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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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a)

1. Name of Property

historic name: Liljestrand House
other names/site number: 3300 Tantalus Dr., Honolulu, Hawaii 96822

2. Location

street & number: 3300 Tantalus Dr. not for publication
city or town: Honolulu vicinity
state: Hawaii code: HI county: Honolulu code 03
zip code: 96822 (CM)

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 nationally statewide locally. (See continuation sheet for additional comments.)

Bryan T. Flower January 16, 2008
Signature of certifying official Date
Hawaii State Historic Preservation Division
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Bryan T. Flower January 16, 2008
Signature of commenting or other official Date
Hawaii State Historic Preservation Division
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
 entered in the National Register Edson R. Beall See continuation sheet.

determined eligible for the See continuation sheet.
National Register

determined not eligible for the
National Register

removed from the National Register

other (explain):
3.26.08
Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property (Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u>1</u>	<u> </u>

buildings
sites
structures
objects
Total

Number of contributing resources previously listed in the National Register
Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

7. Description

Architectural Classification (Enter categories from instructions)

Pacific Modern

Materials (Enter categories from instructions)

foundation: lava rock/concrete block footings
roof: composition shingle
walls: 4" wood siding

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
 B Property is associated with the lives of persons significant in our past.

- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions): _____

Architecture/Regionalism

Period of Significance:

1952 - 1957

Significant Dates:

1952

1957

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder: Vladimir Ossipoff

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government

University
 Other

Name of repository:

10. Geographical Data

Acreeage of Property: .959 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
1 4	<u>621210</u>	<u>2258480</u>	3	_____	_____
2	_____	_____	4	_____	_____

____ See continuation sheet.

Verbal Boundary Description:

The boundary of this property encompasses the entirety of TMK 2-5-011-008.

Boundary Justification:

The boundary of this property is the historic boundary associated with TMK 2-5-011-008.

11. Form Prepared By

name/title: Jessica Way

organization: University of Hawaii, Historic Preservation Department date: May 9, 2007

street & number: Department of American Studies, 334 Moore telephone: (808) 956-8574

city or town: Honolulu state: HI zip code: 96822

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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The Liljestrand house at 3300 Tantalus Drive is a single family home, built in 1952. It is one of the masterworks of architect Vladimir Ossipoff, who worked in Hawaii from 1930 until his death in 1998.

The house was designed by Ossipoff in consultation with owners Betty and Howard Liljestrand, who had definite ideas for the necessary features in their home. Ossipoff's design took all these elements into consideration, in addition to incorporating as many modern conveniences as possible.¹

The house has an irregular H-shaped floor plan, with one wing set at a 45 degree angle, instead of perpendicular to the middle wing. The foundation is of reinforced concrete blocks. The house is constructed of redwood which throughout has been managed with a variety of treatments to fit the feeling and flow of the floor plan. The sheet metal roof is cross gabled. It was originally an aluminum roof, but was replaced a few years ago with steel.

The house is set far off the street, down a private road with a security gate. The road services two residences, and divides after 50 yards or so, with the left driveway leading to the Liljestrand property and the right driveway leading to 3302 Tantalus Drive. The driveway leads through the lower Tantalus rain forest, with mango trees reaching up overhead and philodendron varieties climbing them and low shrubs along the driveway. Daylilies line part of the drive towards the house. The portion of the driveway that services both residences is paved; after the driveways split, the Liljestrands' driveway is paved only in two thin strips, reducing the impact of the road on the rain forest. Historically, this driveway section was paved with the metal mesh from airport landing mats, allowing the grass to grow up through it.² This treatment was even less visually jarring, as the metal mesh wasn't readily apparent. As the metal aged, the decision was made to pave with asphalt.

The driveway terminates in a circular paved section that runs under a port-cochere, leading to the front entrance. At the interior of the circular drive is a small central area of grass, and the grass lawn surrounds the drive and extends up to the plantings around the house foundation.

The port-cochere is the main structural element that is seen from the driveway. It projects from the low slung house, making the house recede further into the landscape. It is composed of heavy wooden fir posts that support a front gabled roof clad in corrugated metal. The vertical

¹ Trudy Couillard, Personal interview, 18 Mar. 2007, 12 Apr. 2007.

² "House Beautiful's 1958 Honolulu Pace Setter House" House Beautiful Magazine July 1958: 49.

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posts are braced by crossed members of the same thickness. These wood posts were originally harbor pilings that a friend donated to the Liljestrands.³

The front facade of the house appears unassuming. The low horizontal shape set into the landscape and weathered redwood siding offer a low key introduction. It is not until one enters the house and moves into the living space that the drama of the house is revealed.

The front entrance lies through the port-cochere. An L-shaped covered walkway leads to the front door, which is set at the corner where the public and private wings of the house meet. The walkway is paved in stained concrete, a treatment that is used in many other areas of the house. A small bed of polished stones runs beside the walkway. The different levels of plantings next to the door give a tropical ambience with the use of tall tree ferns, skinny mid-level mother-in-law's tongue, and a low ground cover of philodendrons.

Echoing the front gabled port-cochere, the cross gabled roofline sets the different wings of the house apart, while the repetition of the gable serves to tie the structure together. Common details of the roof include bargeboards, fascia, and exposed rafters.

The gable on the Diamond Head (East) side of the structure is parallel to the port-cochere and encloses the public wing of the house. This wing is set behind a six foot fence for privacy. The fence is constructed of the same redwood as the house siding, enhancing the continuity of the form.

There is a secondary entrance into the kitchen in this facade, the single door has one large pane of glass. The door sits at ground level and the area is paved with concrete. There are two awning windows to the right of the door. An exterior sink sits below these windows.

On the Ewa (West) side of the house, the wing sits at an angle, the gable aimed away from the driveway. This wing encloses the master suite; the angle, originally designed around existing trees on the property, offers a further degree of privacy. There are large single-pane widows in this wall that slide open.

The middle wing facing the driveway is set with large plate glass windows. Screened soffit vents run along the length of the windows under the roof. There are various low shrubs that run along the side of this wing. The area below the roofline is set with irregularly shaped sandstone pavers.

³ Trudy Couillard, "Alakukui" (Unpublished manuscript) 3.

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A path of concrete blocks leads around from the front into the grove of Eucalyptus trees at the Ewa facade of the house. Here the natural gradient of the site is apparent; a lower story of white painted concrete blocks is set into the hillside, with the redwood siding above. The lower story has a wood door leading to a meter room, with a window and louvered vent next to it. Further down the facade there is a set of two single pane windows and one louvered vent with the original screening. The upper story contains a row of ribbon windows. There is a shed roof overhanging this facade, with a gable above it.

The *makai* (or ocean facing) facade has a soaring dramatic tension. At ground level the white painted concrete block wall continues, and turns an obtuse angle where it stops after joining the long wing. Here the house opens up into a pavilion area with a color stained concrete floor that extends to the sandstone pavers that edge the lawn. This space is supported by metal posts along the open side, and the concrete block wall continues along the back, separated by built-in seating alcoves. A lanai with a railing leaning slightly outwards runs the length of the upper story. The railing is supported by slender balusters close set together and capped by a flat 1 x 6 board railing. The roof supports are square 4 x 4 posts set into the railing. On the Ewa side of the *lanai* (porch or balcony), there are three full length windows that slide away to open the master suite onto the lanai. The rest of the rooms opening onto the lanai have double sliding doors.

The rear of the public wing extends out from this facade, the ground level is wrapped on three sides by single pane glass doors that slide away to open the room to the garden. Above this are more sliding glass doors that open up the living room, with a single round bar acting as a railing. Another lanai extends to a peak from this corner, the steel beam that the redwood flooring rests on is supported by a V shaped 4 inch diameter steel pipe set into a reinforced concrete pier.⁴ This lanai has a bench that runs the length of the railing.

The lanai continues around the Diamond Head (East) facade of the house. This facade again uses floor to ceiling windows in sets of three, first under the peaked gable of the living room, then under the slope of the rest of the public wing. The living room windows have vents underneath covered with screen, and there are round soffit vents up in the eaves. On the ground level, the house here becomes set back into the hillside. A tiled patio extends out from the kitchen door above a studio apartment. The apartment is set into the natural gradient of the slope and landscaped in such a way as it is almost invisible from the lawn, and totally invisible from the pool area.

⁴ "House Beautiful" 81

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There are two exterior entrances in this facade, a single pane door set into an alcove that leads to the dining room, and a wood and single pane door that leads to the kitchen. The kitchen wall has a row of ribbon windows.

Ossipoff designed the house to showcase the view from the ridge. The house was situated on the ridge to extend the view from Diamond Head in one direction to the airport in the other. The natural beauty around the house was an important element incorporated into the design. The use of floor to ceiling windows and walls that slide away, entirely open the house to the outside world. The long driveway and forested area provide privacy.

The house utilizes a separation of public and private areas. These areas separate from the entry area at the front door. The Diamond Head wing of the house contains all the public rooms: living room, dining room, kitchen, and playroom. The middle wing contain the library and children's rooms, while the Ewa wing, farthest away from the front door and public rooms, contains the master suite.

The front door opens into an enclosed area with a low ceiling. A wall with a painting is visible from the exterior, but there is no sense of the interior space until the building has been fully entered. Once inside, the space to the left dramatically opens up into the living room, the full length windows showcasing the view of the city straight ahead, and Diamond Head to the left. The floor is carpeted, the walls are of redwood treated to a subdued beige finish. The ceiling soars to a peak overhead, the wood rafters exposed. A fireplace set into the exterior corner of the room is surrounded with sandstone dredged from Yokohama Bay.⁵

The furniture in this room is all original, much of it designed by Ossipoff. The lucite coffee table was drawn by Ossipoff into a free-form kidney shape, echoing the shape of the swimming pool that can be seen through the windows. Ossipoff told Dr. Liljestrand to go out into the woods and pick a guava branch that had three points up and three points down. Afterwards, Ossipoff lay the branch down on a sheet of butcher paper and drew the form for the lucite. He chose lucite for the table because it didn't have the green edge that glass did.⁶

Turning away from the wall of windows, the space recedes into the dining room. The dining room is only separated from the living room by a low redwood divider and a set of monkeypod stairs down to the lower floor, but the feel of the room is much more intimate. If the living room is a grand showcase for the view, the dining room is a cozy space for conversation. The ceiling

⁵ Bob Liljestrand, Personal interview, 18 Mar. 2007 and 12 Apr. 2007.

⁶ B. Liljestrand

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is low and flat; airplane reading lights have been set into the ceiling to create soft spotlights for mood lighting. This ceiling, and all others on this floor have the original canec paneling. A Japanese screen hangs on the wall behind the dining room table, this screen was suggested by the architect as a focal point for the room.⁷ The screen catches the setting sun and glows with a fiery brilliance in the early evenings. The dining room continues the use of floor to ceiling windows from the living room and there is a door set into a corner by the kitchen that exits onto the wrap around lanai.

A swinging door leads from the dining room into the kitchen. The kitchen is a large open square, set with various work areas, enabling the use of the space for many concurrent activities. All appliances with the exception of the refrigerator and the microwave are original to the house. The stainless steel stove is a free-standing block that dominates the central area. A bar with a monkeypod counter-top sits in a corner of the kitchen near the dining room. At the back of the kitchen a monkey pod drop-leaf table, a low desk, and work station island highlight the kitchen's multi-functionality. A washer and drier stand against the back wall, and a built in ironing board drops out of a closet across from them. A built in cabinet once housed a sewing machine and a hamper, completing the laundry corner.

There is a large walk in pantry off of the kitchen. The floor to ceiling shelving could, and did, hold supplies to last over six months. The Liljestrands lived through the shipping strike of 1936-1937, and were determined to be self-sufficient if another should occur. Mrs. Liljestrand was meticulous for details, and organized her pantry and supplies as if it were a store.⁸

The private areas of the house are to the right of the main entrance. A single wood door can close these wings off from the rest of the house. Through this door, the main hallway runs along the front side of the library and children's rooms. The hallway is a beige finished redwood with hidden storage cupboards along its length. The opposite wall is lined with full length windows, with screened soffit vents along the top that can be closed if necessary. This wall of the house faces the windward side of the mountain, and the cool trade winds run over the top of the mountain and through these vents to circulate through the house and exit through the rear sliding doors.

The first room off this corridor, the library, has sliding pocket doors, reminiscent of Japanese screens. Bookshelves are built into one side and the opposite side has a door leading to a small

⁷ "House Beautiful" 55

⁸ B. Liljestrand

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bathroom with a half-sized bathtub. Sliding glass doors open onto the lanai that runs behind all the bedrooms.

This room was originally a bedroom for Dr. Liljestrand's mother, who lived with the family until her death around 1956, only a few years after the house was built. In its earlier guise, the room was walled in, with a traditional door opening off of the hallway to afford additional privacy. After her death, Ossipoff was called to redesign the room, at which point it became the library that is still evident today. There are no surviving pictures of this room before it became the library.⁹

The two children's rooms are further down the hall towards the master suite. These rooms are separated by a full bathroom. Ossipoff designed these rooms as mirror images of each other, with built-in desks, shelves, and bunk beds. The built-in features and symmetry were supposed to reinforce equality between the children, however the youngest daughter, Wendy, says that she hated the rooms because she could never move her furniture around. One room was meant for the two boys, one for the girls. As the children grew older, they soon outgrew the space, and the two boys moved to a basement room below the master suite.¹⁰

These rooms have seen some minor changes. After the children had mostly moved out of the house, Mrs. Liljestrand had Ossipoff redesign one bedroom for her personal use as a study. He lengthened the upper bunk to create a wide desk across the wall covering the length of the room. After Mrs. Liljestrand's death in 1991, Dr. Liljestrand's second wife was allowed to redecorate this room, in part to stave off her desire to redecorate the entire house. Her attempt at interior design has since been remedied, and the room retains its historic finish and shelving, although no other built in features remain.¹¹

The master suite takes its place at the end of the corridor, in its own wing. The doorway opens into the large rectangular room, the view in this room is again apparent only once it has been entered. Here the light grey of the Eucalyptus trees resonates with the bleached and stained redwood. The ribbon windows draw the trees into the room, while the finished woodwork harmonizes with their tones.

This room is set at an angle to the rest of the house, inside the bedroom, the bed itself is placed at an angle to the exterior wall, positioned with a built-in headboard of monkeypod. The

⁹ B. Liljestrand

¹⁰ B. Liljestrand

¹¹ B. Liljestrand

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custom headboard and attached desk and drawers tie this room to the rest of the house with the use of the monkeypod, while the angle of the bed and the opposite built in daybed are parallel with the horizontal lines of the corridor.

Like the kitchen, here is another room where Ossipoff created a wealth of built-in features to enhance the quality of life. There are a multitude of cabinets and closets for clothes storage. The closets are huge and hidden in the walls, and an ironing board folds down from one.

The master bathroom extends from the end of the bedroom. The redwood walls here again mimic the Eucalyptus trees visible through the large window and the long glass mirror above the vanity reflects the trees onto another wall. The tub is oversized, and the shower has a high threshold to prevent flooding. A custom heater was required by Mrs. Liljestrand to keep the bathroom warm.¹²

A small office for Dr. Liljestrand is placed off the master bedroom. This room just fits an easy chair, and has many built in shelves of monkeypod to place necessary items at arms reach.¹³ The floor is wood, and the walls are stained redwood. A row of built in cupboards runs around the room just below the ceiling for storage.

The lower level of the house can be reached by two staircases, an informal one with cork treads from the family wing, and a more formal staircase with hanging monkeypod risers from slim metal rods that leads down from the living room. The living room stairway was slightly modified by Ossipoff shortly before his death, at the request of Dr. Liljestrand, who wanted a railing to get down the stairs as he aged. Dr. Liljestrand didn't want a railing that would obscure the stairs, so Ossipoff designed a simple stair step of horizontal bars, set into the wall that could be held onto.¹⁴

The central element in the playroom at the bottom of the stairs is the pool table set on the diagonal, with the hanging lamp illuminating its center. The diagonal of the pool table reflects the diagonal of the far wing of the house. The rear wall is of white painted concrete blocks, while the remaining three walls are of sliding glass doors that open this room to the garden and to the open pavilion area. The carpet is a different pattern from the historical one, and a section at the rear has been carpeted that was historically stained concrete.

¹² B. Liljestrand

¹³ "House Beautiful" 64

¹⁴ B. Liljestrand

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There is a fireplace in the exterior corner of the room, directly below the upstairs fireplace. Ossipoff had the idea of a Japanese style hibachi in this open fireplace. However the chimney never drew well, and the family stopped using it: a TV is placed in the fireplace today.¹⁵

This room has a screen that lowers from the ceiling, and a hole in the back wall for a movie projector. Dr. Liljestrand was an amateur movie maker, and the basement room behind the playroom was used as a darkroom.¹⁶ Today this windowless concrete walled room is used for storage. The ceiling beams are exposed, and the floor is of stained concrete. Another concrete walled room on an exterior wall that opened into the playroom was the maid's room. This room is unchanged from its historical appearance, and is today used as an office space.

The open pavilion area is the central space of the ground floor. This space brings the outdoors into the living space of the house in the truest sense; the front of the room is totally open. In keeping with its function, Ossipoff's design for this room is fun and playful with the different colored built-in alcoves set at differing heights, and the multi-colored ceiling beams, yet easy to maintain with its stained concrete flooring.

The use of color in this space brightens the whole of the rear facade, and the openness of this room makes the house seem to float upwards from the ground.¹⁷ The structural use of concrete blocks as a foundation material is lightened by the white paint, while the more delicate wood structure floats above with its deeper redwood finish. The strong horizontal of the roof and the floor of the lanai divide the house into two long layers, briefly interspersed by the softer vertical elements of the ceiling supports, glass doors, and the alcove divisions.

On the ground level, the diagonal wing has a large guest room and a storage room. The guest room is set into the concrete block foundation, with ribbon windows and wooden louvered screened vents. This room was expanded in the late 1950's, and a bathroom added. The bathroom's fixtures are similar to those in the master bathroom, even if it is of slightly later date.

The biggest change to the house was the addition of an attached studio apartment. On the Diamond Head facade, an apartment was added underneath the kitchen patio in 1973 to provide housing for a couple to take care of the house and grounds for the family.

¹⁵ B. Liljestrand

¹⁶ "House Beautiful" 48

¹⁷ Diane Dericks, A Study of Characteristics Underlying the Form of an Ossipoff House (Unpublished Thesis: University of Hawaii, 1982) 18

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The Liljestrands had Ossipoff design a free-standing cottage in 1971 that would have been set into the slope to the side of the house, resulting in minimal changes in landscaping and the least amount of visual notice. The Liljestrands took this blueprint to the Department of Land and Natural Resources to get a permit, and were told that they could not build a second free-standing structure on their land, due to the conservation zoning of their property.¹⁸ Ossipoff was against a unit attached to the house itself, as it would change the feeling of the house. He was adamant that there should be no sharp edges or straight lines marring the view in front of Diamond Head. The Liljestrands decided that they truly needed the apartment, even without Ossipoff's blessing, and Ossipoff had one of his associates, Alan Rowland, design the unit. This is the only change to the house that wasn't done expressly by Ossipoff himself, and even on this project, Ossipoff okayed Rowland's design before it was built.¹⁹

This apartment was built below the kitchen patio, which historically was paved with sandstone pavers from the hills above Kahuku.²⁰ Ossipoff's plan landscaped a gentle slope of the land down to the swimming pool. The pavers were of irregular rounded shapes, set into the grass. Ossipoff designed a rustic wooden table and stools for this patio.²¹ The addition required the excavation of this slope. The pavers were removed and placed around the foundation of the house.²² The patio was repaved with square tiles, and features a straight edge, which is the front entrance to the apartment.

The apartment is a simple square studio, built of concrete blocks attached to the foundation of the house. The front has large windows and sliding glass doors. A tile patio similar to the kitchen patio above paves the area in front of the doors.

The house is set into a large opening in the canopy of the rain forest. There is a moderate amount of lawn at the front of the house, with the canopy encroaching upon the house along the sides. The lawn at the rear facade of the house runs to the edge of the tree canopy overhead, along the edge of a drop off. It continues along the side towards Diamond Head in a gentle downhill slope to a large flat area with a kidney shaped gunite swimming pool. The plantings at the edges of the lawn require minimal maintenance.

¹⁸ Paul Howard Liljestrand, Letter to Department of Land and Natural Resources 1972.

¹⁹ Paul Howard Liljestrand, Letter to Vladimir Ossipoff 1973.

²⁰ B. Liljestrand

²¹ B. Liljestrand

²² Couillard, Personal Interview

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The House Beautiful magazine edition from 1958 shows in vivid detail that the house is unchanged in almost all its aspects. Even the furnishings designed by Ossipoff and interior designer Hope Foote are still situated in their original locations. Western Interiors Magazine ran an article on this house in 2006 precisely because it is the house designed by Ossipoff that is the most unchanged since its inception. The few changes to the house were mostly done by the architect himself, and these necessary changes kept the original feeling of the house intact. The statement that Ossipoff was making with this house is still evident, the majesty of the view and the place of the house within the landscape are untouched. Even the 1973 addition to the house was carried out by an architect associated with Ossipoff in sympathy with his vision, and requiring the least impact possible upon the original house. The history of this house is visible in every room; the sweeping modernist ideas adapted to the Hawaiian climate and the placement of the house within the landscape to create an ideal living environment have stood the test of time and rendered Ossipoff's legacy for future generations.

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The Liljestrand house at 3300 Tantalus Drive is eligible for the National Register under criterion C as a master work of the architect Vladimir Ossipoff. It is a definitive example of Pacific Modernism and an evocative look at the architecture of mid-century Honolulu.

When Howard and Betty Liljestrand decided to move from their Plantation Style cottage in Aiea to a neighborhood closer to Honolulu, they had very definite ideas about the qualities their new home should encompass. The building needed to comfortably house the Liljestrands and their four children. Mrs. Liljestrand wanted to have lots of flat surfaces for projects, so that any project left unfinished could be left out. She felt that this was the main reason that things went unfinished, from craft projects to folding the laundry. She wanted a kitchen with morning sun, and bedrooms without morning sun. She had a 10 page list of requirements of the perfect kitchen. The Liljestrands also wanted a home that fit the Hawaiian climate, cooled with trade winds and making use of outdoor space. A circular driveway was important, as one of their close friends had run over his own child while backing out of his driveway. They wanted a front door that visitors would use, instead of an easy access kitchen door at the end of the driveway. They wanted a single loaded hallway, with all rooms serving a purpose and not just used as a passageway to another room.¹

In terms of location, the Liljestrands knew that one of the most important things to them was a view. They spent years searching for the perfect location. They wanted to be up on a hill above the city, near to Punahou school where their four children were enrolled, near to the Honolulu hospitals, and with a certain amount of isolation. Having lived for years in a relatively rural area of Aiea surrounded by sugar cane fields, they didn't want to feel too enclosed by the city.²

They searched various neighborhoods, such as Pacific Heights, Alewa Heights, and Maunalani Heights before looking at Tantalus. Tantalus met all of their necessary requirements for location, and it was the most rural and isolated area they could find close to downtown Honolulu. It was on a hike in the rain forest on Tantalus that they decided that this was where they wanted to build their home. While hiking they met George Coulter sitting on his porch watching the sunset. They struck up a casual conversation, telling George about their desire to move to the mountain. Realizing how much they loved it, George offered to sell them a portion of his land.³

¹ Trudy Couillard, "Alakukui" (Unpublished manuscript) 2.

² Bob Liljestrand, Personal interview, 18 Mar. 2007 and 12 Apr. 2007

³ B. Liljestrand

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The Liljestrands purchased 2.5 acres from Coulter in 1946 for \$4000: a 2 acre square parcel on one side of Coulter's house lot, and a half acre parcel on the other side that was just below a ridge-line overlooking the city. The half acre parcel didn't have the entire view they wanted, the other side of the ridge was conservation land owned by the Territory of Hawaii. They made an even trade with the Territory, they would deed the 2 acre square parcel to the Territory for conservation land in exchange for the half acre parcel on the other side of the ridge-line from their own. This secured the view of the city that they wanted, and created the house lot for their new home.

In the 1940s Tantalus was a more rugged place to live, more part of the country than part of the city. The Liljestrands envisioned a mountain lodge up on the hill, however, they wanted some of the creature comforts that they were used to.⁴ In 1946, and even today, many homes on Tantalus are not on city water and instead use a rainwater catchment system. Dr. Liljestrand worked to get easements through private and public property to bring water from the Pacific Heights pumping station down through Pauoa Valley and up the side of the ridge to the home site. He was successful, and the system of easements was finalized with the Board of Water Supply in March of 1950.

Howard Liljestrand was born in Iowa in 1911. The child of medical missionaries, he was raised in Sichuan, China. He graduated from Harvard Medical School and met his wife, Helen Betty Horner, at the Woods Hole Oceanographic Institute in Cape Cod, and they were married in 1937. They stopped in Honolulu for Dr. Liljestrand to complete a residency at Queens Hospital on their way to rejoin his parents in China. When World War II broke out, they decided to stay in Hawaii.⁵

In addition to the design requirements, there were many personal elements to incorporate into the house. Monkeypod wood is used in many places throughout the house, from the kitchen table, and the stairs down to the playroom, to the built in desk in the master bedroom. All monkeypod in the house comes from a single tree. When the Liljestrands lived in Aiea, a neighbor had a huge monkeypod tree that Dr. Liljestrand liked. One day Dr. Liljestrand drove by and saw that the neighbor had cut the tree down and was trying to burn it up with kerosene. He stopped his car and got the neighbor to give him the remains of the tree. They dragged it to the lawn of the Liljestrand house in Aiea and the kids used it as a jungle-gym. Dr. Liljestrand had the wood milled, and the boards stored, to use when he built his own house.⁶

⁴ Couillard, "Alakukui" 2

⁵ Hawaii Medical Library. Obituary on Paul Howard Liljestrand. 8 May 2007
<http://hml.org/mmhc/mdindex/liljestrand.html>

⁶ B. Liljestrand

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The Liljestrands took their list of features their home had to have to a number of local architects. After visiting various residential examples, Vladimir Ossipoff's work seemed most in tune with their vision.⁷

Vladimir Ossipoff was born in 1907 in Vladivostock, Russia. His mother was Mongolian, his father Russian, a captain in the Russian Army, and later the Imperial Army Attaché to Japan. Ossipoff spent his early years traveling between St. Petersburg and Japan, absorbing the unique architectural influences of each culture. He was educated at the foreign school in Japan, speaking English at school, Japanese with his nurse, and Russian with his parents. When he was fourteen, his mother suggested a career in architecture after watching him draw pictures of houses.⁸

The Russian Revolution in October of 1917 left his family cut off from Russia. The Japanese initially refused to recognize the communist government, and retained the family at the embassy until the money ran out. The Japanese earthquake of 1923 encouraged Ossipoff's father to relocate the family to the United States. He put them on a ship for California, but died before he could follow them.⁹

The ship docked in Honolulu for one night. Ossipoff remembers seeing the Sheraton Moana Surfrider Hotel in Waikiki as the only hotel there. This was his first contact with the land that would become his home.¹⁰

Ossipoff graduated from UC Berkeley in 1931 with a degree in Architecture. He went to work as a draftsman in an architectural firm, earning \$100 a month. When the depression necessitated a pay cut to \$50 a month, he took the advice of a college roommate encouraging him to move to Hawaii in search of better jobs.¹¹

⁷ Couillard, "Alakukui" 2

⁸ Marshall Berges, "Home Q & A: Raelyn and Vladimir Ossipoff" Los Angeles Times Home Magazine 9 Apr. 1978: 23.

⁹ Bob Krauss, "Hawaii Architect Ossipoff Spent Long Career in 'War on Ugliness'," Honolulu Advertiser 4 Oct. 1998: A3

¹⁰ Charles A. Ware, "He's Made His Mark on Honolulu," Honolulu Advertiser circa 1965.

¹¹ Berges 23

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Ossipoff arrived in Hawaii in 1936, initially taking a job with Theo. H. Davies in their home builders department. After leaving Davies, he worked for C.W. Dickey and then Claude Stiel for a short time before opening his own practice in 1939.¹²

Ossipoff has designed such buildings as the Outrigger Canoe Club, the Pacific Club, Thurston Chapel at Punahou School, Diamond Head Apartments, the Student Services Building at the University of Hawaii, the concourse and ticketing lobby at the Honolulu Airport, and the IBM building. One of his early residential works, the Boetcher Estate in Kahala, has been listed on the National Register.

Ossipoff's work is somewhat hard to categorize. In interviews, he was never forthcoming about his influences and often said that he preferred not to be pigeonholed.¹³ He preferred to solve problems as they came, structuring each building around its site and function. Some defining themes in his work over the course of his career include designing climate-appropriate structures that reflected the natural world around them and were intended to bring the outdoors into the buildings.¹⁴

If C.W. Dickey began the quest to design a style of architecture unique for Hawaii, Vladimir Ossipoff can be seen as a champion for this cause. Some of Dickey's ideas about what a unique Hawaii Style entailed can be seen in Ossipoff's oeuvre: the wide over-hanging eaves to shade the house from the sun, hipped roofs, and low unassuming structural shape. However, while Dickey was creating a local architectural style, Ossipoff created architecture that transcends a single style. Especially in his residential architecture, Ossipoff built unique buildings that interact with their environment: the house becomes part of the landscape and the view, even as it is built precisely to emphasize and take advantage of those features.¹⁵

His work has been variously called *Kama'aina* (child of the land or local) Style, Hawaii Style, Modernist, and Contemporary. Japanese influences from his childhood can be felt in his work; even one of the later homes that he designed for himself was in the style of a simple Japanese farmhouse.¹⁶ The obituary for Ossipoff in the Honolulu Advertiser on Sunday, October 4, 1998,

¹² Diane Dericks, A Study of Characteristics Underlying the Form of an Ossipoff House (Unpublished Thesis: University of Hawaii, 1982) 7

¹³ Dean Sakamoto, Personal interview, 18 Mar. 2007.

¹⁴ Krauss A3

¹⁵ Nina Wu, "Ossipoff Homes Still Stand As Uniquely Hawaii" Pacific Business News (Honolulu) 24 Feb. 2006, 1 May 2007. <http://www.bizjournals.com/pacific/stories/2006/02/27/focus1.html>

¹⁶ Sakamoto

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calls Ossipoff's work "a bold interpretation of modernism, uniquely suited to Hawaii's climate and topography." Architect Dean Sakamoto from Yale is curating a show of Ossipoff's work at the Honolulu Academy of Arts in the Fall of 2007 that will include the Liljestrand Residence. This show is booked to travel internationally, from Honolulu, to Washington, D.C., Tokyo and Hamburg, Germany. When asked, Sakamoto said the term "Pacific Modern" is the best description of the Liljestrand Residence.

The definition of Pacific Modern best describes the Liljestrand home because its use of interior space, sweeping horizontal lines, and built-in features are representative of modernist architecture and yet the house is specifically designed to suit its location of both building site and the sub-tropical climate. Ossipoff was horrified that the invention of air conditioning could make architecture in Alaska identical with architecture in the Bahamas. A local vernacular style of architecture could be done away with because it was no longer necessary to take the climate into account when planning buildings.¹⁷ The Liljestrand house makes use of trade winds coming over the top of Tantalus and rushing downhill through the louvered vents in the house and out the sliding glass doors at the back to naturally cool the house.¹⁸ The site of the house in the cooler rain forest above Honolulu also helps obviate the need for any air conditioning.

The house builds on aspects of previous Hawaiian architecture, the low, simple front facade draws from earlier Craftsman and the vernacular Plantation Style of houses. Ossipoff's vision embraces key concepts of life in Hawaii, such as the expansion of the living area to include the outdoors.

The modernist aspects of the architecture are apparent when looking at the rear facade. On this facade the strong geometry of modernism rises up out of the landscape. Many modernist houses are masses that are meant to be viewed as a sculptural element placed on top of the landscape. The sculptural quality of this house is separate from the land and the drama comes out of the dichotomy between the two. In Ossipoff's modernist designs, the house is meant to be seen as an organic extension of the landscape. It is a symbiotic relationship: the house relies on the land to exist as much as the land needs the house to be viewed in this precise way.

After the house was built in 1952, it took a further five years to decorate. Elizabeth Gordon, a magazine editor for House Beautiful Magazine, visited the house in 1953 while on a trip to find a house in Honolulu to feature as their Pace Setter house of the year. When she saw the Liljestrand Residence, she decided this was the house. However, Mrs. Liljestrand had not begun the project of decorating the house. In October of 1954, furnishings editor Francis Taylor arrived

¹⁷ Lois Taylor, "The Master of Hawaiian Architecture," Honolulu Star Bulletin 17 July 1980: F1.

¹⁸ "House Beautiful's 1958 Honolulu Pace Setter House." House Beautiful Magazine July 1958: 39

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unannounced with a photographer to begin work on the spread: the house was still unfurnished, and the Liljestrands sent her away. House Beautiful called again in 1957, at which point Mrs. Liljestrand began working with her college friend, interior designer Hope Foote, and Ossipoff to furnish the house. The house was photographed in October of 1957, and the magazine published in July of 1958 as the Pace Setter home of the year.¹⁹

This magazine spread is an important historical document that shows exactly how unchanged the house is. The floor plans and pictures show that even the furniture and appliances have not altered in over 50 years. In 2006, Western Interiors Magazine published an article on the Liljestrand Residence as the most unchanged of all Ossipoff's residential architecture.

The superior workmanship and design of the house relegate this property to the status of master work for Vladimir Ossipoff. The extremely high level of integrity in all aspects places this house at the forefront of Ossipoff's architecture in terms of preservation. This house is an intact view into the past, it has been almost frozen in time in the year 1957, when the interior decorating was completed. This house embodies Ossipoff's ideals of place and design; it is a superb example of Pacific Modernist architecture that stands out above all others.

¹⁹ Couillard, "Alakukui" 4-5

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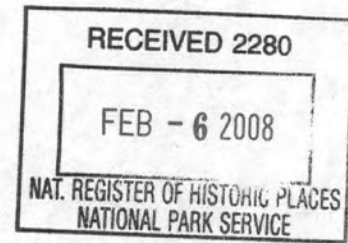
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Liljestrand Residence Photograph Log

3. All photos were taken by Robert Liljestrand.
4. All photos were taken in July 2007
5. All negatives are in possession of Mr. Robert Liljestrand

Photograph # 1
Front façade of structure. Camera facing SW

Photograph #2
Living Room. Camera facing NW

Photograph #3
Living Room. Camera facing SW

Photograph #4
Living Room. Camera facing S

Photograph #5
Dining Room. Camera facing SE

Photograph #6
Dining Room. Camera facing SE

Photograph #7
Kitchen. Camera facing SE

Photograph #8
Hallway. Camera facing NW

Photograph #9
Lanai. Camera facing NW

Photograph #10
Master Bedroom. Camera facing NW

Photograph #11
Rear façade. Camera facing E

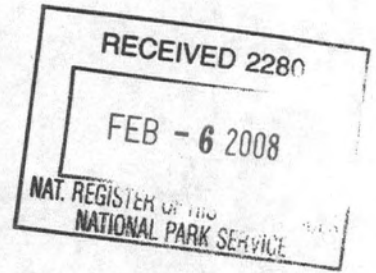
Photograph #12
Ground Floor recreation area at rear of house. Camera facing NW

Photograph #13
East façade of house. Camera facing NW

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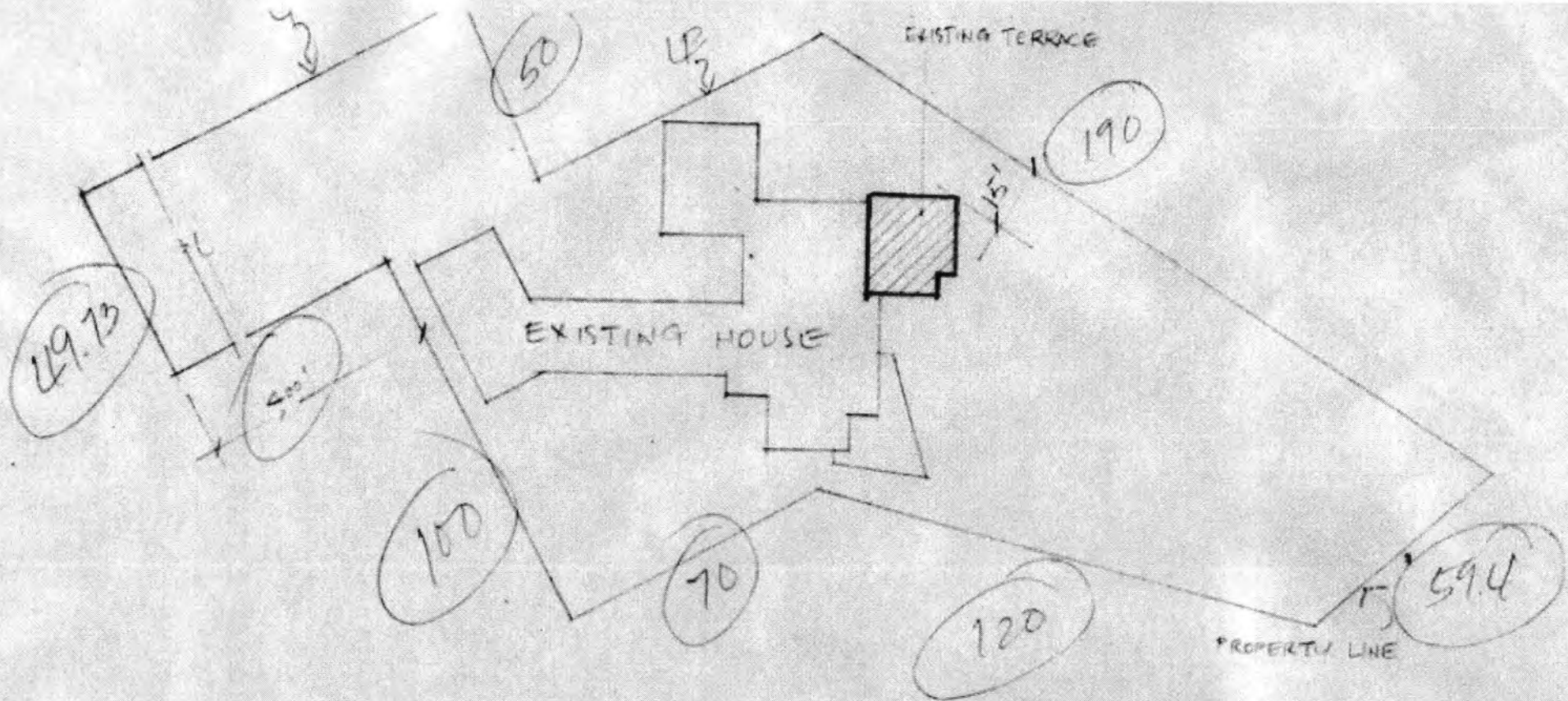
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Photograph #14
East façade of house. Camera facing NW

Photograph #15
East façade of house. Camera facing W



P L O T P L A N SCALE: 1/32" = 1' 0"

TMK: 2-5-11-8 0.959 ACRE ZONE O-1K

* (REQUEST FOR ADDITION TO HOUSE APPROVED BY: STATE OF HAWAII DEPARTMENT OF LAND & NATURAL RESOURCES REF. CA-726 73-463)

ADDITION TO RESIDENCE
 DR. AND MRS. P. H. LILWESTRAND

3300 TANTALUS DRIVE

HONOLULU
 21 DEC. 1973

LEGEND:

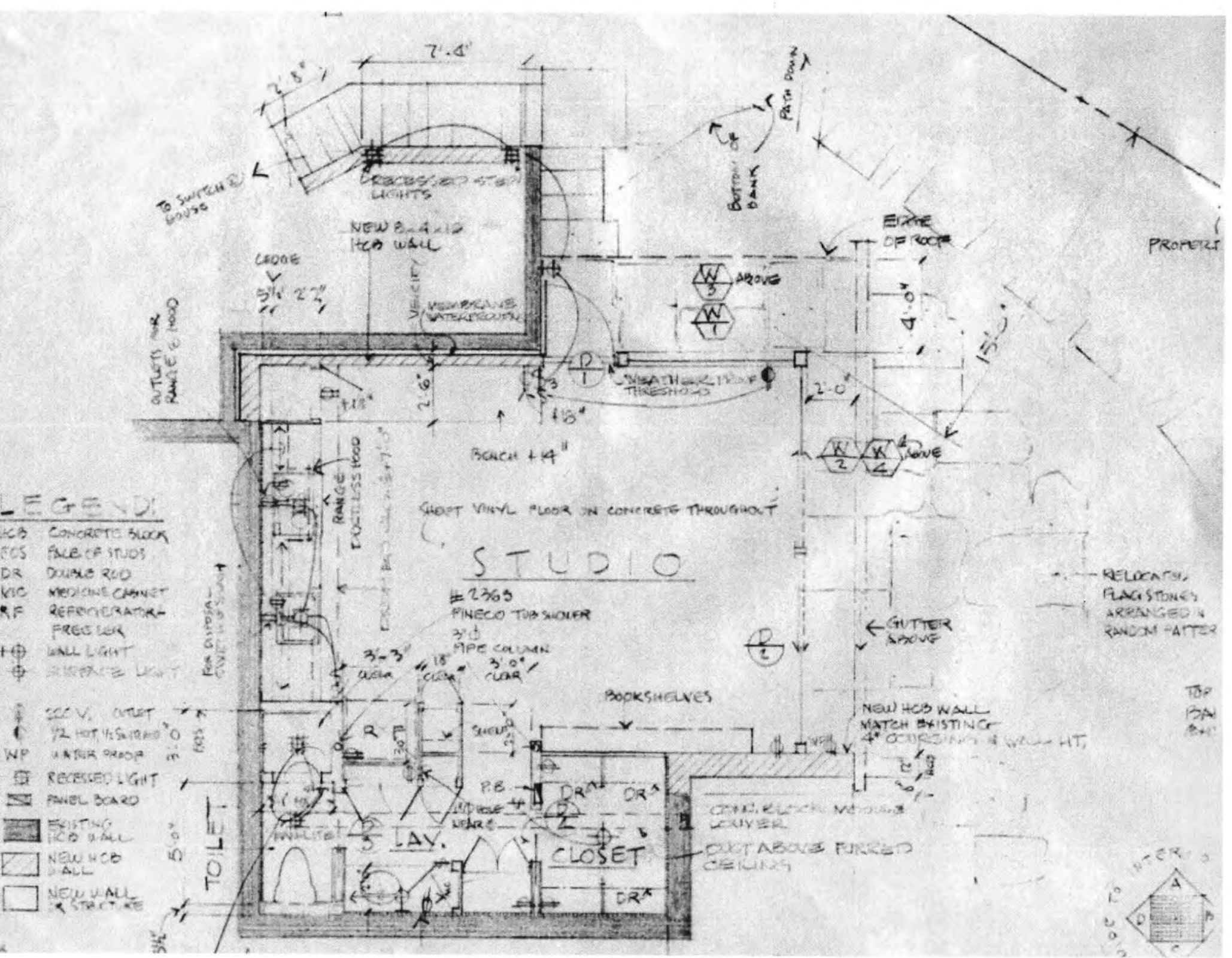
- CB CONCRETE BLOCK
- FS FACE OF STUDS
- DR DOUBLE ROD
- KIC MEDICINE CABINET
- RF REFRIGERATOR-FREEZER
- ⊕ WALL LIGHT
- ⊕ RECESSED LIGHT
- ⊕ PANEL BOARD
- EXISTING HCB WALL
- NEW HCB WALL
- NEW WALL STRUCTURE

- 220 V. OUTLET
- 1/2 HOT WIRE SWITCH
- WP UNDER PROP
- RECESSED LIGHT
- PANEL BOARD

- 5.0'
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- CLOSET

5.0'

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SLIP VINYL FLOOR ON CONCRETE THROUGHOUT

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PINECO TUB SHOWER
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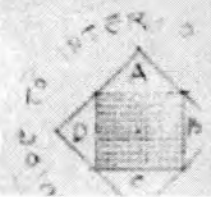
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SEC. 2 PLAT 53

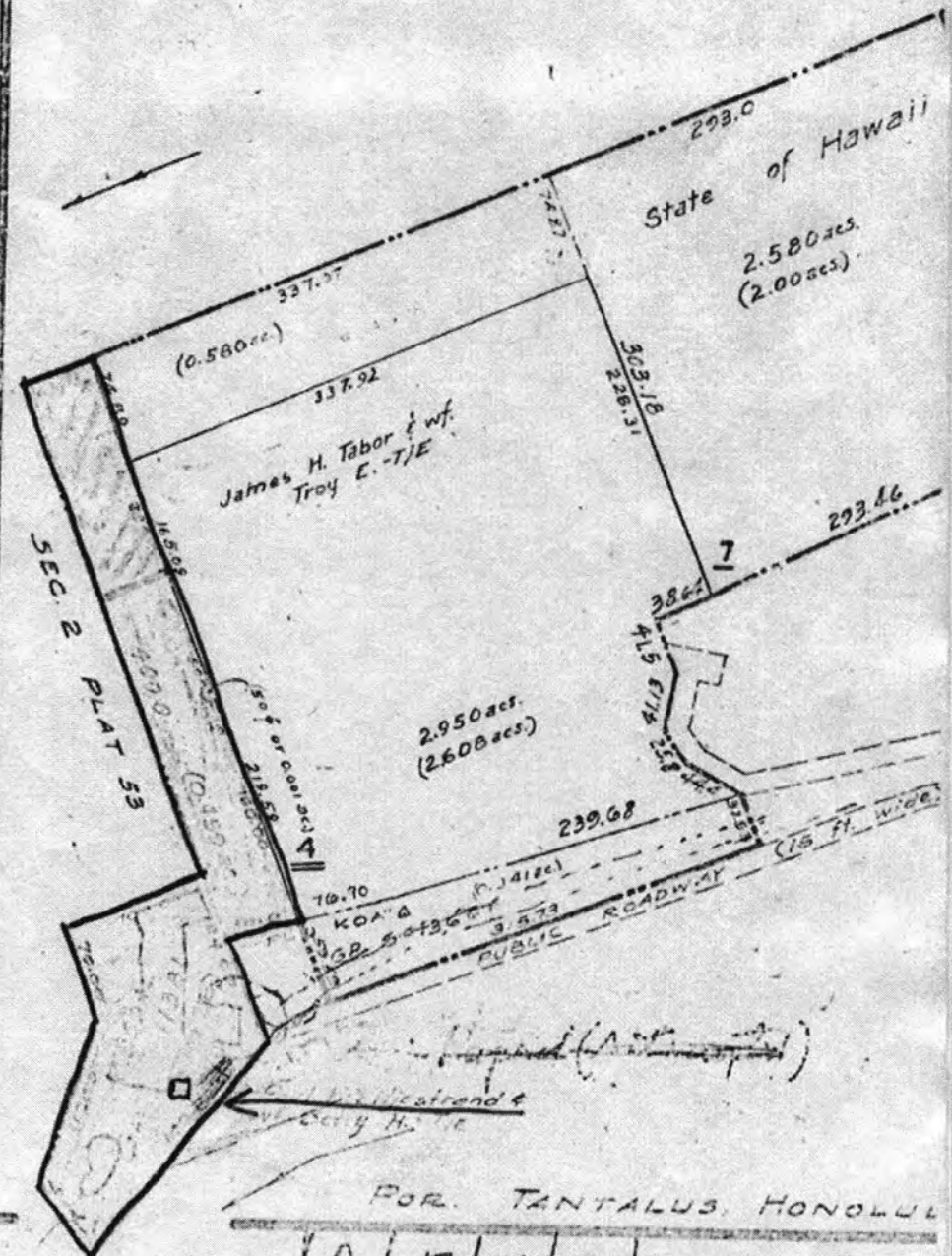
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James H. Tabor & wf.
Troy E. - T/E

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(2.600 acs.)

SEC. 2 PLAT 53

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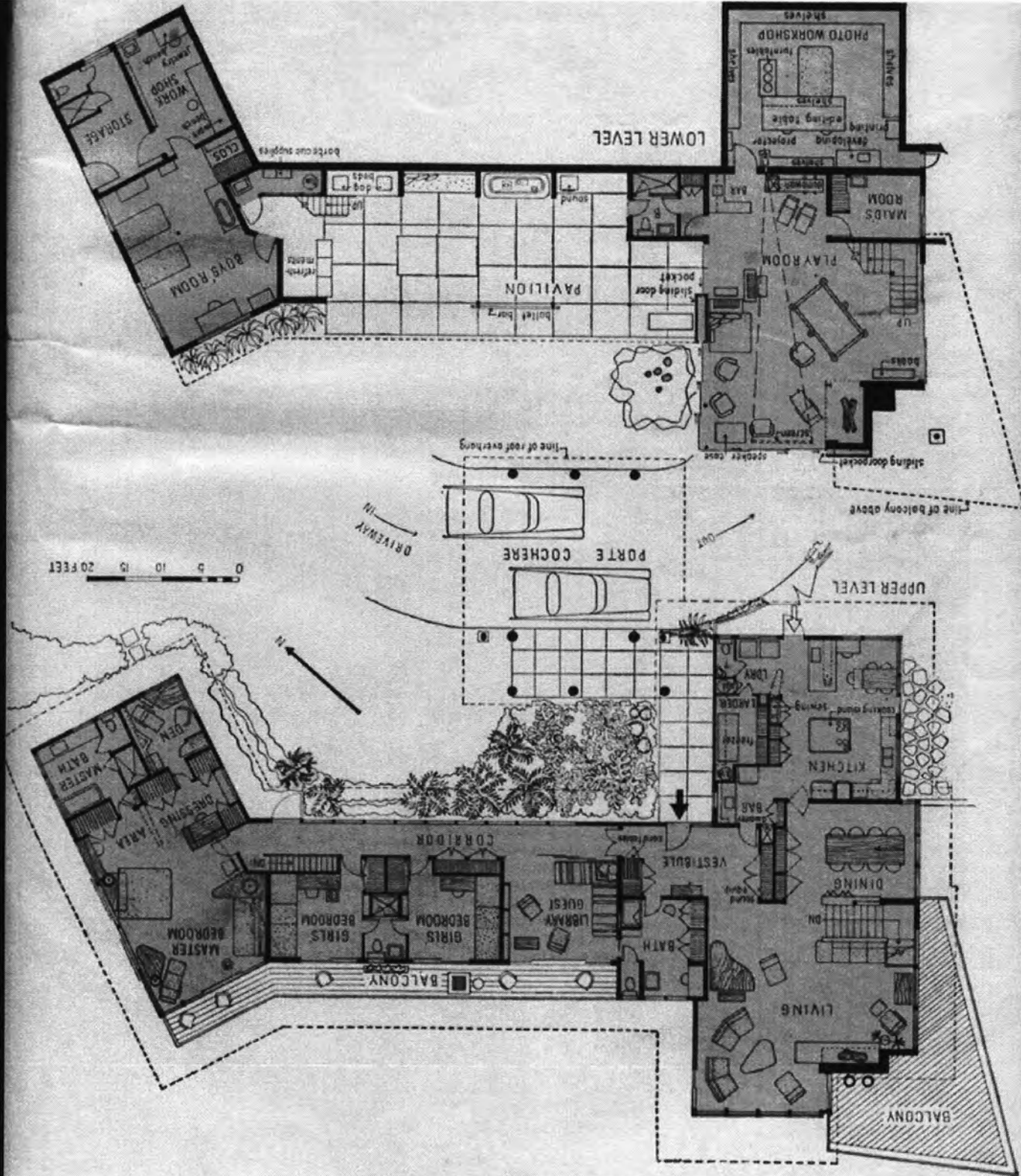


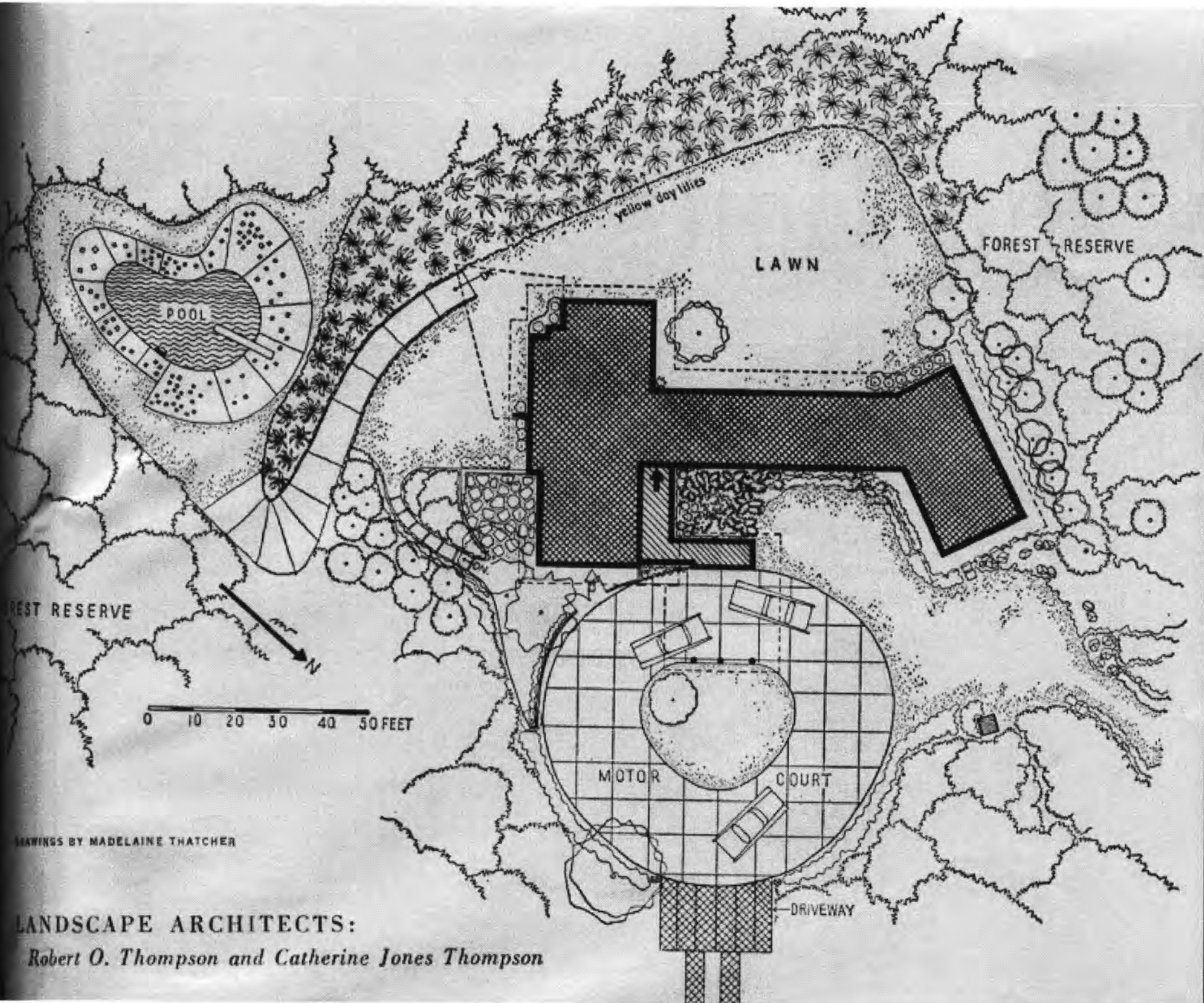
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FOR TANTALUS HONOLULU

12/5/11/8

TANALUS 10





DRAWINGS BY MADELAINE THATCHER

LANDSCAPE ARCHITECTS:
Robert O. Thompson and Catherine Jones Thompson



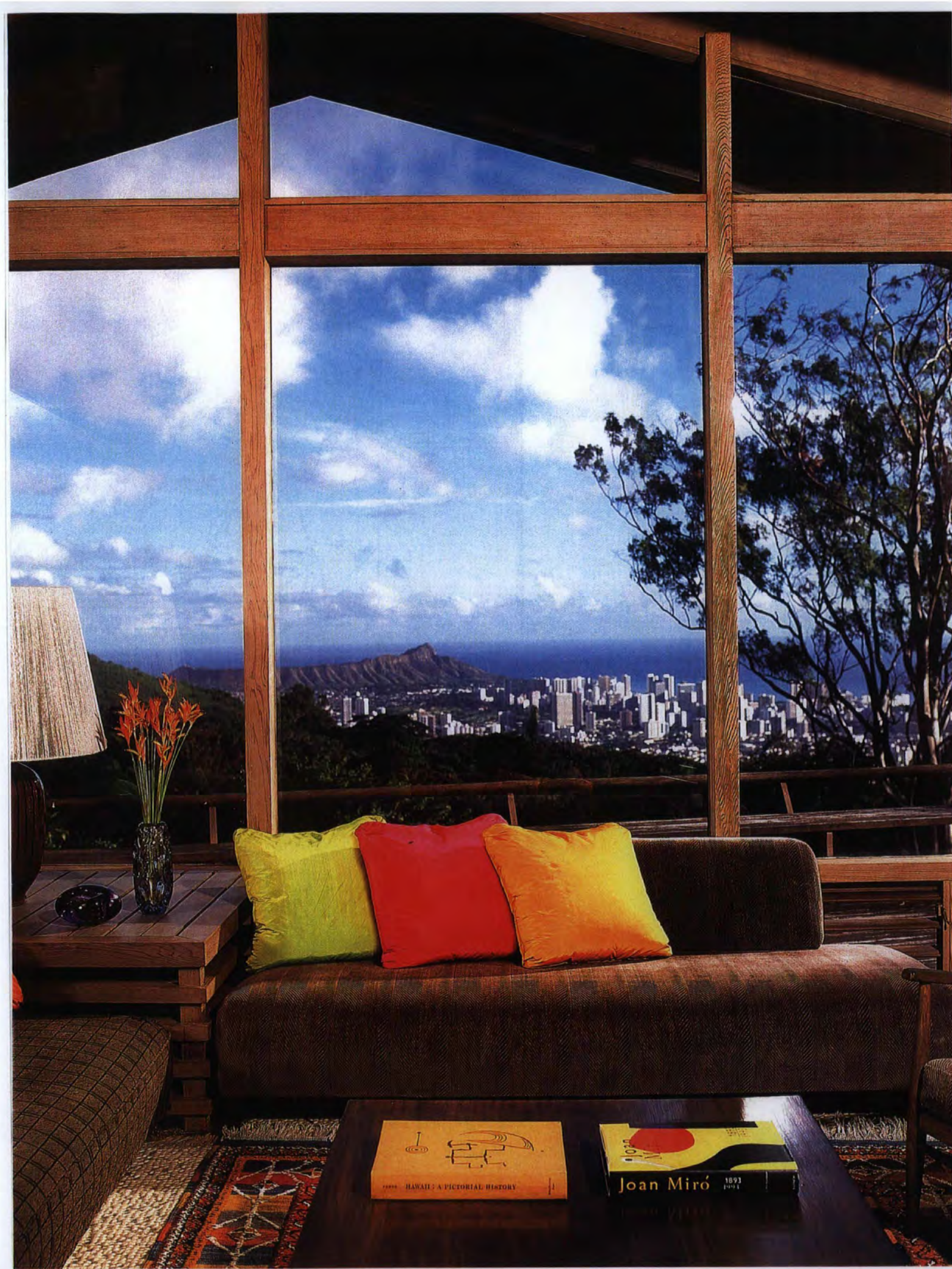
photography by Linny Morris Cunningham / text by Jocelyn Fujii

Midcentury Honolulu

VLADIMIR OSSIPOFF'S 1951 HOUSE ON OAHU WAS HAILED FOR ITS FRESH, MODERN IDEAS. MORE THAN FIFTY YEARS LATER, IT CONTINUES TO INSPIRE.



Born in czarist Russia, raised in Japan and educated in California, award-winning architect Vladimir Ossipoff (1907-1998) designed numerous private and public buildings in Hawaii. One of them was the Honolulu property of Dr. P. Howard and Betty Liljestrand (top and above). Known for integrating his ideas about space with the Hawaiian climate and lifestyle, Ossipoff set the living area's sight line on Diamond Head and Waikiki (opposite). Unchanged since it was built in 1951, the residence has belonged to the Liljestrands for half a century.





HAWAII WAS STILL A UNITED STATES TERRITORY BACK IN 1958 WHEN *HOUSE BEAUTIFUL* DEVOTED AN ENTIRE ISSUE TO A SINGLE HONOLULU HOUSE. "When you sense every day that you are moving about within a piece of hollowed sculpture, you are experiencing one of the greatest values a house can give," the magazine noted in its 47-page coverage. Its "Honolulu Pace Setter House," designed by architect Vladimir Ossipoff on the slopes of a mountain named Tantalus, did much more than set the pace. Ossipoff's use of stone, wood, light and space created a harmony of form and function, a signature that continues to uplift more than half a century later.

Ossipoff expressed a sense of place that was timeless and distinctively Hawaiian, qualities coveted but rarely achieved in the changeable architectural landscape of modern Hawaii. When he died in 1998 at the age of 90, four decades after *House Beautiful* called him "one of America's best architects," he had designed about a thousand residences and public spaces in Hawaii, including the Pacific Club, the Outrigger Canoe Club and the late Dr. P. Howard Liljestrand's house on Tantalus. So significant is Ossipoff's legacy that in 2007 the Honolulu Academy of Arts plans an exhibition of his work, curated by Dean Sakamoto of Yale University's School of Architecture.

Dr. Liljestrand lived in the agelessness and immediacy of his best friend's vision for 52 years. "We started planning the house in 1948 to 1949, built it from 1950 to 1951, and moved in at the end of 1952," recalled the retired physician-surgeon before his death in May 2004. "Val [Ossipoff's nickname] came up once a week for years to get a feeling for the site." The graceful, spacious two-story house is arranged on two plateaus, with a swimming pool on a third; the entire property sits on a ridge between two lush valleys in Oahu's Koolau mountains. In this one-acre forested idyll 1,000 feet above sea level, the Liljestrand house has its own singular microclimate, a key factor in the design.

Cooling tradewinds swoop down from the Koolau mountains, enter the house through wide doors and adjustable wood louvers, and circulate under high redwood ceilings. The expansive glass windows, wraparound decks and paucity of walls allow an intimacy and interaction with the elements and a dramatic interplay of light and color, stillness and motion. Vivid rainbows emerge from the valleys and mists. Hard rains beat down on aluminum roofs, but the sun is never far behind. The mood and ambience are mercurial, but the elegant lines of the house afford order and utility.

left: The L-shaped storage wall between the dining and living areas is natural redwood with a rubbed-off paint finish. Ossipoff designed the ten-foot-long oak dining table; Hans Wegner chairs were refinished to match it. Sandstone once submerged in seawater and a copper hood embellish the fireplace. "We hired kids who used a truck and chain to haul out chunks of sandstone as big as a piano," recalled Dr. Liljestrand.

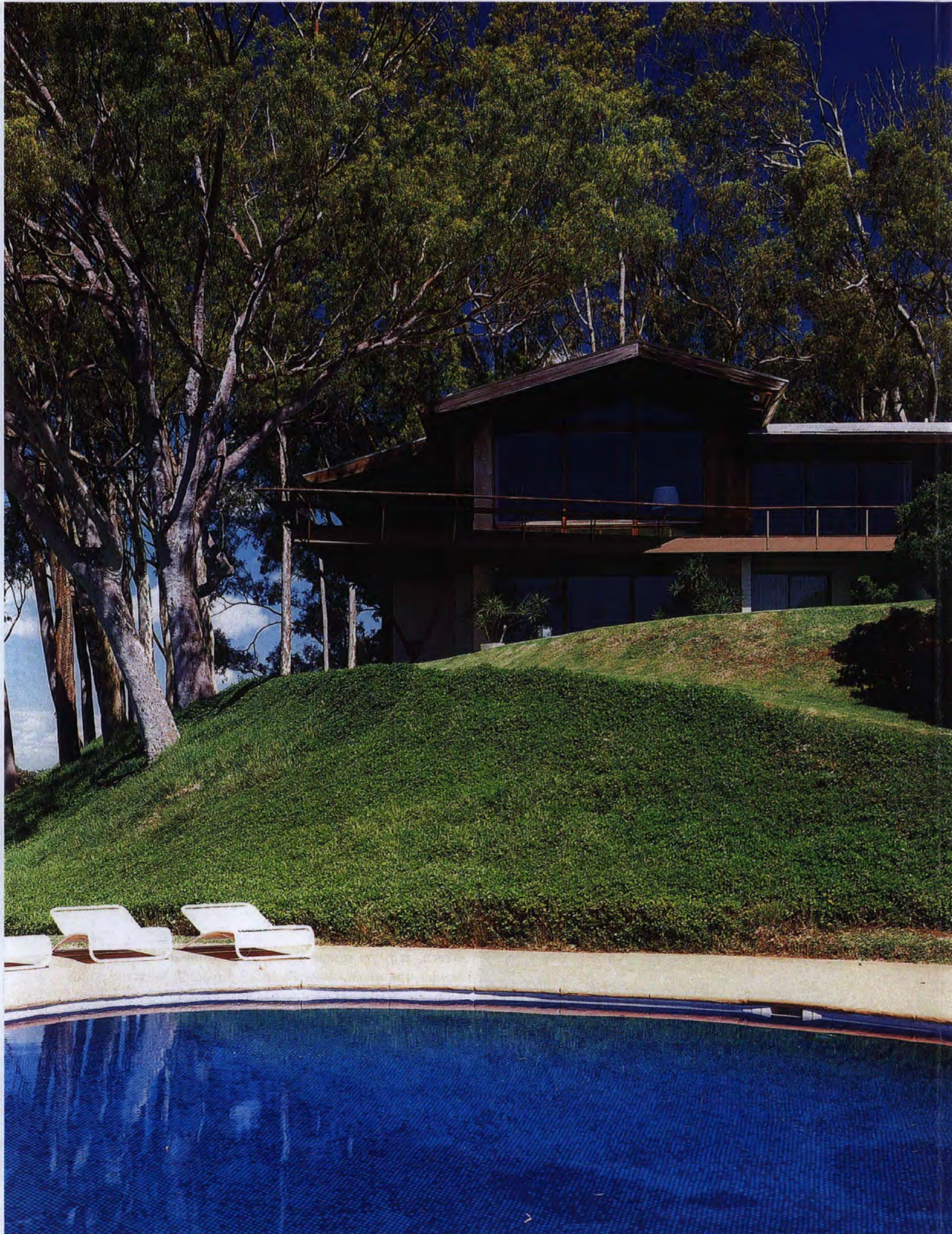


"I would sit here with my feet dangling and lean on the railing," remembers Bob Liljestrand, an architectural-school graduate and one of the four children of Dr. Liljestrand and his late wife, Betty, who played a significant role in determining the design. "I could stay in this one spot for hours. The views change constantly." He is standing at the edge of the living room, where a slender custom steel railing, built low, is the only delineation between the interior and exterior when the wood-framed glass doors are retracted. The views of Diamond Head, Honolulu, Punchbowl Crater and the ocean beyond the eucalyptus trees, planted by Hawaiian monarch David Kalakaua in the 1880s, are ablaze with sunset colors.

Downstairs, near the family pavilion, a sandstone border around the house came from the North Shore's Turtle Bay area. On the circular driveway, the porte cochere is supported by geometrically arranged pillars that were the ends of pilings from Honolulu Harbor. Throughout the house are the warm, rich textures of monkeypod, the gift of a single tree: the staircase, a credenza, built-in cabinetry, the kitchen table, countertops and furniture. A Lucite low table, designed by Ossipoff, is paired with a handsome guava branch from the property. The interior walls are smooth redwood that has been painted and wiped off for a muted effect that accentuates the grain.

Although Ossipoff resisted labels, the Japanese influence is palpable. Born in Vladivostok, Russia, he grew up in Japan and studied at the University of California at Berkeley before he moved to Hawaii in the early thirties. Fluent in Japanese, he hired Japanese carpenters who applied their workmanship to his exacting standards. The dining-area centerpiece, a Japanese screen, radiates serene beauty. The influences, says Sidney Snyder, the president of Ossipoff, Snyder & Rowland Architects, the Honolulu firm that still bears the founder's name, were "never obvious. If anything was considered Japanese, it

left: Eucalyptus citronella trees form a perimeter around the redwood deck that adjoins the living area. Copper was chosen for the gutters (including the diagonal one at left), the flashing and the chimneys (far right).
above: Ossipoff designed the living-area chairs and the free-form Lucite table supported by a tree branch that was harvested by Dr. Liljestrand.



opposite: An asymmetrically angled deck wraps around two sides of the second-level living area and looks out over a pool located on a lower plateau.
left: Vintage brown Micarta laminate covers a kitchen counter (lower left), and ohia, a local hardwood, covers the floor. The fruit bowl on the island is made of monkeypod.
below: In the playroom on the lower level, the floor-joist edges above the custom Ping-Pong table are color-stained, as is the poured-in-place concrete floor. The oil painting (1969) at right is by Warren Brandon; the other artworks are by Russell Green, a friend of the late owner.

Grey Crawford





was in the use of materials, the wood and the craftsmanship.”

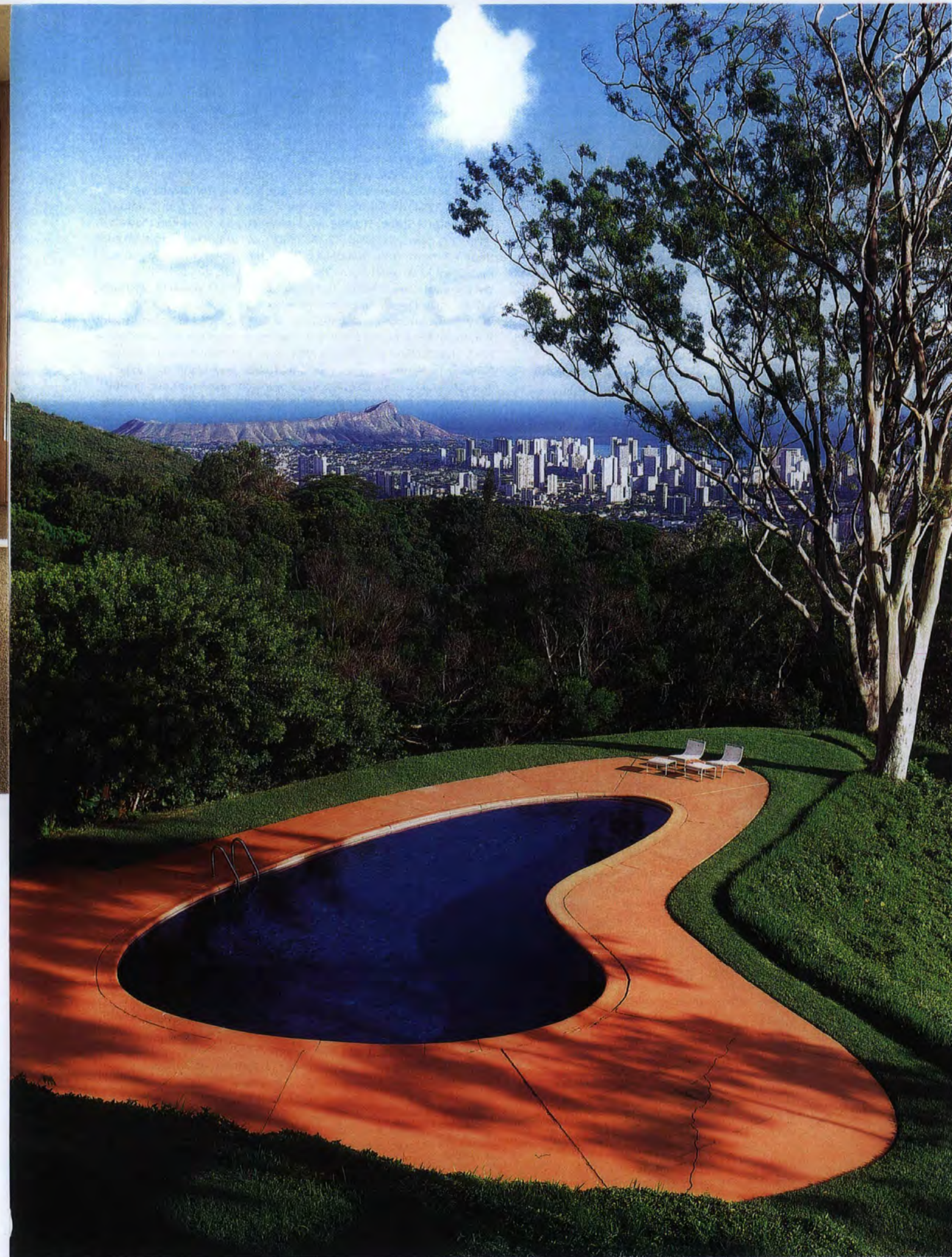
At the end of the hallway, the master bedroom with its wrap-around lanai was built at an angle so that no trees would have to be cut. One of four bedrooms in the original plan, it affirms Ossipoff’s mastery of aesthetics and practicality: a clean, angular space with built-in closets, counters, desks and shelves that unobtrusively support the design.

Downstairs, a billiards table and a built-in movie screen recall the rhythms and activities that swirled through the house for decades. “The house will not become obsolete when the children have left it,” prophesied *House Beautiful* in 1958. Indeed, Ossipoff’s design remains fresh and relevant today, a testament to the purity of his vision and the love of place he expressed, particularly eloquently, in his best friend’s house. +

top: The bed in the master bedroom is edged with monkeypod, also used for the built-in desk. “Blind” closet doors blend with painted-and-rubbed redwood walls. **right:** The shape of the monkeypod cabinet mimics that of the master bedroom. “This cabinet ties together the various angles of the house,” says Bob Liljestrand, the late owners’ son. **opposite:** Honolulu and Diamond Head dominate the view from the pool.



Grey Crawford



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Liljestrands House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: HAWAII, Honolulu

DATE RECEIVED: 2/05/08 DATE OF PENDING LIST: 3/03/08
DATE OF 16TH DAY: 3/19/08 DATE OF 45TH DAY: 3/31/08
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 08000207

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3-26-08 DATE

ABSTRACT/SUMMARY COMMENTS:

red in the
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



#1

The Liljestrand House

Front Elevation

Photographer: Bob Liljestrand

July 2007



#2

The Liljestrand House
Living Room Interior
Photographer: Bob Liljestrand
July 2007



#3

The Liljestrand House
Living Room Interior
Photographer: Bob Liljestrand
July 2007



#4

The Liljestrand House

Living Room Interior

Photographer: Bob Liljestrand

July 2007



#5

The Liljestrand House

Diamond Head View from Dining Room

Photographer: Bob Liljestrand

July 2007



#6

The Liljestrand House

Dining Room

Photographer: Bob Liljestrand

July 2007



#7

The Liljestrund House

Kitchen

Photographer: Bob Liljestrund

July 2007




#8

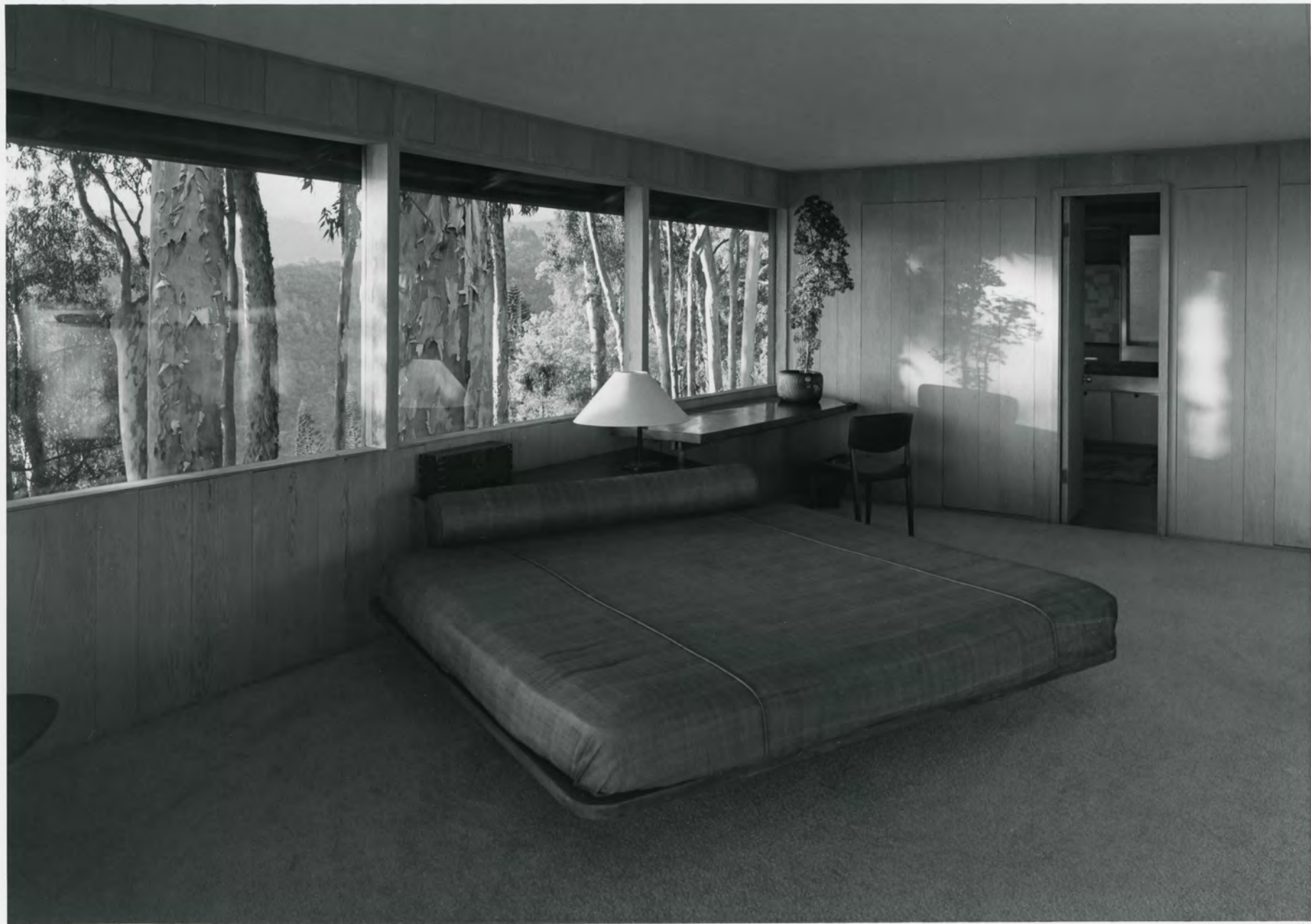
The Liljestrands House
Bedroom Corridor
Photographer: Bob Liljestrands
July 2007



#9



The Liljestrand House
Front Balcony
Photographer: Bob Liljestrand
July 2007



#10

The Liljestrand House
Master Bedroom
Photographer: Bob Liljestrand
July 2007



#11

The Liljestrand House
South (Makai) Elevation
Photographer: Bob Liljestrand
July 2007



#12

The Liljestrands House
Lower Floor Recreation Area
Photographer; Bob Liljestrands
July 2007



#13

The Liljestrand House
Diamond Head (East) Elevation
Photographer: Bob Liljestrand
July 2007



#14

The Liljestrand House
Diamond Head (East) Elevation
Photographer: Bob Liljestrand
July 2007



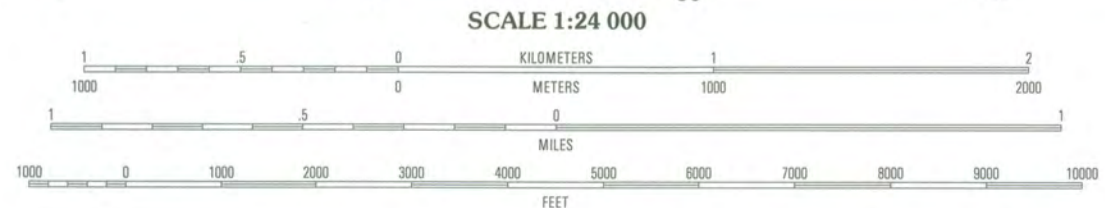
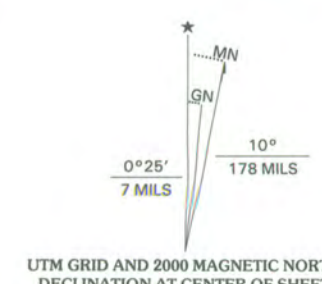
#15

The Liljestrands House
Diamond Head (East) Elevation
Photographer: Bob Liljestrands
July 2007



UTM coordinates
4 E 62120 N 2250400
The Lilienstrand House
3300 Tantalus Drive
Honolulu, Hawaii 96822

Produced by the United States Geological Survey in cooperation with National Imagery and Mapping Agency
Topography compiled 1953. Planimetry derived from imagery taken 1998 and other sources. Survey control current as of 1982. Boundaries current as of 2000.
North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 4. 10 000-foot ticks: Hawaii Coordinate System of 1983 (zone 3).
Old Hawaiian Datum is shown by dashed corner ticks. The values of the shift between NAD 83 and Old Hawaiian Datum for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map.
Landmark buildings verified 1995.



ROAD CLASSIFICATION

Primary highway hard surface	Light-duty road, hard or improved surface
Secondary highway hard surface	Unimproved surface
Hard surface	Unimproved surface

Interstate Route U.S. Route State Route

QUADRANGLE LOCATION

1	2	3
4	5	6
7	8	8

1 Waipahu
2 Kaneohe
3 Molekae
4 Pearl Harbor
5 Koko Head
6
7
8

HONOLULU, HI
1998
NIMA 5420 IV SE-SERIES W833

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST





EXECUTIVE CHAMBERS

HONOLULU

LINDA LINGLE
GOVERNOR

December 19, 2007

Mr. Hampton Tucker
Chief, Historic Preservation Grant Division
National Park Service
1849 C Street, N.W. (org code 2256)
Washington, D.C. 20240

Dear Mr. Tucker:

I wish to inform you that Ms. Melanie Chinen will no longer serve as the Deputy State Historic Preservation Officer as she has resigned her position as Division Administrator. I have appointed Mr. Bryan Flower, Architecture Branch Chief, as the Deputy SHPO as of this date until a new Division Administrator is secured. Ms. Laura Thielen, Chairperson of the Department of Land and Natural Resources will remain the State Historic Preservation Officer.

Mr. Flower will assist Ms. Thielen in carrying out the National Historic Preservation Act of 1966, as amended and serve as a state liaison officer for the conduct of relations with the federal government and the respective states with regard to matters of historic preservation.

Sincerely,

A handwritten signature in cursive script, appearing to read "L. Lingle".

LINDA LINGLE

LINDA LINGLE
GOVERNOR OF HAWAII



STATE OF HAWAII
DEPARTMENT OF LAND AND NATURAL RESOURCES

STATE HISTORIC PRESEERVATION DIVISION
601 KAMOKILA BOULEVARD, ROOM 555
KAPOLEI, HAWAII 96707

LAURA H. THIELEN
CHAIRPERSON
BOARD OF LAND AND NATURAL RESOURCES
COMMISSION ON WATER RESOURCE MANAGEMENT

RUSSELL Y. TSUJI
FIRST DEPUTY

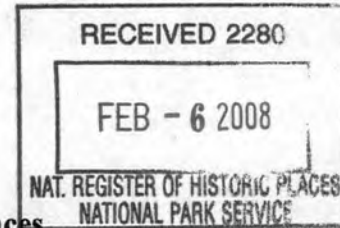
KEN C. KAWAHARA
DEPUTY DIRECTOR - WATER

AQUATIC RESOURCES
BOATING AND OCEAN RECREATION
BUREAU OF CONVEYANCES
COMMISSION ON WATER RESOURCE MANAGEMENT
CONSERVATION AND COASTAL LANDS
CONSERVATION AND RESOURCES ENFORCEMENT
ENGINEERING
FORESTRY AND WILDLIFE
HISTORIC PRESERVATION
KAHOOLAWE ISLAND RESERVE COMMISSION
LAND
STATE PARKS

January 9, 2008

Ms. Carol Shull, Keeper of the Register
United States Department of the Interior
National Park Service
National Register Program
1201 "EYE" Street, NW (2280)
Washington, DC 20005

LOG NO: 2008.0023
DOC NO: 0801KK02



Dear Ms. Shull:

SUBJECT: Nomination to the National Register of Historic Places
Liljestrand Residence
TMK: (1) 2-5-011:008

We respectfully submit to you the attached nomination. We ask that this site be considered for listing on the National Register of Historic Places. Please contact Katie Kastner at (808) 692-8023 or by email at katie.j.kastner@hawaii.gov with your comments or should you have any questions. We would greatly appreciate it if easily remedied items could be done via phone and/or email. Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to be "LH Thielen".

Laura H. Thielen
State Historic Preservation Officer and Chairperson

KJK:kjk