NPS Form 10-900a

OMB No. 1024-0018

(8-86)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section _____ Page ___

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 16000272 Date Listed: 05/17/2016

Dilks Property at 1302 Mokulua Drive	Honolulu	HI
Property Name	County	State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper 5/17/2016 Date of Action

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Amended Items in Nomination:

Significance:
The *Significant Dates* box is limited to *1974*. [Significant Dates should reflect specific dates rather than broad ranges of dates and should be directly associated with a property's particular area(s) of significance and NR Criteria. The c.1930s cottage contributes to the Dilks property because it was extant during the period of significance and was incorporated into Ossipoff's design plans for the residential lot, even though the cottage may not represent an individually significant building under Criterion C and Architecture.]

These clarifications were confirmed with the HI SHPO office.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900
1024-0018
United States Department of the Interior
National Park Service

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Nat. Register of Historic Places
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: Dilks Property at 1302 Mokulua Drive
Other names/site number: Dilks House, Hau Cottage,
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: 1302 Mokulua Drive
City or town: Kailua State: Hawaii County: Honolulu
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___**national** X **statewide** ___**local**

Applicable National Register Criteria:

___**A** ___**B** X **C** ___**D**

Signature of certifying official/Title: **Date** 3.30.2016

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**

4. National Park Service Certification

I hereby certify that this property is:

X 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: 5/17/2016

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property
(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2		buildings
1		sites
		structures
		objects
3		Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling
Landscape/trees

Current Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling
Landscape/trees

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT/Hawaiian Regional

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Foundation: CONCRETE
Walls: WOOD (Weatherboard)
Roof: WOOD (Shingle)

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 Dilks Property is located on a beachfront lot in Lanikai, a neighborhood within Kailua, on Oahu. There are two structures on the property: a one-story, Hawaii Regional style, wood-frame main residence (Dilks house) and a small cottage (Hau Cottage) with attached garage. Additionally, there are eight mature hau trees that grow throughout the property that are contributing site features. The Dilks house was designed by renowned architect Vladimir Ossipoff, one of the foremost architects in Hawaii in the twentieth century.[1] During the 1950s and 1960s, Ossipoff established himself as the premier architect in Hawaii by blending modern and Hawaiian regional sensibilities in high quality designs.[2]

The 1974 Dilks house is situated at the rear of the lot, now just a few feet from the ocean. It has a dominant but graceful, wood shingled, double-pitched roof; wide open lanais, and acid-stained concrete floors. This post and beam structure is sheathed in 1 x 12 redwood planks and finished with redwood vertical battens, all stained a light weathered grey. Windows are a combination of projecting fixed picture windows with custom sill vents, and horizontal sliders. The Hau Cottage, a ca. 1930s building located at the street-side of the property, also features a dominant double-pitched roof and the board and batten siding. The garage side has board and batten with lava rock pillars. The Hau Cottage and the eight historic hau trees scattered throughout the property were important design considerations for both the siting and the form of the Dilks house.

[1]Stephen Little, "Director's Forward," in Dean Sakamoto, *Hawaiian Modern, The Architecture of Vladimir Ossipoff* (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), vii.
[2] Don J. Hibbard, *Buildings of Hawaii* (Charlottesville: University of Virginia Press, 2001), 106.

The property retains its integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

The Dilks Property is located in the exclusive Kailua neighborhood of Lanikai[3], on the eastern side of the Island of Oahu. The property is within the ahupuaa of Kailua, in the moku of Koolaupoko.[4] The lot is 20,317 square feet and approximately 75' x 280'. At its western edge, the long, flat, rectangular lot begins adjacent to Mokulua Drive, a one-way street leading out of Lanikai. The eastern boundary terminates at the beach. The property is flanked on the long north and south sides by residential lots of similar shape and scale.

The original grass drive and parking area, adjacent to Mokulua Drive, has been replaced with a parking forecourt separated from the street by a coral block wall. The paving pattern, a grid of natural concrete squares outlined with both grass and darker, formed, concrete bricks, was a later design by Ossipoff. An original grape stake wood fence with a diagonal patterned gate separates the parking area, garage, and west cottage entrance from the primary residence's yard at a 70 degree angle to the rectangular lot. A grape stake fence continues inside the yard as well, creating a private yard and patio area for the Hau Cottage within the larger grassy expanse.

Dilks House. The primary residence sits beyond the grape stake fence, and is accessed via coral-textured rectangular concrete stepping stones that traverse a gracious, open, grassy lawn. Low coral stone borders define areas of landscaping that highlight the hau trees. The view of the house is dominated by its steep, double pitched, hip roof covered with wood shingles. The upper portion of the roof is sloped at 9 to 12 and the lower is 5 to 12 with the transition occurring over a 6'-0" span and accomplished with the use of shaped furring at each rafter. Eave overhang widths vary by location, ranging from no overhang at the open lanais to 3'-6" wide overhangs at areas of the bedroom wing. At the open lanais and the overhang along most of the eastern elevation, the roof terminates at 4x12 beams supported by simple 4x4 posts. The 2x6 roof rafters are spaced 24" on center. In the areas with no overhang, the rafters are let into the back of the beams creating a fascia effect. In other areas around the home, the roof rafters are exposed with rounded ends. A chimney of concrete brick with a heavy cement wash is situated on the makai side of the roof, over the living room.

The house is of wood frame construction. Exterior wall surfaces are original, light grey stained, 1 x 12 redwood with 1½" wide redwood vertical battens with interior walls of lauan plywood and gypsum board. The house sits on a 4" concrete slab foundation. In the mauka lanai, living, and dining rooms, the concrete slab is smooth finished and scored with a 4'-0" x 5'-0" grid. In the mauka lanai the floor is acid washed to a light brown, and in the other areas a rich darker brown shade.

[3] Lanikai was originally known as Kaohao, meaning "the tying," or "the leading on the leash" after a Hawaiian legend. The area was historically used for Hawaiian warriors to practice spear throwing. In the 1920s, developer Charles Frazier renamed the area Lanikai, which translates loosely as "heavenly sea."

[4] Moku and ahupuaʻa are Hawaiian terms that refer to land divisions. An ahupuaa 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 ahupuaa.

The residence has an L-shaped plan, measuring about 63' x 75' overall. The majority of the house, including both lanai are located under the main roof that is oriented on a north-south axis. The relatively narrow "L" of the bedroom wing extends into the grassy lawn area to the west, with a similar hipped roof, although lower than the main roof. The master bedroom, living room, dining room, and makai lanai face the ocean (east). The mauka lanai and the kitchen/family room are located west of the living and dining rooms and the makai lanai is adjacent to the dining room at the north side.

The main entry to the home is through the mauka lanai, roughly 17'-6" x 24'-0", and referred to on some of the original drawings as the "Hau Terrace." This space is enclosed on three sides by the house and open to the sweeping lawn on the fourth (west) side. This lack of a "proper" front door at the entry is common in Ossipoff's residential designs. The Dilks entry as recounted by Dean Sakamoto:

> As in several of his best small homes, this one has no front door. The graceful approach to the house leads visitors into the intimate and shaded lanai, which frames a postcardlike view of the Mokulua Islands beyond.[5]

The floor, as noted, is acid-stained concrete and the walls are all clad in the light-stained board and batten, matching the exterior cladding. The sloped ceiling follows the angle of the roof and is sheathed in 1x6 tongue and groove redwood, stained to match the walls. The north wall features a hinged custom screen door to the kitchen, noteworthy because of its fifteen 1x2 vertical slats with 1 inch spacing, creating a linear grid pattern that is repeated in details throughout the house. A removable wood framed screen is located at the interior of the door. The screen door is paired with a flush lauan[6] hollow core pocket door at the inside, both stained light grey. Also on this wall is a two-part sliding window with original interior shutters to the west of the door, and a large trapezoidal fixed glass window above the door.

The south wall has a matching slatted screen door, but with no solid door behind, opening into the bedroom wing hallway. The window in this wall is a variation on a custom window type found throughout the house: an outset cantilevered window with a sill vent at the lower edge. These sill vent windows project out approximately 12" and appear much like a window box from both the interior and the exterior. Some have glazing at the front and sides of the window box, while others have solid lauan panels at the narrower sides. The sill vents on these windows typically consist of three stacked horizontal parts. The top, visible, level is a removable 1x2 lauan grille with 1" openings. Under the wood grille are operable redwood jalousies, mounted horizontally. The last (bottom) layer is an aluminum framed screen. This system allows for protection from strong direct winds blowing from the ocean, helps prevents sea spray from entering the house, and facilitates controlled cross ventilation. The window at the mauka lanai south wall was slightly different from those in other areas, being originally just screened with solid sides and multi-fold shutters at the interior. The screen has now been replaced with a multi-lite fixed window.

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[5] Dean Sakamoto, "Portfolio of Selected Projects," in Sakamoto, *Hawaiian Modern*, 2007. P. 204.

[6] Lauan applies to a number of wood species from Southeast Asia. Also called Meranti, lauan is commonly used when referring to plywood made of this type of wood. It is also frequently called Philippine Mahogany, though lauan is not considered to be "true" mahogany. (http://www.wood-database.com/lumber-identification/hardwoods/lauan/)

At its east wall, the mauka lanai opens to the living room via a 12'-0" wide opening with three bi-parting, pocket sliding, glazed doors paired with two pocket sliding, wooden screen doors. These doors move on a five-part aluminum track set into the concrete floor. The doorway is topped by a ventilation grille of vertical wood slats on the interior and exterior with glass jalousie louvers sandwiched between the grilles, the pattern of which is the same as the mauka lanai screen doors and the sill vent grilles. On the mauka lanai side, the grille is outset, runs the full length of the wall and is topped by cove lighting concealed by 1x6 redwood trim. The living room grille is only as wide as the door opening and does not have up-lighting.

The living room is approximately 20'-0" x 24'-0", with acid-stained concrete floors and walls of board and batten constructed using ¼" lauan plywood and 3/8" x 1-1/2" battens at 12" on center, similar to the exterior but a more refined treatment. The ceiling is flat and sheathed in gypsum board at a height of 9'-8". The east elevation features a large sill vent outset window with fixed glass on three sides. The wall area above and below the window is framed with a raised panel design reminiscent of a wainscot and finished in a light grey stain matching the exterior. This window is centered on the wall and frames a majestic view of the Mokulua Islands in Kailua Bay. The south wall features a fireplace with a Georgian mantel and coral rock surround and hearth. A deep opening to the west of the fireplace leads to the bedroom wing.

The north wall of the living room features an original built-in book/display shelf with closed storage with sliding doors below, and a tall, narrow closet with a blind door. Between these two features is a 6'-0" wide board and batten framed opening leading to the formal dining room.

Like the living room, the dining room has acid-stained concrete floors, board and batten walls, and a sill vent outset window with a view to the ocean. The ceiling height is lower, at 8'-10", and is covered in lauan with a raised molding grid pattern, echoing that of the floor grid. Four original recessed lights are centered in the room. At the southwest corner of the room, an original swinging door leads to the kitchen and original glazed, bi-part pocket doors with bi-pass screen doors lead outside to the makai lanai to the north via a 6'-0" wide opening. These are set in a four-part aluminum track set into the floor.

The makai lanai is situated at the northeast corner of the house, bounded on two sides by the dining room and kitchen and open on the east and north sides, with only the roof and the simple 4x4 roof support posts defining the space. A paved area continues past the roof line creating an open patio. On the west wall is a large window into the kitchen with a long narrow cantilevered serving bar below.

The kitchen adjoins the dining room to the west. The layout of the kitchen remain as originally designed but cabinets and appliances have been updated and the vinyl flooring has been replaced with 3 inch wide ohia wood planks. There is a large work island that includes a cooktop at the center and original wood corner sliding windows along the east wall looking out to the ocean. There is an adjoining family room area with an original sloping ceiling of light-stained redwood boards that is a continuation of the tongue and groove ceiling of the mauka lanai. The wall finish in both these spaces is white painted gypsum board with wood trim stained to match the ceiling boards. At the west wall of the family room, a three-light sliding sash window was added, replacing original glazed sliding doors that led to the yard. This

change was necessitated to stop wind-driven rain from coming in the house and was overseen by Ossipoff. The only addition to the Dilks house exterior is a kitchen lanai, accessed via an original slatted screen doorway on the north wall of the family room, adjacent to the new pantry (former bath). This 2000 addition is a small projecting double sloped hip roof that matches the original roofs. This lanai is completely open on three sides and is supported by 4x4 posts. It ties in seamlessly to the original construction but the exposed rafters and overhanging eaves distinguish the addition from the original makai lanai located directly adjacent.

The bedroom wing, located in the "L" at the southeast corner of the property, is accessed via the slatted screen door at the mauka lanai and through the cased opening in the living room, adjacent to the fireplace. There are also two new exterior doors in original openings on the south façade that open into each bath. A hallway spans most of the length of the wing terminating in bedrooms at either end.

At the eastern end is the master bedroom, accessed via a small doored vestibule at the end of the hall. A large screen vent outset picture window dominates the east wall of the master bedroom, again framing the islands beyond; in this space accomplished so perfectly the view appears to be an art piece rather than an actual vista. A second screen vent window sits high on the south wall. Both windows are glazed on three sides and the original multi-fold interior shutters have been replaced with versions that are more modern. Twin closets flank the backside of the fireplace along the north wall of the master bedroom. The original ceiling matches that of the dining room, being lauan with a raised grid pattern. Ceiling height throughout this wing was originally 8'-0" and all were ceilings were gypsum board except the master bedroom. The floors, here and throughout the bedroom wing (except for the baths), were originally carpet and these are all now ohia plank flooring. Originally, the master bathroom was accessed through the entry vestibule, but a 2011 renovation reconfigured the master bath and moved its door to the center of the west wall of the bedroom.

Continuing along the hallway to the west, away from the master, there were originally three additional bedrooms. The first bedroom is now gone, its space being captured by the enlarged master bath and the new entertainment room, which was the second bedroom. This second, middle bedroom, is located directly across from the slatted screen door leading from the mauka lanai, and has been changed significantly. The wall and closets between the second bedroom and hall have been removed to create an open entertainment room and the space was enlarged by the incorporation of a portion of the original first bedroom. The ceiling in this area has been opened up to create a vaulted ceiling following the lines of the roof above and finished in a light-stained marine teak plywood that with a raised batten grid pattern, similar to the master bedroom and dining room.

The third bedroom appears mostly original, although the closet has been removed and a doorway added into the remodeled adjacent bathroom at the eastern wall of the room. The western windows in the third bedroom were originally tall and narrow with redwood jalousies; the windows remain but the redwood jalousie slats have been replaced with glass. All the other bedroom windows at the north and south elevations are original bi-part, pocket sliding, sash windows with large single lights. There are two outset sill vent windows located in the north wall of the hallway. The smaller one has been previously described, given its location at the south wall of the mauka lanai. The second hall window, located outside the western bedroom, is twice

as wide but otherwise matches the first. Both were originally just screens (no glazing) with interior multi-fold wood shutters. These have been replaced with multi-lite, fixed windows.

All three baths in the home have been renovated and reconfigured. Originally, both bedroom baths were accessed from the hall, but the original openings have been moved so that access is now through the bedrooms. In both baths, the original lauan cornice trim boards were reused.

The bath adjacent to the western third bedroom is outset in plan and the ceiling retains its canted edge at the west wall, expressing the slope of the roof above. The laundry area, which originally dominated this bathroom, has become a separate space and is entered from the original bathroom door location in the hall and a small half-bath has been added between the new entertainment room and the laundry. The third full bath, at the northwest corner of the family room/kitchen, has been converted to a pantry.

Hau Cottage.[7] The ca. 1930 Hau Cottage is located near the northwest corner of the property. Originally, the cottage stood alone on the large open property, but was joined by the main residence in the 1970's when the Dilks bought the land. When they contacted Ossipoff about designing their home, he was already familiar with the cottage and the piece of property.

The cottage is a post and beam structure on a concrete slab and is sheathed in board and batten. It once incorporated a single carport, with both carpark and cottage under a single large hipped roof with exposed rafters and wide eaves measuring three feet deep around most of the cottage but widen to 5'-0" along the back (north) side. The roof was replaced in 2010 following storm damage and it was at this time the double hip was incorporated to make the roof of the cottage/garage match the main residence.

The west entry to the cottage was through the carport and featured decorative, Asian-inspired, wood screening flanking the upper carport opening, which has been removed. A hau tree nestles against the cottage near this entry. An original concrete patio on the east side of the cottage is flanked by additional hau trees and enclosed by a grape stake fence.

The small cottage has retained much of its architectural integrity while the carport section of the cottage has undergone significant changes. As shown on the original Ossipoff construction plans, at the time of the construction of the main residence, the hipped roof was extended to add a second parking stall. In 2002, the carport was transformed into a two-car garage with coral block pillars, matching the coral block of the street-side wall being constructed at the same time. The a portion of the original carport opening remains but is now partially enclosed and finished with board and batten to match the cottage, creating a larger, more formal entry to the cottage on the west side.

The interior of the cottage features historic dark brown acid-washed floors in the kitchen, bedroom, and bath on a 20" x 20" grid. The floors in the living/dining space are laid out on the same grid but are stained a lighter shade of brown. The walls and ceiling in the cottage kitchen, bedroom, and bath are 11" tongue and groove wood, painted white. The walls and ceiling in the

[7] No information was found about the 1930s era design and materials of the Hau Cottage, so all references to "original" refer to the state of the cottage when it was purchased by the Dilks.

remainder of the cottage are canec. All doors, both interior and exterior appear to be original with original hardware, with the exception of the west entry door into the kitchen. All windows, except those in the closet and laundry room appear original.

Entry into the cottage through the west door leads directly into the small kitchen. The layout remains original with the lower cabinets having been changed but the upper open cabinets are original. The window on the south wall of the kitchen is an original three pane, three part bi-pass wood slider. Over the range, in the west wall and adjacent to the entry from the exterior, is an original 30” diameter round window with an Asian-inspired grid pattern. An original swinging door leads into an open living and dining room. Sharing the wall with the kitchen, an original built-in display/storage unit features open shelving with Asian-influenced corner details, recessed lighting, closed drawers and cabinets, and a pull-down cabinet that could be used as a bar or writing desk. The open living area has three original three pane, three part bi-pass slider windows, two on the south wall and one on the east. Also on the east wall is an original bi-part pocketing French door with hinged wooden screen doors that open onto the east patio.

Off the kitchen is the entry to the single bedroom and a short corridor inside the room leads to the bath, which may also be accessed from the living/dining space. The bedroom walls, floor, and ceiling are original. The north facing windows at the bedroom and bath are original, consisting of only screen and a decorative wood grill, and protected by the wider overhang at this elevation. The adjacent bath has retained its original layout, but has updated cabinets and fixtures. A small narrow closet and laundry room complete the rooms along the north side of the cottage. Windows in these two rooms are along the back and are newer jalousie type.

The Hau Cottage has lost much of its original exterior architectural integrity as a beach cottage due to the garage enclosure and the change to the roof, but its other aspects of integrity remain intact in the context of the overall property and the views toward it from the Dilks House.

Hau Trees. A contributing site feature associated with this property is a grouping of eight hau trees, or sea hibiscus, species *hibiscus tilliaceus*. Six of these are massive, ancient trees with furrowed bark and gnarled trunks approximately 18" in diameter. The trunks of several of the larger trees are dramatically cantilevered horizontally just above the soil surface. The trees are typically about 12' to 16' high. Their canopies are thick masses of twisted branches that have been formed into tight, compact forms by decades of pruning. The hau trees are all located mauka of the main house. Most of these trees are positioned around the 1930 cottage that was known locally as “Hau Cottage.” Five of the hau trees are shown on the original set of drawings for the main house, with the notation, "All trees shown are existing. Protect from damage during construction." Ossipoff considered the trees so important to the site that he modified the original “H” plan of the house to an “L” to preserve one of the trees.

Hau trees have a long and rich tradition in Hawaii and throughout Polynesia. They commonly occur along coasts and streams. Their seeds and cutting were brought to the Hawaii by early Polynesians and were considered so valuable that permission to cut them was required of village chiefs. Both the wood and cordage was used for a variety of purposes, from floats on fishnets, starting fires, rope and canoe lashings, to adze handles, outriggers on canoes, and

marking off-limits fishing areas. The leaves, buds, and sap were also used for a variety of medicinal purposes. [8,9]

Integrity. The Dilks Property retains the seven aspects of integrity. The property retains integrity of location in that no elements have been moved. Design integrity is retained because the overall design of the primary residence remains strongly evident and intact, on both the interior and exterior. The progression of views and spaces, and the indoor/outdoor living provided by the two large lanai, are hallmarks of the iconic Hawaii Regional style of architecture and harken back to the earlier residential works of Mr. Ossipoff. No significant exterior additions or alterations have been made to the main house and it remains relatively unchanged since its construction. The interior of the house has had very few alterations to the main living areas, those being the mauka lanai, living room, and dining room. The kitchen has been upgraded but retains its original layout, while the connected family room is virtually unchanged. The bedroom wing, although significantly remodeled, maintains or adapts much of the original detailing, retaining the original feel and relationship to the historic home. The Hau Cottage has undergone significant exterior changes at the western, garage portion, but the cottage itself retains much of its original design.

Integrity of materials and workmanship have also been maintained due to the preponderance of original elements throughout the house. The dominant roof, the meticulously detailed sill vent windows and grilles, and the acid-stained concrete floors, demonstrate the skill and an attention to both detail and climate by the architect. Original stained concrete floors, original board and batten walls, original ceiling materials and finishes, and most of the original doors and windows are found in both the Dilks house and the Hau Cottage. The wood shingled hipped roofs remain as designed on the main house. The roof of the Hau cottage and attached garage has been extended. The roof maintains its primary steep form and original materials but a double hip was added along the eave line to make the roof match that of the main Dilks House.

The setting remains essentially the same, with the lot retaining its original size and the surrounding parcels remaining in their residential scale and usage. The new street side wall and parking forecourt are significant changes to the west boundary of the site, but these areas are outside the formal entry to the yard, residence, and cottage, which is defined by the Ossipoff designed grape stake fence. Although the parcel to the immediate north of the Dilks' site has been purchased and integrated into the property, the removal of property boundaries is not immediately apparent and the experience upon entering the property is unaffected. (See additional information section to follow.)

Integrity of feeling is retained. The main house completely expresses the aesthetic sense of the architect and his (and the Dilks') intent to design a time-honored Hawaii Regional style home. It harkens to Ossipoff's own historic architectural vocabulary and addresses the site, the tropical climate, and the needs of his clients.[10] The cottage and the hau trees contribute to the historic

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[8] "HAU." Canoe Plants of Ancient Hawaii. Accessed September 10, 2015. http://www.canoeplants.com/hau.html

[9] "Bishop Museum - Ethnobotany Database." Bishop Museum - Ethnobotany Database. Accessed February 22, 2016. http://data.bishopmuseum.org/ethnobotanydb/ethnobotany.php?b=d.

[10] Dean Sakamoto, "You Will Like It When You See it," in Sakamoto, *Hawaiian Modern*, 2007. P.107-108.

feeling of the entire property. The cottage, when viewed from inside the open grassy yard, evokes the bygone era of Lanikai as a weekend beach retreat dotted with small vernacular cottages. The hau trees have been carefully preserved and hold a prominent place in the landscaping of the property. They provide a thick and dramatic arbor that still envelope the Hau Cottage and shade the mauka end of the lot.

Integrity of association is retained. The Dilks house, on its beachfront site with its ancient hau trees and little guest cottage, recall the character of an earlier time in Hawaii, one that was already beginning to wane when the main residence was designed. It provides a tangible link to Vladimir Ossipoff's Hawaii Regional style and evidences his return to this lexicon late in his career. Although the primary residence is relatively young, its level of detail creates a feeling and association that is uniquely Hawaiian and it retains the physical features necessary to demonstrate this relationship to an observer.

Additional Information.

- The main house at the Dilks Property was constructed under City and County of Honolulu Building Permit # 34272, issued on July 19, 1974. The general contractor was Park Construction, Inc., electrical contractor was Masa Watanabe, and plumbing contractor was Duncan Plumbing.

- Original plans are 10 sheets, signed by Vladimir Ossipoff, and are dated March 12, 1974. Titled "A Residence for Mr. & Mrs. John Dilks, 1302 Mokulua Drive, Lanikai, Oahu'" They are noted as drawn by C.G. (Claudia Gauen), with Job Number 73·51 on a title block reading "Ossipoff Snyder Rowland & Goetz, Architects."

- The original construction used a cesspool for sewage disposal. In 1982, the house was connected to the public sewer, along with most of the surrounding neighborhood.

- At the time of construction, the house was sited approximately 45' from the high water mark (as surveyed at the time of preliminary design in 1973) and the site sloped gently to the beach and ocean. To combat continued erosion, in 2001 a 75' long concrete rubble masonry retaining wall was built by Tokunaga Masonry, Inc. at the ocean side of the property, only 16 to 18 feet from the beachside wall of the house. The wall is not visible from the yard side, being below the level of the grass, but currently reaches up to 8' tall at the ocean side, depending on the season and the tides. There is sometimes a small beach beyond but often waves crash against the wall.

- In 1980 John and Patricia Dilks purchased the adjoining lot to the north (TMK (1) 4-3-005:061, 19,574 sq. ft.). The fence between the two lots was removed and in 2005 a pool pavilion and guesthouse/ garage were built on the north lot. These were designed by Robin Lee, a former employee of Vladimir Ossipoff. The pavilion won an AIA Award of Merit in 2006, "A Pavilion by the Sea."[11] After the fencing between the lots was removed, it provided space for the singular addition to the Dilks house: the previously described kitchen lanai.

[11] Although adjacent and complimentary, and the lots are now adjoining, these are separate parcels and structures with their own address and therefore not a part of the Dilks Property at 1302 Mokulua Drive nomination.

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.
- [x] 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
- [x] 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
1974

Significant Dates
1930's and 1974

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Vladimir Ossipoff, Architect
Park Construction Inc., Contractor

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 Dilks house at the Dilks Property is significant at the state level under Criterion C as an excellent example of a Hawaii Regional style residence and the work of a master, architect Vladimir Ossipoff, who designed the home. As a structure that is less than fifty years old, this 1974 building meets Criteria Consideration G because of its exceptional importance as an outstanding example of Ossipoff's understated, yet elegant residential designs in the Hawaii Regional style, an architectural vocabulary that he revisited late in his career. It is believed the Dilks house is the final residential project that Ossipoff designed and managed from schematic design through construction and incorporates many of his early tropical design tenets.

The Dilks house is prominently featured in the definitive 2007 book on Ossipoff's life and architecture, *Hawaiian Modern, The Architecture of Vladimir Ossipoff*, edited by Dean Sakamoto and was also featured in the companion exhibition and catalog of the same name that traveled from Hawaii, to the US mainland and Europe. The exhibit was said to "explore how Ossipoff's Pacific modernism evolved in dialogue with Lewis Mumford's critique of the International Style,

demonstrating how Ossipoff's work is a self-conscious adaptation of European modern architecture to the regionalist concerns of the Hawaiian Islands."[12]

This book and exhibition provide the scholarly research, evaluation, and commentary necessary to establish the historical perspective to evaluate this house as exceptionally important. Ossipoff designed this house in Hawaii Regional style at the request of the owners, John and Patricia Dilks, who still reside there. This house's design, "reminiscent of houses [Ossipoff] had designed in the late 1930s…marked the end of Ossipoff's progressive modern [Hawaiian Modern Style] designs and a return to prewar domestic forms late in his career."[13]

The hau trees on the property are a contributing resource, classified as a site, which Ossipoff deliberately integrated into his planning for the Dilks house. The Hau Cottage is a contributing resource because it is an excellent example of the small weekend beach retreats common in Lanikai when the area was first opened up for development[14], and because it informed the Ossipoff design for the main residence and the entire beach property site design. Overall, the beach property, its structures, and site features harken back to an earlier Hawaiian vernacular sense of place, one representing a relaxed, open-air tropical lifestyle rapidly fading in Lanikai and throughout the islands.

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

The Frank Lloyd Wright of warm weather shelter.
--Star Bulletin writer Lois Taylor on Vladimir Ossipoff, 1980.

Vladimir Ossipoff (1907-1998) was born in Vladivostok, Russia, and spent most of his early years in Japan where his father was a military attaché. His family moved to California in 1923 and in 1931, he received an architecture degree from University of California, Berkeley. He moved to Hawaii shortly after graduating, where he began his 67-year long career.

In Hawaii, Ossipoff worked for Herbert Cayton, and Theo H. Davies before becoming licensed in 1933. At Theo Davies, Ossipoff was in charge of the design office of the newly-opened home building department. The decision to put him in charge of design at Davies was prompted by

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[12] "Honolulu Museum of Art." Honolulu Museum of Art » Hawaiian Modern: The Architecture of Vladimir Ossipoff. Accessed February 19, 2016. http://honolulumuseum.org/art/exhibitions/11633-hawaiian_modern_architecture_vladimir_ossipoff/.
[13] Dean Sakamoto, *Hawaiian Modern, The Architecture of Vladimir Ossipoff* (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), 204.
[14] Lanikai was opened for development in three phases. The first, in 1924, was for 33 beach lots. In 1926 an additional 32 lots were added to the south of the original offering. And in 1947, a final section, even farther to the south, offered an additional 48 lots. Lot sizes at all offerings ranged from 5000 to 18,000 square feet, and all three sections held deed restrictions that allowed only one house per lot and a street setback of a minimum of 18'-0". During the first 25 years of the development, the majority of homes were weekend or vacation homes. In the 1950's deed restrictions expired and Lanikai saw an increasing number of permanent residents.

the skill he had shown in creating original designs in local architecture during his time in Honolulu.[15] This would have been Ossipoff's residential designs rendered in Hawaiian Regional style, such as the Adams house (1932). Although Ossipoff would design other residences in Hawaii Regional vernacular later in the decade such as the Gaudin house (1937) and the Boettcher house[16] (1937), by the late 1930s his design philosophy had migrated almost totally to variations of International Style that came to be called Hawaiian Modern. He would not return to Hawaiian Regional design until 1974, when he designed the main house at the Dilks Property.

In 1935 Ossipoff married Raelyn LaVerne Loughery. After brief stints in the Honolulu offices of Charles Dickey and Claude Stiehl, Ossipoff opened his own office in 1936. With an office of his own, Ossipoff transitioned to designing projects in variations of the International Style, such as the Whitenack house (1936) and Hayward house (1937).

By 1938 he began earning commercial commissions, including Waikiki Bowling Center, Blue Cross Animal Hospital, a renovation of the Princess Theater, and the Medical Group Building. These buildings mark the beginnings of Ossipoff's interpretations of Modern styles in commercial buildings in Hawaii and, along with innovative residential commissions, would lead to his proficiency in the use of Hawaiian Modern Style.

During World War II he closed his office and worked at Pearl Harbor for Contractors Pacific Naval Air Bases, a consortium that did building design for the Navy. He reopened his office in 1945, after the war.

Post-World War II, Ossipoff's designs primarily focused on International Modern Styles. These were frequently imbued with local Hawaiian materials such as lava rock and coral aggregate concrete. They also featured open designs that blurred the boundary between building interiors and the tropical environment outside. In the late 1940s he began collaborating on projects with Philip Fisk, Alfred Preis, Philip Johnson, and Thomas Perkins, resulting in a number of notable commercial and public buildings such as Laupahoehoe School on Hawaii Island and Bachman Hall at the University of Hawaii, Manoa. The collaboration, known as Associated Architects, was known for their Hawaiian interpretations of Modern Styles.

On his own, Ossipoff was acknowledged as a master of Hawaiian Modern as evidenced by his Hawaiian Life Insurance Building, and Liberty Bank, as well as numerous private residences. Through the 1950s and into the 1970s, Ossipoff worked primarily in Hawaiian Modern Style, eschewing his earlier (1930s) residential designs in Hawaii Regional style. As late as 1974-75, he was still producing major works such as Aloha Jewish Chapel (Pearl Harbor), Porteus Hall (University of Hawaii), and Pacific (National) Tropical Botanical Garden (Kalaheo, Kauai) in Hawaiian Modern Style. Virtually all of his residential designs dating from the early 1950s were rendered in this style.

[15] Don J. Hibbard, "Vladimir Ossipoff Meets Hawaii," in Sakamoto, *Hawaiian Modern*, 2007. P. 42.
[16] National Register of Historic Places #02000388.

With the Dilks' request for a house in the old Hawaiian style, Ossipoff masterfully resurrected Hawaii Regional style for this beach house that is "ideally suited" to the Lanikai property.[17] This commission came in as one of the last buildings Ossipoff worked on before his semi-retirement at age 71 in 1978 when he sold his firm (Ossipoff, Snyder, Rowland, and Goetz) to the younger partners. In 1986, Ossipoff received the Hawaiian Architectural Arts Award from the State Foundation of Culture and the Arts, and in 1998 he was awarded the first Medal of Honor presented by the Hawaii State Council, American Institute of Architects. He died October 1, 1998 at the age of 90.

The Hau Cottage Property Lineage. In 1973, John and Patricia Dilks purchased the property at 1302 Mokulua Drive, it contained a ca. 1930 guest house that was one of the earlier homes built in the Lanikai Beach Tract subdivision, which opened in 1924. The lot on which it was built, Lot 10, was purchased in March 1927 by William N. Chaffee and his wife Sarah H. Chaffee, who built the house. William and Sarah lived at 2311 Armstrong Street in Honolulu, which they kept as their primary residence address. At the time the house was built, William was employed as an engineer at the Honolulu Board of Water Supply and “was a key player in the development of a citywide water conveyance system for Honolulu.” [18] In 1955, the property at 1302 Mokulua Drive was sold to Cyrus Nils Tavares (1902-1976), who was an Attorney General of Hawaii (1927-1947), a judge at the US District Court. He was a neighbor of the Chaffees, residing at 2317 Armstrong Street. Tavares maintained this Armstrong Street address as his residence until at least 1973 when he sold the Lanikai property to the Dilks’, who resided in Kailua at the time. When the Dilks purchased the property, the cottage was locally known as the "Hau Cottage," after the massive, gnarled hau trees on the property, which also still remain.

Ossipoff and the Dilks. Shortly after purchasing the property, the Dilks contacted Honolulu architect George Hogan to design a new residence beachside of the Hau Cottage. John Dilks related that none of Hogan's ideas sparked his or his wife's interest, and at least one concept involved removing the cottage and many of the hau trees, an idea with which they did not concur. John Dilks was prompted by a friend to contact Vladimir Ossipoff for a design consultation. Dilks had known of Ossipoff's work by reputation, but initially felt the architect would not be interested in a residential commission for such a young couple with a strict budget.[19]

When Dilks contacted Ossipoff, the architect was initially brusque and said he was too busy to take the job. In the course of the conversation, Dilks mistakenly stated he had purchased a vacant beachfront lot in Lanikai, and Ossipoff quickly countered, "There are no vacant beachfront lots there." Dilks corrected himself, stating he had purchased the Tavares property and began to describe the location when Ossipoff cut him off again, "I know where it's at."[20] Dilks, who had been in Hawaii since 1966, told Ossipoff that he and his wife admired older style

[17] Sakamoto, *Hawaiian Modern*, 2007, 204.
[18] William Ninde Chaffee House, 2311 Armstrong Street is on the Hawaii Register of Historic Places under Criterion A, B, and C.
[19] Interview, John Dilks, June 12, 2015.
[20] Ossipoff was familiar with the Hau Cottage prior to its sale to the Dilks. His mother, an early Lanikai resident, frequented gatherings on the property when it was owned by Tavares.

Hawaiian residences with lanai and "Dickey roofs" and would like a home designed in that style. Ossipoff then told the Dilks' a date and time that he would meet them at the property. Ossipoff instructed them to not come early, as he would get there about an hour and a half before to look over the property and did not want to be disturbed. When John and Patricia Dilks arrived, Ossipoff was sitting at the beach end of the lot, facing mauka and drawing. He explained to them that he would like to do an L-shaped plan rather than H-shaped to avoid removing an old hau tree (the large tree currently adjacent to the kitchen). Ossipoff felt that the hau trees were an important defining feature of the property and wanted to preserve them, along with the cottage, from which he borrowed design and material details. The Dilks were pleased with his initial ideas and Ossipoff agreed to take the commission.[21]

This house also shares features with Ossipoff's best houses[22]; his use of board and batten siding, high pitched roof with wood shingles, and absence of a front door. Other features, such as acid stained concrete flooring and an open yet shaded design make this home "ideally suited for its setting and the lifestyle of its owners."[23] Ossipoff's design for the lanai at the Dilks house is also exemplary of his philosophy of how this "room" should be configured. Important to Ossipoff, and executed in the lanai at the Dilks house, are the principles that lanai should "factor in wind direction, sun protection, and the local custom of casual entertaining."[24]

Upon completion of the plans for the new house, Ossipoff invited contractors to bid. Three bids were received and John Dilks stated that Ossipoff had a very transparent but inflexible procedure for opening them. The bids were all opened at one time in his office with all the parties invited. When the bids were opened, the Dilks were somewhat shocked. They had a very firm budget of $150,000, which was an expensive house in 1974, but the low bid was approximately $265,000. John Dilks' only option was to ask if Ossipoff would agree to work with a contractor that Dilks knew, David Park, of Park Construction Inc., contractors in Kailua. Ossipoff agreed.[25]

John Dilks stated that Ossipoff's intense manner often came into conflict with Park's more easygoing perfectionism. Park and his crew would finish for the day and leave before Ossipoff would show up to the construction site to check progress. Ossipoff would sometimes find the work not to his liking and would leave bold, written comments for the contractor directly on the building walls and trim without any discussion. Although this was irritating to the contractor, Dilks got the impression that the designer and the craftsman had a mutual respect for each other's work and that this conflict was more a case of hyperbole and surface bluster rather than any true animosity. On one occasion when the two did get together in person, Park explained to Ossipoff that he did not put enough details in his drawings and Ossipoff countered that the contractor would be incapable of reading them if he did. Ossipoff's intensity met Park's practicality.[26]

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[21] Interview, John Dilks, June 12, 2015.
[22] Other Ossipoff residences on the Hawaii Register of Historic Places include: Boettcher Estate (NRHP #0200038; Liljestrand House (NRHP #08000207); Henderson House (HiRHP #11000057)
[23] Sakamoto, *Hawaiian Modern*, 2007, 204.
[24] Sakamoto, *Hawaiian Modern*, 2007, 16.
[25] Interview, John Dilks, June 12, 2015.
[26] Interview, John Dilks, June 12, 2015.

Over the years, the Dilks remained in contact with Ossipoff, who continued to be involved with the evolution of the house. Ossipoff would often bring his mother, a long-time Lanikai resident, to both site and social visits, and she would tell stories about gatherings at the beach and at the Hau Cottage while sitting on the new Hau Terrace.

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9. Major Bibliographical References

On June 12, 2015, the author interviewed John Dilks at his home at 1302 Mokulua Drive.

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

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Sakamoto, Dean, ed., with Karla Brittion and Diana Murphy. *Hawaiian Modern, The Architecture of Vladimir Ossipoff.* New Haven: Honolulu Academy of Arts in associoation with the Yale University Press. 2007.

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"HAU." Canoe Plants of Ancient Hawai`i: Accessed September 10, 2015. (http://www.canoeplants.com/hau.html)

"Lauan." The Wood Database. Accessed September 16, 2015. (http://www.wood-database.com/lumber-identification/hardwoods/lauan/)

Wong, Jenelle, Stephenson, Ross, Casen, George, and Graduate Students - Historic Preservation Program, University of Hawaii - Manoa, "Hawaii Register of Historic Places, Nomination of William Ninde Chaffe House, 2311 Armstrong Street, Hawaii State Historic Preservation Division, Historic Site Number 80-14-9891, 2002, page 11.

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 _.47_____

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:

Or

UTM References

Datum (indicated on USGS map):

[ ] NAD 1927 or [x] NAD 1983

1. Zone: 4	Easting:	633570	Northing:	2365490
2. Zone:	Easting:		Northing:	
3. Zone:	Easting:		Northing:	
4. Zone:	Easting :		Northing:	

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

The boundaries correspond to TMK 4-3-004:-074.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries are the perimeter of the lot containing the Dilks house, by architect Vladimir Ossipoff, the Hau Cottage, and hau trees that influenced his design.

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11. Form Prepared By

name/title: Dee Ruzicka and Angie Westfall/Architectural Historians
organization: Mason Architects
street & number: 119 Merchant Street Suite 501
city or town: Honolulu state: HI zip code: 96813
e-mail: dr@masonarch.com and aw@masonarch.com
telephone: 808-536-0556
date: 13 July, 2015

Additional Documentation

Submit the following items with the completed form:

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

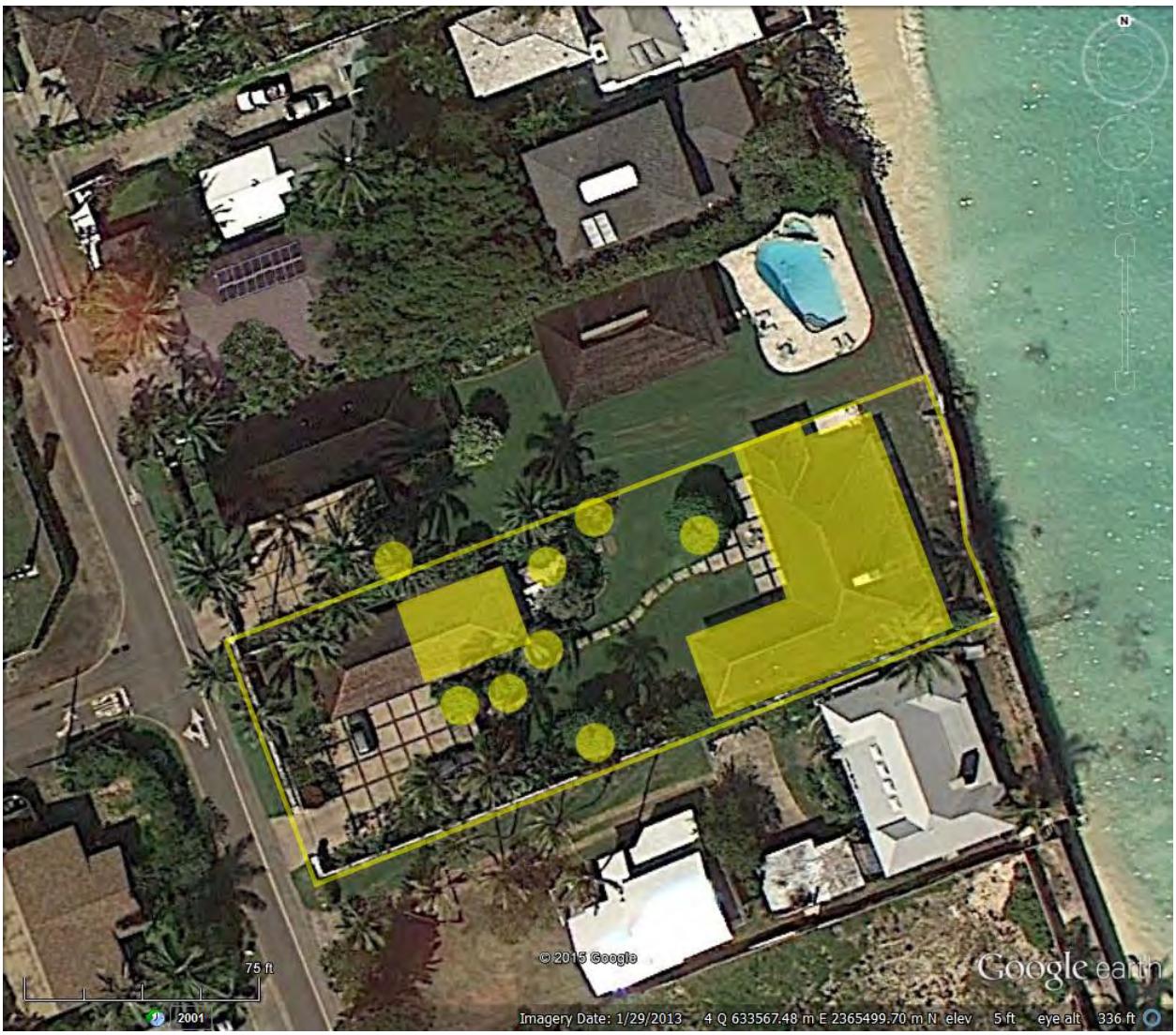
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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

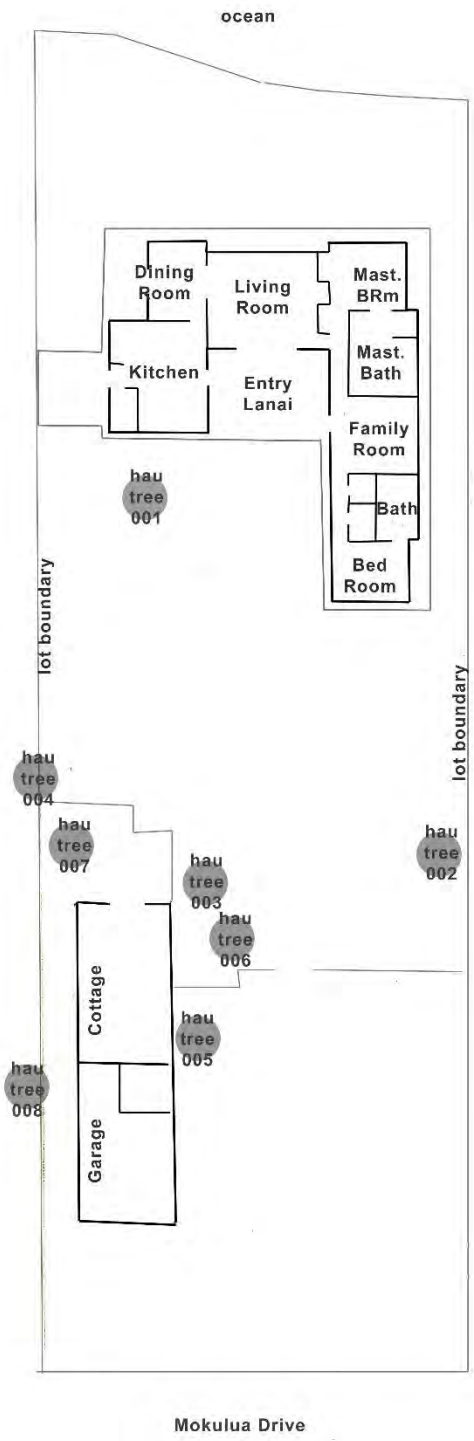
Dilks Property
Name of Property

Honolulu, Hawaii
County and State

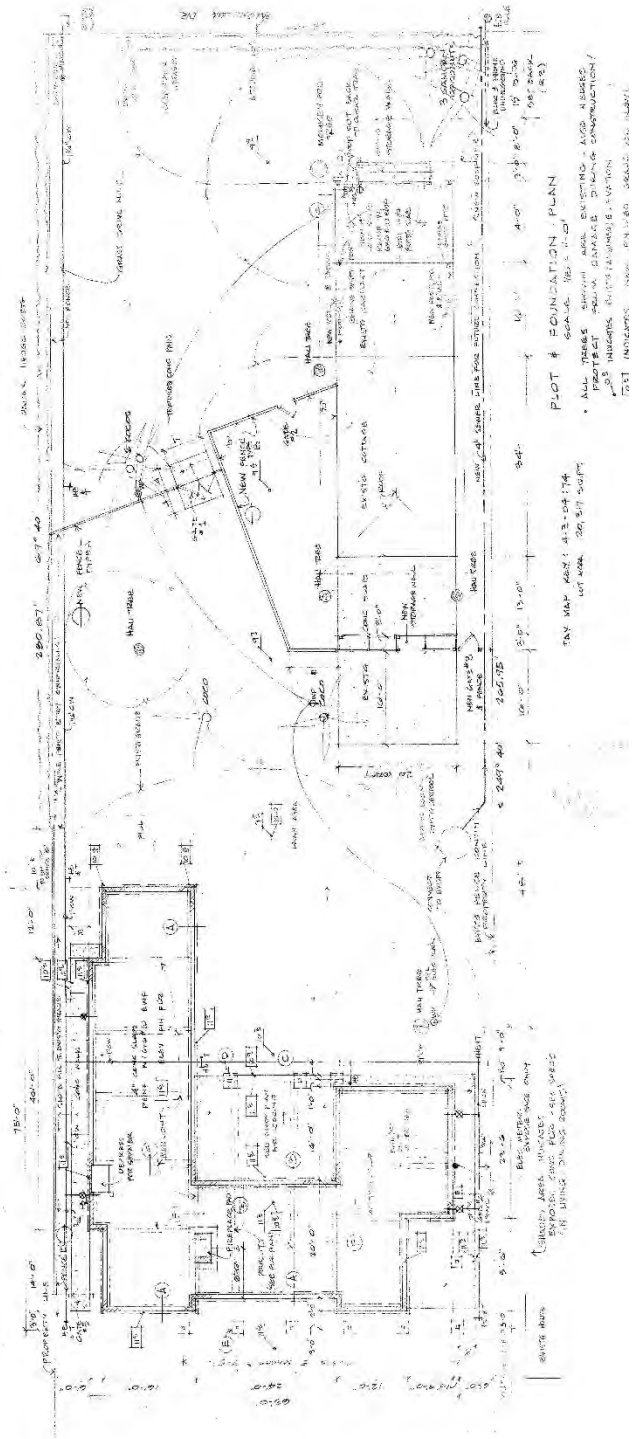
USGS Mōkapu Point Quadrangle Hawaii-Honolulu Co. 7.5-Min. Series 1998 (arrows added).



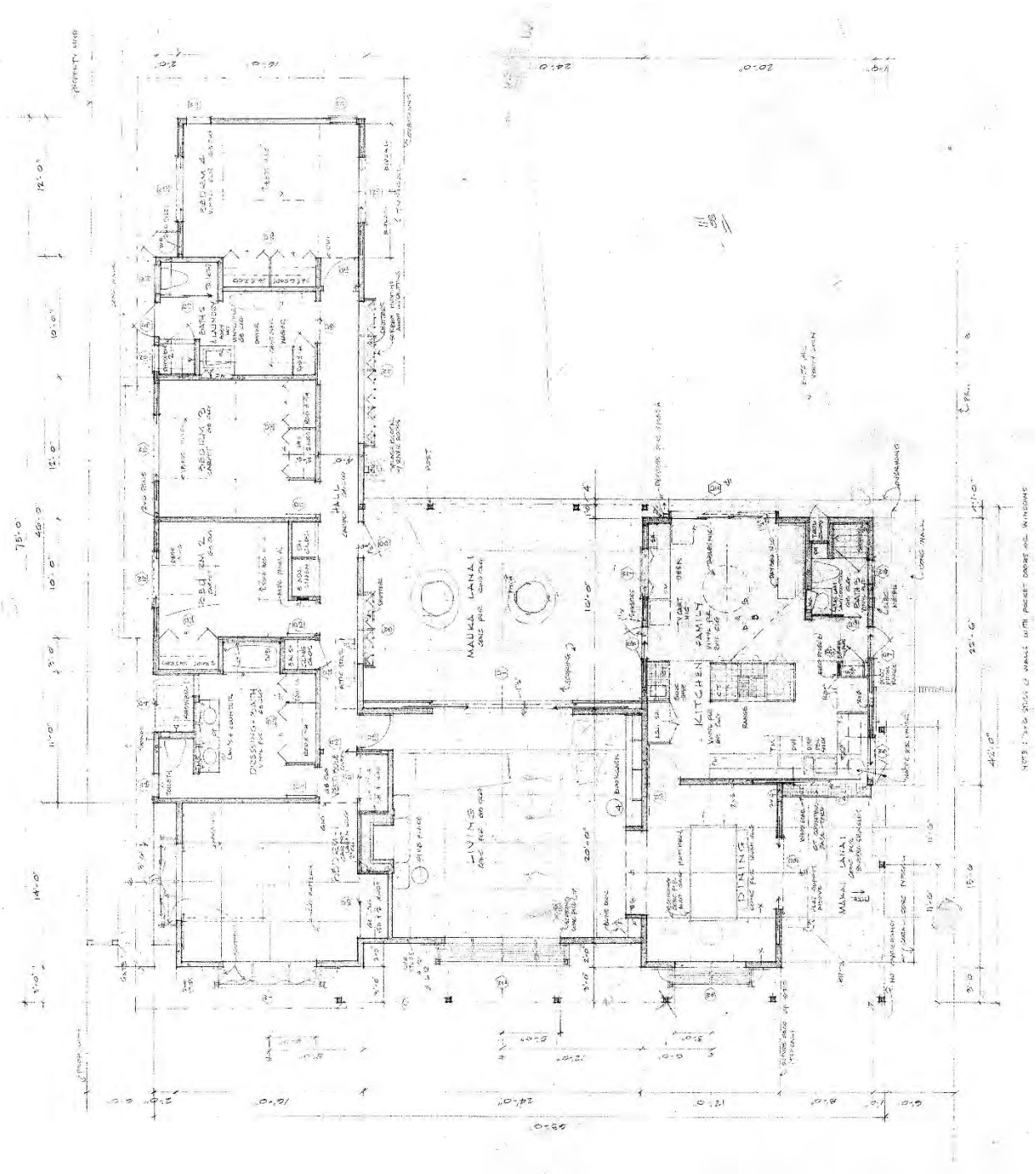
Google Earth view of Dilks property, showing the approximate lot boundaries, outlined in thin line, and the contributing features infilled. The Dilks house, Hau Cottage and eight hau trees. (Mason Architects, 2015)



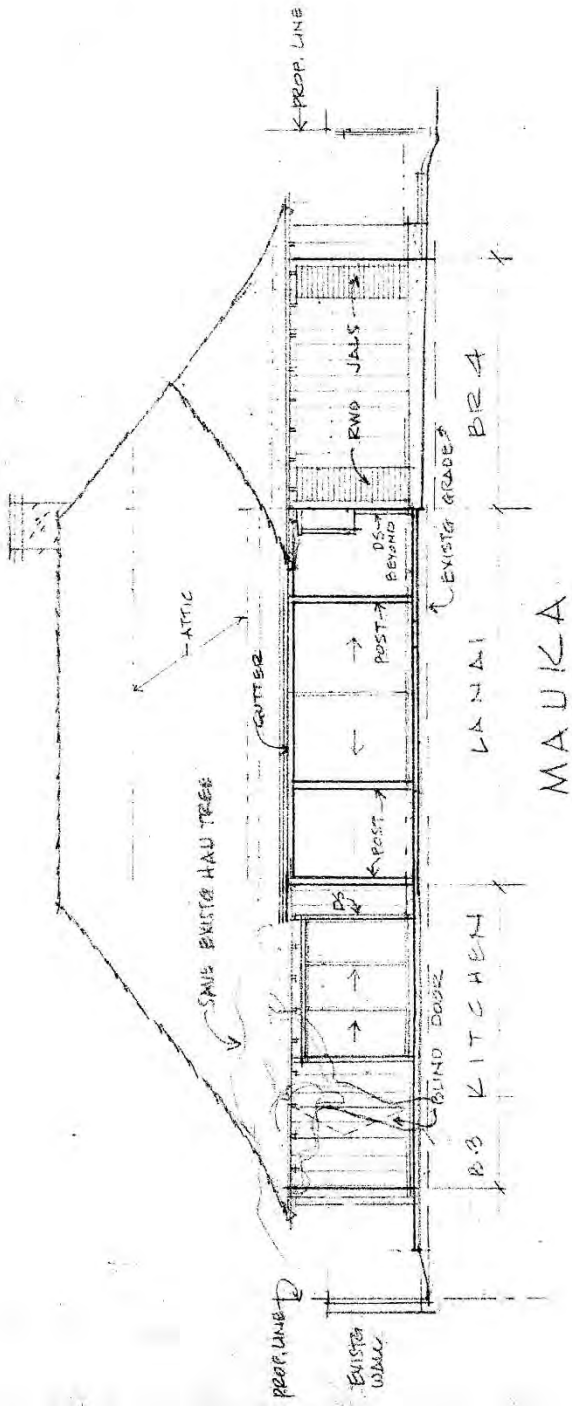
Sketch plan of Dilks Property, showing the current floor plan of the Dilks house (at top) and the approximate location of the eight hau trees. The Hau cottage and garage are at lower left.



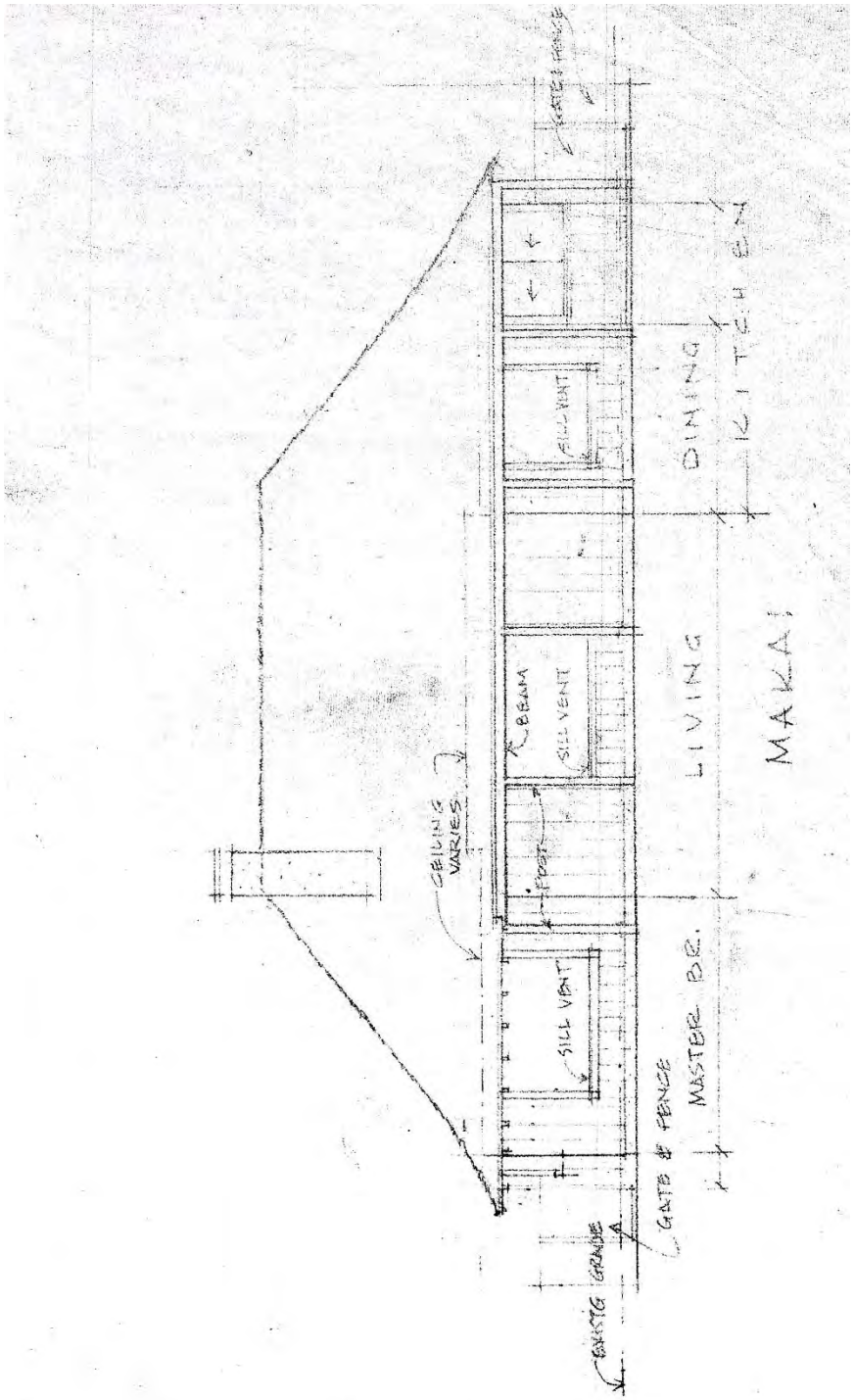
Portion of original drawing dated March 6, 1974 showing the plot plan for the Dilks Property. Note the existing Hau Cottage, and the extant hau trees on the property, which are noted to be protected from damage during construction.



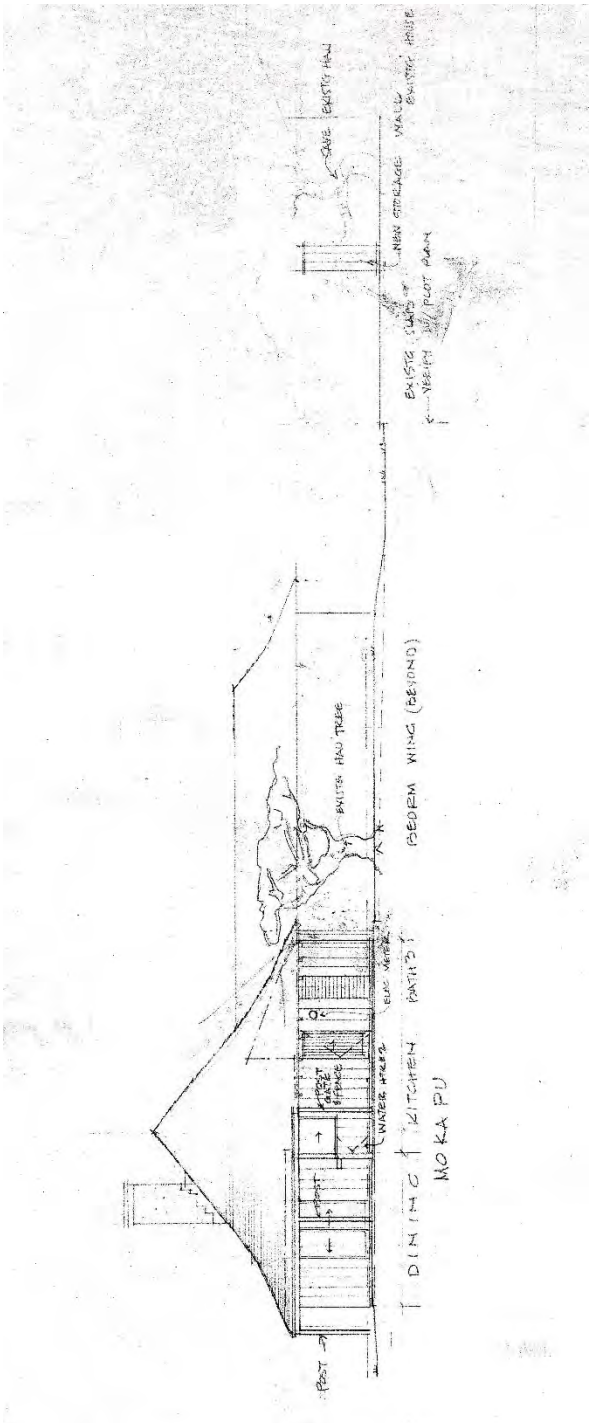
Portion of original Ossipoff drawing dated March 12, 1974 showing the floor plan for the main house at the Dilks Property.



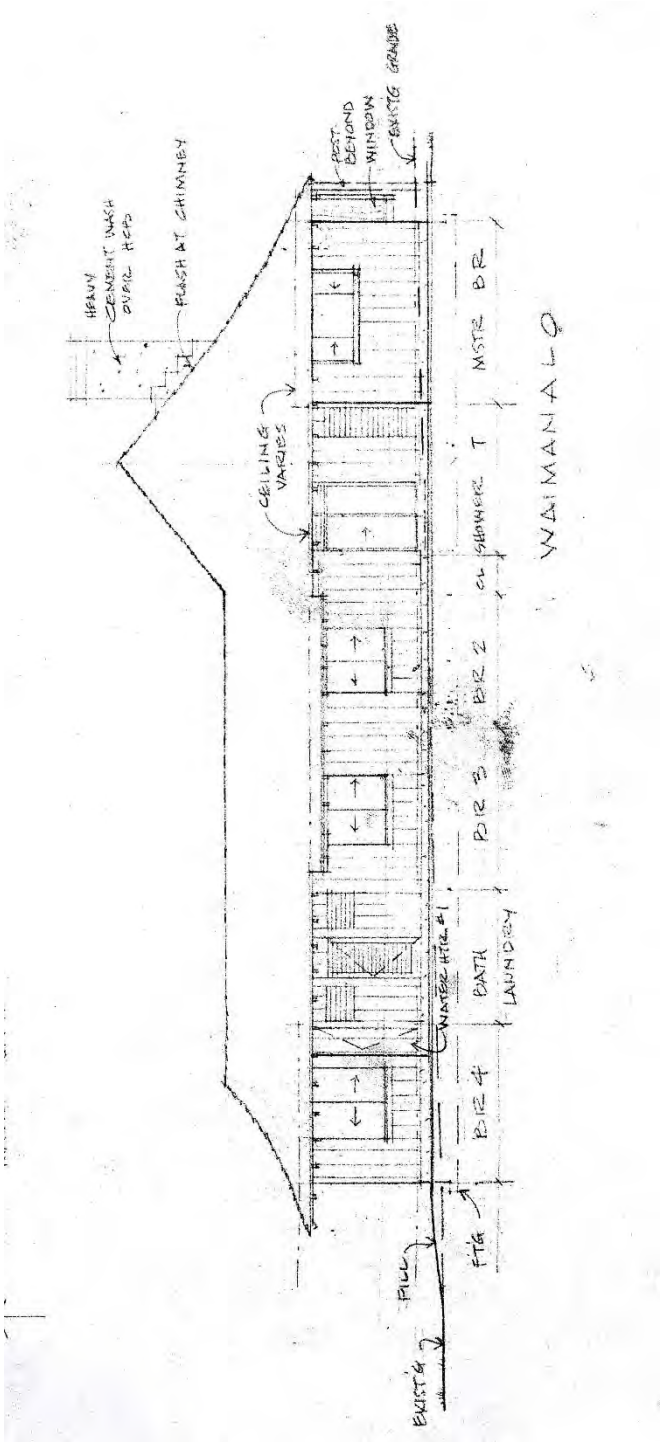
Portion of original Ossipoff drawing dated March 12, 1974 showing the west elevation of the main house at the Dilks Property. In this view the mauka entry lanai is at the center.



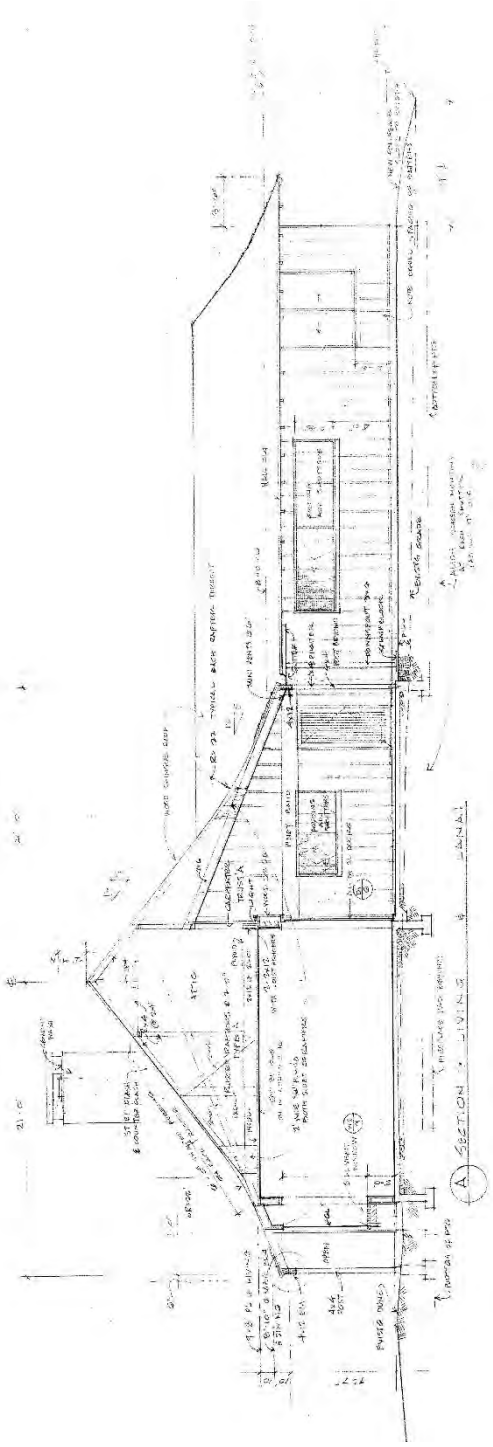
Portion of original drawing dated March 12, 1974 showing the east elevation of the main house at the Dilks Property. This view shows the picture windows with sill vents that face the ocean.



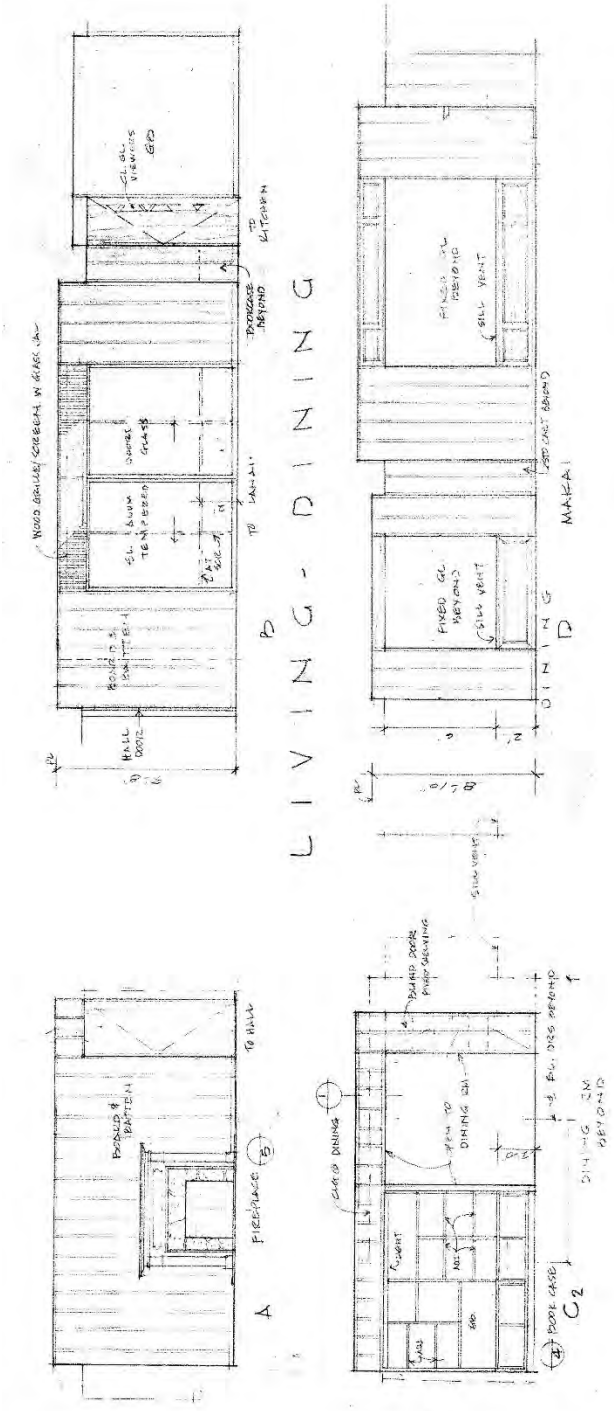
Portion of original Ossipoff drawing dated March 12, 1974 showing the north elevation of the main house at the Dilks Property. Note the extant hau trees near the main house and near the Hau Cottage, which is marked "save existing hau."



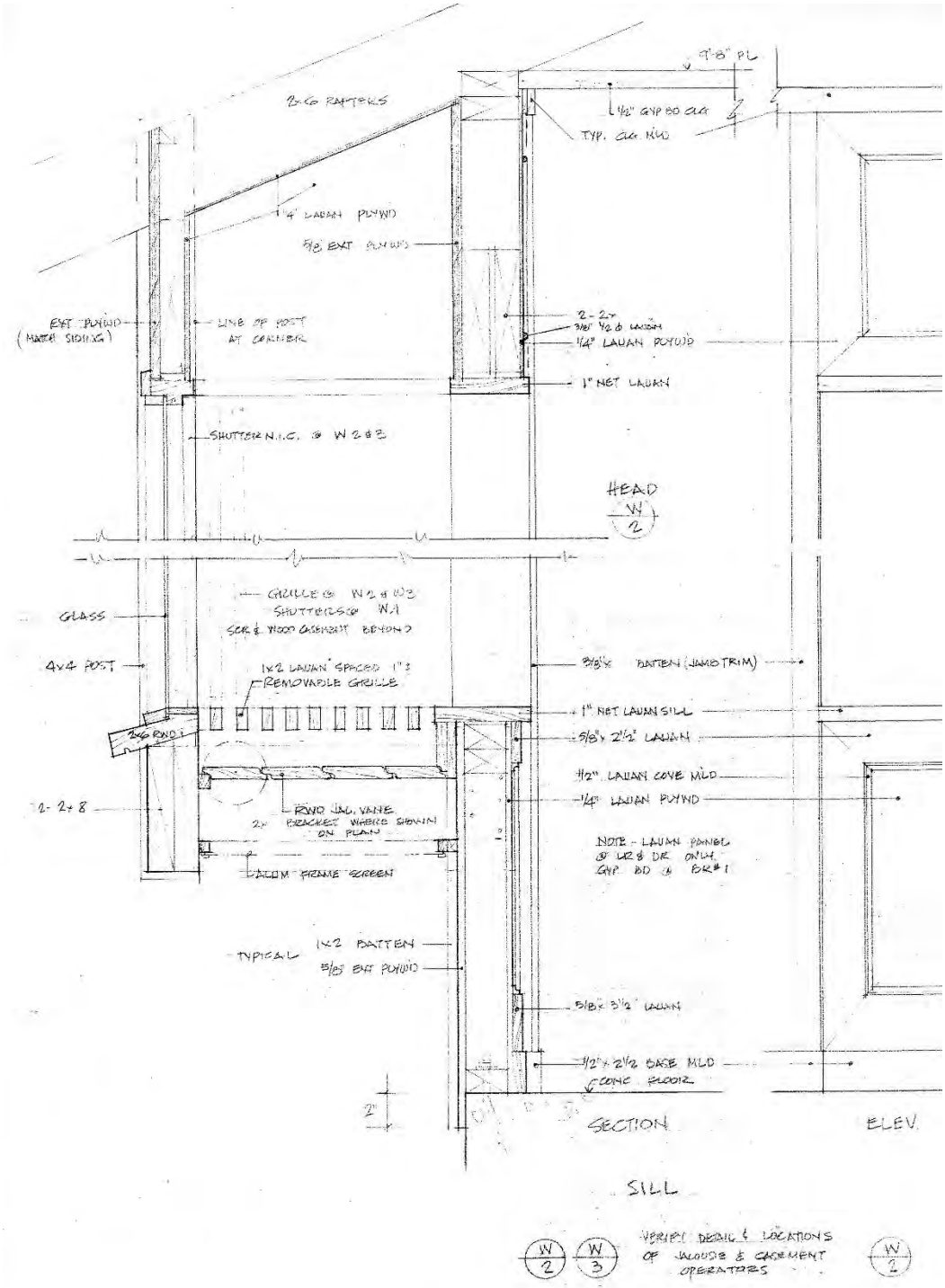
Portion of original drawing dated March 12, 1974 showing the south elevation of the main house at the Dilks Property. This side of the house is setback 6'-0"from the south property line.



Portion of original Ossipoff drawing dated March 12, 1974 showing a section through the main house at the Dilks Property. This view, through the living room, shows a typical outset sill vent window and the framing of the main roof.



Portion of Ossipoff drawing dated March 12, 1974 showing the interior elevations of the living room and dining room, features of which are extant.



Portion of original Ossipoff drawing dated March 12, 1974 showing a detail of a typical outset sill vent picture window.

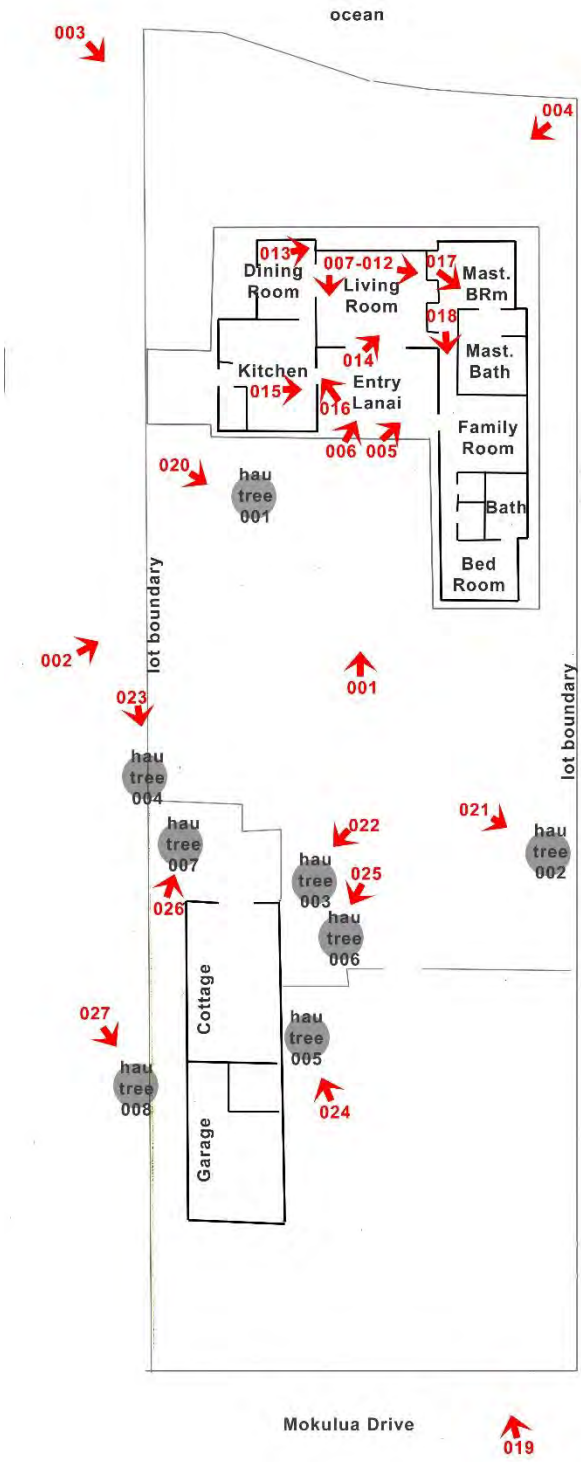


Photo key showing the location and camera orientation of Photos 001 through 027. (Mason Architects, 2015)

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: Dilks Property

City or Vicinity: Kailua

County: Honolulu State: Hawaii

Photographer: Dee Ruzicka

Date Photographed: June 12, 2015 and July 9, 2015.

Dilks_Property_001. Entry view of the Dilks house. The mauka lanai is the large opening at center. View facing northeast.

1 of 27.

Dilks_Property_002. Oblique view of the Dilks house. View facing east. Note hau tree located in landscaping bed.

2 of 27.

Dilks_Property_003. Oblique view of the Dilks house. View facing south. Open lanai at right of photo is a later, and the only, addition to the house.

3 of 27.

Dilks_Property_004. Oblique view of the Dilks house showing the east, ocean-facing, side of the house. Note the three outset sill vents windows along this elevation as well as the two eave treatments. View facing west.

4 of 27.

Dilks_Property_005. Mauka lanai of the Dilks house. Note the light-stained redwood board and batten walls and tongue and groove ceiling. Also note the grille pattern on the screen door and above the sliding doors to the living room. View facing southeast.

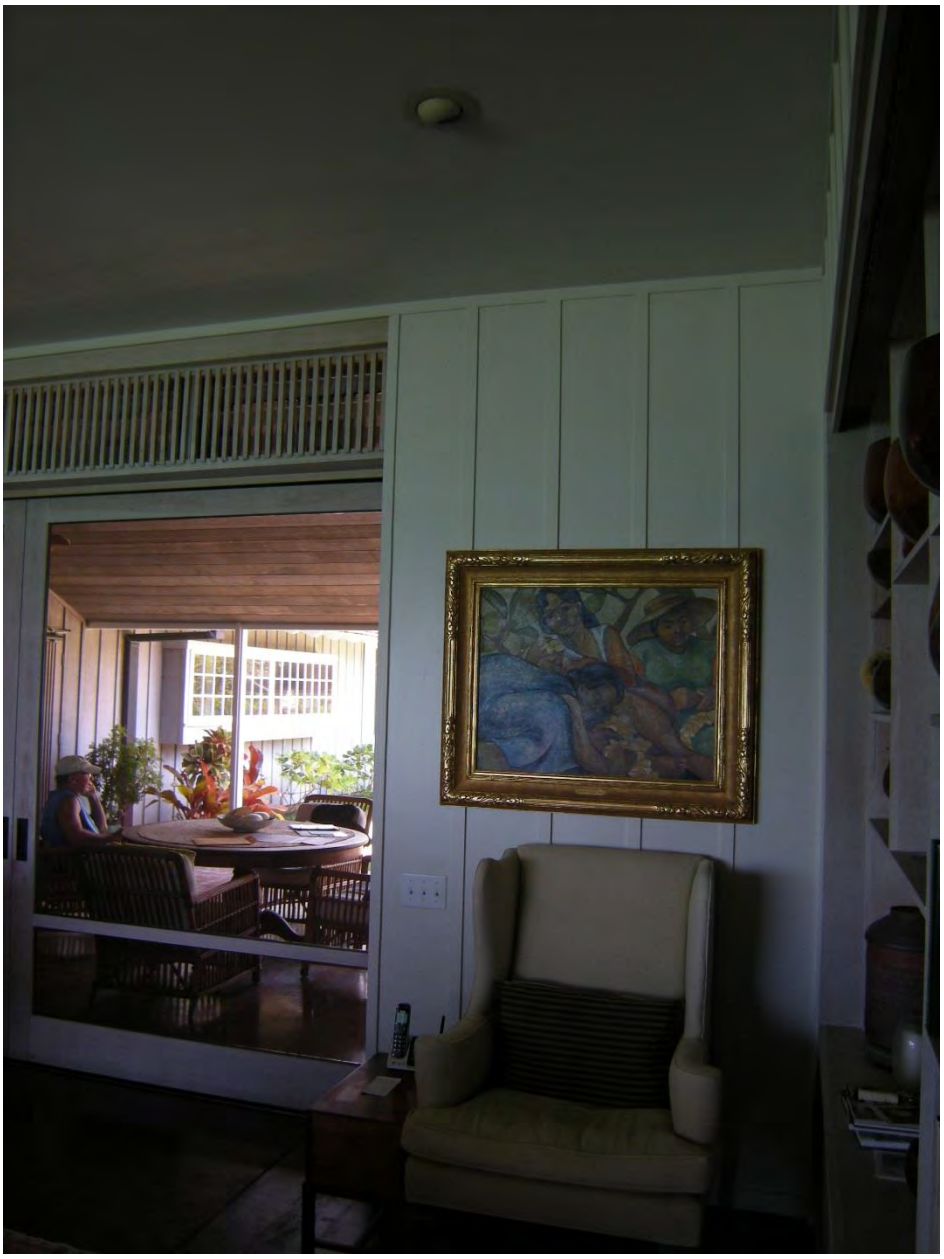
5 of 27.

Dilks_Property_006. Mauka lanai of the Dilks house showing the doorway into the living room. View facing east.

6 of 27.

Dilks_Property_007. Living room of the Dilks house showing the board and batten interior walls. This photo forms a panorama of the living room with photos 007 through 012. View facing southwest.

7 of 27.



Dilks_Property_008. Living room of the Dilks house showing the doorway to the mauka lanai. Note the barely visible jalousies behind the grille above the doorway. This photo forms a panorama of the living room with photos 007 through 012. View facing south southwest.

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Dilks_Property_009. Living room of the Dilks house. Passageway near center of photo leads to the bedroom wing. This photo forms a panorama of the living room with photos 007 through 012. View facing south.

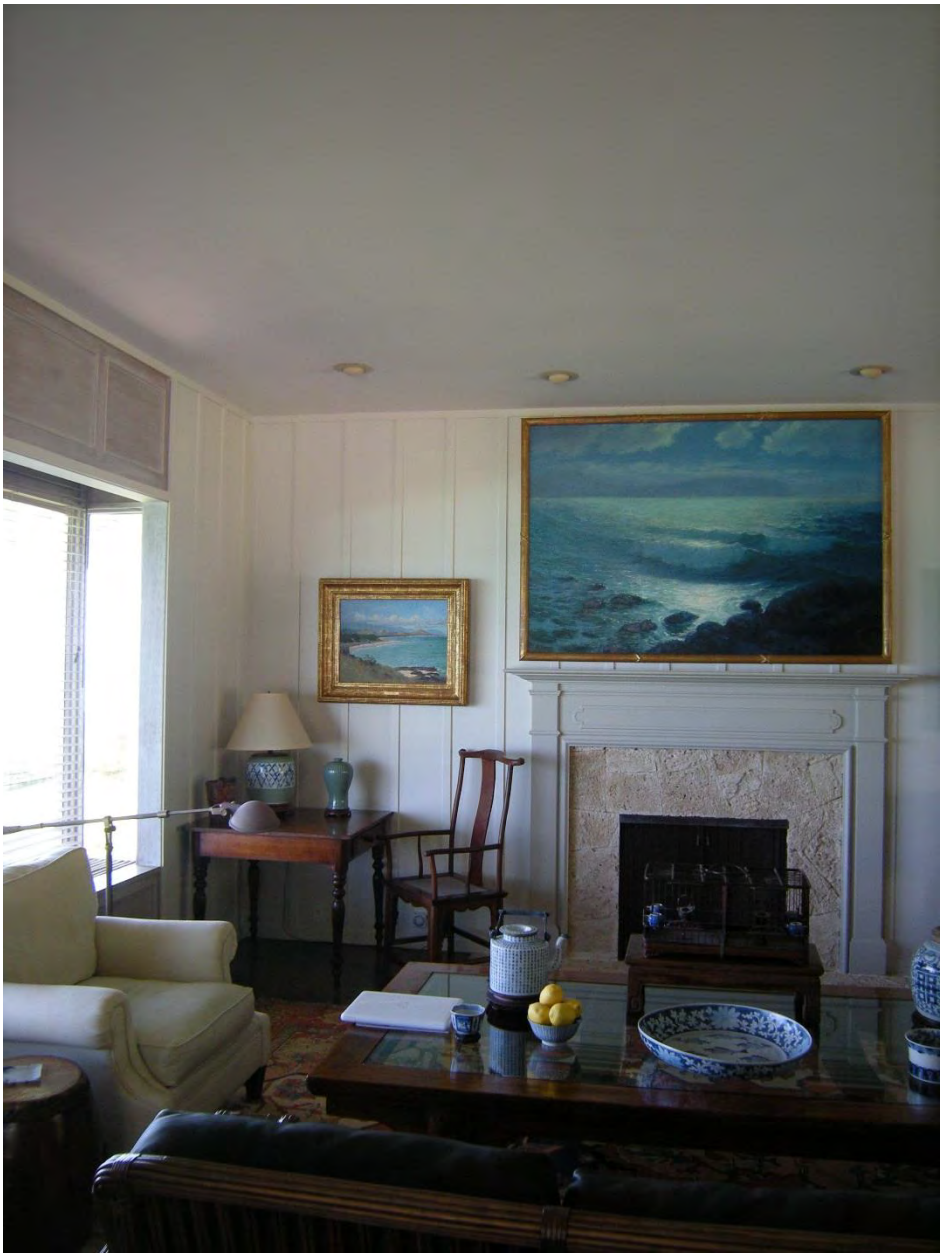
9 of 27.

Dilks_Property_010. Living room of the Dilks house showing the fireplace and mantel. This photo forms a panorama of the living room with photos 007 through 012. View facing south southeast.

10 of 27.

Dilks_Property_011. Living room of the Dilks house. This photo forms a panorama of the living room with photos 007 through 012. View facing southeast.

11 of 27.



Dilks_Property_012. Living room of the Dilks house showing outset window with sill vent. Note the wainscot detailing above and below the window. This photo forms a panorama of the living room with photos 007 through 012. View facing east southeast.

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Dilks_Property_013. Detail of typical sill vent window in the dining room of the Dilks house. View facing southeast.

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Dilks_Property_014. Detail of stained concrete floor in the mauka lanai (foreground), with the living room visible through the doorway. View facing east.

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Dilks_Property_015. Interior view of the kitchen showing doorway to the mauka lanai with fixed light window above it. Note the original light stained finish of the redwood ceiling. View facing southeast.

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Dilks_Property_016. Exterior view of the kitchen doorway from photo 015, from the kitchen to the mauka lanai. Showing the original vertical wood slats with original light stained finish. View facing north.

16 of 27.

Dilks_Property_017. Interior view of the master bedroom ceiling showing the original lauan panels with half round moldings in the original finish and lauan trim molding. View facing south.

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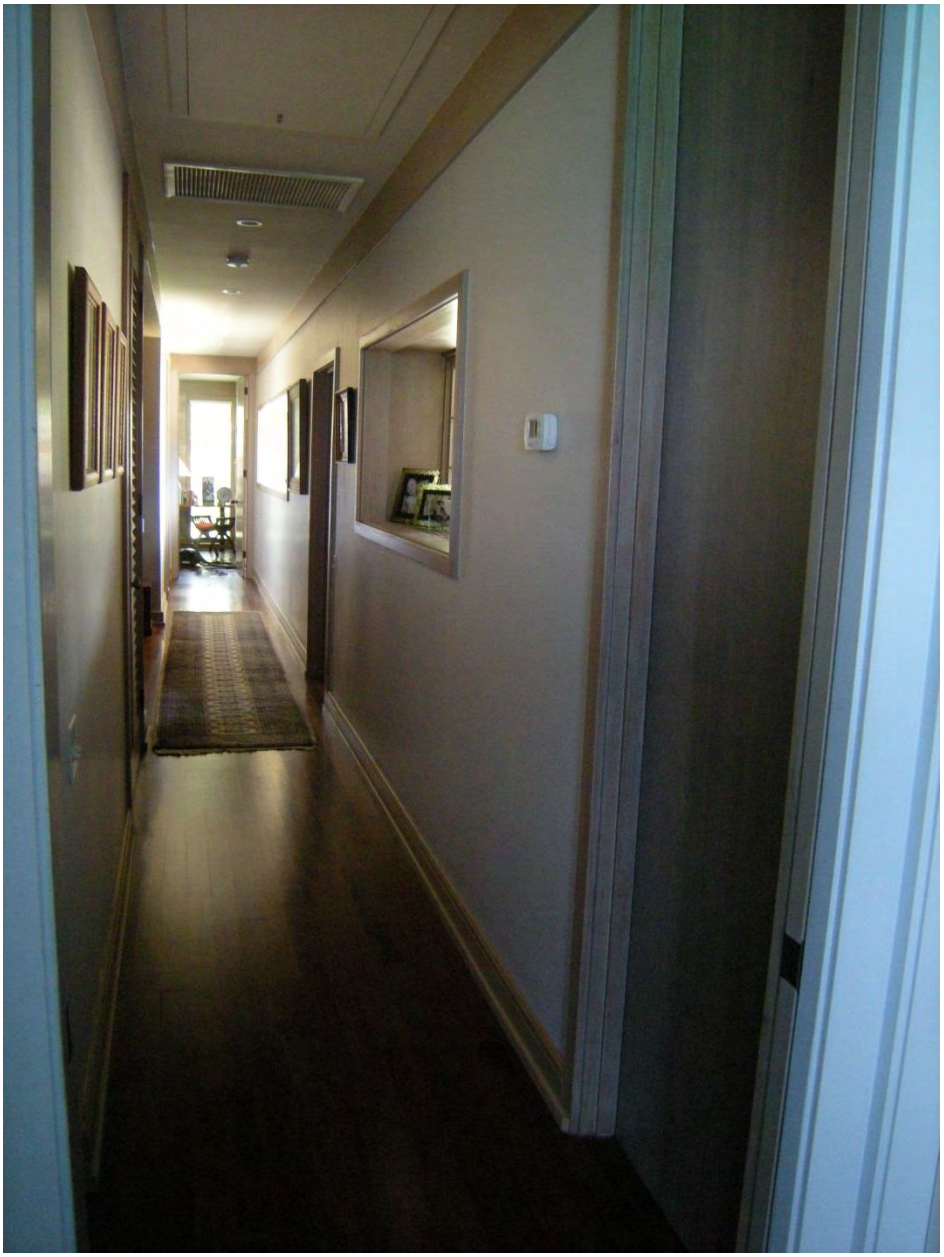
Dilks_Property_018. Interior view of the bedroom wing hallway. Note outset sill vent window at right of photo and attic access in ceiling. View facing southwest.

18 of 27.



Dilks_Property_019. Entry to the property from Mokulua Drive. View facing northeast.

19 of 27.

Dilks_Property_020. Detail view of one of eight hau trees associated with the property (Hau tree 001). View facing south.

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Dilks_Property_021. Detail view of one of eight hau trees associated with the property (Hau tree 002). View facing south.

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Dilks_Property_022. Detail view of one of eight hau trees associated with the property (Hau tree 003). View facing west.

22 of 27.

Dilks_Property_023. Detail view of one of eight hau trees associated with the property (Hau tree 004). Note grape stake fence enclosing the Hau Cottage patio beyond. View facing southwest.

23 of 27.

Dilks_Property_024. Detail Hau Cottage west entry and view of one of eight hau trees associated with the property (Hau tree 005). Note original cottage windows. View facing northeast.

24 of 27.

Dilks_Property_025. Detail view of one of eight hau trees associated with the property (Hau tree 006). Note grapestake fence with its diagonal gate design. View facing west.

25 of 27.

Dilks_Property_026. Detail view of one of eight hau trees located within the original patio area of the Hau Cottage. (Hau tree 007). View facing south.

26 of 27.

Dilks_Property_027. Detail view of one of eight hau trees associated with the property (Hau tree 008). View facing south.

27 of 27.

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.

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