

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Samuel and Asako Haraguchi Residence

other names/site number TMK: (3) 2-5-024:026

2. Location

street & number 90 Koula St.

N/A

not for publication

city or town Hilo

vicinity

state Hawaii

code HI

county Hawaii

code _____

zip code 96720

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 x statewide ___ local

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

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

Samuel and Asako Haraguchi Residence
Name of Property

Hawaii County, Hawaii
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing
1	buildings
	sites
	structures
	objects
1	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

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.)

Pacific Modern

Materials

(Enter categories from instructions.)

foundation: Stone: Lava Rock

walls: Wood: Redwood

Metal: Steel; Wood: Redwood; Stone:

roof: Lava Rock

other: _____

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Haraguchi House at 90 Koula Street is a single-family residence designed by Vladimir Ossipoff. Construction of the residence was completed in 1960. The exterior of the home embodies the understated aesthetic of Japanese architecture while the home's open floor plan and multitude of sliding doors and windows, as well as other features that allow for a true connection to the natural setting of the home, are consistent with the spirit of mid-century modern architecture. The house is situated on an expanse of bare lava with a stream coursing down the lava flow on the southwest side of the property. Almost every room in the residence has a view either of Hilo Bay, a stream, or a courtyard.

Narrative Description

The overall shape of the residence is somewhat linear with clusters of rooms jutting out in opposite directions on either end of the residence.ⁱ The residence is built on a single level and is comprised of 3 bedrooms, 2 full bathrooms, 2 half bathrooms, a living room, study, dining room, family room, kitchen, and a utility room. The residence itself is 2,810 sq. ft., exclusive of the adjoining garage and two exterior storage closets, and 3,310 sq. ft. inclusive of the garage and storage areas.

The Ossipoff design accentuates the large expanses of bare lava rock in the yard. Namely, the home's large driveway is bordered by lava rock walls, the garage and walkways consist of integral colored concrete with pahoehoe inserts, the foundation of the house is partially constructed of lava rock and the roofline is also defined by a lava rock chimney. The exterior walls of the residence are comprised of redwood and transite panels, painted in the original beige and white respectively, and are meant to evoke (as related to the current owner's mother by Mr. Ossipoff) the color palette of Katsura Palace in Kyoto. The sliding windows of the residence are constructed of glass adorned with redwood slats or of opaque acrylic reinforced by criss-crossing bamboo segments. The hipped, double-pitched roof similarly incorporates eaves reminiscent of Katsura Palace.

One enters the residence down stairs bordered by a lava rock wall.ⁱⁱ Consistent with Mr. Ossipoff's sense that "the procession to the (front) door mattered," the walkway at the base of the lava rock wall, leading to the entryway, has views of a garden to one side and of the stream to the other.ⁱⁱⁱ To the left of the sliding entry door is a shrub and rock garden separated from the courtyard by a rustic fence comprised of 7 ft. tall painted branches. To the right of the entryway, one

ⁱ Please see the original plans for the residence, drafted and signed by Mr. Ossipoff, in photograph 12 for a more encompassing sense of the overall shape of the residence.

ⁱⁱ Please see photo 4 for a view of the rock wall and entryway.

ⁱⁱⁱ Sakamoto, Dean. *Hawaiian Modern: The Architecture of Vladimir Ossipoff* (2007), xi.

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looks over an expanse of *Zoysia* grass, brought in from Honolulu in 1961 to landscape the front and the backyard, in some areas directly out onto the stream on the property.

One enters the residence through the sliding entry door, built of horizontal redwood beams, into a short foyer that opens up into the living room.

(1) The living room, on first viewing, is characterized by its six sliding glass doors straight ahead that allow for views of Hilo Bay.^{iv} These sliding glass doors open out on to an *engawa*, or veranda platform, that runs along the eastern side of the residence, with views not only of Hilo Bay but also expansive views of the yard and the stream.^v The living room has plasterboard walls that are painted white, a redwood ceiling and a beige tufted wool carpet. Specifically, the redwood ceiling is comprised of roughly textured squares of redwood secured by narrow redwood beams.

The second vantage point on entering the living room is the area to one's right, which includes a built-in fireplace, an alcove with a *chigai-dana* and a *tokonoma*, with a small lattice-design *ramma* above the alcove and fireplace.^{vi} The *tokonoma* is delineated on one side by the highly polished trunk of an 'ōhi'a tree. The base of the *tokonoma*, the *toko*, is comprised of a raised 3-inch platform of polished redwood. The remainder of the wall on which the *tokonoma* and fireplace are situated is partly comprised of two sliding *fusuma* paper doors, behind which are shelves for storage, as well as the hallway to the three bedrooms of the residence. The latter may be closed off for privacy from the public spaces by similar sliding *fusuma* paper doors.

The wall behind an entrant to the home is comprised of three sliding *fusuma* paper doors. Behind these doors is a custom-made 6-foot-long koa wood cabinet with a built-in 1960s-era record player. At the base of this koa cabinet are smaller sliding paper doors behind which are slats for vinyl record storage.

It can be noted at this juncture that, unlike other Ossipoff designs (primarily on Oahu), which extensively incorporate lanais and outdoor spaces, this residence reflects the ubiquity of the Hilo rain. While the house, on paper, seems very internal, the site of the house at the top of the property, large sliding glass doors, views of the bay, extensive yard and stream give one a sense of openness. The narrow *engawa*, facing east, serves as a viewing area in good weather. The western side, in contrast, where the courtyard is situated, does not need buffering from the rain and thus was planned as the sole private space to sit outdoors.

The *fusuma* paper doors in the living room, and throughout the rest of the house, were designed by Sumiye Yoshioka. They are of a unique matte gold color, some with little adornment save for flecks of silver or tan while some have subtle, horizontal silver lines. Others have antique fans incorporated into the design. Mrs. Yoshioka was also the interior decorator of the residence. As such, Mrs. Yoshioka, working in conjunction with Mr. Ossipoff, selected the furnishings, many of the Japanese antiques, lighting and hardware for the home.^{vii} Her selections included both antique Japanese lamps for outdoor lighting and mid-century classic Nessen wall, desk and floor lamps indoors. Lamps incorporating Hawaii potter Claude Horan's pots and also large temple candlesticks were also part of her decorating scheme. Other mid-century furniture selections including Hans Wegner's wishbone chairs were also incorporated into her design plans, placed not only in the dining room but also at desks in the study and bedrooms. Mrs. Yoshioka also designed custom Asian-inspired end tables and a unique master bedroom headboard which incorporated airplane-style reading lights. As with the living room, all of the residence's original furnishings, hardware, countertops, floor coverings and lighting, as selected by Ms. Yoshioka and Mr. Ossipoff, are still present in the residence today.

A study and dining room are situated off the living room and a short hallway to the family room. Both the study and dining rooms are separated from the living room/hallway only by sliding paper *fusuma* paper doors that, when opened/layered one over the other, blur the distinction among these rooms. Given this configuration, the living room, study, dining room and family room feel viscerally connected when all sliding doors are opened yet offer immediate privacy for any room when closed.

^{iv} The numbers before each room correspond to annotations added by the author of this proposal to Mr. Ossipoff's original plans for the residence. Thus, the number (1) on the annotated plan corresponds to the living room and so on. Please see photo 14 for these annotations.

^v Please see photo 8 for a view of the *engawa*. Please also see photo 5 for a view from the living room looking out over the *engawa* and yard.

^{vi} Please see photo 9 for a view of this side of the room including the fireplace and *tokonoma*.

^{vii} "Sumiye Yoshioka, Interior Designer." *Honolulu Advertiser*, July 31, 1997.

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To reiterate for the sake of clarity, the rooms to the left of the living room on the northwest end of the residence are, in order of proximity to the living room, the study, the dining room, family room, kitchen and utility room.^{viii}

(2) The study's closeness to the main entrance was planned not only to facilitate family use but also for any patients of the original physician owner who might need to be seen on an emergency basis. It is distinguished by its built-in redwood desk, built-in redwood bookshelves and redwood walls as well as its view of the interior courtyard of the residence.^{ix} The desk and bookshelves occupy one wall of the study while the adjacent wall contains two floor-to-ceiling sliding glass doors that open out onto the courtyard. This interior courtyard is set twelve feet below the driveway of the residence and is enclosed by fourteen-foot lava rock walls. The study is cool throughout the day though still allows one working at the desk to enjoy the afternoon sun. Adjacent to the study is a guest bathroom that is off of a small hallway that connects the study to the foyer. The study can be closed off from the entryway, as well as from the living room, by closing the sliding *fusuma* paper doors.

(3) The dining room is, like the study, defined by its view into the interior courtyard of the residence.^x It has a redwood ceiling, like the living room, comprised of roughly textured squares of redwood secured by narrow redwood beams. It has beige tufted wool carpeting and two plasterboard walls that are painted white. Along the wall adjoining the kitchen, there is a redwood door that swings open onto the kitchen area. Similar to the study, the dining room has three floor-to-ceiling sliding glass doors that comprise one wall of the room and slide open to allow one to step out onto the *engawa* and into the courtyard. Two large rectangular-shaped lava rocks serve both as steps to the courtyard and also as foot rests while seated on the *engawa* viewing the courtyard. The dining room itself is furnished with a long mid-century Scandinavian table and 12 Hans Wegner wishbone chairs. The remaining side of the dining room consists entirely of three sliding *fusuma* paper doors that open to the living room/hallway.

As was already noted, the architect took into account the famous Hilo rain in designing this residence. Neither sets of sliding doors from the study and dining room need to be closed, even during the heaviest rain, permitting cross-ventilation through the home in spite of inclement weather.

(4) The family room at the northeast end of the residence is a relatively big open room which, along with the living room, is one of the two largest spaces in the residence. Like the living room, it is notable for its large sliding glass doors offering expansive views of the yard, stream and bay. It also serves as an informal indoor entertaining area. On the opposite end of the large sliding glass doors, Mr. Ossipoff designed a built-in charcoal grill with lava rock sides/back splash and a redwood hood. That corner has easy access to the kitchen and room for a large dining table. The built-in charcoal grill is also conveniently placed near to the counter that serves both the family room and kitchen. In between, Mr. Ossipoff designed a floor-to-ceiling redwood slatted "window" that, when moved several inches to one side, offers wire-meshed ventilation to the outside and, when moved in the opposite direction, shuts tight. The aforementioned counter area can also be closed off by sliding doors, offering privacy in the family room from the kitchen.

The family room has white plasterboard walls, a white perforated acoustic ceiling, and linoleum floors comprised of tiny, alternating tan and off-white squares. Substantial floor-to-ceiling storage is also accessible behind sliding *fusuma* paper doors. Last, the *engawa* that runs along the eastern side of the residence allows one to move externally between the family room and living room.

(5) The kitchen is a relatively open space between the family and utility rooms. Multiple redwood shelves, built-in cabinets, and a large floor-to-ceiling pantry offer extensive storage space. A low counter overlooking the courtyard also serves as both a dining area and food preparation station. Next to it a built-in double oven has deep cabinets above and below it for cooking supplies. Additional cabinets above the built-in primary refrigerator in the kitchen and the built-in freezer in the utility area also provide substantial storage space. The linoleum flooring from the family room continues to the kitchen and also to the utility room. Large sliding glass windows mark both the dining counter overlooking the courtyard and, on the opposite wall, the u-shaped area housing the stovetop and sink. Since the home next door was already built when this residence was designed, the architect was able to take advantage of their "wall" of tall 'ōhi'a trees, ferns and monstera to provide privacy while working in the cooking and sink area. The control panel for the home's intercom system, with speakers built into every room, is also in the kitchen.

^{viii} Please see photo 7 for a sense of this layout.

^{ix} Please see photo 11 for a view of the study.

^x Please see photo 10 for a view of the dining room.

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(6) The utility room is the last room on the northwestern side of the house and is set just off the kitchen, also serving as the back entrance to the residence. It has redwood walls along which are numerous built-in, redwood cabinets and, like the kitchen and family rooms, has a white perforated acoustic ceiling. Housing the washer/dryer and large sink, the utility room has eight built-in redwood cabinets, three of which are floor-to-ceiling cabinets, as well as an adjacent half bathroom. This bathroom was planned for both inside and outside access, accessible from the utility room/kitchen and also via a door that opens out onto a small concrete outdoor area. This back entrance to the utility room/kitchen is accessed from the garage by stairs that offer views into the lowered courtyard and a lava rock flowerbed lining the stairs itself.

On the other end of the house, to the right of the entryway and living room, are the home's three bedrooms. These rooms are situated on the southeast end of the residence such that the sound of the river that flows down the southeast boundary of the property can be heard from every bedroom.

(7) The first bedroom was designed for the original owner's son and features two floor-to-ceiling, built-in redwood bookcases and a built-in Douglas fir desk that runs the entire length of one side of the room. On the wall opposite the bookshelves are room-length *fusuma* sliding paper doors housing wardrobe storage, including built-in drawers. This room has a koa wood floor, redwood walls and a white plasterboard ceiling. Since it has a western exposure, this bedroom has three large opaque white acrylic sliding windows, with redwood slats, for both sun control and privacy, built above the desk area.

Adjacent to this first bedroom is a full bathroom which also connects to the dressing room of the original owner's daughter's bedroom.

(8) The master bedroom is the second bedroom down the hall, and has views of Hilo Bay from two large sliding glass windows along one wall of the room. The master bedroom has its own full bathroom and a dressing area that connects to the bedroom itself. This dressing area has large floor-to-ceiling closets which also serve as a room divider to the bedroom. The master bedroom itself has a wall of three wardrobe closets and built-in drawers, hidden behind *fusuma* paper sliding doors. These three sections are topped by additional foot-high storage areas, with sliding *fusuma* paper "doors." This main storage wall also ends in an all-white alcove for decorative art, framed by redwood slats.

The master bedroom, as well as its dressing room, has redwood walls, a white plasterboard ceiling and a beige wool carpet. The master bathroom, like all the bathrooms in the residence, has redwood walls and built-in flush medicine cabinets. The laminate counters and linoleum floors are also all examples of 1960s design.

(9) The third bedroom, at the end of the hall, was planned for the daughter of the original owner and is the room situated closest to the stream. This room has its own separate dressing area with a built-in vanity and two sliding *fusuma* paper doors housing built-in drawers and wardrobe storage. As mentioned earlier, adjacent to the dressing area is the full bathroom that connects to the son's bedroom. A linen closet in the dressing room area also serves both bedrooms.

This third bedroom, as well as its dressing room, has redwood walls, a plasterboard ceiling that is painted white and a beige wool carpet. This bedroom has large, sliding glass windows along two walls, with views both of Hilo Bay and of the stream outside its southeast window. The west-facing wall has opaque white acrylic sliding windows similar to the ones in the first bedroom, offering both filtered light and privacy.

The bedrooms of the residence offer breathtaking views, the soothing sound of the stream that seems to mimic the inimitable Hilo rain and, just as important, complete privacy from the public spaces.

Samuel and Asako Haraguchi Residence
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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- ☐ 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/Regionalism

Period of Significance

1960

Significant Dates

1960

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Ossipoff, Vladimir

Period of Significance (justification)

Construction on the home was completed in 1960.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Haraguchi House is significant as it represents the work of Vladimir Ossipoff, a figure renowned in the history of the architecture of Hawaii. Mr. Ossipoff resided in Japan from 1917-23 and his affinity for Japanese aesthetics is evident in his architectural style and in this residence in particular.^{xi} A book accompanying a retrospective of Mr. Ossipoff's work at the Honolulu Academy of Art deems Mr. Ossipoff the "single most important and influential name in Hawaiian architecture and certainly the foremost architect of the twentieth century in Hawaii."^{xii} This residence in particular embodies Mr. Ossipoff's unique merging of the aesthetic of Eastern, specifically Japanese, architecture and the sensitivity to the surrounding environment championed in Western midcentury modern architecture. The consolidation of these sensibilities in the Haraguchi House results in a truly Hawaiian, and uniquely 1960s, residence in which all of the original features of the house (including the interior decoration overseen by Mr. Ossipoff in conjunction with Ms. Sumiye Yoshioka) have been preserved since its construction in 1960.

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

The Haraguchi House was built for Dr. Samuel Haraguchi, a Hilo physician, and his wife, Mrs. Asako Kuniyoshi Haraguchi, and their two children. In May of 1949, Mrs. Haraguchi bought two parcels of former plantation land, with an aggregate 43,957 sq. ft. (or just over an acre), on which she planned to build a home for her growing family. The land overlooked Hilo Bay and included a stream running across an old lava flow.

According to records held at the Bureau of Conveyances in Honolulu, Mrs. Haraguchi purchased the land from Mr. and Mrs. Robert Buzzard. The Buzzards, in turn, had purchased the land two years earlier, in 1947, from the Hilo Sugar Plantation. The Hilo Sugar Plantation, a large landowner in Hilo, had subdivided land on Ainako Hill in Hilo, on which the Haraguchi home would be located, and began selling off parcels of such land in 1947.

By July of 1957, Mrs. Haraguchi had finally settled on the architect whom she wanted to design her home, Mr. Ossipoff. That month Mrs. Haraguchi met with Mr. Ossipoff regarding house plans for her property. The pair discussed both the unique beauty of the land, with views of Hilo Bay, the summit of Mauna Kea in the distance and a stream, as well as their shared interest in Japanese architecture. Both were especially enamored of the design of Katsura Palace in Kyoto, a structure that influenced not only Mr. Ossipoff but also other modern architects such as Frank Lloyd Wright and Le Corbusier.^{xiii} After trips between Hilo and Honolulu, Mr. Ossipoff completed the house plans in July of 1958. Construction for the house began in February of 1959 and was finished in March of 1960. It has remained in the family, and the house, along with its interior furnishings has itself remained relatively unchanged. Mary Louise Haraguchi, the daughter of Dr. Haraguchi and Mrs. Asako Haraguchi, now resides in the house.

In experiencing the residence today, one is struck by the timeless thoughtful design enhanced by the spectacular natural setting of the Big Island. The aforementioned views of Hilo Bay, lava flows and a mountain stream as seen through the numerous sliding glass doors and windows of almost every room in the house are noteworthy.

Moreover, the ability to open up seemingly the entirety of the house on warmer days to allow trade winds to provide cross-ventilation further attests to the perspicacious design. Among the most rewarding aspects of the layout is the fact that every bedroom is located close to the stream on the property, allowing one to go to bed and wake up to the sound of water coursing down the lava rock stream bed.

The building has been carefully maintained to preserve its original aesthetic. The white and beige palette of the exterior walls has been kept to its original specifications, specifications initially conceptualized to evoke the color palette of Katsura Palace. The roof, and its redwood and lava rock components, has been maintained in its original materials and silhouette.

^{xi} American Institute of Architects, Hawaii Chapter. *Oral Histories of 1930's Architects* (1982), 121-7.

^{xii} Sakamoto, Dean. *Hawaiian Modern: The Architecture of Vladimir Ossipoff* (2007), vii; Makovsky, Paul "Modern Paradise" *Metropolis Magazine* (2008).

^{xiii} Sakamoto, Dean. *Hawaiian Modern: The Architecture of Vladimir Ossipoff* (2007), 81-2.

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The maintenance of the interior of the house has been similarly faithful and all of the redwood details, *fusuma* paper sliding doors, and original fixtures are intact. Indeed, even the original furnishings selected by Mr. Ossipoff in conjunction with the interior decorator, Mrs. Sumiye Yoshioka, have been preserved. Also notable is the fact that the then 1960s innovations, like a built-in record player, an indoor charcoal grill and a house-wide intercom system have been retained, if only to celebrate mid-century features incorporated by the architect.

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

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

American Institute of Architects, Hawaii Chapter. *Oral Histories of 1930's Architects*. Compiled September 1982. Unpublished. Copies available at Hamilton Library (Manoa) and Mookini Library (Hilo).

Dericks, Diane. *A Study of Characteristics Underlying the Form of a Vladimir Ossipoff House*. Graduate Thesis. May 1982. Copy available at Hamilton Library (Manoa)

Haraguchi, Mary Louise. Current owner. Interview by Akio Adams. Typed Transcript in Mr. Adams's personal collection. Dec. 15, 2011.

Haraguchi, Asako. Original owner. Interview by Mary Louise Haraguchi. Handwritten Notes in Ms. M.L. Haraguchi's personal collection. June 1989.

Honolulu Advertiser staff. "Sumiye Yoshioka, Interior Designer." *Honolulu Advertiser*, July 31, 1997. Clipping from personal collection.

Kato, Youko. Caretaker. Interview by Akio Adams. Typed Transcript in Mr. Adams's personal collection. Dec. 31, 2011.

Okawa, Naomi. *Edo Architecture: Katsura and Nikko*. New York: John Weatherhill Press, 1975. Copies available at Hamilton Library (Manoa) and Mookini Library (Hilo).

Makovsky, Paul. "Modern Paradise." *Metropolis Magazine*, May 2008. Text available online.

Sakamoto, Dean, Karla Britton and Diana Murphy, eds. *Hawaiian Modern: The Architecture of Vladimir Ossipoff*. New Haven: Yale University Press, 2007. Copies available at Hamilton Library (Manoa) and Mookini Library (Hilo).

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): _____

Hawaii County, Hawaii
County and State

(Do not include previously listed resource acreage.)

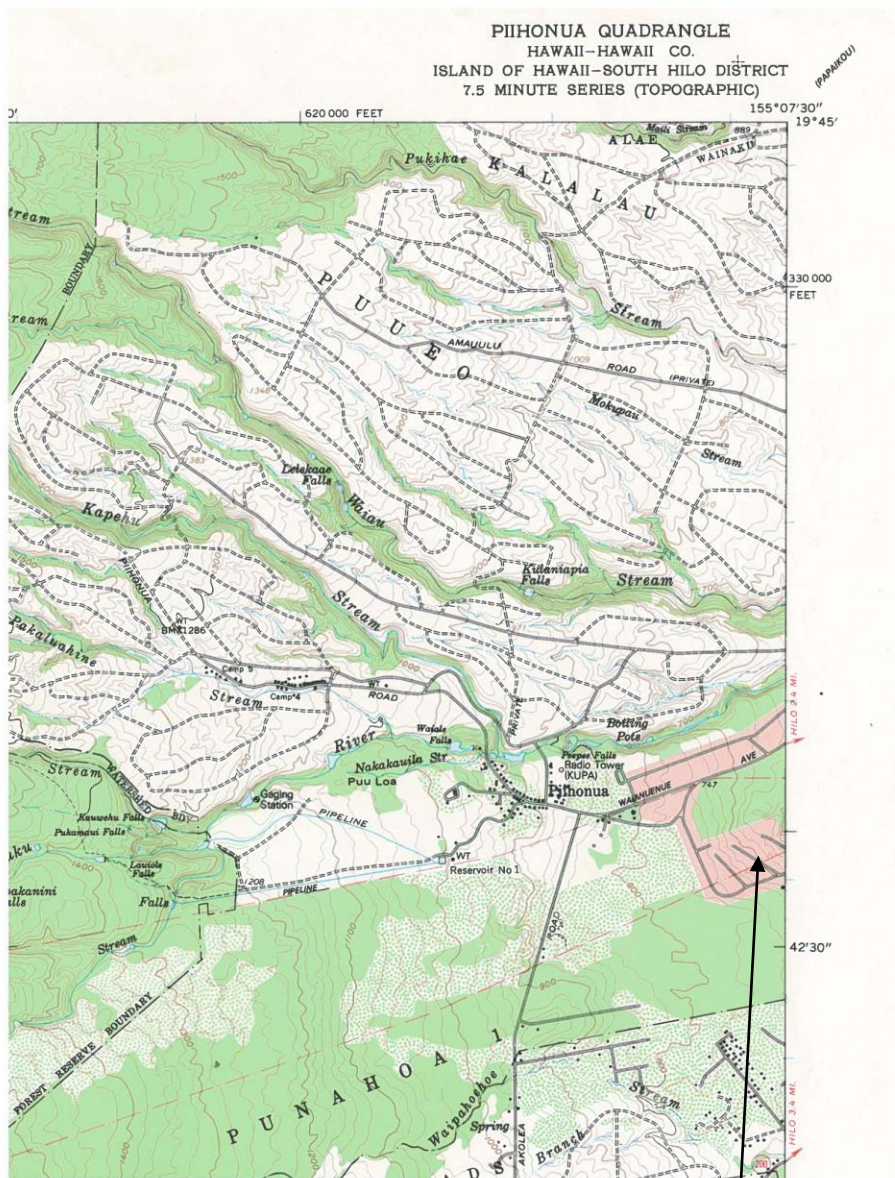
(Place additional UTM references on a continuation sheet.)

4
 Zone Easting Northing

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location. A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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Haraguchi House

Samuel and Asako Haraguchi Residence
Name of Property

Hawaii County, Hawaii
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Haraguchi House

City or Vicinity: Hilo

County: Hawaii County

State: HI

Photographer: Akio Adams

Date Photographed: December 2011

1 of 14: Exterior of Haraguchi House (camera facing west). Photograph taken from the stream on the property.



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Name of Property: Haraguchi House

City or Vicinity: Hilo

County: Hawaii County

State: HI

Photographer: Akio Adams

Date Photographed: December 2011

2 of 14: Exterior of Haraguchi House (camera facing south). Photograph taken from the lava flow running through the property.



Samuel and Asako Haraguchi Residence

Name of Property

Hawaii County, Hawaii

County and State

Name of Property: Haraguchi House

City or Vicinity: Hilo

County: Hawaii County

State: HI

Photographer: Akio Adams

Date Photographed: December 2011

3 of 14: Haraguchi House (camera facing north). Photograph taken from the street at the boundary of the property.

