Stream. Two segments of the Nu`uanu `auwai runs through the property, one through the garden in the front of the property and the other in the rear, elevated above the stream. The irregularly shaped, single story, modern Japanese style house has a two story addition at the rear, erected in 1975. Both the house and its two story addition have lateral running gable roofs with overhanging eaves with exposed rafter tails. The roof of the main house is covered in rolled asphalt, while the addition has composition shingle. The house sits on a post and pier and concrete block foundation with a horizontal slat apron. It has redwood, tongue and groove walls. The 2,850 square foot house is in excellent condition and very much retains its integrity of design, materials, location, workmanship, setting, feelings and associations.

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Narrative Description

A Japanese style wood slat fence with a lava rock base and a wood, gabled cap separates the yard from the street. To the right, a short concrete driveway leads to a 20' x 21' two-car, detached carport with a front facing, composition shingled, gable roof with overhanging eaves and exposed rafter tails. The roof is supported by cmu columns at its front corners, and storage closets form its rear wall. The open sides of the carport are screened by horizontal 1 x 8 slats. The gable end of the carport has been repaired using T-111. A lava rock planter box is in the *mauka*-streetside corner of the driveway. The carport is a contributing structure to the property's historic significance.

A concrete sidewalk runs down the left, *mauka* side of the garage, and is protected by the garage roof's overhang. Four *migaki maruta* (cedar posts) from Japan, set on stone bases, support the roof's overhang at the eave line. The sidewalk, to the left, looks out upon a Japanese garden which constitutes the front yard. The garden includes water features (including a segment of the Nu`uanu `auwai), lanterns, large stones, and *tamazukuri* (pruning that results in rounded shapes) shrubs. Vegetation includes lady palm, red ginger, various bromeliads, and ferns, as well as other tropical plants.

The sidewalk ramps up to a recessed, 5' x 16' entry porch with a wrought iron railing, which leads to the front door. The porch's is of concrete and slopes, and the ceiling shows the roof structure with its 2' x 6' joists. A wrought iron railing is at the front of the porch and a concrete block planter box is at the *mauka* corner of the porch. Two picture windows look out over the porch. These have four wood shutters below them. A pair of shoji windows, each with twenty one panes, look out on the porch from its *mauka* wall. To the left of the entry porch is a set of four 36 pane shoji doors, which open on a small deck, which is sheltered by a shed roof. The deck is supported by three 13" high log pieces which each sit on a 3" high stone base. A large, low stone serves as a step up to the deck. The stone, as well as a concrete floor embedded with `ili`ili stones are also sheltered by the deck's roof. The ceiling of the deck is finished in a Japanese manner, and 4" x 4" posts support the outer corners of the roof. The posts replaced deteriorated natural posts similar to those along the sidewalk. A bamboo fence is at the *mauka* end of the deck. The deck overlooks the Japanese garden.

The solid core front door opens on the living room. The living room has an oak floor, which is present throughout the original house. The walls are of bleached redwood and there is an open beam ceiling. Indirect cove lighting runs along the front and rear walls of the room. A set of built-in display shelves, rendered in a Japanese style, is in the *makai* wall. A set of four cloth covered sliding doors in the rear wall of the living room open on the dining room.

The dining room is finished in a manner similar to the living room, with cove lighting on its *mauka* and `Ewa walls. There is a modern style, built-in buffet along its *makai* wall. A broad opening along this wall with a peninsula counter opens on the kitchen. The kitchen retains its original 8' high canec ceiling and cabinets, however, the counters have been replaced. Two openings, originally windows, in the *makai* wall, look out on the laundry room, part of a 1964

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addition to the house. Two now empty window openings in the kitchen's Diamond Head wall look out into the family room. A door in the kitchen's `Ewa wall opens on an L-shaped hallway that serves the master bedroom and its bathroom. The hallway is lined with closets, and the bathroom has a tiled shower with a furo. The bedroom has tongue and groove walls painted white and a canec ceiling. It has a set of three jalousie windows in its front wall and a pair of jalousie windows in its *makai* wall. The jalousie windows are new, replacing, in-kind the original deteriorated jalousie windows. The bedroom features a built-in headboard and chest of drawers.

The dining room's rear wall opens on a family room, which is the first floor of the two story 1975 addition. Originally this area was an open lanai, but in 1975 it was enclosed and a second story placed above it. The rear wall is comprised of two empty window frames, which originally housed jalousie windows and which flank a flat arched opening, which once held doors. The openings and two open window frames look into and access the family room. From the family room stairs run up to the second floor where there is a bedroom and a bath.

Door sized openings, but without doors, in the *mauka* walls of both the living room and dining room open on a front-to-rear running hallway which accesses three rooms. The hall has bleached tongue and groove walls, a fir floor and its original ceiling light. At the rear end of the hall, a door enters on a rear bedroom. The bedroom has an 8' high canec ceiling and floors and walls to match the hall. A pair of jalousie windows is in both its Diamond Head and *mauka* walls. The jalousies are new, having replaced in kind earlier, deteriorated jalousie windows.

A door in the *mauka* wall of the hall opens on the bathroom. It too has tongue and groove walls and an 8' high canec ceiling. It has been remodeled but still retains its original tiled shower and cabinets. Again its jalousie window replaced the original deteriorated one.

A door at the front end of the hall opens on a *tatami* room. This room is finished in a Japanese manner with an 8' high wood paneled ceiling and *tatami* on the floor. It too has bleached tongue and groove walls, and the previously mentioned four shoji doors open on the deck and Japanese garden in the front yard. Above the shoji are four reed transoms. The *mauka* wall of the room features a *tokonoma* (alcoe for artistic displays) with a *rama* (transom screen) with a carved birds and trees scene. A *shibori maruta* (gnarled cedar post) defines one corner of the *tokonoma*. Both the *rama* and *shibori maruta* came from Japan. Adjoining the *tokonoma* on the Diamond Head side, is a low, built-in cabinet with a naturally finished wood top and two white, sliding doors. In the Diamond Head wall is a niche which can contains a family shrine with a Buddhist altar. A sliding white door can conceal this niche.

An addition was made to the right side of the house in 1960 to provide more living space. This addition is in keeping with the character of the original house and is hidden from the street by the carport. It sits on a post and pier foundation and has tongue and groove walls, while intersecting hipped roofs with overhanging eaves with exposed rafter tails shelter this wing.

A concrete sidewalk runs around the master bedroom to two doors. The door on the left enters into the hall of the master bedroom. The one on the right opens on the 1960 addition with an L-

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shaped hall with three bedrooms off it. The hall has a fir floor and tongue and groove walls. All the bedrooms retain their original doors and hardware. Two rooms, each with its own bath, are on the *makai* side of the hall. They each have a pair of single pane sliding windows in their two exterior walls. At the end of the hall, after the bend in the L, a door opens on a third bedroom. Because of the slope of the terrain, this bedroom is elevated approximately 10' above the level of the back yard. The space under the bedroom has a concrete floor and is used as a lanai, with vertical slats on the *mauka* side and jalousie windows on the *makai* side, partially enclosing it. The `Ewa wall is of lava rock. The third bedroom also has tongue and groove walls and its own bath. A pair of single pane sliding windows is in both its *mauka* and Diamond Head walls.

The back yard of the property is accessed by a concrete sidewalk on the *mauka* side of the house which leads to the rear. The rear part of the lot is terraced. A set of concrete steps lead down the hillside to the Nu`uanu `auwai, traversing two terraces along the way with lava rock retaining walls. Eleven steps lead down to a terrace and then another nine to the next. From there six steps lead to a concrete slab bridge which crosses the `auwai. On the far side of the `auwai a stone paved path follows the `auwai upstream. Nu`uanu stream is at an elevation below that path, with no improved access to it.

The Hiraoka residence retains a high degree of integrity, with the major modifications to the original design being the two additions in 1960 and 1975. The 1960 is over fifty years of age and has achieved significance in its own right. The 1975 addition is to the rear, and although taller than the original house, is set sufficiently far back to not impose upon the original design, but rather merely serve as a backdrop to it. The public spaces in the original house remain completely intact, as do the bedrooms. Such secondary spaces as the bathrooms and kitchen, although having undergone remodeling still retain aspects of their original materials and design. A number of the original jalousie windows have been replaced, but they have been replaced by other jalousie windows.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Charles and Helen Hiraoka Residence _____ Honolulu
Name of Property

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Period of Significance

1958, 1960

Significant Dates

1958, 1960

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

architect: Vladimir Ossipoff

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 Hiraoka residence is significant on the local level under criterion C, as a good example of a Japanese modern style house built in Honolulu in the post-World War II period. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction. It is also architecturally significant as a dwelling designed by Vladimir Ossipoff, one of the foremost architects practicing in Hawaii during the last half of the twentieth century. ,

The 1958, 1960 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin 16A: "For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions"

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

The use of Japanese motifs in residential design in Hawaii has its origins in the Pa-Pacific movement of the period 1911-1940, which proclaimed the Islands to be the "Crossroads of the Pacific," where East met West in harmony. Viewing Hawaii's cosmopolitan population in a positive light, the movement promoted multicultural accord in Hawaii and international understanding throughout the Pacific. This frame of mind was publicized and actively catalyzed by Alexander Hume Ford through his monthly Mid-Pacific Magazine (1911-1936), and the Hands Around the Pacific Club (organized in 1911). One spin-off of the latter was the 12-12-12 Club, which periodically invited a dozen representatives from several of the Islands' different ethnic groups to meet over dinner to discuss racial misunderstandings and issues relating to Hawaii in a successful effort to gain each others' perspectives.

The architectural embodiment of this broad-minded thinking was manifested early in the Honpa Hongwanji temple on the Pali Highway (1916) and also St. Peter's Episcopal Church (1914), whose Chinese congregation subtly modified an academic Gothic revival style church to conform with feng shui precepts. Discrete Chinese elements also adorned the interior. The Japanese style residence built for Mrs. Charles Adams (1913) further evidenced the emerging social philosophy, as did Liliuokalani Park in Hilo (1919); however, it would not be until the 1920s and 1930s that a Pan-Pacific architecture would fully blossom in Honolulu. [Hibbard, *Buildings*, pp 27-29]

Architect Hart Wood designed a Chinese style residence for Mrs. Cooke to house her Asian art collection in 1924, and by the end of the decade this talented architect had melded Asian and western architectural elements in such buildings as the Chinese Christian Church (1929), S. & G. Gumps Building (1929), Alexander & Baldwin Building (1929), Nellie Pew residence (1931), and Henry Inn Apartments (1931). Following the lead of the Chinese Christian Church, a number of other Christian churches were constructed to reflect the ethnicities of their congregations, and Chinese-American buildings appeared in moderation in the Chinatown district of Honolulu. Also, Asian rooflines, moongates, and other Asian elements appeared in various residential districts throughout Honolulu, including Japanese style residences for Mrs. John Poole (1931, architect Claude Stiehl), Dr. and Mrs. Robert Faus (1938, architect Hart Wood), and the houses Tommy Perkins and Allen Johnson designed for themselves (1938), as well as the Chinese style dwelling for Doo Wai (1938, architect Dahl & Conrad). [Hibbard, *Buildings*, pp. 27-29, Hibbard, *Wood*, pp. 124-164]

Following World War II the modern style of architecture became popular in Hawaii, frequently incorporating Japanese elements in residential designs. The clean, open design of Japanese architecture was especially conducive to adaptation to modern architecture, and was especially alluring in Hawaii because of the Pan Pacific Movement's earlier efforts. Such architects as Vladimir Ossipoff, Johnson & Perkins,

Charles and Helen Hiraoka Residence _____ Honolulu
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Edwin Bauer, George Whitaker, Richard Dennis, Takashi Anbe, and George Hogan, were all known for their use of Japanese elements in their residential work.

The style is usually associated with low pitched roofs, use of natural materials especially wood and stone, use of such Japanese elements as *shoji*, paneled ceilings, and rain chains, and the opening of the house to exterior views. Frequently Japanese gardens are also associated with the dwelling. On the interior there is an emphasis on openness, built-in furniture and finely crafted, unpainted woodwork. The Hiraoka residence well reflects this style with its redwood construction, openness, high quality of woodwork, Japanese landscaping, and use of *shoji*, *tatami*, *tokonoma*, *shibori maruta*, *migaki maruta*,

Other modern, post-World War II residences in Hawaii incorporating Japanese elements in their design to be listed in the Hawaii or National Registers of Historic Places include the Ossipoff designed Goodsill residence, the George Hogan residence, the Hal Whitaker designed Sheehan residence, the Wimberly designed Ernst resident and the Ives' designed Katherine Johnson residence. In addition, the Japanese style Allen Johnson residence, completed in 1938, is also on the Hawaii Register of Historic Places.

In addition to its Japanese elements, the house is also a good example of modern architecture in Hawaii with its clean lines, flowing spaces, understated elegance and high attention to detail.

The Hiraoka residence is also architecturally significant as a good example of the work of Vladimir Ossipoff, arguably the preeminent architect practicing in Honolulu in the last half of the twentieth century. Ossipoff was born in Russia in 1907, raised in Japan, and moved to Berkeley, California in 1923 with his mother and siblings. He graduated from the University of California at Berkeley's school of architecture in 1931, and shortly thereafter moved to Hawaii. Here he found employment with Theo Davies' building department, designing small, reasonably priced houses. He worked briefly with C.W. Dickey and also with Claude Stiehl prior to opening his own office in 1936. During the 1950s and 1960s he established himself as the premier architect in the islands by blending modern and regional sensibilities in high quality designs. Other works include the Outrigger Canoe Club, Bachman Hall at the University of Hawaii (Hawaii Register), IBM Building, McInerney Store in Waikiki (no longer extant), and Thurston Memorial Chapel on the campus of Punahou School, as well as over one thousand residences. He maintained his office until his death in 1998.

The Hiraoka residence is a very good example of Ossipoff's work which employs an overtly Japanese vocabulary in its design program. In designing this house he worked closely with the Hiraoka's to fulfill their request to build a Japanese style house within a modern, western context.

At the present, eight Ossipoff residences are on the Hawaii or National Registers of Historic Places: the Boettcher residence in Kailua, the Ljestrund residence on Tantalus,

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the Greenley/Brown residence on Diamond Head, the Loo residence on Makiki Heights, the Black residence in Kahala, the Dilks residence in Lanikai, the Walter I. Henderson beach house in Kailua-Kona, and the Goodsill residence behind Diamond Head.

Charles and Helen Hiraoka Residence _____ Honolulu
Name of Property

Hawaii _____
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9. Major Bibliographical References

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

Polk's City Directories for Honolulu, 1956-1960.

City and County Tax Office records.

State Bureau of Conveyances, document 204703

Hibbard, Don, *Buildings of Hawaii*, Charlottesville, Virginia: University of Virginia Press, 2011.

Hibbard, Don, Glenn Mason, and Karen Weitze, *Hart Wood*, Honolulu: University of Hawaii Press, 2010.

Sakamoto, Dean with Karla Britton, *Hawaiian Modern*, New Haven: Yale University Press, 2007

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Charles and Helen Hiraoka Residence _____ Honolulu
Name of Property

Hawaii _____
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10. Geographical Data

Acreeage of Property less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

Latitude: 21.340110 Longitude: 157.832492

1.

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.)

The property being nominated includes all the property owned by the Fujimoto Family LLC in 2016 as described by Tax Map Key 2-2-045: 064.

Charles and Helen Hiraoka Residence _____ Honolulu
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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: Don Hibbard
organization: self
street & number: 45-287 Kokokahi Place
city or town: Kaneohe state: Hawaii zip code: 96744
e-mail _____
telephone: (808)-542-6230
date: August 7, 2016

Additional Documentation

Submit the following items with the completed form:

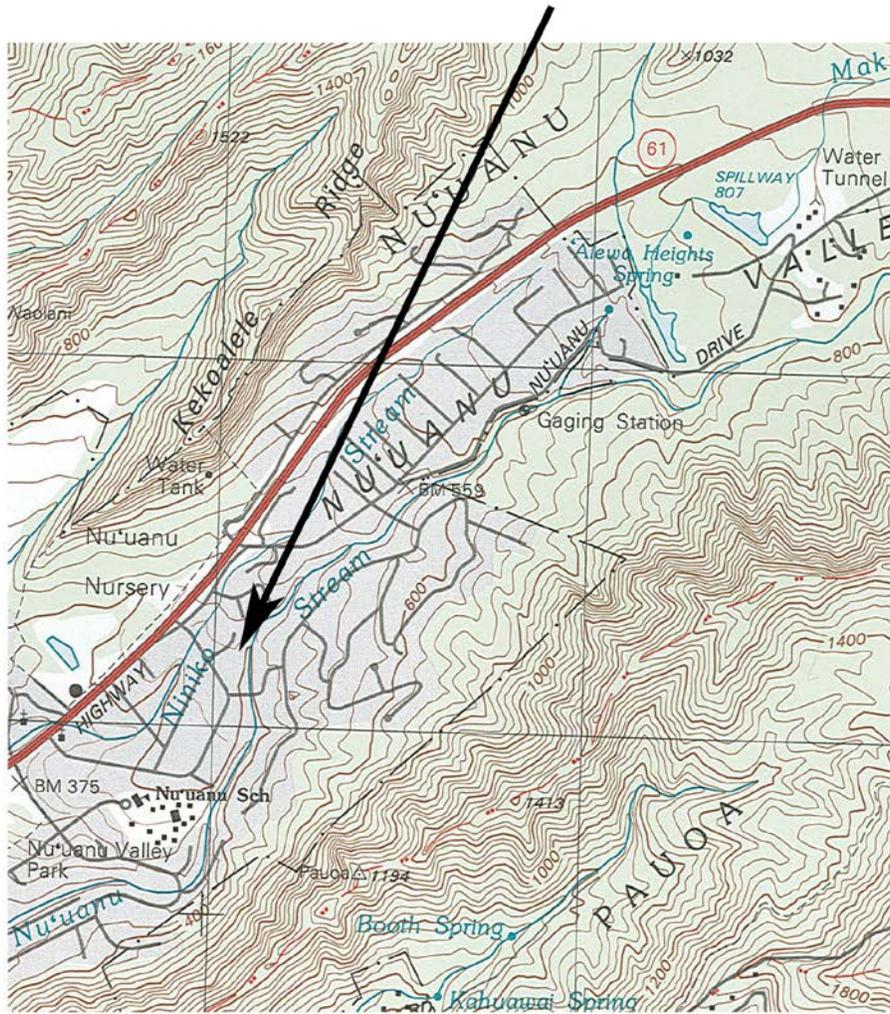
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Parcel map**
- **Additional items:** sketch of floor plan
- **Owner:** Fujimoto Family LLC
c/o Ross Fujimoto
2012 Hanalima
Honolulu, Hawaii 96817

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

USGS Map

Hiraoka Residence



TMK Map



Floor Plan

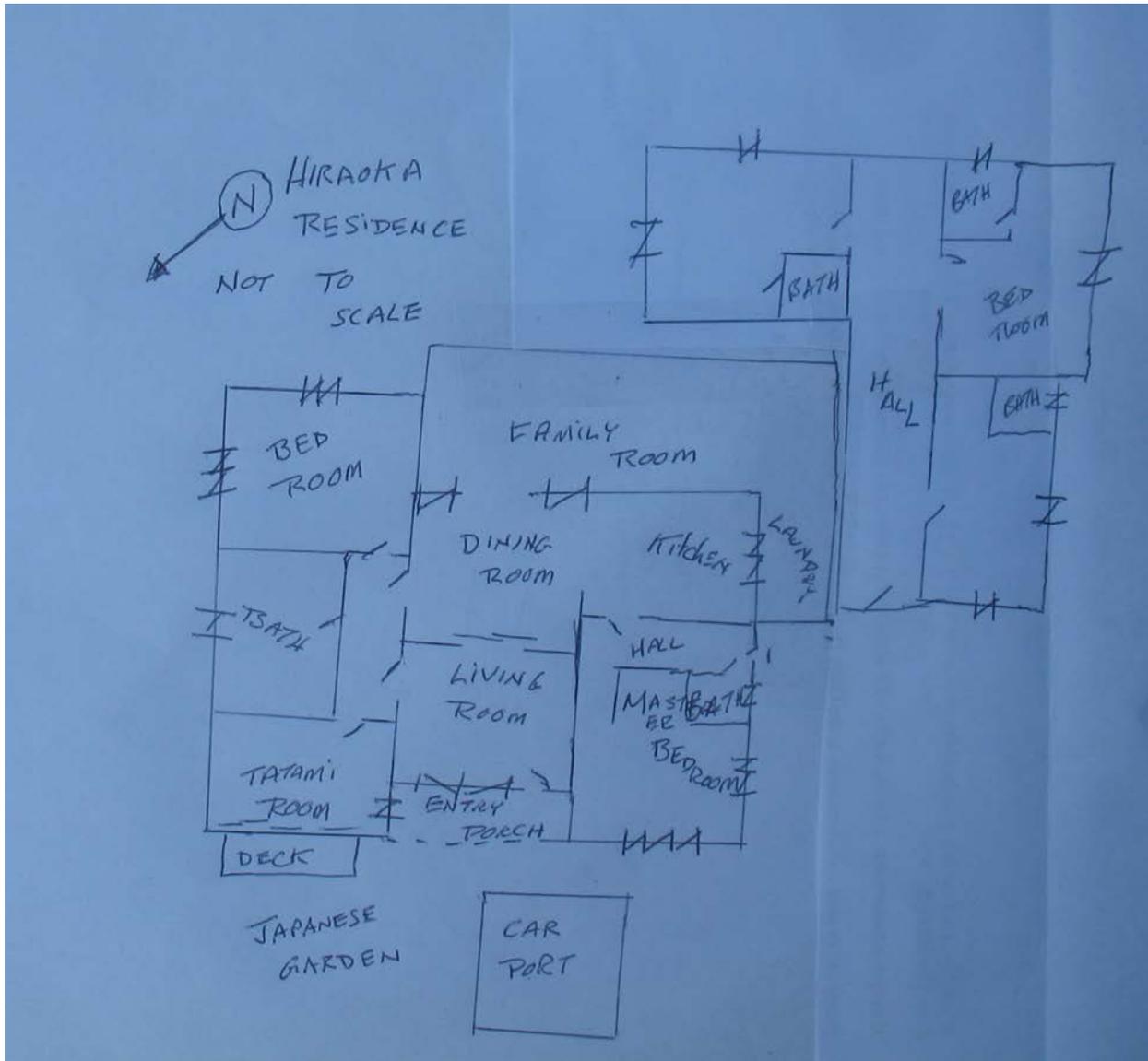


Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of house from the west

1 of 12



Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of entry walk and front of house from the northwest

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of Japanese garden from the east

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of deck and shoji from the west

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of living room from the northeast

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of living room with dining room in background from the west

6 of 12



Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of dining room from the south, living room in background

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of dining room from the north, kitchen in background

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of hallway from the southeast, *tatami* room in background

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of altar in tatami room from the northwest

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 7, 2016

View of tatami room, looking out into garden from the southeast

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Photo Log

Name of Property: George and Helen Hiraoka Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Don Hibbard

Date Photographed: July 28, 2016

View of master bedroom from the north

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