

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: Laurence H. and Phyllis Wolfe 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: 4132 Black Point 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Not For Publication: Vicinity: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

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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>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</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

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: concrete walls, tar paper 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 Laurence Wolfe Residence is situated in a quiet residential neighborhood off Black Point Road, fronting on the ocean with a view of Iae o Kupikipiki`o, or Black Point. It sits on a steep, cliff above the ocean on a 8,800 square foot lot. The *mauka* side of the house fronts directly on Black Point Place with its car port opening on the street and a concrete walk leading to the front entry. A concrete wall separates the remainder of the dwelling from the street. The four-story, moderne style house steps down the side of the cliff and sits on a concrete and lava rock foundation. It has concrete walls, and flat concrete roofs, some with overhanging eaves. On the street frontage it is distinguished by the Koko Head side's third story, curved wing and the use of glass block windows. The house has an irregular shaped plan with its *makai* elevation being comprised of a series of advancing/receding planes, with an enclosed lanai running across the ground floor. The house remains in good condition and has 4,536 square feet under roof. It retains its historic integrity of location, setting design, materials, craftsmanship, feelings and associations.

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Narrative Description

The Wolfe residence is sited almost immediately on Black Point Place with the property between the lane and the house paved. A 20' x 20', two-car carport is to the right and projects from the house. Its flat roof has no overhanging eaves, and a windowless fourth story forms a backdrop for the carport. A scored concrete walkway runs down the left side of the carport and leads to the front entry. A wall of solid concrete blocks with extruded joints defines the left side of the walkway. A planter bed runs alongside the wall. The wall, at its terminus, intersects with an approximately 4' high concrete wall which runs off to the left and encloses this side of the property. Beyond the wall the third story of the house is clearly visible with its rounded corner, flat roof with no overhanging eaves, and a wide band of glass block windows.

A pair of screened doors serve as the front entry. The doors open on a 4' x 5' foyer which has a concrete floor with exposed aggregate, sited one step down from the walkway. The exterior planter bed extends into the foyer. One step up, a door in the *makai* wall of the foyer opens on an entry hall. The door is new. The entry hall has a concrete floor scored with 12' squares. A 5.5" baseboard runs around the masonry walls. At the left (Koko Head) side of the entry hall stairs lead up to the fourth floor. To the rear of the entry hall a set of double louvered doors open on steps which lead down to the second floor. A door in the right (ʻEwa) wall of the entry hall opens on the third floor's only bedroom. The bedroom has a scored concrete floor with a 19" square pattern. A closet in the rear (*mauka*) wall is enclosed by a pair of sliding doors, each of which have an art deco inspired screened, square vent, one in the upper corner and the other in the lower. To the ʻEwa side of the closets a hinged door with a mirror affixed to its front and a glass knob opens on a bathroom. The bathroom has a jalousie window and has been remodeled. The bedroom is cross ventilated with a pair of jalousie windows in its ʻEwa wall and another pair in its *makai* wall, which overlooks the ocean.

A dogleg stair accesses the fourth floor from the entry hall, with ten wood steps leading up to a landing. The landing is illuminated on its *mauka* side by a window with forty five 8" x 8" glass blocks. On its *makai* side a pocket door opens on a bedroom situated between the third and fourth floors. The bedroom has a picture window in its *makai* wall, which is flanked on either side by a casement window with three horizontal panes. Two similar casement windows are in the room's Koko Head wall. The room has a linoleum floor with a 2.5" baseboard. A segmental archway in the *mauka* wall of the bedroom opens on the dressing room and bathroom. The dressing room has a built-in vanity and above it is a window of thirty glass blocks, which on the exterior continues the band that started at the landing. Off the dressing room's Koko Head side a single panel pocket door with a mirror opens on the bathroom. A window of thirty glass blocks in its *mauka* wall continues the glass block band. The bathroom has its original tub/shower and toilet. There is a jalousie window and a fixed window in its Koko Head wall. The corner of the bathroom reflects the curve of the exterior wall.

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From the stair landing five wood steps with a wrought iron railing ascend to the fourth floor. At the top of the stairs, a segmental arch, 5'-7" wide and 8'-6" high, opens on a spacious living room with a 14' high ceiling. The room projects out from the body of the house and has rounded corners. In 1975 there was a fire in this room and the ceiling and floor were replaced. However, the windows remained intact. There are windows on three sides with four picture windows on the *makai* side, and a picture window and casement with three horizontal panes in both the Koko Head and `Ewa walls. On the exterior a concrete, flat roofed awning wraps around the front and sides of this wing above the windows.

In the *mauka*, `Ewa corner of the living room, three semi-circular, wood steps lead up to a kitchen area. This space is now used for storage, but retains its original plywood faced cabinets with their circular, wood pulls, and stainless steel sink. Two pair of three stacked, single pane awning windows, in the *makai* and `Ewa walls provide ventilation and light. A hinged door in the `Ewa wall opens on a balcony.

The second floor is accessed from the entry hall by a stair with six wood steps which leads to a landing where four more steps take a quarter turn. The stair has masonry walls on its Koko Head and *mauka* sides which are capped by a wood, art deco hand rail. A set of wood shelves and cabinets separate the stair landing from the second floor living room.

The stair opens on the second floor living room, which is L shaped and has a wet bar and dinette in its Koko Head wing. The living room has a plywood ceiling and a linoleum tile floor. It features a picture window in its *makai* wall flanked on either side by three, stacked, single pane awning windows. On the exterior a flat roofed awning protects these windows from the elements.

The wet bar area is separated from the living room and stairwell to the first floor by a natural wood wall which has a pair of *shoji* at the top, allowing it to open on the living room. Behind the wall is a sink and countertop. The remainder of the wing is used as a dinette with a corner window comprised of a pair of single pane, sliding windows in the *makai*/Koko Head corner of the room. This vantage point has unobstructed views of Black Point. In the Koko Head wall next to the sliding windows is a pocket, *shoji* door, which opens on a small study which is used for storage. This room has a pair of single pane sliding windows in its *makai* wall and two single pane, fixed windows in its Koko Head wall. A louvered door in the Koko Head wall leads to the outside to an enclosed patio area. A flat roofed awning on the exterior runs above the windows of the dinette wing and the room next to it.

The `Ewa wall of the living room has a white brick fireplace. It is rendered in a simple, modern style and features a Portoro marble mantle. To the left of the fireplace is a modern hollow core door which leads to a bedroom wing. The door leads into a dressing area with redwood tongue and groove walls and a built-in sink and vanity at its

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`Ewa end. Two clerestory-like, jalousie windows are above the vanity, and a small cabinet is built into the *makai* wall adjoining the vanity. Two doors are in the *mauka* wall of the dressing room, one leads into a walk-in closet and the other into a bathroom. The bathroom retains its original tub/shower with its blue tile dado and yellow corner tub. A set of three clerestory jalousie windows in the `Ewa wall ventilate the room.

In the *makai* wall of the dressing room is a flat arched opening, the size of a standard doorway which flows into a bedroom. The bedroom projects out from the *makai* plane of the living room. Like the dressing room, this room also has vertical redwood, tongue and groove walls. A picture window, flanked by a narrow, fixed, single pane window on either side, is in its *makai* wall. The Koko Head wall features an equally large picture window which is adjoined by a three pane casement window. In the `Ewa wall are two sets of three, single pane, stacked awning windows. The flat roof of this wing has overhanging, closed eaves.

A stair in the *mauka* `Ewa corner of the living room, which runs parallel to the room's rear wall, descends to the ground floor. The dog leg stair go down eight steps to a landing and then down another eight to a second landing where a quarter turn to the right is made and seven steps open on the dining room. The corners of the walls flanking the stair are rounded. The dining room's floor is of teak and its ceiling is scored concrete with a deco chandelier in the middle. A built-in, mahogany buffet, in a modern style, dominates the rear (*mauka*) wall of the dining room. A swinging door to the right of the buffet opens on the pantry and kitchen. The latter runs parallel to the dining room, and an opening with two *shoji* in the dining room's Koko Head wall serves as a pass through between the two rooms. Beneath the pass through is a 7'-3" long, 35" high, and 16" deep niche which is lined with blue tile.

The kitchen is entered through the swinging door, which opens on a curved passage with its walls reflecting one quarter of an octagon. Behind the wall is a large pantry/closet with shelves. The hinged door has rectangular, metal slat ventilators at its top and bottom. The kitchen has its original counter tops, cabinets and knobs and pulls. Behind the counters is a white tile back splash. The ceiling is at three different heights, with the *mauka* end being the lowest. Above the sink, in the Koko Head wall is a jalousie window with a single pane fixed window to either side. In the *makai* wall is another jalousie window.

The enclosed lanai jogs around the dining room on the *makai* and Koko Head sides. A single pane sliding door and a similar fixed pane window are in the dining room's *makai* wall, and another set of the same doors are in its Koko Head wall. These open on the enclosed lanai. The approximately 11' wide lanai projects out from the main body of the house and has a flat, concrete roof with overhanging, closed eaves. The *makai* side of the lanai is open in the center, and is flanked on either side by a single pane, fixed window. A 17" high post and rail railing runs across the front of the opening. A fixed, single pane window defines the terminus of the lanai as it runs across the front of the house, and a similar window adorns the *makai* end of the recessed Koko Head/*makai*

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corner of the lanai. On the Koko Head side of the lanai there is a twelve pane, fixed window and a sliding door with four horizontal panes, which exits the lanai to the front and side yards. Below the window line along the front wall of the lanai is an approximately 15" high lava rock wall. Capping the wall, and cantilevered out from it is a wood bench of tongue and groove.

On the `Ewa side of the lanai is a single pane sliding door that leads to a bathroom. The bathroom connects the lanai to a ground floor bedroom. The bathroom retains its yellow tile walls and shower, and its mirror over the sink with its deco style fluorescent tubes to either side. A small, single pane awning window provides light and ventilation. A flat arched opening without a door leads from the bathroom into the bedroom. The bedroom has a picture window in its *makai* wall, and a single pane pocket window in its two side walls. It has a scored concrete ceiling and linoleum floors. Two door size opening are in its rear wall. One enters a small hall which has a hinged door in its Koko Head side that opens on the dining room. The hall contains a closet with sliding doors similar to those on the third floor with the art deco vents in the sliding doors. The other opening goes through a bathroom with a red clay tile floor and a 50" high tile dado. It retains its original tub/shower. It has one small single pane, awning window. The back side of the bathroom opens on a servant's quarters. This room has sliding, louvered closet doors, and a 1 x 1 double hung sash window in its `Ewa wall, as well as a single panel door which leads to the side yard.

Under the ground floor bedroom is a lava rock walled basement with a laundry room inside. The room has a scored concrete floor.

A grassy, ocean front terrace landscaped with beach naupaka fronts the ocean. An approximately 10'-12' high lava rock seawall keeps the terrace in place. A concrete paved patio is at the makai/Koko Head corner of the terrace, and a set of fifteen concrete steps, flanked by lava rock walls descends through a segmental arched opening to the ocean and a swimming pool, which is not included in this nomination, being a separate tax map parcel.

Eight concrete steps run from the lanai to the terrace. These are part of a set of steps and inclined concrete walks which run down the Koko Head side of the house from a street level, wood gate to the terrace. The steps and walk are defined by a low lava rock wall which varies in height from 21" to 34".

The Wolfe residence retains a high degree of integrity. The walls, layout of spaces, and finishes are almost all original. Major alterations have been kept to a minimum. These involve changes in the bathrooms and kitchen, but even in these instances, much original material remains. Most all the floors are of sheet linoleum, and it is difficult to ascertain the age; however, if not original these floors may have achieved significance in their own right with the passage of time. The house retains most of its original windows, including jalousies with historic handles. Those windows which have been replaced due to the deleterious ocean front environment, have almost all been replaced

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in kind. Compared to the incredible amount of original design, details, materials and finishes, the above changes do not compromise the historic character of the house.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

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Period of Significance

1938

Significant Dates

1938

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Dahl & Conrad _____
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 Lawrence and Phyllis Wolfe residence is significant on the local level under criterion C, as a good example of a house built in Honolulu during the 1930s in a moderne style. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction.

The 1938 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." The 1938 Dahl & Conrad addition to the house provided it with its current character.

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

The Wolfe residence is significant as a good example of a modern style house built in Hawaii prior to World War II.

Modern architecture has its origins in both changing technology and in the “re-envisioning” of the social role of architecture in the mid 20th century. The foundations of the modernist movement were in Europe, although many of the technical innovations came in fact from the experimentation of North American designers and builders. Some historians see technological improvements as the driving force behind the new architecture: the development of iron and then steel, followed by increased application of reinforced concrete. Other scholars see the aesthetic revolt against the excessive decoration of the late Victorian period as the key to understanding “modernism.” A few emphasize the simple practicalities of the new architecture — a style of building that put emphasis on simplicity and functionality over sentimentality and historical or cultural reference. [for those too ignorant to recognize the information in the above two paragraphs to be common knowledge, I made this all up from vagrant thoughts flowing through my mind; believe it at your own risk.]

The modern style gained popularity as a residential form in Hawaii during the late 1930s. The growing awareness of the style may be noted by an exhibition on modern architecture held at the Honolulu Academy of Arts in August 1937, and a special section of the February 12, 1938 *Honolulu Star-Bulletin* which was devoted to the topic. Connie Conrad provided an article for that section, praising the "elusive quality of clean cut lines and large plain surfaces," usually painted white, and the "free flow of line and mass, instilling restfulness and freedom which is essential to a semi tropical condition." In the same issue Ray Morris persuasively argued for why a low pitched hipped roof with overhangs was more appropriate to meet Hawaii's climatic conditions than the characteristic flat roof of the modern style.

The Wolfe residence stands out as one of the “purer” modern residences of the pre-World War II period. Rather than use a low pitched hip roof, as employed by Morris and other architects of the time, the Wolfe residence utilized flat roofs, many without overhangs. Its unadorned, clean horizontal lines, low profile at street level, horizontal paned windows and doors, rounded corners, use of glass block, and use of flat roofed awnings further define the style, as do its straight-forward fireplace and built-in dining room buffet on the interior. The occasional use of art deco motifs on the interior and shoji as dividers softens the modern vocabulary and well reflected the blending of modern, moderne, and art deco elements which typified much of so-called modern

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architecture of the late 1930s in Hawaii. The open flowing interior spaces are also typical of the period, as is the extensive use of sliding doors and windows.

The house is a result of two building episodes, with two preeminent Honolulu architectural firms responsible for its design. The property on which the house sits is part of the Kupikipiki`o Tract, which resulted from the subdivision of Lot I of the Ka`alawai Tract in circa 1925. In 1930 the lot was acquired by John M. and Virginia Whitenack, who lived on Black Point in the prominent lava rock house immediately *mauka* of the subject lot. In 1936, the Whitenack's hired Vladimir Ossipoff to design a house for the lot. The house was a radical departure from Ossipoff's earlier works which emphasized broad double pitched hipped roofs and use of natural materials. The Whitenack's masonry house featured flat roofs, and rectilinear forms, which stepped down the cliffside in front of Black Point. Very orthogonal in composition, the house was built into its site, and was a departure from most of the residential forms being erected in the city. [Sakamoto, pp 46-47]

In 1937 the Whitenack's sold their recently completed house to D. W. Kaufman of Huntington Beach, California, and two months later Kaufman sold the house to retired New York businessman Laurence H. Wolfe. Wolfe hired the Honolulu architectural firm of Dahl & Conrad to remodel the house to give it a streamlined effect. This remodeling, both interior and exterior, included the addition of the fourth story and the Koko Head wing with its rounded corner. Wolfe resided in the house until his death in 1946. The house passed through two owners, and in 1959 Isami and Chiyoko Mirikitani purchased the house. Mrs. Mirikitani still resides here.

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9. Major Bibliographical References

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

City and County Tax Office records.

State Bureau of Conveyances, Book 1050, page 381; Book 2132, p. 421; Book 1386, page 57; Book 1368, page 435

"Grow with Honolulu, Invest in a Home," *Honolulu Star-Bulletin*, February 12, 1938, special section.

Polk's City Directories for Honolulu 1937-1959

"Black Point Residence Has Face Lifted," *Honolulu Advertiser*, October 16, 1938, page 14

"Black Point Home," *Honolulu Advertiser*, June 28, 1936, page 14

Sakamoto, Dean, *Hawaiian Modern, the Architecture of Vladimir Ossipoff*, 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): _____

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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: 21.255547

Longitude: 157.792123

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 Kozan Company in 2016 as described by Tax Map Key 3-1-041: 002.

Boundary Justification (Explain why the boundaries were selected.)

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

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11. Form Prepared By

name/title: Don Hibbard
organization: self
street & number: 45-287 Kokokahi Place
city or town: Kaneohe state: Hawaii zip code: 96744
e-mail _____
telephone: (808)-542-6230
date: October 22, 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** sketch of floor plan
- **Owner:**
Kozan Company
c/o Marian Mirakitani
4132 Black Point Place
Honolulu, Hawaii 96816

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.