

**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: Liu, Edward Y. F., House

Other names/site number: NA

Name of related multiple property listing:

NA

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

## 2. Location

Street & number: 6077A Summer Street

City or town: Honolulu State: Hawai'i 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Not For Publication:  Vicinity: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 local

Applicable National Register Criteria:

A B C D

<p>_____</p> <p><b>Signature of certifying official/Title:</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____</p> <p><b>Date</b></p>
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<p>In my opinion, the property <u>meets</u> <u>does not meet</u> the National Register criteria.</p>	
<p>_____</p> <p><b>Signature of commenting official:</b></p> <p>_____</p> <p><b>Title :</b></p>	<p>_____</p> <p><b>Date</b></p>
<p style="text-align: center;"><b>State or Federal agency/bureau or Tribal Government</b></p>	

Edward Y. F. Liu House  
Name of Property

Honolulu, Hawaii  
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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register  
 determined eligible for the National Register  
 determined not eligible for the National Register  
 removed from the National Register  
 other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register NA

**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.)

MID 20<sup>th</sup> CENTURY  
Other: HAWAIIAN MODERN

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

Principal exterior materials of the property: METAL: Steel

## Narrative Description

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### Summary Paragraph

The residence at 6077A Summer Street, located in the Kuli'ou'ou suburb of Honolulu, is a single-story Mid-Century Modern home with Hawaiian Modern features and detailing. Completed in 1950, the residence is notable for its metal construction. Framing members, floor deck, siding, and even the perimeter property fence, were all constructed using reclaimed, surplus metal purchased from the military after World War II. The home has a flat roof and features a prominent and unique custom metal gutter. The 2,540 square-foot, asymmetrical footprint of the house is an approximate 60' x 40' rectangle with a projecting bedroom at the north side. The house, and its adjacent carport (non-contributing) that was built at the same time, are sited on a 12,662 square foot rectangular lot. The Liu house is approached via an approximately 120-foot asphalt driveway from Summer Street and is approximately 60 feet from the ocean's edge at the southern boundary of the parcel. The residence has had no additions, is in good condition, and retains a high level of historic integrity (location, setting, materials, workmanship, feeling, and association) on the exterior, as does much of the interior.

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## Narrative Description

The house at 6077A Summer Street is a one-story, single family residence, located in the Kuli'ou'ou suburb of Honolulu on the eastern side of the Island of Oahu. The house is within the *ahupua'a* of Waimanalo, in the *moku* of Ko'olaupoko.<sup>1</sup> The lot is a 142' x 78' rectangle (.29 acres) surrounded on three sides by neighboring properties and fronting the portion of Maunalua Bay known as Paikō Lagoon and the Paiko Lagoon Wildlife Sanctuary, which was formerly a coastal fishpond.

### Site

The house, which sits on a flag lot, is accessed via a shared, asphalt vehicular drive that connects to the property at its northeastern corner. A napalm bomb "mailbox" once sat at the head of the driveway along Summer Street.<sup>2</sup> Once on the property, the asphalted surface widens and turns to the west to connect to the carport and provide a turn-around space that extends to near the front of the home. The carport, which is original but its materials have been extensively changed due to deterioration, is open on the east and west ends. Its north wall, originally open, is now wood-framed and sits on a raised concrete plinth beam. The carport has an attached storage room connected along its south side that was used as a toolroom and workshop. It is also original but has been re-sheathed and its shed roof, also wood-framed, now has a fluid-applied elastomeric roofing material and a metal fascia.

A four-foot-high chain-link fence runs along the eastern boundary of the parcel. The western boundary is enclosed by a concrete masonry unit (CMU) wall built directly behind an original fence. The original metal fence is composed of repurposed grating set on a metal "beam" along the ground and supported by concrete-filled, spiral-corrugated culvert pipes. The grating is believed to be repurposed metal aviation landing mats.

A grassy rear yard encompasses nearly half of the parcel and terminates at a low retaining wall that is flush with yard, extending approximately two feet down to the calm waters of the lagoon. A long, concrete and wood bench is located on top of the retaining wall and extends approximately halfway across the property. Both the retaining wall and the long bench were built by Mr. Liu, as was the built-in yard furniture.

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<sup>1</sup> *Moku* and *ahupua'a* are Hawaiian terms that refer to land divisions. An *ahupua'a* is a portion of land that is typically somewhat pie-shaped, and runs from the mountains to the ocean, and a *moku* is a larger district consisting of multiple *ahupua'a*. OHA - KIPUKA Database. (n.d.). Retrieved January 31, 2019, from <http://kipukadatabase.com/kipuka/TMK.html?ObjectID=75001&b=2#view1>

<sup>2</sup> The "mailbox," with its artfully applied metal name and address near the nose of the bomb, is extant and scheduled for replacement in its original location after being recently toppled.

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### Exterior

The asymmetrical massing of the house is primarily rectangular, with a bedroom projection at the front, a small bump-out along the east side, and a projection at the open lanai at the rear. The flat roof, which was originally pitch and gravel, is finished with a white elastomeric, visible only from above. A stucco-covered chimney is located near the center of the roof. The chimney was originally lava rock but was covered as part of the last re-roofing project approximately ten years ago.

The wide metal overhangs with integrated gutters are a major character defining feature. The underside of the overhang is crenulated or battened, with four alternating painted metal panels. The second panel (from the wall) is an inset member and is perforated by a zig-zagging series of round metal vent holes. The gutter itself is both large and wide and is canted along its outside edge and creates a smooth canted fascia around the perimeter of the roof. The gutters have rust damage and holes, sometimes extensive, at some areas.

The foundation of the house is a raised concrete perimeter wall around most of the house, with the living room and adjacent exterior lanai being a slab on grade. According to the 1950 building permit, the building framing is metal, the floors are framed in metal, and the entire house is sheathed in metal.<sup>3</sup> Expanded metal mesh vents and access doors were cast into the concrete wall.

But, on casual inspection, the house appears to be standard wood construction throughout, and one would not know the entire exterior is sheathed in metal but for a few locations along the concrete perimeter wall drip edge that have begun to rust. According to the son of the builder and original owner, the metal sheathing is scrap steel metal that was purchased from the military. The sheets were purchased already welded into folded steel panels that resemble tongue and groove lumber. The sheets were laid with the twelve-inch seams placed vertically to further the resemblance to tongue and groove. At the top of the walls the sheets die into the overhang, with no trim or other detailing. The drip edge is welded to the bottom of the sheets, beneath which is a seemingly uninterrupted sheet of metal that sits directly on the concrete perimeter wall.

The house is first approached from the north. An original concrete walk leads from the asphalt drive court along the western side of the bedroom extension to the front entry. The walk is lined on the house side by a raised planter bed edged with a low concrete landscape border wall that is topped with concrete bricks, also original. To the west of the walk is a small grassy yard dominated by a large tree that is surrounded by a raised rock garden and flowering bushes.

The bedroom extension has a centered, outset, boxed window assembly consisting of a pair of jalousie windows flanking a center fixed window. Beneath the windows, as part of the outset window assembly, is a blank, rectangular wood panel. The western side of the bedroom

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<sup>3</sup> The son of the original owner recalls that the flooring was of ready-made plywood platforms framed in perforated steel, possibly interlocking, and possibly also military surplus. These recollections, although likely accurate, were not able to be verified through research or inspection at this time.

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extension has a similar window, without the lower wood panel, that is set high into the wall and located at the south end of the wall.

A concrete stoop with two concrete steps meets the bedroom wall to the east and dies into a concrete and concrete brick planter on the west side. The original flush, wood entry door has a full-length, centered rectangular view light with obscure glass. This door opens into the interior while a matching door, with screen in place of the glass, opens out onto the stoop. The doors are flanked by matching sidelights. The ceiling above the stoop is soffited just above the height of the doors. The original door hardware is extant on the outer "screen" door.

The sidewalk turns to the west approximately four feet from the north façade. A raised planter, matching that along the bedroom wing, continues along the entire north façade, interrupted approximately two-thirds of the way along its length by a door that leads to a bathroom (the door is framed over on the inside and located behind the vanity). The door is blind, having minimal trim and its face matches the siding. A raised hexagonal plate is in place of a doorknob. Three concrete steps flanked by cheek walls lead to the door.

Between the two doors on the north façade is a large window assembly consisting of three picture windows, the top of which is canted out from the wall. Beneath each picture window are two painted-wood jalousie windows. Near the northwest corner of north façade, set high on the wall, are two glass jalousie windows separated by a solid wood panel. It is believed the jalousie windows are original to house.

The sidewalk continues around the corner to the west elevation, interrupted by double concrete entry steps (steps with stairs on two sides) near the northwest corner of the building that provide access to the laundry room. The steps have a decorative wrought iron railing that follows the up-down line of the double steps. Paired, outset jalousie windows flank the stairs and the entry door has an upper jalousie panel. There are no other openings on the west side of the house. A water heater enclosure is located near the midpoint of the elevation and large concrete ovens and an industrial-sized wok sit near the southwest corner on a raised concrete slab and are covered by a corrugated plastic awning with metal framing. The ovens were installed in the mid-to-late 1950s for use by Margaret Liu, an accomplished cook.

The east elevation has a 24-foot long, two-foot wide extension at its approximate midpoint. North of the outset, which is the north bedroom extension, there are two window assemblies; the northernmost consists of paired jalousie windows flanked by fixed windows. Adjacent to that is a second window assembly that opens into a bath and consists of paired short jalousie windows set on top of a four by seven grid of striated glass block, all within an outset wood frame that matches the size of the adjacent window assembly. The windows at the center extension are like those to the north, only the jalousie/glass block window is much wider, with a center fixed-glass portion between two jalousies and a glass block grid that is four tall by thirteen blocks wide. Near the southeast corner of the east façade is another outset, boxed window assembly consisting of a pair of jalousie windows flanking a center fixed window on top of a rectangular wood panel, like the one on the north wall of the bedroom extension.

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The south facade, which faces the ocean, is dominated by the large, open, covered lanai. The lanai roof is an uninterrupted extension of the primary flat roof. The underside of the lanai roof is canec and transition to the metal overhang that continues around this side of the home. The roof is supported at the lanai by three concrete-filled, spiral-corrugated culvert pipes located along the outer edge of the concrete floor. The concrete floor was originally acid-stained, but it has been painted over. The slab-on-grade lanai floor extends the length of the living and dining rooms across the rear of the house and steps down along its length at the column line. The lower area of the concrete slab is a later addition.

The wall to the house along the lanai is comprised of a series of sliding glass doors topped with fixed transom windows. The lanai is semi-enclosed along the east and west walls. The west wall consists of a low CMU wall on top of which are two large sliding windows with rectangular fixed windows beneath. On the west side of the lanai is a smooth concrete wall with staggered vertical slits the approximate size of 2 x 6 lumber. The southeast side of the south facade, east of the lanai, is a bedroom and most of its southern wall is taken up by a canted window assembly that matches the one on the north facade. It consists of four picture windows, and beneath each is a painted-wood jalousie window.

### Interior

The interior walls are sheathed in painted plywood and the ceilings in canec, most of which remains. Painted faux wood paneling covers one wall in the entry and one in the living room; it is unknown if this is an original material. The floors throughout most of the house have been carpeted. Originally cork floors were in the entry and halls and composition tile was found in the bedrooms and baths. The son of the original owner recalls that the master bedroom may have always had carpeting. The living room, which is two steps below the rest of the house and on level with the exterior lanai, is also carpeted - with the original acid-stained concrete floor extant beneath. The lanai and front entry stoop also have acid-stained concrete that has been painted.

The front entry door opens into a vestibule that overlooks the sunken living room and the ocean view beyond. A hallway to the east leads to the bedroom wing with three original bedrooms and two baths. A hall to the west leads past a bedroom and bath and into the kitchen beyond. It is believed the bedroom and bath to the west of the vestibule may be early additions. The most compelling evidence for this presumption is that the large canted windows on the front facade are currently bisected by a bedroom wall; that the bedroom walls are not canec but paneling; and the ceiling height is lower within the rooms.

As noted, the living room is two steps down from the entry area to the south. The steps are flanked by decorative, wood, open-grid room dividers. At the center of the living room's approximately four-foot-thick north wall is a fireplace with a large lava rock enclosure that extends to the ceiling and around the sides and rear (west hallway side) of the fireplace. The fireplace surround is brick with an arched top and a metal insert with bi-fold doors fills the opening. The fireplace is raised on a sixteen-inch-high shelf/seat/planter combination that extends across the entire room. A single row of quarry tiles forms the hearth on top of the shelf along the fireplace. The shelf is constructed of stucco-covered concrete finished with quarry

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tile along to the top. Between the steps into the room and the fireplace, the "shelf" has an open top forming a planter box. Two additional planter boxes, similarly constructed, are located along the east wall. On the west side of the fireplace is a shelf or seat with quarry tile that continues up the wall approximately three feet and the wall is open to the hallway above. The south wall consists of wide sliding doors and is entirely open to the lagoon and ocean view. An original, decorative wood, linear cove light spans between the fireplace and the west wall and a similar cove light extends across the entire south wall above the wall of sliding glass doors. A four-foot-high shelf capped with quarry tile spans the west wall of the living room and holds built-in cabinets with sliding wood-veneer doors.

The dining room, located at the southwest corner of the house, is accessed from the living room via two steps up along the south wall, as well as from the adjacent kitchen. The ceiling is canec and has an original inset linear light fixture. The floor is carpeted. Along the north wall of the dining room is a canted Koa wood eating bar with a pass-through to the kitchen. Above the pass-thru are three glass-fronted cabinets with access from both rooms.

The kitchen and laundry room are located at the northwest corner of the home. The laundry has an exterior door along west side. The laundry is separated from the kitchen and contains a small pantry cabinet that matches those in the kitchen as well as a closet with blind Dutch doors. The kitchen has original cabinetry and an original cooktop that is integral to the stainless-steel countertops, both of which were fabricated at the original owner's welding shop. The cabinets have plain-front inset doors and drawers and exposed hinges. As noted, there are glass-fronted upper cabinets along the southern wall, over the cooktop, that also open on the dining room side. The east wall of the kitchen has floor to ceiling cabinets with an opening to the west hall that runs between the living room and a bed and bath and terminates at the front entry area. The kitchen and laundry both have a canec ceiling and newer vinyl tile flooring.

The bed and bathroom wing is entered through wide opening in the east wall of the entry that becomes hallways to the north and south. There are three bedrooms and two baths along the east side of the home. The front (north) bedroom has a long built-in countertop desk with four drawers and cabinets nearly centered beneath. The north wall has a ledge created by the outset window. The west side of the room has a large closet with sliding wood-louver doors and a built-in dresser. The center bedroom also has room-wide countertop desk with storage cabinets along the east wall. The center bedroom has two closets, one with bi-fold louver doors that match the north bedroom and the second with sliding mirrored doors.

The third bedroom, at the southeast corner of the house, features built-in storage along the east wall, located under a ledge created by the outset windows. The southern wall of the room is filled with four wall-to-wall canted fixed windows atop four wood-louvered windows that extend to floor. The north wall holds the entry from the hall as well as the entry into a walk-in closet and bath. An original built-in dresser is in the walk-in closet, but the original sliding doors have been replaced by bi-fold louvered doors.

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The floor of all three bedrooms is carpeted, and the ceilings are canec. Non-period track lighting has been installed along the north side of the north bedroom, whereas original inset rectangular fixtures remain in the other two bedrooms and the south bedroom's walk-in closet; the south bedroom also has a ceiling fan/light combination.

Two bathrooms are located adjacent to the eastern bedrooms, each appears to be a combination of original and more modern fabric; one is an en-suite to the southern master bedroom and the other is entered from the hallway. Most of the interior doors in the bed and bath wing appear to be original and are flush wood, some of which have original hardware.

The house has undergone relatively few changes over the years and retains the seven aspects of integrity. The property retains integrity of location in that it has not been moved. Design integrity is retained and intact because no additions or significant alterations have been made to the house. The setting remains much the same, with the lot retaining its original size and most of the surrounding parcels remaining in their residential usage. Integrity of materials and workmanship have also been maintained, which is its primary significance. The materials also contribute to the historic feeling of the entire property.

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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
-

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- 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  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1950  
\_\_\_\_\_

**Significant Dates**

NA  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

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

**Cultural Affiliation**

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

**Architect/Builder**

Edward Y. F. Liu  
(original owner)

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### Statement of Significance Summary Paragraph

The building at 6077A Summer Street is locally significant under Criterion C as an excellent example of a vernacular, Hawaiian Modern Style residence built of metal, which is an extremely rare construction type for a residence in this style in Hawai'i. The period of significance is 1950, the year it was built by its owner and designer, Edward Y. F. Liu. The carport on the property, although an original structure, is considered a non-contributing structure.

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### Narrative Statement of Significance

#### Criterion C

The Edward Y. F. Liu House at 6077A Summer Street is architecturally significant as an excellent example of a Mid-20<sup>th</sup> Century, Hawaiian Modern Style residence in an extremely rare variation that features steel construction and painted steel exterior sheathing. Although a vernacular (non-architect or engineer-designed) building, the house is characteristic of the Hawaiian Modern Style, with International Style elements combined with distinctive Hawaiian markers. The house presents Mid-Century Modern elements in its flat roofline, unadorned but prominent combination cornice and gutter, bands of windows, canted windows, and relatively plain exterior wall surfaces.

Typical Hawai'i vernacular elements include details such as local lava rock accents, wide overhanging eaves to shelter windows and doors from sun and rain while allowing cross ventilation; an inset main entry to further shelter the doorway, stained concrete floors, and an entire wall of floor to ceiling sliding glass doors that looks out to the ocean, dramatically integrating the exterior with the interior. With the sliding glass doors open, the living space of the house extends out to an inset lanai and the manicured lawn beyond. Even with the doors closed the effect of this expanse of glass makes the lanai, lawn, and ocean feel as though they are a part of the living area. Although this adaptation of modern design to Hawai'i's local climate was underway by 1950 in architect-designed buildings, Edward Liu's use of the features of Hawaiian Modern Style in the design of his home is remarkable for a vernacular residence of the time.

Liu may have also been inspired by the Lustron Corporation, newly formed in 1947 in Chicago with production facilities in Ohio, which manufactured mass-produced homes with steel structural members and square, enamel-coated steel sheathing panels. They were advertised to be lower cost, lower maintenance, and were delivered via truck to the home sites. Despite being a short-lived venture (the company declared bankruptcy in 1950 – each home sold actually lost the company money and there were apparent company financing irregularities), 2,500 Lustron homes were built in 36 states and Venezuela and when they closed the doors on the manufacturing facility, they had orders for 8000 additional homes.

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Liu's use of steel as the primary building material for his home is unique for Honolulu residential buildings of the mid and late 20<sup>th</sup> century. However, it is perhaps not surprising considering his occupation as a welder and owner of a welding company. He merely designed and built in the material with which he was accustomed. He obviously knew what kinds of steel were available at the time, he knew about fabricating it into wall surfaces, and what fastening techniques could be used. The result is a building that has stood for almost seventy years with only minimal evidence of metal deterioration and rust, most notably at the gutters. This is especially notable given its oceanside location.

#### Metal Residential Buildings on Oahu After World War II

Virtually all metal residential buildings in Hawai'i are pre-fabricated buildings, predominantly Quonset huts, with a small number of pre-fabricated Butler Buildings. A vernacular residential building made from metal component materials rather than pre-fabricated, such as the Liu House, is extremely rare on Oahu. Although aluminum exterior siding for buildings was becoming available in Hawai'i by the early 1950s, this is also a pre-fabricated product and its installation is quite different than the construction process of the Liu House, where steel panels were adapted to form the exterior walls.

After World War II, Oahu was awash with over 1,000 military surplus metal Quonset hut buildings. Many of these were distributed or sold to Territorial government agencies, and to private companies that resold them on the civilian market. Military veterans could purchase them directly from the federal government. Hundreds of these surplus Quonsets were repurposed for residences, workshops, and other uses, and some are still extant on Oahu.

Shortly after World War II, the Butler Manufacturing Company began a dedicated program of producing pre-fabricated buildings that could be assembled on a site using metal components made at their factories. While these were generally non-residential types, they were sometimes adapted as housing. Much more infrequently encountered on Oahu than Quonsets, Butler Buildings are made with vertical side walls, as opposed to Quonset's arched shape. Early Butler Buildings (from about 1948 to about 1959) were produced with 24" wide metal panel sidewalls having a distinctive profile of 1" vertical corrugations on 12" centers. This corrugated panel type of Butler Building is the type produced in 1950, at the time when Edward Liu was building his steel house. This is important to note; just as the Liu House is obviously not a Quonset, it is also not a Butler Building.

The catalyst for Liu's business and the construction of the house was Liu's ability to purchase a large quantity of folded steel panels and other steel components that were Navy military surplus after World War II. In late December 1945, the Honolulu Surplus Property Office, which was the division of the U. S. Department of the Interior that was designated to coordinate the disposal of surplus World War II material, offered large iron sheets for sale. These sheets would have been sold to a private dealer in surplus property, and then resold to a private user. This is how Liu obtained the materials used for construction of his house at 6077 A Summer Street. Steel beams and channels form the structural system of the home and the folded panels make up the exterior sheathing. These panels were composed of folded sections welded together, which

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resembled tongue and groove boards. The panels were used to form the exterior walls of the house by Liu and workers from the welding shop he owned, Home Welding Co. Even the fence that surrounded the property was constructed of steel components. Portions of the original fence, made up primarily of surplus metal landing mats, are extant along the front and rear of the home.

### **Additional Information**

The lot at 6077A Summer Street was purchased by Edward Y. F. Liu and his wife, Margaret, in May 1950, from George H. Lishman. This 12,662 square foot lot was one of four parcels that had been subdivided by Lishman the previous year from a larger parcel (about 46,750 square feet) he owned that had the City and County of Honolulu Tax Map Key (TMK) number (1) 3-8-003:013. The parcel sold to Liu was initially called TMK 3-8-03 Lot 4, Portion of Parcel 13. It was subsequently given the TMK of (1) 3-8-003: 061, which it retains today.

Liu applied for a building permit for his newly purchased lot on May 12, 1950, and it was approved on May 18. The City and County of Honolulu, Department of Buildings, put a \$20,000 value on the permit, which allowed Liu to construct a single-story residence. Liu listed himself as the designer and builder of the house, with Fred's Plumbing and Acme Electric handling those utilities. Details of the building permit show that the house was built with a concrete foundation and floor, and walls of wood and metal. The roof was redwood covered with pitch and gravel with a 4' eave overhang. The building was originally plumbed to a cesspool. The building permit also included a separate 20'x 30' garage.

Edward Y.F. Liu (1907-1997) was born in Honolulu, attended Kauluwela Elementary School, and graduated from McKinley High School in 1927. After high school, Liu worked for various construction contractors, including R.S. Chase and City Mill, learning carpenters' skills on projects such as the McKinley High School auditorium and Iolani School's Nuuanu location. During the 1930s Liu was also employed at the Bishop Trust Co., working his way up to a position as bookkeeper. After working at Bishop Trust, he took a job at Pearl Harbor as a storekeeper and became the weekend caddy master at the Moanalua Golf Course. In February 1940, Liu and two partners purchased an arc welder for \$50 and started a welding business at the Liu family home at Wailoa and Hauoli Streets in Honolulu's McCully neighborhood. During World War II, Liu worked as a welding foreman for the James Glover Company at Pearl Harbor. Much of his welding knowledge was acquired on the job at Glover. In 1943, Liu borrowed \$1,000 to start a welding shop that would become Home Welding Co. on a 10,000 square foot parcel at 1014 S. Queen Street in Honolulu. Home Welding Co., Ltd., was incorporated in July 1947.

In 1953, Edward Liu moved his Home Welding Co. from the Queen Street location into a new building at 835 Keeaumoku Street, Honolulu. Liu commissioned the Honolulu architecture firm of Wood, Weed, & Associates, AIA, to design the two story Keeaumoku Street building. Liu also developed the commercial building at 825 Keeaumoku in 1954 that would eventually hold his other businesses, Fenestration Hawaii, a jalousie window company, and Fantasy by

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Howelco, which sold artificial flowers, baskets, and gift items. Liu was described in a Honolulu Advertiser profile as "the plastic flower king of Hawai'i." In addition to these businesses, Liu's company was the Hawaii distributor of scaffolding equipment, GE commercial air conditioners, engine bodies and hoists (Garwood), mechanical equipment (Holan), and Dempster Dumpsters.

Edward Liu and his wife, Margaret, occupied the house at 6077A Summer Street until May, 1972, when they sold it to their daughter Evelyn, and her husband, Clarence W. Y. Tam. During the time they owned it, the Liu's raised their four children in the house: sons Edwin (Sonny) Liu, Leighton Liu, who became a Professor of Architecture at the University of Hawai'i, and daughters Mrs. Clarence (Evelyn) Tam, and Mrs. Albert (Linda Mae) Chang. In 1991 Evelyn and Clarence Tam sold the property to the Gedatsu Church of Hawai'i, which is the current owner. The church is in the process of making repairs to the rusted gutters, repairing spalled concrete at the rear lanai, and making interior improvements that follow prescribed historic guidelines and will maintain the historic integrity, both inside and out.

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## 9. Major Bibliographical References

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

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*Honolulu Star Bulletin*

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- "Owner's Notice of Completion of Contract." August 24, 1950. P. 9.
- "Welders and Welder Helpers." September 21, 1945. P. 14.
- "Welding Company Incorporated." July 10, 1947. P. 17.

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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

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Name of repository: \_\_\_\_\_

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

**10. Geographical Data**

**Acreeage of Property** .29

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

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

(enter coordinates to 6 decimal places)

- |                        |                        |
|------------------------|------------------------|
| 1. Latitude: 21.284395 | Longitude: -157.723715 |
| 2. Latitude:           | Longitude:             |
| 3. Latitude:           | Longitude:             |
| 4. Latitude:           | Longitude:             |

**Or**

**UTM References**

Datum (indicated on USGS map):

AD 1927 or  NAD 1983

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

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

The boundaries correspond to TMK (1) 3-8-003: 061, an irregular, rectangular lot south of Summer Street, on the shore of Maunalua Bay/ Paiko Lagoon, Kuli'ou'ou, Honolulu, City and County of Honolulu, State of Hawai'i. The parcel measures about 142' along its west side, 153' along its east side, 80' along its south (ocean facing) side, and 93' along its north side. Driveway access is at the northwest corner of the property.

**Boundary Justification**

This boundary was selected because it represents the legal boundary of the property and encompasses the historic house, along with the yard and associated carport.

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**11. Form Prepared By**

name/title: Dee Ruzicka, Architectural Historian and Angie Westfall  
organization: Mason Architects, Inc.  
street & number: 119 Merchant Street  
city or town: Honolulu state: Hawai'i zip code: 96813  
e-mail aw@masonarch.com  
telephone: 808.536.0556  
date: February 2019

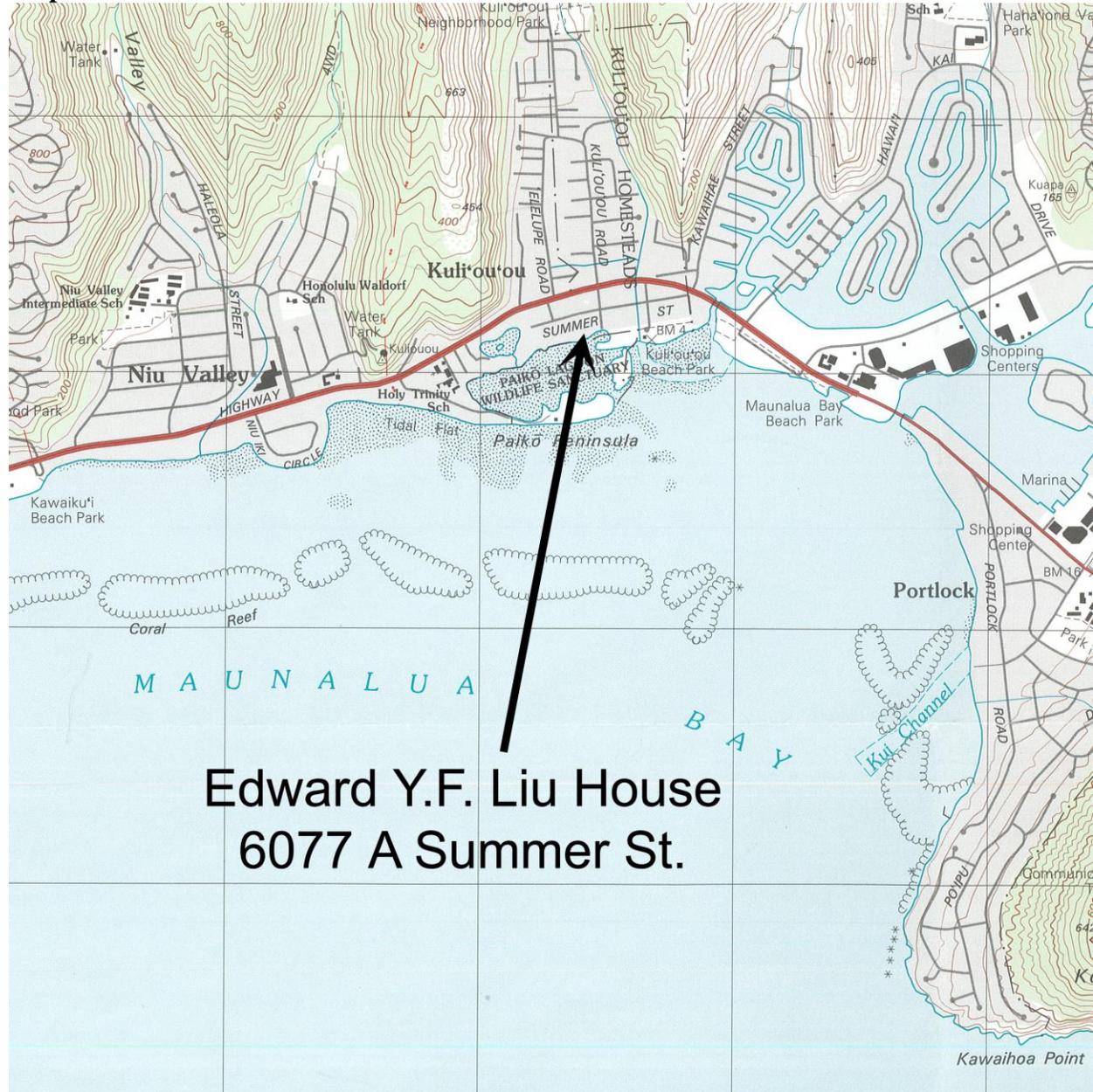
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Edward Y. F. Liu House  
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### Additional Documentation

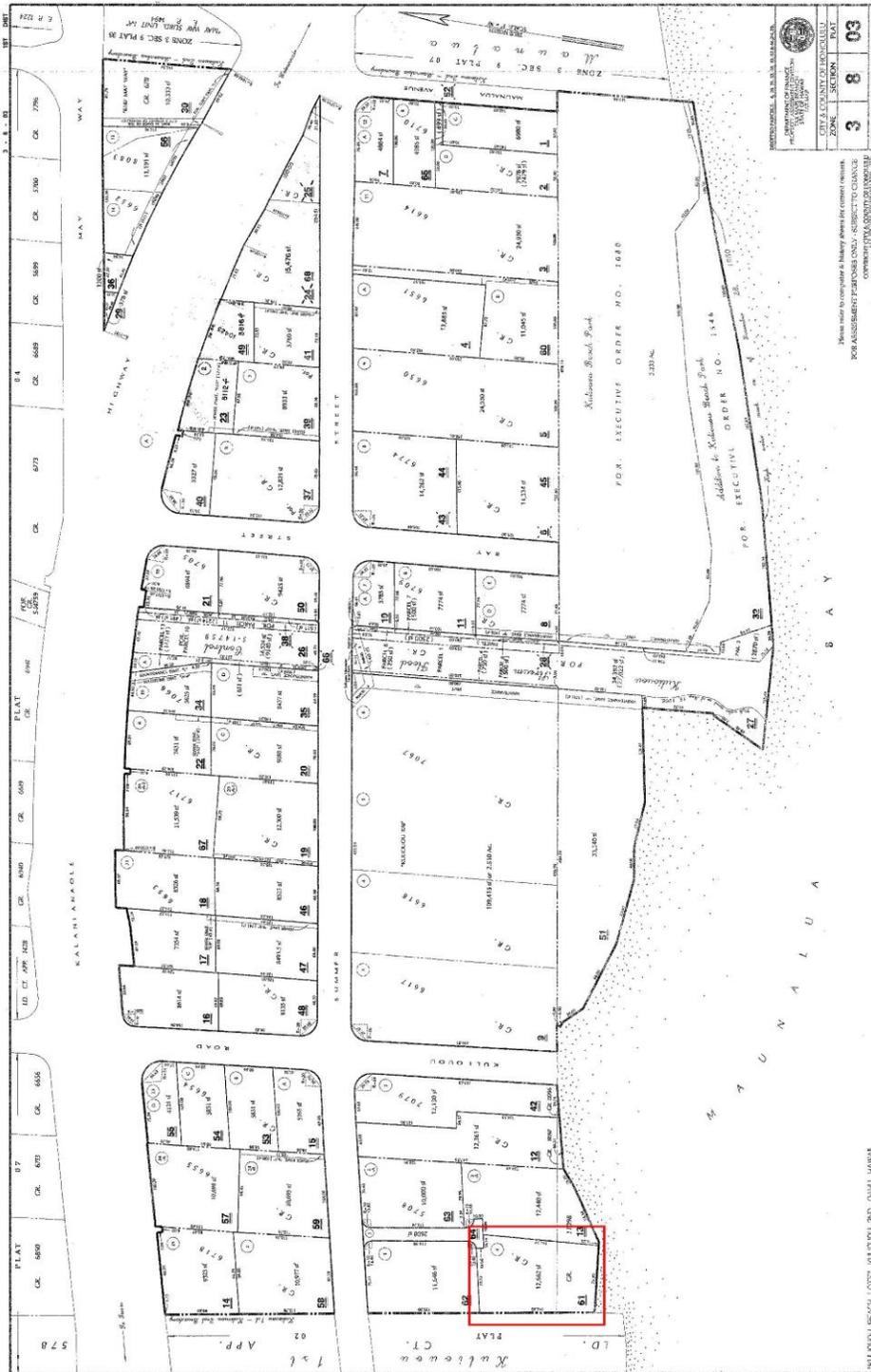
#### Maps:



USGS Koko Head Quadrangle, 7.5 Minute Series, 1999. (Location added)

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Plat Map for TMK (1) 3-8-003: 061. (Location box added)

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Google Satellite View. (Google Map Data 2019, Accessed April 2019)

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## Photographs

### Photo Log

Name of Property: Edward Y. F. Liu House

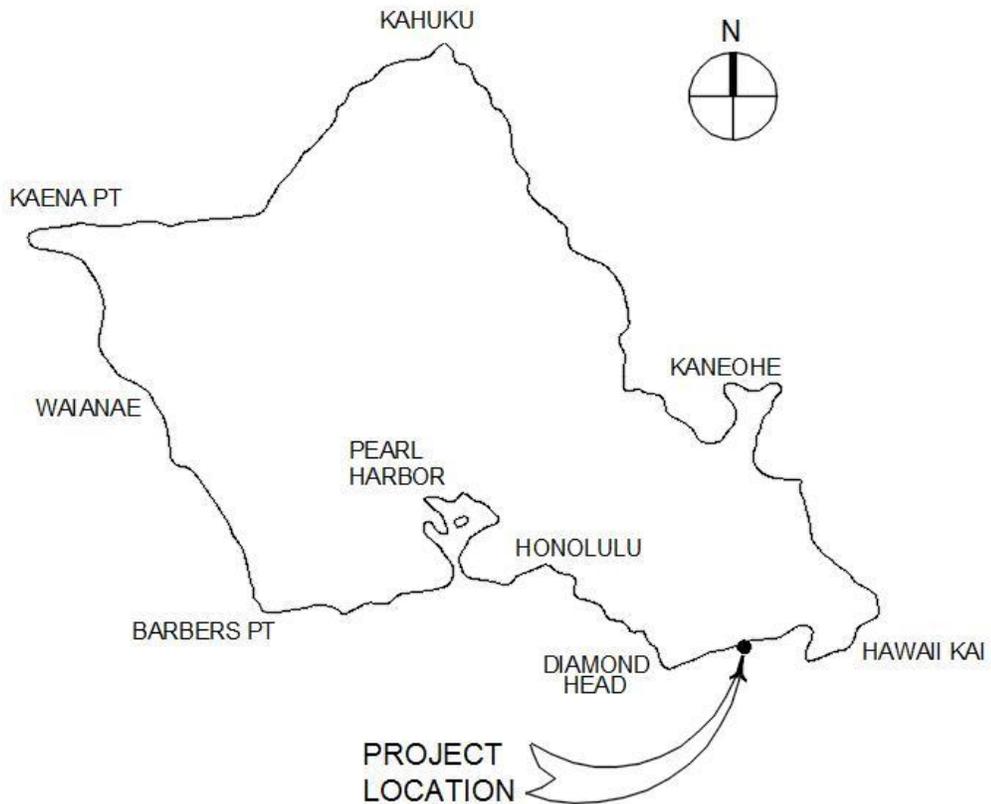
City or Vicinity: Kuli'ou'ou

County: Honolulu

State: Hawai'i

Photographer: Angie Westfall, Mason Architects

Date Photographed: January and March, 2019



Edward Y. F. Liu House  
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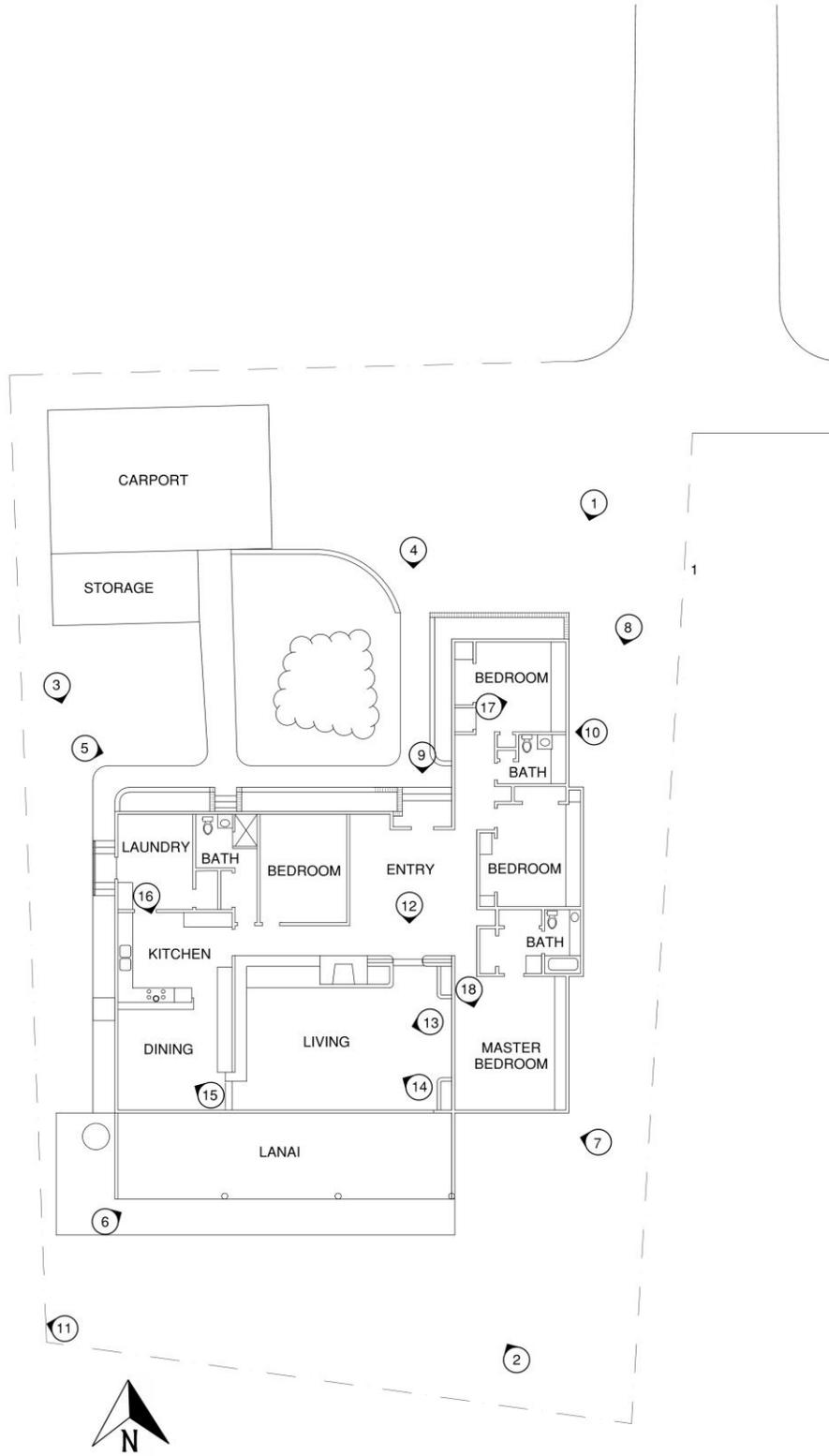


Photo Key Plan (Not to Scale)

Edward Y. F. Liu House  
Name of Property

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HI\_Honolulu\_6077A\_Summer\_Street\_0001. Front (north) facade. Camera facing southwest. Note wide metal overhangs.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0002. Rear (south) facade. Camera facing southeast.

2 of 18.



Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0003. West facade. Camera facing southeast. Note prominent overhang. [The napalm bomb mailbox is just barely visible at right side of photo leaning against the fence beyond the ladder.]

3 of 18.



Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_ Summer\_Street \_0004. Partial north façade at entry. Camera facing south.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0005. Partial north facade. Camera facing northwest. Note canted windows.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0006. South façade at lanai. Camera facing east.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0007. South façade detail canted windows at Master Bedroom. Camera facing northwest.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0008. Overhang at east facade. Camera facing south.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0009. Entry Doors. Camera facing.

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HI\_Honolulu\_6077A\_Summer\_Street\_0010. Floor framing under house. Camera facing west.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0011. Original metal perimeter fence. Camera facing northwest.

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Edward Y. F. Liu House  
Name of Property

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HI\_Honolulu\_6077A\_Summer\_Street\_0012. View from entry into Living Room. Camera facing south.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0013. Living Room. Camera facing southwest.

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HI\_Honolulu\_6077A\_Summer\_Street\_0014. Living Room. Camera facing northwest.

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Edward Y. F. Liu House  
Name of Property

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HI\_Honolulu\_6077A\_Summer\_Street\_0015. Dining Room. Camera facing northwest.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0016. Kitchen. Camera facing south.

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HI\_Honolulu\_6077A\_Summer\_Street\_0017. North Bedroom. Original built in storage and desk. Camera facing east.

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Edward Y. F. Liu House  
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HI\_Honolulu\_6077A\_Summer\_Street\_0018. Master Bedroom. Camera facing south.

18 of 18.



**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.