

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 PropertyHistoric name: James and Tomi Knaefler Residence

Other names/site number: _____

Name of related multiple property listing: _____

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

2. LocationStreet & number: 3475 Paty DriveCity or town: Honolulu State: Hawaii County: HonoluluNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

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

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

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

___ national ___ statewide X local

Applicable National Register Criteria:

 X A ___ B X C ___ D_____
Signature of certifying official/Title:**Date**_____
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:**Date**_____
Title :**State or Federal agency/bureau
or Tribal Government**

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register None

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern

Japanese

Materials: (enter categories from instructions.)

Principal exterior materials of the property: tongue and groove redwood walls,
composition shingle roof,

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 James and Tomi Knaepler residence is located on the up slope side of a lane off Paty Drive in Manoa valley in a quiet residential neighborhood. Its 10,146 square foot lot slopes up from the lane, and mature trees, primarily eucalyptus separate the house from the road. The two story, modern style house has Japanese overtones and a low pitched, composition shingled hipped roof with closed overhanging eaves. It is single wall with 12" redwood tongue and groove walls, with the front wall featuring a bank of fixed single pane windows on the first story and a mesh screen enclosed *engawa* (walkway) on the second. It sits on a poured in place concrete slab and a post and pier foundation. The house was built in three phases. The first phase was constructed in 1960 and included the finished second story and an unfinished first story. In 1967 the first story was enclosed and finished. In 1977 a two story addition was placed on the south side of the house, containing storage on the first floor and a bedroom and bath on the second. The 3,469 square foot house remains in good condition and very much retains its integrity of design, materials, workmanship, location, setting, feelings and associations.

Narrative Description

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The Knaefler residence faces west and presents a horizontal profile to the street. A very short, unpaved driveway towards the right (south) of the property leads directly into a 16' x 16', single car carport. The carport is dug into the hillside and has cmu walls towards its rear. The flat, built-up roof is supported by cmu columns, except at its southwest corner where a 4" x 4" post serves this function. A large boulder at this corner intrudes somewhat into the carport space. To the right of the large stone a set of fifteen, winding concrete steps whose treads have exposed red cinder aggregate faces, leads up to the house. A pipe hand rail follows the course of the steps on their left side. At the terminus of the steps stepping stones lead up to the house. A concrete corner step and landing serve as an entry platform.

A hinged, single pane, wood framed door to the north of the entry platform, opens on an entry hall which may be separated from a family room by a set of four shoji. Directly in front of the entrance there is a rectangular ceiling light with a plastic grille composed of small squares set into the wood paneled ceiling. The west wall of the entry hall has two single pane fixed windows with screened openings below, whose air flow may be regulated by sliding wood panels. Adjoining the entry door on the south wall is the stairway to the second floor. It is inset in an alcove. The stair is a straight run and has 12 carpeted treads with no risers. The south wall adjoining the stair is composed of two, large, single pane fixed windows which sit on a cmu base. Three 8" wide, built-in, wood shelves front on the windows and extend their length. The stair's simple, mahogany balustrade has 1" x 2" balusters supporting a beveled handrail. There is no newel post. Under the stair is a solid wood, hinged door set in a cmu wall, which opens on the storage space added in 1977. A door in the store room's west wall opens on the front yard. The rear, east wall of the entry hall is cmu.

The family room has a wood paneled ceiling and carpeted floor. Along its east wall runs a set of drawers and cabinets with a wood counter top, which wraps around the room's north wall as well. These have their original wood pulls. The east wall is built of square half block cmu and has a set of three wood slat jalousies which open on the underside of the second story's rear post and pier foundation. Two stainless steel sinks are in the counter above the bank of cabinets along the north wall. The west wall of the room projects out beyond the wall line of the entry and has a bank of six single pane fixed windows along its west side and a similar window at its south end. Originally this space served as an *engawa*, but now is occupied by a built-in banquette with storage space underneath. Sliding panels along the base of the banquette conceal the storage space. Above the south end of the banquette is a square light recessed in the paneled ceiling. In addition, four lights, similar to that over the entry illuminate the room.

A short, lateral running hallway runs in front of the north end of the banquette and connects the family room to a bedroom. A louvered, hinged door in the hallway's east wall opens on a bathroom. The bathroom has an original tile floor and a paneled wood ceiling. The room has vertical, 12" wide, redwood tongue and groove walls. Its rear, east, wall is square half block cmu and has a jalousie window for ventilation. The original toilet and a sink set in a counter with cabinets below are along the north wall of the bathroom and at the rear of this wall is a glass block enclosed shower-furo. The cabinet doors have wood pulls. Opposite the shower/furo and sink is a wood counter with open storage below. The ceiling is lower along the north wall and

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three lights similar to that over the entry illuminate the room, while a similar light also brightens the hallway outside the bathroom.

The bedroom is accessed through a hinged, louvered door at the north end of the hallway. It has a fir floor and a cork ceiling painted white, except immediately over the entry where the ceiling is dropped and of wood. The rear (east) wall is square half block cmu and features three jalousie windows which admit light and air. The side walls are similar to the bathroom, and the front wall features a bank of five single pane fixed windows. A similar window is also in a jog in the west wall between the third and fourth windows.. Built-in bookcases run along the north wall while built-in chests of drawers occupy much of the east and west walls below the front window's sill line. A built-in desk is in the northwest corner looking out over Manoa valley. Again four lights, similar to that over the entrance illuminate the room.

At the top of the stairs leading to the second floor is a front to rear running hallway with a varnished shiplap floor. The hall's ceiling and walls are of plywood, with the south wall painted white. At the end of the hallway is a single pane fixed window with a wood cabinet with sliding doors at its base. To the left (north) of the cabinet is a single pane, hinged door which opens on an *engawa* and the back yard. This open walkway runs the length of the house's rear wall and looks out on a dry garden, rendered in a modern manner. The *engawa* has a shiplap floor and is under the overhanging, closed eaves of the house. The floor's grooves run parallel to the house and the eave's soffit is of plywood. One step below the *engawa* is a concrete sidewalk with exposed red cinder aggregate finished in a manner similar to the front steps. Beyond the sidewalk is the unplanted earth with free-standing, moderate to large sized, individual stones arranged at its periphery at the base of the hillside. A flat stone near the hinged door serves as a "vestigial" stepping stone from the *engawa* to the sidewalk. Another such stone is near the other end of the *engawa*, fronting on a rear entry into the house.

Also in the hallway's north wall is a single pane sliding door which accesses the living room of the house. In the hallway ceiling, in front of the door, is an inset light similar to those utilized throughout the first floor. The living room has a cork floor and an open beam ceiling exposing the 4" x 4" structural framing of the hipped roof and its 12" wide redwood deck. The east wall of the living room consists of four, floor-to-ceiling, single pane sliding doors. A shelf runs above the four doors and accommodates indirect lighting. This indirect lighting shelf runs around all sides of the living room except its north side. The wall behind the shelving is 12" wide horizontal redwood.

On the west side of, and one step below, the living room an *engawa* runs the length of the façade. This *engawa* has flooring similar to the rear *engawa* and has a mahogany veneered plywood ceiling with a rectangular, recessed light with a translucent cover in front of the former bedroom platform. The *engawa*'s west side is enclosed by meshed screen which is supported by a wood 2" x 4" frame with posts with braces providing a rhythmic Y pattern the length of the façade. Originally a set of four shoji could close the living room from the *engawa*, but these were removed and are in storage. The *engawa* wraps around the south side of the living room and terminates at the stairwell. A simple, beveled, wood railing with 1" x 1" balusters overlooks the stairwell.

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The south wall of the living room is of single wall construction with redwood, 12" wide tongue and groove boards. A low, built-in stereo cabinet runs across most of this wall, with a demi-hexagonal built-in desk at its west end. However, built-in bookshelves above the stereo cabinet dominate the wall.

At the north end of the living room is a cast iron, wood burning stove. To the left of the stove is a platform, one step above the living room floor. On its south and west sides it may be enclosed by four shoji. A 4"x4" post is at its southwest corner. This originally served as the bedroom. It has a cork floor and shares the living room's open beam ceiling. Its east wall is devoted to closet space, concealed by sliding wood doors. The closet contains two built-in chest of drawers. The north wall of the bedroom contains a built-in bookcase as well as an 18 pane shoji, which opens on the bathroom.

The bathroom remains intact and has a tile floor comprised of small square tiles, and an open beam ceiling. Upon entering the room from the bedroom to the left is a built-in shower-furo, also finished with the same red colored tile as the floor. The shower-furo overlooks the *engawa* and Manoa valley through an opening which can be closed by a shoji. Opposite the shower-furo along the east wall of the bathroom is a toilet and a set of cabinets with a wood counter with a ceramic sink inset in it. Above the counter is shelving and a mirror over the sink, as well as an overhead light box.

In the living room, to the right of the wood stove an opening in the north wall leads into the galley kitchen. It continues the cork floor of the living room and shares the same open beam ceiling. Solid wood cabinets with stainless steel and wood counter tops as well as the appliances line the west wall of the kitchen. Additional cabinets, a dishwasher, and a stainless steel sink and counter top with a built-in stove top are to the east side. The east wall above the counters is comprised of a bank of six mesh screened openings. As in the living room, a wood shelf runs around all four sides of the room above the window line. The east wall's shelf has indirect lighting as well as four sets of fluorescent lights illuminating the counter tops and sink. The shelf on the west side extends deep into the core of the house, providing extensive "attic" storage.

At the north end of the kitchen is a front-to-rear running hallway with a cork floor, which services the children's bedrooms and bath. A single pane, hinged door with a sidelight, at the east end of the hall way opens on the rear yard and its *engawa*. Six wood, sliding doors with 18-panels each, run along the north wall of the hallway and enclose and give access to the two children's rooms, while the hall's south wall's vertical, redwood, tongue and groove wall is interrupted by a narrow broom closet with a wood door and pull, a pair of 18 pane shoji which conceal a closet, and a louvered, hinged door that opens on the bathroom

The bathroom retains its original toilet, glass-doored shower and wood bathroom cabinets with their original inset sink. The floor of the bathroom is a small brown tile similar in size to the platform bedroom's bathroom.

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The two bedrooms are separated by a pair of wood sliding doors. Both rooms have an open beam ceiling and carpeted floors, and a shelf above the window line holds indirect lighting and runs around the east, north and west sides of the rooms. . The smaller, eastern-most room has a pair of hopper windows in its east wall and one such window in its north wall. A built-in desk is below the window in the north wall, while a projecting, built-in wardrobe with sliding doors runs between the desk and the northeast corner of the room. Built-in shelves occupy much of the east wall. Shelves are also above the desk. A sky light provides additional daylight to this room.

The west bedroom has three large mesh screened opening surmounted by hopper windows in its north wall and a long, built-in, two-person desk running below the openings. Between the desk and the northwest corner of the room is a built-in wardrobe similar in design to that in the east bedroom. The west wall of the room is dominated by a built-in bookcase and an opening, which accesses the façade-running *engawa*. A wood sliding door allows this opening to be closed. A 4" x 4" post defines the room's southwest corner.

The 1977 addition to the house is to the south of the hallway at the top of the stair leading to the second floor. A louvered, hinged door in the south wall of the hall opens on the bedroom-office added to the house in 1977. This room sits over the ground floor store room and extends beyond the rear wall line of the original house to give an L-shaped footprint to the house.

The bedroom-office is a large room with a teak floor and open beam ceiling. The walls are vertical, 12" wide, redwood tongue and groove. A north-south running partition wall, approximately 6'-8' long, commences at the south wall of the room and briefly interrupts the otherwise free-flowing space between the east side bedroom and the west side office. Built-in bookcases are on the bedroom side of the wall, and on the west side is a built-in desk that wraps around the east, south and west walls of the office. Built-in bookcases dominate the office's north wall. Above the desk four large mesh screen opening traverse the west wall and another three run across the south wall. The structural framing of these openings perpetuate the Y pattern of the front *engawa*. A shelf runs above the openings and contains square recessed lights which provide light to the desk.

The larger, bedroom portion of the room has a pair of single pane sliding doors in its north wall. These lead out to the rear yard. A stepping stone transitions between the room and the concrete pad that connects to the sidewalk paralleling the *engawa*. A rain chain hangs from the gutter of the overhanging eave sheltering the pad and doors. The south wall of the bedroom holds three near floor-to-ceiling screened openings, similar in design to the others in the room, which look out on a balcony, which has a railing with 4" x 4" posts and three 2" x 4" rails. The redwood tongue and groove, east wall has a solid, hinged door which opens on a bathroom.

The bathroom has a red tile floor similar to that in the other upstairs bathrooms and an open beam ceiling. The north side of the bathroom serves as a dressing area, with closets along the east and west walls. The closets have wood sliding doors and a sky light is above the dressing area. A built-in chest of drawers is in each closet. At the north end of the bathroom is a jalousie window. Adjoining the closet on the east wall is a wood counter with drawers and cabinets below. The drawers and cabinets have wood pulls. A ceramic sink is set into the counter, and

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two inset lights, similar to those above the first floor entry, are above the counter. The wall behind the counter is mirrored. Adjoining the counter on its south side is a shower-furo, which is tiled in a manner similar to the floor. The toilet is to the west of the shower-furo and to the south of the shower-furo and one step down is an enclosed outdoor shower. The outdoor shower has a concrete floor with embedded stepping stones and mesh screen walls on its east and south sides. On the west side a screened door with a screened side light opens on the balcony. Vertical wood slats set at a 45 degree angle partially screen the shower. An inset, square ceiling light illuminates the outdoor shower.

The Knaefler residence very much retains its historic integrity, with the only major alteration being the 1977 addition, which seamlessly blends with the original house and was designed by the same architect. It does not impact the historic character of the house. The only other alteration is the placement of the banquette in the family room in 1976, which also does not compromise the historic character of the house..

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

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Period of Significance

1960-1967

Significant Dates

1960, 1967

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Stephen Oyakawa

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 Knaefler Residence is significant on the local level under criterion C, as a good example of a modern style house built in Honolulu during the 1960s with strong Japanese influences. The house includes a number of distinctive features and is typical of its period in its design, materials, craftsmanship and methods of construction. In addition, it is the work of a master, architect Stephen Oyakawa.

The 1960-67 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin 16A: "For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions." The house was initially constructed in 1960 and the first story completed in 1967.

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

Modern architecture has its origins in both changing technology and in the “re-envisioning” of the social role of architecture in the mid 20th century. The foundations of the modernist movement were in Europe, although many of the technical innovations came in fact from the experimentation of North American designers and builders. Some historians see technological improvements as the driving force behind the new architecture: the development of iron and then steel, followed by increased application of reinforced concrete. Other scholars see the aesthetic revolt against the excessive decoration of the late Victorian period as the key to understanding “modernism.” A few emphasize the simple practicalities of the new architecture — a style of building that put emphasis on simplicity and functionality over sentimentality and historical or cultural reference.

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

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

The architectural embodiment of this broad-minded thinking was manifested early in the Honpa Hongwanji temple on the Pali Highway (1916) and also St. Peter’s Episcopal Church (1914), whose Chinese congregation subtly modified an academic Gothic revival style church to conform with feng shui precepts. Discrete Chinese elements also adorned the interior. The Japanese style residence built for Mrs. Charles Adams (1913)

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further evidenced the emerging social philosophy, as did Liliuokalani Park in Hilo (1919); however, it would not be until the 1920s and 1930s that a Pan-Pacific architecture would fully blossom in Honolulu. [Hibbard, *Buildings*, pp 27-29]

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

Following World War II the modern style of architecture became popular in Hawaii, frequently incorporating Japanese elements in residential designs. The clean, open design of Japanese architecture was especially conducive to adaptation to modern architecture, and was especially alluring in Hawaii because of the Pan Pacific Movement's earlier efforts. Such architects as Vladimir Ossipoff, Johnson & Perkins, Edwin Bauer, George Whitaker, Richard Dennis, Takashi Anbe, and George Hogan, were all known for their use of Japanese elements in their residential work.

The style is usually associated with low pitched roofs, use of natural materials especially wood and stone, use of such Japanese elements as *shoji*, paneled ceilings, and rain chains, and the opening of the house to exterior views. Frequently Japanese gardens are also associated with the dwelling. On the interior there is an emphasis on openness, built-in furniture and finely crafted, unpainted woodwork.

The Knaefler residence is in many ways typical of mid-century modern style residential architecture in Hawaii and in other ways very atypical. Its unadorned, clean horizontal lines and low profile hip roof with overhanging eaves well bespeak the style, as do the open, flowing, interior spaces. The strong emphasis on cross ventilation and indoor-outdoor relationships, with the mesh screened front *engawa* which almost completely opens the second floor to the outdoors, and the opening of the bedrooms onto other living spaces via *shoji* and sliding doors all express a modern response to Hawaii's climate, as does the house's use of a carport rather than a garage. The presence of a family room and a galley kitchen also very much express mid-century spatial preferences. In addition the use of such materials and elements as cork floors, solid wood cabinets with wood pulls, stair steps without risers, half block cmu, 12" wide

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redwood tongue and groove walls, indirect lighting, and recessed ceiling lights with plastic grilles were all regularly employed during the post-war period.

The house is at variance with the modern movement in its obvious Japanese finishes and elements. The presence of shoji, rain chains, shower-furo, wood panel and open beam ceilings, as well as the treatment of the window-shelves on the stair windows, the handling of the *engawa*, the high quality of woodwork, and retention of the large boulder intruding on the carport space, all bespeak a more overt Japanese sensibility. These elements all move beyond the modern movement's emphasis on clean, usually white, smooth surfaces. Thus this house tucked away in the upper reaches of Manoa valley, surrounded by lush vegetation stands as a rather rare example of a Japanese-modern style applied to a residence in Hawaii. It reflects a conscious desire to celebrate Hawaii's multi-cultural heritage with the blending of Asian and western traditions. Other houses on the Hawaii Register which present a Japanese-modern design include the Ernst/Elbert residence in Manoa designed by Wimberly & Cook and the home George Hogan designed for himself in Kailua. Also on the register, the Mrs. Katherine Johnson residence on Diamond Head, designed by Albert Ely Ives, is an even more eclectic blending of Asian and western forms, drawing from both Chinese and Japanese traditions. Numerous other residences of the period often incorporate a single element in isolation, such as shoji or a decorative wood screen over an opening to reflect Hawaii's Pan-Pacific heritage, but remain essentially modern in character. The Knaefler residence, although modern, conveys a strong Japanese sensibility throughout its design..

The house was designed by architect Stephen Noboru Oyakawa (1921-1980), who was born in Kahaluu and worked for Frank Lloyd Wright from 1944 until 1959, where he was a senior apprentice (the equivalent of a professorship) at Taliesin. In 1959 Oyakawa returned to live in Hawaii, and upon Wright's death in April of that year decided to remain full time in the Islands. His works include the Aiea Library, Liliha Library, Lihue Library, the Hale Aloha complex of four round dormitories at the University of Hawaii, Moanalua Intermediate School, several apartments and numerous handsome residences. He was known for his distinctive buildings, many of which employed non-rectangular footprints. In addition to the Knaefler residence, other residences designed by him are: the Duke Cho Choy residence (1959), Mitsuo Shimizu residence (1961), Charles Kam Residence (1962), Ronald Fujii Residence (1965), and a number of houses in Kainalu Park (1968) To date none of his buildings have been listed in the Hawaii or National Registers of Historic Places.

The Knaeflers were looking for an out-of-the-way location to build a house when they happened upon this property. They convinced the owner to sell it to them, and then commissioned Stephen Oyakawa to design their home. Mrs. Knaefler who was a journalist with the *Honolulu Star Bulletin*, had earlier met Oyakawa when she had interviewed him for an article she was writing. Both the client and the architect were interested in having a house open to the outdoors and this design was the result. Mr.

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Knaefler was the general manager for Roy Kelley's hotels. Tomi Knaefler still owns and resides in the house.

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9. Major Bibliographical References

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

City and County Tax Office records.

State Bureau of Conveyances,

Building Permit Number dated

Original architectural plans

Interview with Tomi Knaefler

Honolulu Star Bulletin, May 6, 1959, p 27

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): _____

10. Geographical Data

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Acreage of Property less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: BING MAPS

(enter coordinates to 6 decimal places)

Latitude: 21.315854 Longitude: 157.796868

1.

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

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

The property being nominated includes all the property owned by the Tomi I. Knaefler Trust in 2020 as described by Tax Map Key 2-9-070: 022.

Knaefler Residence Honolulu
Name of Property

Hawaii
County and State

Boundary Justification (Explain why the boundaries were selected.)

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

Knaefler Residence
Name of Property

Honolulu

Hawaii
County and State

11. Form Prepared By

name/title: Don Hibbard
organization: self
street & number: 45-287 Kokokahi Place
city or town: Kaneohe state: Hawaii zip code: 96744
e-mail: _____
telephone: (808)-542-6230
date: November 1, 2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** sketch of floor plan, parcel map
- **Owner:** Tomi I. Knaefler Trust
3475 Paty Drive
Honolulu, Hawaii 96822

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.

Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the steps and house from the west

1 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the front of the house from the southwest

2 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the front entry from the south

3 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the rear of the house from the east

4 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the rear from the north

5 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the entry from the east

6 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the stair case from the north

7 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the first floor family room from the southeast

8 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the first floor bathroom from the west

9 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor living room from the southeast

10 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor living room from the east

11 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor living room from the northwest

12 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor front engawa from the south

13 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor original master bedroom from the southwest

14 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor master bathroom from the bedroom from the southeast

15 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor children's hallway from the east

16 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor children's bedroom from the southwest

17 of 18



Photo Log

Name of Property: Knaefler Residence

City or Vicinity: Honolulu

County: Honolulu State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: August 6, 2020

View of the second floor kitchen from the bedroom from the southwest

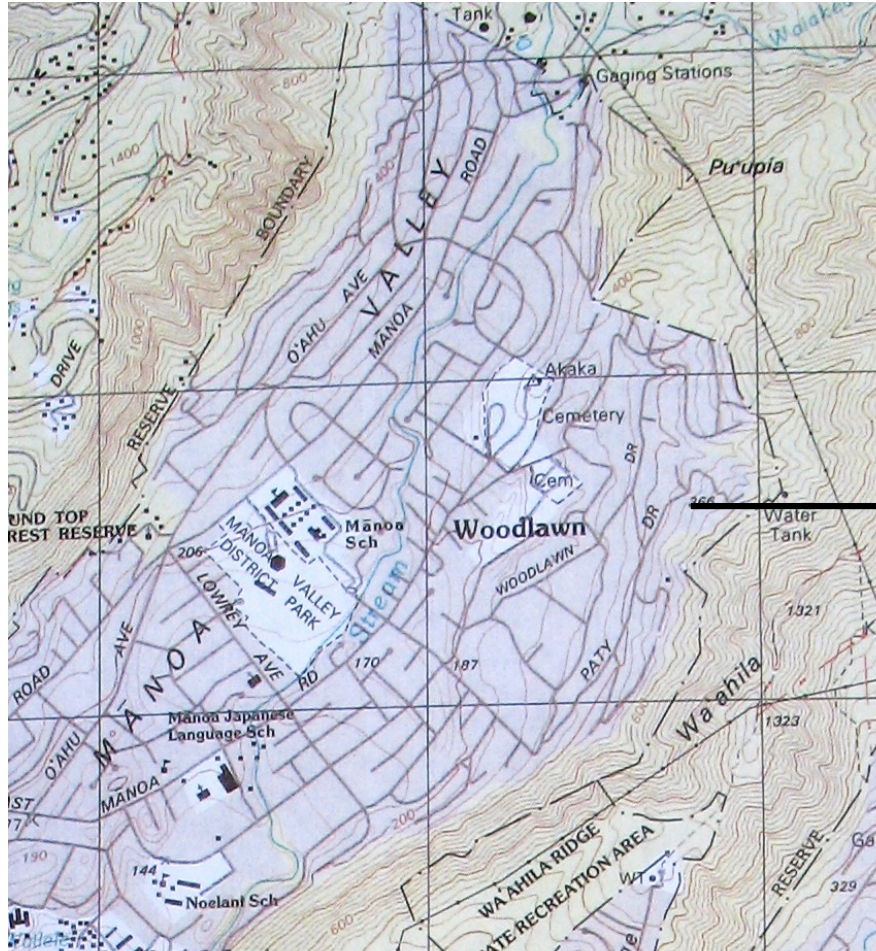
18 of 18



TMK Map



USGS Map



Knaefler Residence

Floor Plan:

FIRST FLOOR

