

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: Walter Irving Henderson House

Other names/site number: N/A

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: 75-5944 Alii Drive, Kailua-Kona State: Hawaii

County: Hawaii

Not For Publication: ☐ Vicinity: ☐

## 3. State/Federal Agency Certification

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

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

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

\_\_\_national \_\_\_statewide \_\_\_local

Applicable National Register Criteria:

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

\_\_\_\_\_  
Signature of certifying official/Title:

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

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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

#### 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

☐

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Site

☐

Structure

☒

Object

☐

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing

Noncontributing

2

1

buildings

sites

1

structures

objects

3

1

Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Religious Facility: Church

Domestic: Single Dwelling

Secondary structure

Secondary structure

**Current Functions**

(Enter categories from instructions.)

Domestic: Single Dwelling

Secondary structure

Secondary structure

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Other: No style

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

Principal exterior materials of the property:

Stone

Wood

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### 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 Walter Irving Henderson House is a small two-story cottage located on a large lot between Ali'i Drive and the ocean front in Kailua-Kona. The lot also contains two smaller one-story structures; a former catchment shed and a boat house, and is surrounded by a dry-stack stone wall. The buildings are set on a grassy lawn, and the house has views of the ocean toward the west. The house is a mix of two styles, appearing much like a plantation cottage perched atop a sturdy box. The upper story is wood board and batten while the first story is mortared lava rock. One prominent decorative feature is the flat sawn balusters located at the balcony of the second floor, facing the street. The house has never been moved, and has only been altered a small amount over time, even retaining much of its original furniture.

The catchment shed was built simultaneously with the house in 1953, while the boathouse is a 1967 construction. The dry-stack stone walls were constructed at an unknown date, predating the 1953 house.

The house, outbuildings and dry-stack stone walls retain all aspects of integrity, though integrity of setting is slightly compromised due to the changes in the immediate neighborhood, with a new house on the lot just south, and a small apartment complex visible nearby, across Ali'i Drive.

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Overall, the buildings retain their relationships to the ocean, one another, the large lot and the street. The house and outbuildings have only seen very minor changes since they were constructed, allowing integrity of design, materials and workmanship to be retained. The dry stack stone walls are somewhat deteriorated, and do lose a bit of these aspects of integrity, however not enough to compromise them overall. Due to the lack of significant physical changes, and the fact that the property's use as a vacation home remains the same, integrity of feeling and association are intact.

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## Narrative Description

The Walter Irving Henderson House is located along the shoreline in the *ili* of Kahului 1, and Waiaha 2, which are divisions of the *ahupua'a* of Holualoa in the *moku* of Kona on the island of Hawaii.<sup>1</sup> The house is on a large grassy lot just off of Ali'i Drive, and overlooks the ocean at Kahului Bay. The lot is made up of two parcels of land (currently being converted to a single parcel), with the house sited toward the ocean side of the northern parcel.

The main house is two stories, and rectangular in plan, with a smaller, one-story attached bathroom extension at the west side of the northern end. The roof is a gable with shed extension on the west side, an additional shed over the attached bathroom, and is clad in corrugated metal. The foundation is mainly the stone that makes up the walls, but is concrete slab at the west side lanai, and at the attached bathroom.

The upper floor overhangs the lower by approximately four feet on the east side of the house, creating a long, narrow second floor balcony, and by about ten feet on the west side, creating a wide first floor lanai. The east side balcony is supported by wood posts on concrete blocks, as well as by brackets, while the west side overhang is supported by four wood posts from the concrete lanai below and a large beam affixed to the west stone wall. The west side overhang is lower than the portion of the second floor above the stone walls by about 8 inches. The walls of the first floor, aside from the attached bathroom extension, are made of mortared lava rock between 2'4" and 2'6" thick. The overhanging upper story and attached first floor bathroom are wood tongue-and-groove with battens, in a narrow pattern on the second floor, but wider at the first floor attached bathroom.

The house is sited on a slight slope, higher at the northeast and lower on the southwest. The open concrete entry lanai at the northeast corner of the house is at ground level, while the west lanai ranges from ground level at the north end to approximately three feet above the level of the lawn at the south end. The east side, second floor balcony has a decorative flat sawn balustrade, which is one of the most character defining features of the house, along with the first floor stone walls. This is also the street facing side, making this one of its most prominently visible features.

There are two entries to the main portion of the house, and a third exterior entry to the attached bathroom. The main entry to the house is centered on the north end of the house, and is reached

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<sup>1</sup> *Ili*, *ahupua'a* and *moku* are Hawaiian terms that refer to land divisions. A *moku* is a large section of an island, while an *ahupua'a* is a portion of a *moku* that is typically somewhat pie-shaped, and runs from the mountains to the ocean, and an *ili* is a portion of an *ahupua'a*.

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via the open lanai. The second entrance is from the lanai on the west side of the house, and is on the southern portion of that side. The entrance to the attached bathroom is via the same concrete pad as the main entrance. None of these entries has any steps, nor is there a porch, though the overhanging eaves of the attached bathroom provide shelter for the main entry door. The lanai on the west side of the house is reached by five steps from the lawn at the southern end of the house.

The house has three doors corresponding to the entries on the first floor, and two doors on the second floor. Two of the three doors on the first floor lead into the stone portion of the house. The first of these doors is the main entry, which is located on the north end of the stone portion of the house. It is a wood tongue-and-groove double-door, with z-bracing on the interior of each door. There is also an exterior wooden screen door located at this entrance. The second door is located on the south west side of the stone portion of the house, and has the same type of double door, though there is no screen door at this location. The third door on the first floor is a single door, made of tongue-and-groove boards, and is centered on the east wall of the attached bathroom. On the second floor, both doors open into the house from the east side balcony, and both are large, double-doors made of tongue-and-groove boards. All doors are painted at the exterior, and bleached at the interior.

The house has several different types of windows, with two types at the first floor, and two different types on the second floor. The stone portion of the house's windows are simple insect screened openings that are flush with the exterior of the walls, and have interior shutters that are painted at the exterior and bleached at the interior. The attached bathroom has trapezoidal-shaped insect screened openings located along the eaves of the shed roof with no interior closures or shutters. On the second floor, there is a band of insect screened window openings that extends across the entire west wall, and also wraps around the north and south walls. These windows open and close at the interior with sliding wood panels. Both the north and south gable walls have a single large nine-light glass window with fixed, painted wood exterior shutters. The south gable wall also has a much smaller four-light glass window located just west of the larger window; this window has no shutters. All of the glass windows are single sash, the larger two slide to open, while the smaller one is hinged to swing inward. There is also a fixed louver eave vent on each gable end.

### Integrity

The exterior of the house has only been minimally altered since the 1950s-era renovation by Ossipoff, with a small cell phone antenna installed at the north gable end (scheduled to be removed soon), and the addition of sewer lines when the home was switched from septic system to municipal sewer in 1998. One new lock has also been installed at the attached bathroom's door.

The interior of the house is also largely intact, and even includes most of its 1950s-era furniture and cabinetry. The main portion of the first floor of the house is one large open room, and has a scored, finished concrete floor, painted plastered walls, and an open beamed ceiling that exposes the floorboards of the second floor. The thick stone walls create deep niches at the door and window openings; the center-opening doors and shutters installed do not extend beyond the

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width of the walls. A set of open wood stairs directly to the right of the north entry door leads upstairs, and the kitchen is located along the far, southern wall of this room. The kitchen retains its original 1950s-era bleached Douglas-fir cabinetry and shelving with tongue-and-groove doors, though there has been some water damage to them. The cabinetry retains its 1950s-era hardware. The kitchen/dining table is the original as shown in the 1958 *Sunset* magazine feature on the house, as are the two *punee* in the living room portion of this room. The attached bathroom on the first floor has a concrete floor, bleached Douglas-fir tongue-and-groove walls, and an open beam ceiling that is open to the corrugated metal roof. This portion of the house has high windows at the eaves, which are insect screened with no cover or shutters at the interior. It has four separate areas, three of which make up the bathroom, and include a sink area, toilet area and shower/changing area. The fourth area consists of a closet accessed from the entry lanai.

On the second floor, there are three main rooms and a bathroom, off of a central landing. All but the bathroom have tongue-and-groove hardwood floors, canec paneled ceilings and bleached Douglas-fir walls. The bathroom's only difference is that it has ceramic tile flooring. One wall is made up entirely of panels of painted wood fixed louvers. The largest of the three rooms is a sleeping porch that occupies about one-third of the upstairs space, along the west side of the house, above the west lanai. This room is open to, and one step down from, the landing, has a sloping ceiling with exposed beams that follows the roofline, and a ribbon of windows that extend along the entire west wall, and wrap around the north and south walls. Separating the sleeping porch from the staircase is a low, wide built-in storage cabinet of bleached Douglas-fir. To the north off of the landing is a large bedroom. This bedroom has the wall of fixed louver panels, which separate it from the staircase and sleeping porch. It is a simple room with a double-doored closet, and double doors leading out to the east side balcony as well as a nine-light sliding glass window on its north wall. To the southeast of the landing is a second bedroom that is nearly a mirror image of the one to the north, though it is slightly larger, and has a solid wall separating it from the bathroom just to its west. There is also a small closet to the east of the landing, between the entrances to these two bedrooms. The bathroom is southwest off of the main landing, elevated by two steps. The bathroom is small, and has been somewhat altered, with newer flooring, toilet and shower cabin. It has a four-light sliding glass window, and retains its original 1950s-era sink. All of the upstairs doors are built of vertical wood tongue-and-groove boards reinforced with z-bracing. The doors that lead to the rooms off of the landing have original porcelain knobs with separate keyhole escutcheons.

### Integrity

Alterations to the interior are confined to the bathrooms, with toilets replaced both upstairs and down, the downstairs shower re-tiled, the upstairs tub replaced with a shower, and its floor changed to ceramic tile. Additionally, both of the interior doors have been removed from the downstairs bathroom, creating three divided rather than entirely separate spaces for sink, toilet and shower. At one door and one window downstairs, extra reinforcing lock bars have been added for security due to repeated break-ins.

The former catchment tank shed/bunkhouse is a one-story structure with a concrete slab foundation, tongue-and-groove with batten walls and a gable roof clad with corrugated metal. A small shed roof building abuts this building, and provides a shower and changing area. There are

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three doors to the main building; all are constructed of vertical tongue-and-groove boards with z-bracing. There is a fourth door to the shower building that is also tongue-and-groove wood. Two are located next to each other on the north side of the building, each opening into a different room; the third is located on the west end. The door on the west end, and the door to the shower building have battens matching the walls, while the two doors on the north side do not. The building has two windows on each façade except for the west end where there are none. All but one of these windows is wood board and batten, hinged at the top to open like an awning, with an insect screen at the interior. The window that is not board and batten is tongue-and-groove boards, like the north doors. All but the tongue-and-groove window appear as if they have been cut from the walls, and almost disappear when closed. There is also a fixed louver vent centered on each gable end.

There are two rooms at the interior of this building, the first is a large open room, oriented east to west, with a small entry vestibule at the west end, where a toilet and sink are located. The second room is oriented north to south, between the entry vestibule and north wall. The two rooms are now used for storage and laundry, respectively.

The catchment tank was removed from the shed/bunkhouse building circa 1964, when municipal water became available. At about the same time, the exterior shower, and the toilet and sink inside were added. The shed was transformed into a bunkhouse for Walter Irving Henderson's grandsons slightly later, circa 1965-66; it was at this time that the windows with battens were created from the walls, and interior insect screens added.

The boathouse is a tall one story building, rectangular in plan, oriented east to west, with one end facing the street and the other the ocean. It has a concrete masonry unit curb foundation, vertical wood board walls, and a gable roof with corrugated metal cladding. The boards in the walls are spaced between one-half and one inch apart, and there are large double doors, constructed in the same fashion as the walls (appearing as though cut out of the walls, in fact) at either end to allow a boat to be towed in and out. The interior is one large room, with a dirt/sand floor, open beam ceiling, and exposed structural system along the walls. The boathouse has not been altered since its construction.

#### Dry Stack Stone Perimeter walls

Dry stack stone walls of varying heights and widths demarcate most of the property boundaries, lining the north, south, east and part of the west edges of the combined lots. Most of the walls are approximately three feet in height, but some areas are lower, with stones that have fallen, creating sloped walls. There are openings along the east side at the entrances to the driveway and boathouse from Ali'i Drive. On the west side, part of the stone wall has been rebuilt with mortared lava stones and does not match the rest of the walls.



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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**

c. 1864  
1953  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

c. 1864  
1953  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

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

**Architect/Builder**

Vladimir Ossipoff  
\_\_\_\_\_  
\_\_\_\_\_

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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 Walter Irving Henderson House is significant at the local level under National Register Criterion C for its type of construction, and as the work of a master. The first floor walls are an extant example of a type of lava rock construction type that was common in the Kona area during the mid-nineteenth century, while the entire second floor and interior of the first floor were designed by celebrated local architect Vladimir Ossipoff. The first period of significance is when the first floor structure was built, circa 1864, as a small Catholic church. The second period of significance is 1953, when the deteriorated church was renovated and the second floor was added, for use as a beach house. The catchment shed/bunkhouse contributes to the overall significance of the property, as an original Ossipoff design for the property. The dry-stack stone walls, which were extant when the house was built are also considered a contributing element. The boathouse was added in 1967. It is not an Ossipoff design, and is therefore not considered contributing.

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

The house is significant locally under Criterion C for its distinctive first floor stone walls dating from the nineteenth century, its idiosyncratic appearance and method of construction, as well as being the work of a master, architect Vladimir Ossipoff.

#### Distinctive Type and Method of Construction

The house is unique in its combination of two completely different forms, with the box-shaped stone first floor, and local plantation-style wood second floor. It certainly stands out from other houses in the Kona district.

The first floor stone walls were constructed circa 1864 when the land was granted to Kapae in Royal Land Grant #2961, and the Kahului Church building is believed to have been constructed. An 1891 map shows Kahului Church, along with an adjacent structure labeled “*makuakane*’s house”<sup>2</sup> – likely indicating the priest’s house, in this location. An earlier 1883 map shows an unnamed church in the same approximate location. The Walter Irving Henderson House was modified from the original one-story church form to its existing two-story appearance in 1953, the same time the former catchment tank/bunkhouse was constructed.

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<sup>2</sup> *Makuakane* translates approximately to “father” in English, giving a strong indication that this was likely a Catholic priest’s house.

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The Walter Irving Henderson House's first-floor stone walls were part of the original Kahului Church building, and were constructed in a style that was typical of the Kona District in the mid-nineteenth century. Lava rock was a plentiful raw building material in Kona, while other construction materials such as wood were not as readily available. Once missionaries arrived, and began to build permanent houses of worship, they found that building with stone was the most economical and expeditious means of constructing what they needed. These buildings were constructed with local lava rock held together with lime mortar produced with coral typically burned on site. In some cases, the stones used came from local *heiau*<sup>3</sup> that had fallen out of use with the widespread adoption of Christianity by Native Hawaiians. It is not known if that was the case here, though there are records of *heiau* nearby.

It is also not known who built the Kahului Church. One of the most well-known builders of Kona's nineteenth century stone churches was the Reverend John D. Paris, an American Board of Commissioners for Foreign Missions missionary who was first in charge of the mission's Kau area, and then the North Kona area. Many church buildings constructed in the Kona area are attributed to Paris, however this former church is not one of them, as Kahului Church was an outpost of the Catholic Church, and Paris only built Protestant churches. It is likely that the readily available lava rock building material allowed the Catholic missionaries to build in a similar style to Paris. For example, this type of construction was also used in the larger St. Michael's Catholic Church in Kailua town, which was extant until 2013.

#### Work of Master Architect, Vladimir Ossipoff

Vladimir Ossipoff's design for the Walter Irving Henderson House in 1953 was innovative, and created an extremely unique house that, though it does not look like most of his other work, nonetheless embodies the majority of his aesthetic and philosophy of design.

Ossipoff was a prominent architect in the state, working between the 1930s and 1990s. He was recognized locally, nationally and internationally for his designs. He is best known for his contribution to the development of the Hawaiian Modern movement, which is characterized by the work of architects who "subscribed to the general modernity of the International Style while attempting to integrate the cultural and topographical character of the [Hawaiian] region."<sup>4</sup> This very frequently included an attempt to integrate the interior of buildings with the outdoors, and minimizing the dividing line between the building and the site. In this case Ossipoff's penchant for the latter was precluded by the massive church walls already in existence on the site. Instead he incorporated this feature of the site into his design. In the Walter Irving Henderson House, Ossipoff opened the walls of the second floor to the outside with the ribbon of windows on the ocean side of the house, and the large doors to the balcony on the east side. He further incorporated the deep lanai on the first floor beneath the sleeping porch, providing additional outdoor living space. The first-floor bathroom he designed can only be entered from the outdoors.

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<sup>3</sup> Hawaiian temple.

<sup>4</sup> Dean Sakamoto and Karla Britton, "Introduction" in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 3.

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Ossipoff was born in Russia in 1907 and moved with his family to Japan, where his father was a military attaché in Tokyo during the post Russo-Japanese War period. The family remained in Japan during the Russian revolutionary period, and Ossipoff attended school in Tokyo and Yokohama. In 1923, Ossipoff and his mother and siblings moved to Berkeley California where he graduated from Berkeley High School in 1926. He continued on to the University of California at Berkeley, studying architecture. He earned a Bachelor's in Architecture in 1931, and after losing his first job out of school due to the Great Depression, sailed for Honolulu the same year.

Ossipoff worked for several architecture firms including Herbert Cayton (where he worked with Charles Dickey on the Immigration Station), Claude A. Stiehl, and Charles Dickey. He worked as in-house designer for developer Theo H. Davies, designing more than twenty-five residences between 1932 and 1935, before opening his own firm in early 1936. His early work included mainly upscale homes with Hawaiian elements, though he sometimes included International Style or Modern influences, and still more infrequently designed strict interpretations of these styles. His first commercial commission, the Blue Cross Animal Hospital on Ala Moana Boulevard, is one of Honolulu's first modern buildings, and was acclaimed in the local newspaper as one of the finest in the United States.

During World War II, Ossipoff worked for the government, with the Contractors, Pacific Naval Air Bases and quickly reopened his office at the end of the war. About 1947-48, Ossipoff and several other Honolulu architects associated, combining the resources of their offices in order to obtain large commissions. They felt that clients might be reluctant to award these commissions to a small firm, such as each of their individual offices. These architects were Philip Fisk, Allen Johnson, Thomas Perkins (Johnson's firm partner), Ossipoff, and Alfred Preis. Their association was called Fisk, Johnson, Ossipoff and Preis, Associated Architects. With each project they undertook, the member architects rotated responsibility for the various tasks: project architect, design critic, business manager, etc. The association split up gradually, around 1952-53, as the members withdrew to work on their own projects. In 1956-57, Ossipoff expanded his office, hiring several younger architects, including Sidney Snyder, Jr., Alan Rowland and Gregory Goetz,<sup>5</sup> and in 1973, the firm was incorporated as Ossipoff, Snyder, Rowland and Goetz.<sup>6</sup>

Between the end of the World War II and the 1970s, Ossipoff produced most of the Hawaiian Modern design that he is known for today, and became a leading figure in the Hawaiian Modern movement. During this period, Ossipoff designed many buildings in the state, including for prominent clients such as Punahou School, where his Mary Persis Winnie units were in use until 2014; at Hawaii Preparatory Academy he planned an entire new campus; while in Waikiki his Diamond Head Apartments were the first fully prestressed-concrete structure over six stories in the United States.

His designs were featured in local, national, and international publications, and won numerous local design awards. Ossipoff served, two times, as president of the Hawaii chapter of the American Institute of Architects (AIA), and also served as the AIA's northwest regional director

<sup>5</sup> Spencer Leineweber, "A Case Study in Collaboration: The Associated Architects," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 68.

<sup>6</sup> Dean Sakamoto and Aleksandr Bierig, Chronology, in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 265.

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in 1972 – the first architect from Hawaii to do so. The Walter Irving Henderson House was featured in *Sunset* magazine in June, 1958. He was asked to serve as a visiting critic at the Cornell University School of Architecture, and as a juror for the *Sunset* magazine Home Design Awards in 1959. In 1964, he chaired the jury for the Mount Olympus International Design Competition with the editor of *House Beautiful*, and architects Ramon Corona Martin of Mexico and Richard Neutra. In 2007, an exhibition of Ossipoff's work debuted at the Honolulu Academy of Arts (now Honolulu Museum of Arts); at the same time an accompanying catalogue, titled *Hawaiian Modern: The Architecture of Vladimir Ossipoff* was published. The exhibition was also presented at Yale University in 2008 and at the Deutsches Architekturmuseum in Frankfurt, Germany in 2009.

Dry Stack Stone Walls

The dry-stack stone walls at the perimeter of the property are from an unknown date, possibly as early as the mid-1800s. This was when a government commission began requiring formal property boundaries be erected by the year 1862. Walls of this type, comprised of stones fitted together without mortar to hold them in place, had commonly been constructed in pre-contact times for a variety of uses.

As early as Kamehameha I in the 1820s, dry-stack walls were used in the Kona area as barriers to prevent wandering cattle.<sup>7</sup> As ranching grew in the later part of the nineteenth century, more walls were needed to contain the growing number of cattle. The old methods of dry-stack construction were adapted for more speedy construction, resulting in walls that were “cruder and simplified.”<sup>8</sup> Again, likely due to the abundance of lava rock as a building material, these walls were more common in the area than fences.

In Kona building and repairing dry-stack stone walls was common until the 1930s, but diminished throughout the Territory of Hawaii with the greater availability of alternate materials for walls and fences at that time. Much of the expertise in how to construct these walls was lost in subsequent years, and intact dry-stack stone walls, though a characteristic feature of the Kona area, have become relatively scarce in the state as a whole.

Property Ownership

Private property in Hawaii became available after the Great Mahele of 1848, and the majority of the property in this nomination was first owned by Kaulua as a *kuleana*<sup>9</sup> parcel through an 1853 Land Commission Award, numbered 7083. The remainder of the current property was acquired by Kapae, also as a *kuleana* parcel, in a Royal Patent Grant from King Kamehameha V in 1864. In 1949, a Territory of Hawaii Land Court Application (#1612) was made by Lily Kekoolani Ako to be recognized as the rightful owner of part of Kapae's grant and all of Kaulua's award. In 1952, the Land Court approved her application, and Ako proceeded with the sale of the land, now divided into five parcels. The two parcels included in this nomination were designated D and E. The house is located on lot E, and the additional lot is parcel D.

<sup>7</sup> Kona Historical Society “Traditional Cattle Walls of Kona” 2002

<sup>8</sup> David Cheever and Scott Cheever. *Pohaku: The Art & Architecture of Stonework in Hawaii*. Honolulu: Editions Limited, 2003, p 114.

<sup>9</sup> *Kuleana* literally translates to “responsibility,” and in terms of property

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Walter Irving Henderson and his wife Jean Park Henderson purchased lot E in 1952, where they had their house constructed the following year. When William Irving Henderson died in 1961, the property passed to his children, Richard Henderson and Margaret Henderson Dobbins, who have retained ownership since. In approximately 1967, the siblings purchased lot D. Ownership of both lots passed to a partnership formed by the Richard Henderson and Margaret Dobbins, Kai Ala Partners, in 1981.

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## 9. Major Bibliographical References

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

Books:

Cheever, David, and Scott Cheever. *Pohaku: The Art & Architecture of Stonework in Hawaii*. Honolulu: Editions Limited, 2003.

Father Reginald Yzendoorn, SS. CC. Chancellor-Secretary of the Vicariate. *History of the Catholic Mission in the Hawaiian Islands*. Honolulu: Honolulu Star-Bulletin, 1927.

Kona Historical Society. *A Guide to Old Kona*. Kona: Kona Historical Society, 1998.

—. "Kona Historical Society: Traditional Cattle Walls of Kona." *Kona Historical Society*. 2002.

[http://www.konahistorical.org/images/uploads/files/Traditional\\_Cattle\\_Walls\\_of\\_Kona.pdf](http://www.konahistorical.org/images/uploads/files/Traditional_Cattle_Walls_of_Kona.pdf) (accessed April 16, 2015).

North Kona Catholic Community. *North Kona's Catholic Heritage*. Kailua-Kona: North Kona Catholic Community, 2009.

Robert Schoofs, SS. CC. *Pioneers of the Faith: History of the Catholic Mission in Hawaii (1827-1940)*. Hawaii: Sturgis Printing Co. Inc., 1978.

Maps:

Aki, Herman K. "Hawaii Territory Survey T.Y. Awana, Surveyor Kailua. Section North Kona, Hawaii." August, 1952. Scale not given. (Traced from J.S. Emerson Register Map No. 1280, dated 1891). <http://www.avakonohiki.org/kona-maps.html> (accessed April 16, 2015).

Jackson, George E Gresley, "Hawaiian Government Survey W.P. Alexander Surveyor General. Kailua Bay Hawaii." June 1883. Scale not given. <http://www.avakonohiki.org/kona-maps.html> (accessed April 16, 2015).

Thompson, Walter P. "Land Court Territory of Hawaii Map with Application 1612, Map 1.: Scale not given. Honolulu, TH. Territory of Hawaii Land Court, March 29, 1951.

U.S. Geological Survey. "Kailua Quadrangle, Hawaii-Hawaii Co." 1:24,000. 7.5 Minute Series. Washington D.C.: USGS, 2013.

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

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

**Primary location of additional data:**

- ☐ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☐ Local government  
☐ University  
☐ Other  
Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** .43

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: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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Or

**UTM References**

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

1. Zone: 5Q	Easting: 186657	Northing: 2172781
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

The boundary includes the lot that the house is on, as well as the lot immediately southeast, which includes the boat house. These lots are in the process of being combined into a single lot.

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

The boundary encompasses the Walter Irving Henderson house along with its catchment shed/bunk house and boat house, as well as the rock walls surrounding the two lots.

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**11. Form Prepared By**

name/title: Lesleigh Jones  
organization: Mason Architects  
street & number: 119 Merchant Street  
city or town: Honolulu state: Hawaii zip  
code: 96813  
telephone: (808) 536-0556  
date: 27 April 2015

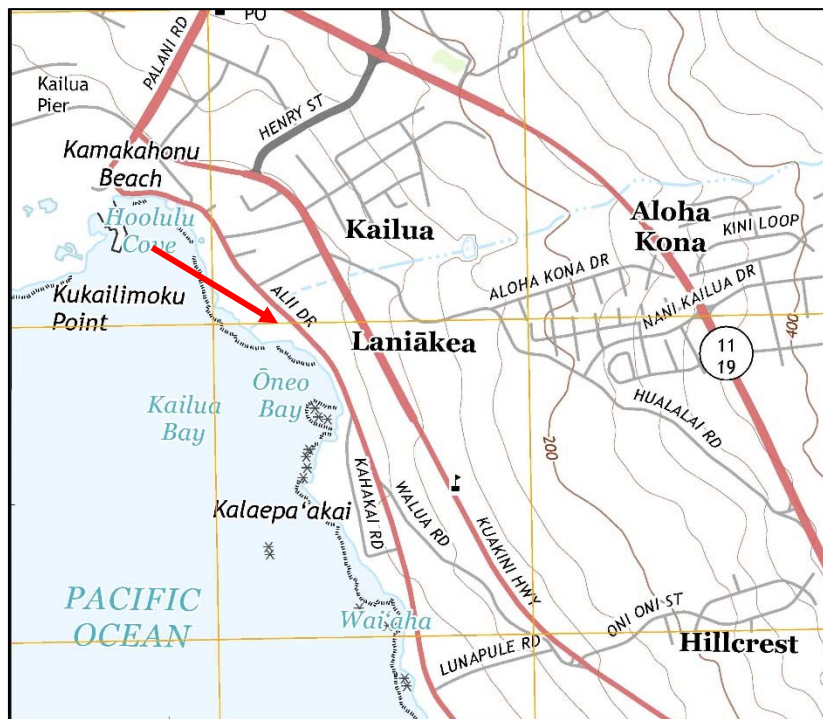
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## Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.



USGS Kailua Quadrangle, Hawaii-Hawaii Co. 7.5 Minute Series 2013 (portion).

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- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.



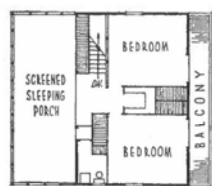
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- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)



UPPER FLOOR



GROUND FLOOR

Stairs funnel dressing room traffic to upper level; bypass living room



Jaunty upper story has a sleeping porch on one side (left) and balcony off the bedrooms on the right. Decorative porch rail and the shape of the roof are typical in the Kona district

Beach house on the Kona Coast...

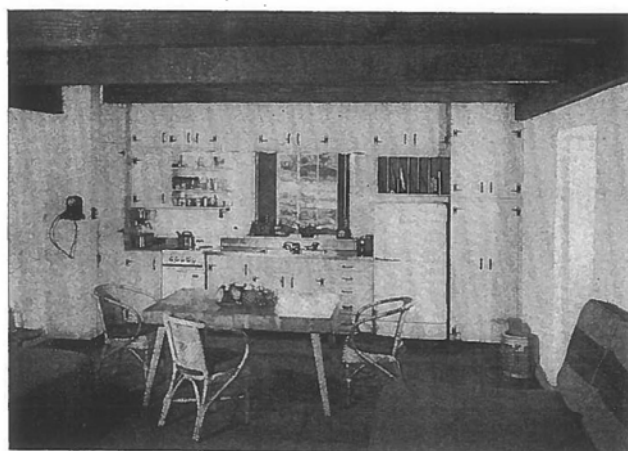
## Lanai below, sleeping porch above

We realize few cabin builders are apt to have the good fortune of the W. Irving Hendersons. They found a ready-made foundation and lower floor, once a Hawaiian meeting house, in a beautiful location on the Kona Coast of the island of Hawaii. But there are certain features of

this delightful beach house worth the consideration of any cabin planner.

The house is small but takes care of a large number of guests without crowding. Besides two bedrooms upstairs, Architect Vladimir Ossipoff designed a screened sleeping porch with space for seven beds

and a child's crib. The downstairs bathroom and dressing room for swimmers is a separate wing with outside entrance which helps reduce inside traffic.



Ground floor of cottage is one large room with kitchen at one end and the living area at the other. Note generous kitchen storage. Lava walls are painted white on inside

90



Owners started with these remains of meeting house deeded in 1864 by King Kamehameha V. Lava walls are 2½ feet thick



Swimmers' dressing room-bath wing is to right of main entrance in the rock wall

SUNSET

Excerpt from June, 1958 *Sunset* magazine on Walter Irving Henderson House with floor plans, kitchen cabinets and furniture that remain unchanged as of 2015.

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### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Walter Irving Henderson House

City or Vicinity: Kailua-Kona

County: Hawaii

State: HI

Photographer: Lesleigh Jones

Date Photographed: March 13, 2015

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



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Overall view of house, camera facing west-southwest.

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Overall view of house and former catchment tank shed, camera facing northwest.



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View of south end of house, camera facing north.

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View of west side of house, camera facing southeast.



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View of main north entrance to house and one story bathroom section, camera facing west.

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View of south facing wall of house, camera facing northwest.



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View of large open first floor, main portion of house, showing kitchen and cabinets, camera facing south.

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View of west side of large open first floor, main portion of house, showing plastered wall, depth of walls and original punee.

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View of east side of large open first floor, main portion of house, showing interior window shutters and second punee.

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View of staircase just west of the main north entrance door to the large open first floor, main portion of house, camera facing west.



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View looking up staircase to second floor landing, camera facing south.

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View of northern portion of open sleeping porch from main second floor landing, camera facing northwest.

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View of southern portion of sleeping porch from main second floor landing, camera facing southwest.



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View of main second floor landing with closet and stairs to bathroom, camera facing southeast.

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View of cabinets separating stairs from sleeping porch, and fixed louver vent panel wall separating sleeping porch from north bedroom, camera facing northeast.

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View down staircase between cabinets and louvered wall, camera facing north.



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View into north bedroom showing tongue-and-groove door with porcelain knob and fixed louver panel wall, camera facing north.

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View of north bedroom showing bleached tongue-and-groove walls and canec ceiling panels, camera facing northeast.



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View of north bedroom's screen doors leading to east balcony, camera facing east.

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View along east balcony showing board and batten walls, outer tongue-and-groove doors to north and south bedrooms, and decorative flat sawn balusters, camera facing north.

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View of original second floor bathroom sink, camera facing south.



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View of kitchen cabinets, showing tongue-and-groove doors, open shelves and original hardware, camera facing south.

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View of kitchen cabinets, showing original counter top and sink, camera facing west southwest.

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View of upper kitchen cabinets showing decorative edging and original light fixtures, camera facing west southwest.



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View of insect screened first floor window with interior shutters, note wall depth, camera facing southeast.

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View of first floor window shutters with additional locking mechanism, camera facing northwest.



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View of nine-light sliding glass window in south bedroom, camera facing southwest.

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View of north main entry door showing tongue-and-groove double door and two-panel screen door, camera facing northwest.

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View of southwest door showing z-bracing and additional locking mechanism, camera facing west.

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View of interior second floor door showing porcelain knob and original keyhole, camera facing southwest.



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View of north one story bathroom section fixed vertical louver privacy wall, camera facing northwest.



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View of shower section of one story bathroom section showing doorway where original door was removed, camera facing northwest.

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View of one story bathroom portion's entry door showing vertical boards, z-bracing, original knob and new lock above, camera facing east.

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View of sink section of one story bathroom showing vertical bleached wood tongue-and-groove walls, original sink and hardware, camera facing west.



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View over east portion of yard showing former catchment tank shed/bunkhouse and boathouse, camera facing southeast.

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View of northeast portion of yard showing former catchment tank shed/bunkhouse, east side balcony with bracing, and dry stack stone wall, camera facing northeast.



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View of former catchment tank shed/bunkhouse showing board and batten walls and connection to adjacent shower building, camera facing southwest.

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View of former catchment tank shed/bunkhouse showing board and batten walls and windows, camera facing northwest.



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View of interior of shower and changing room adjacent to former catchment tank shed/bunkhouse, camera facing north.

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View of interior of former catchment tank shed/bunkhouse showing concrete floor, and insect screened windows with vertical board outer panels, camera facing east.



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View of east end of boathouse showing spaced vertical board walls, and part of dry stack stone wall, camera facing northwest.



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View of north side of boathouse showing window and door of vertical boards and open area between walls and roof at the eaves, camera facing southwest.

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View of west end of boathouse showing large double doors appearing cut from the wall, camera facing southeast.

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**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.