

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Duke Cho and Mary Choy Residence

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 2515 Alaula Way

City or town: Honolulu State: HI County: Honolulu

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide X local

Applicable National Register Criteria:

___A ___B XC ___D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

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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

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

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Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register none

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Single Family

Current Functions

(Enter categories from instructions.)

Domestic/Single Family

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7. Description

Architectural Classification

(Enter categories from instructions.)

modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: wood tongue and groove walls, concrete foundation, concrete brick walls

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Duke Cho and Mary Choy residence is situated in a quiet residential neighborhood. It sits on a relatively flat, 7,550 square foot lot with its front yard running out to the street. The single-story, modern style house faces northeast and sits on a concrete slab foundation. It has an irregular U-shaped floor plan, and its walls are a combination of concrete brick and vertical, 12" wide, redwood tongue and groove boards. It is characterized by a pair of overlapping built-up shed roofs ascending towards each other from the front and rear of the house. The roofs have a 2:12 slope and overhanging open eaves with exposed rafter tails. An attached two-car carport is under the front shed roof and projects from the house on its right, northwest end. The 2,008 square foot house is in average condition and retains its integrity of design, materials, craftsmanship, location, setting, feelings and associations.

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Narrative Description

The Choy residence presents a modest appearance to the street with its projecting two car carport dominating the composition, with the front, concrete brick wall of the house recessed off to the left. The carport is approached from the street by an approximately 28' wide macadam driveway. The carport has a concrete floor and its ceiling follows the slope of the roof and is the tongue and groove roof deck. The rear, southwest, wall of the carport is of concrete brick, which is distinguished by alternating advancing and receding courses. This treatment is found on all the concrete brick walls of the house. The concrete brick measure 4" x 8" x 16". The top of the wall concludes with a screened clerestory with vertical wood slats which help ventilate the three bedrooms on the other side of the wall.

Six 4" x 6" rafters run from front to rear across the carport's ceiling, with a 4" x 12" beam carrying the rafters near their outer edge. The beam extends beyond the roofline on the northwest end, and two 3" diameter pipe columns, painted pale blue carry the beam at this end. One column is at the eave line and the other near the end of the beam. The two columns rise from either side of a walkway paved with broken concrete stepping stones which runs along the northwest side of the carport and leads to a set of nine concrete block steps with a lava rock cheek wall. The steps run along the side of the house and lead up to a courtyard/play area, which is open on its northwest side. The steps are sheltered by the overhang of the roof and a 2.5" diameter pipe column supports the north corner of the eave. The concrete brick wall of the carport wraps around this side of the house but transitions to vertical tongue and groove, as the steps advance upward.

The southeast wall of the carport is defined by a set of four cabinets, which are stepped, going from 75" in height at the entry to the carport to 98" at the rear wall. The two middle cabinets each have a pair of doors, while the two end cabinets feature only a single door. All the doors have vertical wood pulls. The back of the cabinets are of 12" vertical, redwood tongue and groove and form a wall which defines the northwest side of a concrete sidewalk which runs along the outside of the carport to the front door. The sidewalk is sheltered by the overhang of the roof and is screened on its southeast and northeast sides by an L-shaped Chinese Hawthorn hedge (*Crataegus cuneata*). The plant also adorns the base and head of the steps on the northwest side of the house, and also in the east corner of the property where an L-shaped hedge screens a trashcan storage area near the street. One more Chinese Hawthorn, trimmed to a rounded shape, is between the trashcan area and the driveway.

The sidewalk along the carport's southeast side leads to six concrete steps with a single piece, 2" diameter, pipe handrail with two bends. The steps ascend to an entry landing with a concrete floor, a tongue and groove ceiling, and concrete brick walls surmounted at the clerestory level by single pane fixed windows. The original wood framed, glass door is in the southwest wall. It retains its obscure, fire glass window but its original knob has been replaced. Centered above the door is the original wall mounted light with its cylindrical glass shade.

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The door opens on a front-to-rear hall, which has an original 9" square, vinyl asbestos tile floor and a 6" wide tongue and groove ceiling which follows the slope of the roof. Both the tile flooring and sloping tongue and groove ceiling are found throughout the house, unless otherwise noted.

Immediately upon entering the house, a hinged door with its original knob and hardware is in the left, southeast, wall of the hall. This door opens on a front bedroom, originally the son's bedroom. The room is three bays long, as demarcated by the two exposed roof rafters. The front, northeast, concrete brick wall is surmounted by a bank of clerestory windows. The northwest most bay's clerestory window is a fixed, single pane one, which forms a corner window with a similar window in the northwest wall. The top of the window in the northwest wall follows the slope of the ceiling. The other two bays each feature a pair of single pane sliding windows, which have no frames. On the exterior the windows are screened by 1" x 2" vertical wood slats.

The room's rear, southwest, wall is of vertical, 12" wide, redwood tongue and groove. A mirror, without a frame, is affixed to the wall and above the mirror is a wood light box with a plastic grill on its bottom side. Non-original shelving is to the northwest of the mirror. A closet projects from the south corner of the room. It retains its original wood pull and hardware, and adjoining it to the northeast is a built-in chest of drawers with five drawers with canted faces, thus eliminating the need for pulls. To the northeast of the chest of drawers is a built-in desk. Two shelves run above the desk and chest of drawers, with the top shelf even with the bottom of the window line. Two single pane fixed windows are in the southeast wall. Their upper edges follow the slope of the roof, and the southwest-most window is narrow to accommodate the height of the closet. The northwest wall, which contains the entry to the room, transitions the concrete brick to tongue and groove by having the concrete brick front wall wrap partially around it, while the clerestory level shifts from window to tongue and groove wall, which eventually extends to the floor.

Across the hall from the front bedroom is a *hikido*, a two panel, *fusuma* paper covered, wood sliding door, which opens on a series of three bedrooms, originally used by the family's four daughters. The three bedrooms are almost identical and in a series, with a sliding door, similar to the hall sliding door opening on each successive bedroom. Each room has on its southeast wall a projecting closet with a pair of peg board sliding doors. The right half of the closet contains a built-in chest of drawers with five drawers with canted faces. The top of the chest of drawers features a mirror on its back wall. Adjoining the closet to the northeast is a built-in desk, which is similar to that in the other front bedroom. The rear wall of each bedroom is similar to that in the other front bedroom with a clerestory bank of windows surmounting a concrete brick wall. Each room contains two pairs of sliding glass windows whose single panes have no frames. The northwest wall of the first two bedrooms are of 12" vertical redwood tongue and groove and open on the adjoining bedroom via a sliding door, while the northwest-most room's northwest wall follows that of the other front bedroom, but without a doorway. A rafter runs down the center of each bedroom towards the windows to the stile separating the two windows. The southwest wall of each room is a pair of wood framed, glass sliding doors and sliding screen doors, except the northwest-most room which has only a single sliding glass and screen door,

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with a solid tongue and groove wall occupying the space of the other door and forming a corner of the room. All the sliding doors open on the courtyard/play area, and when the Choys occupied the house these doors were the primary means for the children to access the remainder of the house, rather than passing through the other bedrooms or using the hall.

Beyond the four bedrooms, a hinged door with its original knob and hardware in the southeast wall of the hall opens on a bathroom. Between this door and the door to the front bedroom a flush mounted, square foot light is recessed in the wall to illuminate the floor in the evening. The bathroom features an 81" high tongue and groove partition wall, which separates the two sinks from the toilet and shower far end of the bathroom. The two sinks retain their original counter and cabinets below. The cabinets have two sets of double doors, and a large mirror runs almost the length of the counter. At the northwest end of the mirror is built-in corner shelving with four shelves. The cabinet doors retain their original wood pulls. In the southeast wall of the bathroom there is a jalousie window with seven obscure glass slats. Above the window, at the clerestory level are two rectangular windows, one long and one short, which follow the slope of the ceiling. The shower does not appear to be original and the bathroom floor has new tiles. An original wall light, with its original, conical, plastic shade remains to illuminate the shower/toilet area.

Across from the bathroom the hallway's northwest wall is comprised of a pair of wood framed glass sliding doors with their screen doors. Above the doors are two fixed, single pane transoms, whose upper edges follow the slope of the roof. Vertical wood slats screen the transoms on the exterior. Beyond the bathroom door, the hall takes a bend to the right. Running down the northwest side of the hall is a set of two wood framed, glass sliding doors with a similar size, single pane fixed window between the two doors. The doors retain their original hardware, including their peg locks, which have "Made in Japan" stamped on their handles. Above the two doors and fixed window are two large, single pane fixed windows, the top edges of which conform to the slope of the roof. The doors open on the courtyard/play area. The doors open on a sidewalk composed of broken concrete pavers, which runs around much of the periphery of the courtyard/play area, including the children's bedroom wing. Concrete framed planter boxes interrupt the sidewalk's flow on the courtyard's southeast and northwest sides. The courtyard's surface is covered with lawn. A pendant light with a white, opaque globe hangs from the eave of the roof in front of the set of two sliding doors and one fixed window.

Opposite the two sliding doors and one fixed window, a sliding door in the southeast wall of the hall opens on the master bedroom. The two panel door on the bedroom side has a *fusuma* paper face and retains its original hardware. The vertical, redwood, 12" tongue and groove northwest wall of the bedroom, in addition to the sliding door features three fixed, single pane windows which run atop the wall on a line above the door's head. The tops of the windows follow the slope of the ceiling, and the southeast pane is composed of two sheets of glass which are glued together at an angle to accommodate the slight bend to the left made by the hallway. The band of fixed windows wraps around the southwest wall of the room and runs down approximately three quarters of its length. Below the windows the wall is of 12", redwood tongue and groove, and beyond the windows the wall is of concrete brick. Below the windows there are built-in shelves. The southeast wall of the room is of 12" redwood tongue and groove and has a tall

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jalousie window with wood slats at its south end. At the clerestory level, three long, thin, rectangular, single pane fixed windows run across this wall. These windows follow the slope of the ceiling.

The tongue and groove northeast wall of the room features a projecting closet with a pair of two panel sliding doors clad with *fusuma* paper. A hinged door with its original knob and hardware at the northwest end of the closet opens on a bathroom. The bathroom is similar to the one down the hall, with an 81" high tongue and groove partition wall, which separates the toilet and shower at far end of the bathroom from a single sink in a long counter. Below the counter is a cabinet with a set of double doors, which opens under the sink. Opposite the cabinet is a set of four drawers, with an opening between the cabinet and drawers which features a single drawer, and forms a vanity. The drawers and cabinet doors retain their original wood pulls. A large mirror runs almost the length of the counter. At the northwest end of the mirror is built-in corner shelving with four shelves. In the southeast wall of the bathroom there is a jalousie window with seven obscure glass slats. Above the window, at the clerestory level are two rectangular windows, one long and one short, which follow the slope of the ceiling. The shower does not appear to be original and the bathroom floor has new tiles. An original wall light, with its original, conical, plastic shade remains to illuminate the shower/toilet area.

Beyond the master bedroom door the hall takes a slight bend to the left. Also at this juncture the hall ceiling drops in height to 6'-9" and the northwest wall of the hallway shifts to concrete brick. Two square ceiling lights are inset into the ceiling. This segment of the hall terminates at a juncture with a lateral running passageway. To the southeast the passage flows into the kitchen and to the northwest opens on the living room. The passage is defined by an 82" high built-in set of shelves. The lower three shelves are enclosed by a pair of sliding doors which retain their long wood handles. The upper three shelves are open and cantilevered beyond the lower shelves on the living room end. The lower two upper shelves have a wood back, while the top shelf is open on both the front and rear sides. A closet is attached to the shelves on their kitchen end. It is the same height as the shelves and has a pair of doors with their original wood pulls. A light with an inverted, conical, perforated metal shade is affixed to the top of the closet.

To the northeast of the closet on the opposite side of the passageway is another similar closet. The two closets carry a 6'-9" high ceiling with a square recessed light which serves as a formal entry to the kitchen. The kitchen remains almost completely intact with its stainless steel sink, countertop and back splash, built-in oven, and original cabinets and drawers. Both the drawers and cabinet doors retain their original wood pulls and four burners are built-in to the stainless steel counter top. The southeast wall of the kitchen is made of concrete brick and has a door which leads to the side yard. The doorway is original, but the door is not. A small cabinet with a counter top is to the southwest of the door. Three single pane fixed windows are at the clerestory level and their tops follow the slope of the ceiling.

The concrete brick wall wraps partially around the northeast wall of the kitchen before transitioning to redwood tongue and groove. This wall is fronted by the stainless steel countertop and sink, with cabinets and drawers below the counter and hanging cabinets above. The concrete brick wall also runs across the southwest side of the kitchen, and has at the

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clerestory level a rectangular single pane fixed window and a jalousie window. A sink with cabinets above and below is on this wall and is adjoined on its northwest side by a closet. Again all the cabinet and closet doors retain their wood pulls. Adjacent to the closet towards the northeast is a partition which separates the kitchen from the dining area and living room.

On the kitchen side the partition has a niche with a shelf and drawer for a sewing machine and materials. At the northeast end of the partition a truncated V-shaped counter projects. Below the counter is an open storage space and above the counter a door with its original wood pull opens to reveal an ironing board. On the northwest side of the partition a cabinet projects into the dining-living room. It originally housed a television set. To the southwest of the cabinet is a niche intended for a buffet. Above the niche are two shelves with a pair of sliding glass doors with no frames.

The living-dining room is a T-shaped area, flowing around the partitioning shelves and closet which define the passageway between the kitchen and living room. The base of the T terminates at the kitchen and the partition wall with the television cabinet. At this southeast end of the space a built-in table projects from the rear of the passageway's shelf and closet partition. The table has a truncated V shape, and extends from the closet and a cabinet which adjoins the passageway's closet. The cabinet has a space below for a telephone and it opens in a southeasterly direction. Its door retains its original wood pull and hardware.

To the northwest of the table is a banquette which runs behind the passage's shelves. At the northwest end of the banquette is a built-in phonograph system which includes storage space for records and serves as an end table as well. Opposite the banquette are two pairs of glass sliding doors with wood frames. The doors and their accompanying screens open on a rear lanai. The 8' wide lanai is protected by the overhang of the roof and pipe columns, 3" in diameter, help support the eave at the south corner and mid-point of the lanai. The lanai runs the length of the rear of the house, and has a scored concrete floor. Beyond the lanai the property steeply rises, with a lava rock retaining wall at its base. The retaining wall allowed for a terrace, but both the terrace and wall are now overgrown.

Northwest of the sliding doors the line of the concrete wall of the house jogs 4' out into the lanai, forming a shallow side at the head of the living-dining room T. The 6'-8" high concrete brick wall on this southwest side is surmounted by three single pane, fixed windows. The wall is dominated by a modern style copper fireplace with a conical copper flue situated over an elevated, open, curved, semicircular, copper firebox. The fireplace is mirrored on the exterior behind the fireplace, with both fireplaces sharing a common chimney.

The concrete brick wall wraps around to the northwest wall of the living room. This wall is six bays long, with the first bay surmounted by one single pane, fixed window whose top edge follows the slope of the ceiling. The second and third bays feature a pair of wood frame glass sliding doors, which have two single pane fixed windows above, which continue the line of the initial window. The sliding doors open on a semicircular concrete patio. The fourth bay, to the northeast of the sliding doors shifts to 12" redwood tongue and groove, maintaining the height of the sliding doors. Above the wall is a single pane fixed window, which continues the already

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established line of the adjoining windows to the southwest. In the fifth bay the wall transitions to a combination of redwood and concrete brick with the window above continuing the already established progression, while the sixth bay with its 6'-8" high concrete brick wall features a lone, thinner window which forms a corner window with the adjoining window in the northeast wall.

The northeast wall is of concrete brick and has three single pane fixed windows and a tall jalousie window above it. Surmounting the windows is a band of rectangular, fixed screened openings. An L-shaped banquette defines the intersection of the northeast and northwest walls. A 6" wide shelf runs between the top of the banquette and the wall. Four wood, rectangular light boxes sit atop the shelf. Three are spaced 32" apart along the northeast wall and one is on the northwest. These boxes have slits in the top to allow a soft light to be emitted from them at night. The boxes serve a dual purpose, for as well as illuminating the living room, a glass face in the exterior concrete brick wall allows the light to permeate the outside as well. The seats of the banquette lift up to access storage space.

The Dr. and Mrs. Choy residence very much retains its historic integrity. The house is almost entirely intact, with very minor modifications such as the floors in the bathrooms, the removal of the laundry machines in the kitchen, and the installation of wall mounted shelving in the front bedroom not affecting the historic integrity in any disturbing manner.

As such the property retains:

1. its historic location, as it remains precisely where it was constructed.
2. its historic setting as its neighborhood remains residential.
3. its historic design as minimal alterations have transpired.
4. its historic materials as minimal alterations have transpired.
5. its historic workmanship as minimal alterations have transpired.
6. its historic feeling as minimal alterations have transpired.
7. its historic association as minimal alterations have transpired.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- 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

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Areas of Significance
(Enter categories from instructions.)

Architecture

Period of Significance
1956

Significant Dates
1956

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

Cultural Affiliation
N/A

Architect/Builder
architect: Stephen Oyakawa
builder: Richard Hadano

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Duke Cho and Mary Choy Residence is significant on the local level under criterion C, as a good example of a house built in Honolulu during the 1950s in a modern style. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction.

The 1956 period of significance was chosen in accordance with National Register Bulletin 16A instructions, using the year of construction of the house as the period of significance

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

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

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

Following World War II the modern style of architecture greatly expanded in popularity in Hawai`i, and the Choy residence stands as an excellent example of the style as built during the 1950s in the Islands. With its strong, unadorned, clean lines, dramatic, overlapping shed roofs and flowing indoor-outdoor spaces the house well represents the mid-century modern style as it appeared in Hawai`I's residential architecture. The myriad large expanses of windows and sliding doors instill a strong sense of openness, which when combined with the concrete brick and bleached redwood tongue groove walls and ceilings makes for a very light and airy interior

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environment. The use of interior and exterior sliding doors, the judicious use of jalousie windows, and the strong emphasis on air movement through the house, all express a response to Hawaii's climate, as does the house's rear lanai and courtyard/play area, typifying the period's ideal of outdoor living. In addition, the extensive use of built-in furniture further ties into the very modern design of the house. As do such details as the wood pulls on cabinets, canted drawer faces, sliding windows without frames and the plastic grille beneath the mirror light in the front bedroom.

Oyakawa's manipulation of space with the stellar winding hallway, flowing living-dining-kitchen-lanai area, as well as the innovative handling of the daughters' bedrooms, is noteworthy. Also such immaculate details as the house's indoor-outdoor copper fireplace, *fusuma*-like sliding doors, and living room light boxes which also illuminate the court yard/play area, set the house above the ordinary. In addition, the built in oven and range, as well as stainless steel countertop, built-in dining table, and distinctive handling of the concrete brick walls' courses and their transitions to tongue and groove further add to the special character of the house. For a modest sized house, it was one of the more stunning modern style residences in Hawai'i. In the words of Robyn Rickard of the *Star Bulletin*, the house, "is proof that a home with five bedrooms, constructed on a limited budget, CAN be handsome as well as functional. Moreover, the house has qualities of spaciousness and privacy---along with indoor-outdoor living facilities for a family of seven----rarely found in a dwelling of comparable size." [*Star Bulletin*, January 10, 1959, page 18] In an unusual letter of appreciation published in the *Star Bulletin*, the Choy's wrote about their house, "We constantly enjoy its functional, yet beautiful atmosphere that pervades the interior space. Although designed within a limited space and on a limited budget, its feeling of airiness and space is conveyed throughout. Our home includes five bedrooms, a fireplace area, and an indoor-outdoor living area, all beautifully utilized and integrated. Living in it is a daily, pleasurable experience." [*Star Bulletin*, December 31, 1958, page 6]

The house was designed by architect Stephen Noboru Oyakawa (1921-1980), who was born in Kahaluu and worked for Frank Lloyd Wright from 1944 until 1959, where he was a senior apprentice (the equivalent of a professor) at Taliesin. In 1959 Oyakawa returned to live in Hawai'i, and upon Wright's death in April of that year decided to remain full time in the Islands. He is known for a number of distinctive buildings, many of which employed non-rectangular footprints. Major works of his in Hawai'i include the Aiea Library, Liliha Library, Lihue Library, the Hale Aloha complex of four round dormitories at the University of Hawaii, and Moanalua Intermediate School, as well as several apartments. The Choy residence was the first house he designed in the Islands, having worked on it during a visit to Honolulu. In addition to the Choy residence, other residences designed by him are: the James and Tomi Knaefler residence (1960) (Hawaii Register), Mitsuo Shimizu residence (1961), Charles Kam Residence (1962), Ronald Fujii Residence (1965), and a number of houses in Kainalu Park (1968). The house well reflects Oyakawa's splendid attention to detail and exquisite handling of spatial relationships.

Dr. Choy graduated from McKinley High School (1936), the University of Hawaii (1940) and the University of Michigan medical school (1943). He was president of the student body at both McKinley High School and the University of Hawaii. Following his graduation from the

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University of Michigan he served his internship at the University of Chicago's clinics and in 1946 entered the Army Medical Corps. During his time in the Army he and Mary Whang were married. After his discharge in January 1948, he returned to the University of Chicago clinics as the chief resident and instructor in pediatrics, before returning to Hawaii in January 1949 to open his own pediatric office. In 1954, he became a partner in the office of Tanoue and Ishii, which changed its name to Clinical Associates. [*Star Bulletin*, June 4, 1949, page 2 and October 18, 1954, page 12] In addition to attending to his pediatric practice, Dr. Choy was very active in community organizations that assisted people, and through his wife's involvement with People Against Chinatown Eviction, he started the Third Arm, a free medical clinic in Chinatown during the 1970s and 1980s. [*Star Bulletin*, March 12, 2005, page 28]

Mary (Whang) Choy was born in San Francisco and after her mother died was raised by her aunt, Dr. Wa Soo Whang, in Hawaii. She graduated from Roosevelt High School and received her B. A. from the University of California at Berkeley and did graduate work at San Francisco State College. She taught music at Waialua High School prior to marrying Dr. Choy. Inspired by the Civil Rights movement of the early 1960s, she became involved with numerous social justice causes in Hawaii and was one of the people involved in establishing the ethnic studies program at the University of Hawaii. [*Star Bulletin*, January 5, 1939, page 14, January 26, 1952, page 3, and March 21, 1997, page 13, and *Honolulu Advertiser*, March 23, 1978, page 1]

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9. Major Bibliographical References

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

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State Bureau of Conveyances book 2928, page 58

"Mary Whang to Attend California," *Star Bulletin*, January 5, 1939, page 14

"Dr. Duke C. Choy Back Home; Will Enter Practice," *Star Bulletin*, June 4, 1949, page 2

"Korean University Club to Install Officers Tonight," *Star Bulletin*, January 26, 1952, page 3

"Statement of Change of Copartnership," *Star Bulletin*, October 18, 1954, page 12

"A Tribute to Architect Wright," *Star Bulletin*, December 31, 1958, page 6

Rickard, Robyn, "Oyakawa-Designed Home Reflects Wright's Concepts," *Star Bulletin*, January 10, 1959, page 18

"Mary Choy 'Was Always for What was Right'" *Star Bulletin*, March 21, 1997, page 13

"She Stood Up in Struggles for Justice," *Honolulu Advertiser*, March 23, 1978, page 1

"'People's Doctor' Championed Underdog Causes," *Star Bulletin*, March 12, 2005, page 28

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 # _____

Duke Cho and Mary Choy Residence
Name of Property

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County and State

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): 50-80-14-10219

10. Geographical Data

Acreeage of Property less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 21.307095 Longitude: -157.816058
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:

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3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

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

The property being nominated includes all the property owned by Aaron and Katherine Wallen in 2025 as described by Tax Map Key (1) 2-9-012: 043.

Boundary Justification (Explain why the boundaries were selected.)

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

11. Form Prepared By

name/title: Don Hibbard
organization: self
street & number: 45-287 Kokokahi Place
city or town: Kaneohe state: HI zip code: 96701
e-mail _____
telephone: (808)-542-6230
date: June 1, 2025

Additional Documentation

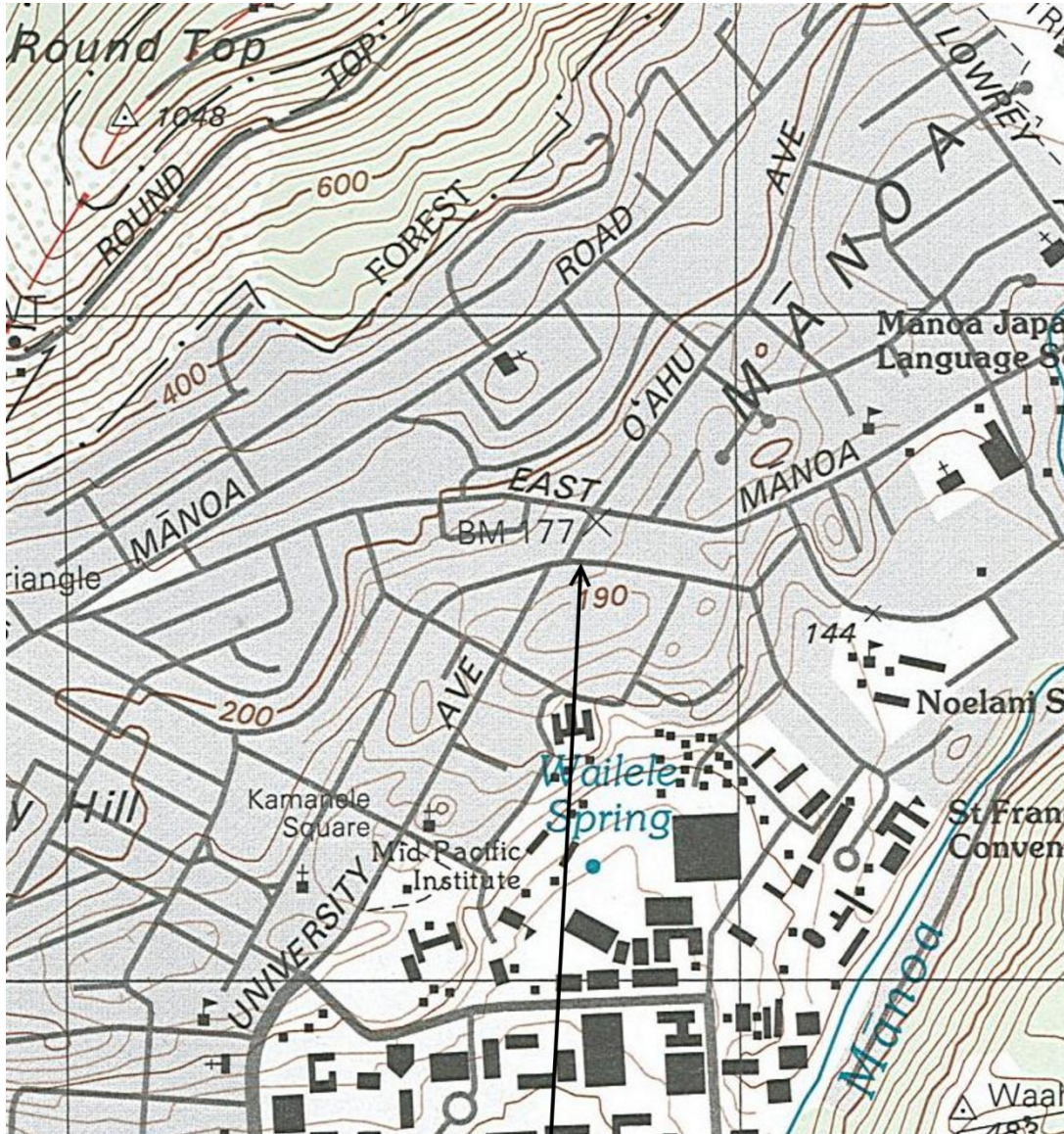
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Owners Address:** Aaron K. Wallen Trust and Katheirne M. Wallen Trust
c/o Aaron and Katherine Wallen
2614 Oahu Avenue
Honolulu, Hawaii 96822

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USGS Map



Choy Residence

Duke Cho and Mary Choy Residence
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Tax Map



Duke Cho and Mary Choy Residence
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Photographs

Photo Log

Name of Property: Duk Cho and Mary Choy Residence

City or Vicinity: Honolulu

County: Honolulu

State: HI

Photographer: Kikuyo Hibbard

Date Photographed: May 9, 2025

Description of Photograph(s) and number, include description of view indicating direction of camera:

1. View of the front from the northeast
2. Drone view of the side from the northwest
3. View of the entry from the northeast
4. View of the front-to-rear hall from the northeast
5. View of front-to rear hall, front entry and bedroom wing from the south
6. View of the bedroom wing from the far room from the northwest
7. View of the middle bedroom from the northeast
8. View of the master bedroom from the southeast
9. View of the front-to-rear hall from the northeast, master bedroom on the left
10. View of the living room from the kitchen from the southeast
11. View of the kitchen from the northwest
12. View of the living room from the southeast from the dining table
13. View of the living room and dining room with lanai to the right, from the northwest
14. View of the fireplace from the northeast
15. View of the lanai from the southeast

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Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.