

**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: A Resort Home for Mr. & Mrs. David Barry, Jr.

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: 3625 Diamond Head Road

City or town: Honolulu State: Hawaii County: Honolulu

Not For Publication:  Vicinity:

**3. State/Federal Agency Certification**

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

I hereby certify that this \_\_\_ 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      \_\_\_ local

Applicable National Register Criteria:

\_\_\_ A      \_\_\_ B       X  C      \_\_\_ D

<p>_____  <b>Signature of certifying official/Title:</b></p>	<p>_____  <b>Date</b></p>
<p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p>	<p>_____  <b>Date</b></p>
<p>_____  <b>Title :</b></p>	<p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>

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**4. National Park Service Certification**

I hereby certify that this property is:

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

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Signature of the Keeper

Date of Action

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**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

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**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	_____	buildings
<u>1</u>	_____	sites
_____	_____	structures
_____	_____	objects
<u>3</u>	_____	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

LANDSCAPE/garden

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

LANDSCAPE/garden

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Hawaiian Regional

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Foundation: CONCRETE / STONE

Walls: WOOD (Weatherboard)

Roof: WOOD (Shingle)

### Narrative Description

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

### Summary Paragraph

“A Resort Home for Mr. and Mrs. David Barry, Jr.” (Barry Resort Home) is located along a scenic stretch of coastline in the Honolulu neighborhood of Diamond Head, approximately two miles southeast of Waikiki on the island of Oahu. The property is situated approximately 150 feet above the ocean on the southern sloping cliffs of Diamond Head Crater, which is a U.S. National Natural Monument. The residence consists of two structures: the Lower Pavilion, which functions as the main living space, housing a kitchen, dining room, living room, lanai and bathroom; and the Upper Pavilion, consisting of three bedrooms, each with their own bathroom, and accessed via an open, slightly raised walkway. Both the Upper and Lower Pavilions are one-story, Japanese-influenced, Hawaii Regional style wood-frame structures. The Lower Pavilion extends over a carport below supported by posts.

The independent pavilions were sited to optimize the level portions of the steeply sloping lot. Their design features double-pitched, steeply sloping roofs, muted redwood siding, and sliding shoji screens blurring the division of inside and out. The site is its own contributing resource with many of its original and rare plant collections remaining. Lanais and walkways, along with the original kidney-shaped swimming pool and hardscape features, such as native basalt rock walls and vernacular redwood/bamboo fencing create a seamless composition together with the natural landscape.

The 1961 Barry Resort Home was designed by renowned architect Vladimir Ossipoff, one of the foremost architects of Hawaii, and who was known for “a style of architecture that revealed a dramatic mix of Japanese and modern elements.”<sup>1</sup> The Barry Resort Home represents one of Vladimir Ossipoff’s strongest traditional Japanese-influenced residential designs.

The Barry Resort Home, together with the entire property, retains its seven aspects of historic integrity.

<sup>1</sup> Stephen Little, "Director's Forward," in Dean Sakamoto, *Hawaiian Modern, The Architecture of Vladimir Ossipoff* (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), vii.

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## Narrative Description

### Location

The Barry Resort Home is located in the Kaalawai district of the exclusive Honolulu neighborhood of Diamond Head, on the southern side of the island of Oahu. The property is within the ahupuaa of Waialae, and in the moku of Kona.<sup>2</sup> The lot is 7,617 square feet and measuring approximately 80' x 100'. At its northern (*mauka*) edge, the rectangular sloping lot begins adjacent to Diamond Head Road, which follows the coast line and the southern slopes of Diamond Head Crater. The southern (*makai*) property boundary is situated on the ocean front cliffs at an elevation of approximately 150 feet and a distance of 300 feet from the beach. The property is flanked on all sides, except the north, by residential lots of similar shape and scale. The property is accessed from Diamond Head Road off a private driveway approximately 170' long that drops dramatically downhill and is shared with three surrounding residential lots. The property is visible from Diamond Head Road even though the property is lower than the road level, with the roof ridge of the Upper Pavilion being at nearly the same elevation as the roadbed.

### Site

Ossipoff conceived two separate pavilions, situated on the sloping site on three functional tiers. At the lowest level is the carport, located underneath the Lower Pavilion. A CMU retaining wall forms the back wall of the carport and *mauka* perimeter foundation wall of the Lower Pavilion. The *mauka* elevation of the Lower Pavilion is sited on the middle tier, which is the largest and most level portion of the site. The original kidney-shaped swimming pool is located at the western portion of this mostly level middle tier. The overall dimensions of the pool are approximately 10' x 30', and the lawn and gardens of this tier slope up gently to the Upper Pavilion, located at the upper tier and closest to Diamond Head Road.

A significant amount of cut and fill was required to create the finished grades. A retaining wall, located close behind the Upper Pavilion, allowed the structure to be placed into the hillside, providing additional level space for the lawn and planting areas between the two pavilions. A rock retaining skirts the sloping driveway, providing the flat area for the yard and pool beyond. At the upper portion of the driveway, the wall is obscured by large hedges. At a point adjacent to the middle tier inside, the wall is topped with a vertical redwood plank and bamboo fence with concealed bronze supports. Two openings in the fence hold decorative Japanese copper lanterns. The main entrance to the property, about half way down the length of the fenced area, has four rock steps leading up to a redwood gate, that opens into the paved courtyard, directly adjacent to the pool. The gate is covered by a small gabled roof element detailed in the style of a Japanese *munamon*.<sup>3</sup>

<sup>2</sup> Moku and ahupuaa are Hawaiian terms that refer to land divisions. An ahupuaa is a portion of land that is typically somewhat pie-shaped, and runs from the mountains to the ocean, and a moku is a larger district consisting of multiple ahupuaa. Mauka and Makai are directional references meaning, respectively, "to towards the mountains" and "towards the sea". Ewa and Kokohead are place names, Ewa being directional for west in this location and Kokohead is to the east.

<sup>3</sup> A munamon (or munemon) is a gate-like structure composed of two posts or pillars topped by a gabled roof element. "JAANUS / Irimoya-zukuri 入母屋造." JAANUS / Irimoya-zukuri 入母屋造. Accessed April 21, 2016. <http://www.aisf.or.jp/~jaanus/deta/i/irimoyazukuri.htm>.

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The shared courtyard between the pavilions remains a showcase for horticulturist, botanist, and original owner David Barry's most cherished plantings, with many of the large original trees and plants remaining. Historic plantings include linear plantings of *Podocarpus sp.*, and shower trees, *Cassia sp.* along the western property perimeter.<sup>4</sup> Along this sloping section, a variety of palms are planted at the exterior of the wall line, and adjacent to the carport, in accordance with the original landscape design. Two large ornamental Royal Poinciana trees, *Delonix regia*, are located at the lower *makai* stairs to the Lower Pavilion. The eastern border of the property contains rare palm species collected by Barry, with additional plantings selected to expand the palm collection to its original aspirations. A *Bombax sp.* tree graces the north eastern portion of the property near the termination of the pathway.

The lawn area of the central courtyard is the primary location for the historic plantings, with a large number of rare and exotic species representing historic resources that were originally contributed to the tropical botanical collections of Hawaii during the 1960s.<sup>5</sup> These include *Plumeria sp.* and a rare cycad, *Dioon sp.* Other historic plantings include a cascading, woody *Ficus sp.* vine located along the lava rock wall at the north side of the swimming pool that David Barry collected on a trip to Papua New Guinea. Hawaiian tree ferns, bromeliads, orchids, and tillandsias are planted throughout and represent the original plant collection.

On the Koko Head (east) side of the site, a pre-existing rock retaining wall was repaired and left in place, beyond which, to the east, the property drops precipitously. This eastern perimeter of the property also contains a sloping concrete pathway and stairs that follow the perimeter basalt rock wall up to garden, courtyard, and pavilions.

### Pavilions

In keeping with traditional Japanese design, the rectangular pavilions are staggered and arranged on the site off-parallel from each other, a response to both the site conditions and as a nod to a traditional siting arrangement known in Japanese design as *ganko* or "geese in flight".<sup>6</sup> The spaces within both structures are based on the rectangular module of the *tatami*<sup>7</sup> mat. The use of traditional Japanese sliding *shoji*<sup>8</sup> doors creates space delineation while allowing movement and views through the spaces and to maximize natural ventilation.

The two single-story pavilion structures are built in a traditional Japanese style. Their dominant but graceful gabled and hipped, double pitched roofs creating striking forms situated against the Diamond Head cliffs. The roofs take the traditional Japanese *irimoya*<sup>9</sup> form; a gable roof with

<sup>4</sup> *The Plant List (2013). Version 1.1. Published on the Internet; <http://www.theplantlist.org/> Accessed April 25, 2016.*

<sup>5</sup> Interview with Hal Borthwick (grandson of the Barry's), March 24, 2016.

<sup>6</sup> Nitschke, Gunter, (1999) *Le Jardin japonais - Angle droit et forme naturelle*, Taschen publishers, Paris. Accessed April 25, 2016.

<sup>7</sup> A floor covering made of tightly woven grass and straw. A standard *tatami* is a rectangular mat about 6'x 3'.

However, dimensions vary to some extent according to the geographical location. A *tatami* mat made from rice straw is very tightly woven. "JAANUS / Tatami. Accessed April 28, 2016. <http://www.aistf.or.jp/~jaanus/deta/f/tatami.htm>.

<sup>8</sup> *Shoji* doors are sliding wood doors with paper panels. *Shoji* panels consist of a wooden grid frame with translucent paper that allows light through. "JAANUS / Shoji. Accessed April 21, 2016. <http://www.aistf.or.jp/~jaanus/deta/f/fusuma.htm>.

<sup>9</sup> Adriana Higashino, *Roof Typology and Composition in Traditional Japanese Architecture*, Akashi National College of Technology - Academia.edu." Master Thesis Tokyo University 2000. Accessed April 25, 2016.

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ridge and gable pediments on the upper part and a hipped roof on the four sides on the lower part. The roofs are triple shingled at the ridges and gable ends with hand split shakes, in a traditionally manner. The east/west gable ends are enclosed with a wooden, screen lattice. Wide eaves with half-round gutters, originally of galvanized iron, overhang approximately four feet and protect the interior from sun and rain. The eave structure is exposed underneath, revealing the exceptional quality of roofing materials and workmanship.

The pavilion buildings of the Barry Resort Home are of wood frame construction. The exterior wall sheathing is original, light grey stained 1" x 10" redwood tongue and groove vertical planks applied over wood studs, with interior walls matching the same specification. Both buildings have vertical wood-slat screens around the perimeter of the structures to conceal the foundation. The fenestration is primarily horizontal sliding panels and *shoji* doors, with some use of horizontal sliding windows, wooden louvers, and glass jalousies. All sliding doors are finished in light weathered grey to match both the interior and exterior of the pavilions.

**The Lower Pavilion.** The Lower Pavilion serves the public functions of the residence and sits on the southern, ocean facing (*makai*) portion of the property. It is rectangular in plan, measuring approximately 26' x 32" and oriented on an east west axis to maximize views to the ocean.

The carport is located under the Lower Pavilion, is entered at the *makai* (ocean side) of the house. It is formed by the structural elements supporting the Lower Pavilion structure, which overhangs the carport and the steepest sloping area of the property. Along the west sides of the carport, a basalt rock walls functions as both a retaining wall and as the base for 4 x 4 wooden posts with "X" bracing. A wood stair, flanked by a stone planter and additional X-bracing ascends along the east elevation, leading up to the Lower Pavilion's kitchen entrance. Along the entire length of the CMU foundation to the north, a sculpted rock bank provides structure for ornamental plantings. Four three-inch pipe columns support the remainder of the house above.

The wooden staircase to the Lower Pavilion is approached at the eastern side of the carport. A vertical wooden slat-wall, matching the foundation screens, partially conceals the staircase profile at the east side of the carport. After four concrete steps and a concrete landing, the wood staircase ascends the Koko Head elevation to a second, wooden, landing at the kitchen entrance. At this landing, before entering the kitchen, there are two exterior storage closet with blind doors matching the exterior cladding.

Although the kitchen entrance is designed to be unassuming, upon entering, the small house feels very spacious and dramatic. The open ceiling form is fully visible because the eight-foot interior partition walls do not reach all the way to the ceiling, highlighting the distinctive vaulted ceiling sheathed in wood-framed lauhala, which rises to a full height of approximately fifteen feet. At approximately eight feet above the finished floor, 1-1/4" x 12" exposed redwood beams support the "floating" walls and the layers of stacking sliding *shoji* and *fusuma* doors<sup>10</sup> that divide the primary spaces. When all of the doors between the four rooms and the exterior

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<sup>10</sup> *Shoji* and *fusuma* doors are sliding wood doors with paper panels. *Shoji* panels consist of a wooden grid frame with translucent paper that allows light through. *Fusuma* doors have panels are solid and filled with thick, opaque paper, often with artistic designs. *Fusuma* are generally used as doors for closets. Both may be used as partitions between rooms. "JAANUS / Fusuma 襖." JAANUS / Fusuma 襖. Accessed April 21, 2016. <http://www.aisf.or.jp/~jaanus/deta/f/fusuma.htm>.

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courtyard lanai located at the north of the living room are open, there is virtually no division between interior and exterior.

The kitchen is located at the east side of the house, between a small bathroom located in the northeast corner and the breakfast room that occupies the southeast corner. The breakfast room leads into the engaged lanai at the southwest side and the living room makes up the rest of Lower Pavilion plan.

Hardwood flooring enhances the fluid transition between rooms, which were specified as *Eucalyptus robusta*<sup>11</sup> and most likely sourced in Hawaii. The heartwood of *E. robusta* is light red to reddish brown in color and darkens to a rich reddish brown. The flooring is end matched, with tongue and groove joints,<sup>12</sup> and finished to a soft sheen.

The well-equipped kitchen is approximately 15' x 13', with the majority of the cabinetry oriented on the east and west walls. Much of the original custom redwood built-in storage remains as per the original designs with minimal updates to appliances and surface materials. All built-in storage closets were designed with redwood, tongue and groove doors to blend seamlessly with the interior redwood walls. The cabinetry extends into the breakfast room on the south side of the interior and is faced with 3/4" Philippine mahogany plywood.<sup>13</sup>

Adjoining the kitchen, to the south, is the breakfast room. The floating storage cabinet shared with the kitchen serves as the northern wall to the breakfast room and integral storage for dining. The breakfast room is approximately 9' x 13', providing an intimate and minimal dining space, dominated by a large horizontal sliding window located in the *makai* wall. This window provides an open ocean vista for the breakfast room and features a built-in wooden redwood flower box located at the exterior, as per the original design drawings. A set of sliding *shoji* doors to the west leads to the Lanai, located adjacent to both the breakfast room and the living room.

The lanai is approximately 9' x 19'. Its *makai* elevation is designed to completely open up to the outside, with three, full height horizontal sliding wood panels that slide away to the ocean views. These redwood tongue and groove stacking doors are fitted with staggered rectangular picture windows to frame the ocean views from the interior even when closed. The lanai also opens its western exterior wall, with hinged, folding redwood panels that are constructed to blend seamlessly with the exterior cladding. Wooden railings provide an exterior perimeter to the room when the lanai is fully open.

The largest room in the Lower Pavilion is the living room, which is nearly square at approximately 18' x 19', and is situated between the lanai and the exterior courtyard and lawn beyond to the north. The living room is framed on all sides by large redwood beams that support layers of sliding *shoji* and *fusuma* doors. The northern sliding *shoji* doors open to a transitional corridor, or *engawa*<sup>14</sup> between the living room and the courtyard. The corridor, which sits under the north overhanging eaves, runs the entire length of the living room, is approximately three

<sup>11</sup> Specifications for a Resort House for Mr. and Mrs. David Barry, Jr., September 2, 1959. Page 5, Flooring.

<sup>12</sup> Specifications for a Resort House for Mr. and Mrs. David Barry, Jr., September 2, 1959. Page 5, Flooring.

<sup>13</sup> Ibid. Page 7, Casework, Kitchen Cabinets.

<sup>14</sup> An *engawa* is a Japanese veranda that may be inside the building and protected by sliding doors or completely exposed at the exterior. "JAANUS :: Terminology of Japanese Architecture & Art History." Accessed April 21, 2016. <http://www.aisf.or.jp/~jaanus/>.

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feet wide, and has sliding redwood screen doors at the exterior. It has a storage closet at the east end and turns the northwest corner to continue for five feet, terminating in another closet. The corridor has a concrete slab that ties into the paved central courtyard, with the spaces becoming one when the screen doors are fully open.

A small guest bathroom is located at the northeast side, adjacent to the kitchen and living room. This bathroom is entered through a wood, hollow core door that is faced with lauan<sup>15</sup> to match the *fusuma* doors. Directly opposite the entrance is the original *koa* wood vanity with flush doors, drawers, and original hardware. The original giant clam shell lavatory remains with all of the original brass fixtures. A minimal frameless mirror and the glass jalousie windows are above the vanity. Adjacent to the vanity is a small toilet and shower.

**Upper Pavilion.** The Upper Pavilion serves as a detached bedroom wing of the main living structure. The one-story wooden post and beam structure is rectangular in plan, and measures approximately 22' x 34' overall. The structure includes an exposed, cantilevered *ipe* wood walkway, or *engawa*, on the south elevation. The three bedrooms and *engawa* are located under the main *irimoya* roof that is oriented on a northeast-southwest axis. The entire structure is raised on a post and beam foundation with an approximate 30 inch crawl space underneath. Wooden louvered windows, set high into the walls, are located at the east, west, and north elevations.

The Upper Pavilion is accessed via four stone steps at the southwest corner that spiral 90 degrees to the *engawa*. Stepping stones from the pool surround lead to a second set of freeform rock steps that terminate in front of the master bedroom and near the redwood railing located only at the eastern end of the *engawa*. The stepping stones are located at a mounded area in the eastern portion of the lawn that provides contours to landscaping and includes a rare and historic cycad tree that was planted at the time of construction.<sup>16</sup>

The simple tripartite plan of the Upper Pavilion wing consists of two 10' x 12' bedrooms and a 13' x 12' master bedroom. At each bedroom entrance are three full-height wooden *shoji* doors and a single screen door, each in their own wooden track, allowing them to stack to the width of a single door, and provide maximum flexibility in the degree of openness to the outside. The doors run continuously along most of the length of the *engawa* and have original locking hardware.

The two bedrooms have identical baths, with a vanity area at the center that is open to the bedroom. A lowered soffit, fitted with a perforated decorative grill, delineates the entry to the bathroom and helps to visually separate the spaces. The vanity area is flanked by a closet with *fusuma* doors to the east and a toilet and shower compartment to the west. The master bathroom has the same layout, although mirrored and slightly larger; the exception is an additional lavatory, corner mounted, next to the toilet compartment. The furniture in all of the bedrooms is mostly original and includes a number of Japanese antiques.

## Restoration<sup>17</sup>

<sup>15</sup> Specifications for a Resort House for Mr. and Mrs. David Barry, Jr., September 2, 1959. Page 6, Doors.

<sup>16</sup> Interview with Hal Borthwick (grandson of the Barry's), March 24, 2016.

<sup>17</sup> Restoration section information obtained by the design notes of Liz Howard, FASID, April 18, 2016 (interior designer for 2010 restoration) and by interview with Hal Borthwick, March 24, 2016.

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In 2010, the Barry Resort Home underwent an extensive two million dollar restoration. All restoration efforts took great care to replace all materials in-kind and in accordance with Ossipoff's original design drawings and specifications. Restoration included foundation repairs,

replacement of the traditional wood shingle roofing, and repairs to damaged structural and cladding materials. Termite-damaged wood was replaced in-kind with reclaimed old growth redwood. The termite damage in the Lower Pavilion necessitated replacement redwood wall boards be color-matched, so the painter mixed a different batch of paint for each wall in order seamlessly blend old and new. Wooden sliding doors and windows were also restored, along with electrical and plumbing system upgrades. All deteriorated galvanized steel gutters and downspouts were replaced with copper to ensure durability in the salt air environment.

The original redwood staircase up to the Lower Pavilion, and the Upper Pavilion *engawa* and railing, had suffered extensive termite damage. They were replaced according to the original design drawings; however, ipe wood was selected instead of redwood due to its superior decay and insect resistance. All necessary window restorations were done in accordance with the original drawings and specifications, with window sashes specified as northwest pine, and with stiles and rails mortised and tenoned.<sup>18</sup> The wood louvers were sourced to the original manufacturer, who created customized matching replacements, including the same light-grey wash to blend with the exterior and interior redwood cladding of both pavilions.

Updates to the kitchen closely followed the original specifications and drawings. Although the faucets have been updated, the original double stainless steel kitchen sink remains. Appliances have been updated but remain in their original locations. Cabinetry has been repaired and refurbished.

For all the bathrooms, the lower cabinets and existing pulls were saved and repaired. New manufactured quartz counters and new under counter sinks and faucets were added. Mosaic back splashes were installed to replace the worn plastic laminate. The replacement 1" ceramic tile in the showers matches the original. In the Lower Pavilion Bath, the wooden counter top was re-finished and the clam shell sink was left in place. The existing faucet and handles were re-finished and re-installed.

The same Japanese *washi*<sup>19</sup> paper used in the original *shoji* doors was sourced in Japan to repair damaged doors.<sup>20</sup> The lamps were all re-wired, and the same lamp shop that manufactured the wood yarn wrap on the lamp shades replaced all the shades and yarn wrap. The round pierced Asian metal globe over the dining table that was dented was repaired and re-installed.

There were originally five antique Japanese lanterns on the property, which were all damaged by the salt air and so were replaced by a new collection of antique Japanese lanterns. Two lanterns in a compatible style were installed in the garage.

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<sup>18</sup> Specifications for a Resort House for Mr. and Mrs. David Barry, Jr., September 2, 1959. Page 6, Sash.

<sup>19</sup> Handmade Japanese paper made from long natural fibers. Most commonly used fibers include mulberry, hemp, and edgeworthia papyrifera. JAANUS :: Terminology of Japanese Architecture & Art History." Accessed April 28, 2016. <http://www.aisf.or.jp/~jaanus/>.

<sup>20</sup> "1/16" thick white sheet Rippolite. Both faces lightly sandblasted to remove sheen. Set in putty and woodstops." Specifications for a Resort House for Mr. and Mrs. David Barry, Jr., September 2, 1959. Page 6, Shoji Panels.

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**Additional Information.**

- Original drawings: Six sheets and dated: November 23, 1959 (attached)
- Original specifications: 18 sheets and dated: September 2, 1959 (copy with HI SHPO)
- Tax map key: 3-1-38:7 C-1 (original) vs. 3-1-038:032 (now)
- Final construction costs: \$44,071.33 (including pool)
- Swimming pool by Valdastrri, Ltd. \$3556.01 (1961)
- 2010 restoration: Under the direction of Barry family members, was executed by architect John Howard Wheeler, AIA, and interior designer, Liz Howard, FASID, with furniture restoration by Logan White

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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**

1961

**Significant Dates**

1961

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Vladimir Ossipoff, Architect

- Haruo Sakoda, Contractor

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

The "Resort Home for Mr. and Mrs. David Barry, Jr." is significant at the state level under Criterion C as an excellent example of a Hawaii Regional style residence and the work of a master, architect Vladimir Ossipoff, who designed the home in 1961. It is believed that the Barry Resort Home is one of the more Japanese-influenced residences designed by Ossipoff.

The Barry Resort Home is mentioned in the definitive 2007 book on Ossipoff's life and architecture, *Hawaiian Modern, The Architecture of Vladimir Ossipoff*, edited by Dean Sakamoto, exemplative of Ossipoff's design tenets of understated elegance, connection to the environment, and responsiveness to site and climate.<sup>21</sup> This book provides the scholarly research, evaluation, and commentary necessary to establish the historical perspective to evaluate the works of Ossipoff as exceptionally important.

Ossipoff designed this house in a Hawaii Regional adaptation of traditional Japanese style at the request of the Barrys. The Barry's heirs still own the property and use it as a vacation residence, which is the same function for which it was designed. The many landscaping

<sup>21</sup> "Honolulu Museum of Art." Honolulu Museum of Art » Hawaiian Modern: The Architecture of Vladimir Ossipoff. Accessed February 19, 2016. [http://honolulumuseum.org/art/exhibitions/11633-hawaiian\\_modern\\_architecture\\_vladimir\\_ossipoff/](http://honolulumuseum.org/art/exhibitions/11633-hawaiian_modern_architecture_vladimir_ossipoff/).

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features on the property (including the sloping topography, siting of the structures, paths, fencing and gates, the kidney-shaped swimming pool, specimen trees, and rare plant collections) are contributing resources to this property, which is classified as a site. These were features that Ossipoff deliberately integrated into his planning for the Barry Resort Home. Overall, the property, its structures, and site features exhibit a Japanese interpretation of the Hawaiian vernacular sense of place.

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

**Vladimir Ossipoff** (1907-1998) was born in Vladivostok, Russia, and spent most of his early years in Japan where his father was a military attaché. Ossipoff's mother suggested he become an architect after seeing one of his childhood sketches of their Japanese home's courtyard.<sup>22</sup> His family moved to California in 1923 and in 1931, he received an architecture degree from University of California, Berkeley. He moved to Hawaii shortly after graduating, and began his 67-year long career.

In Hawaii, Ossipoff worked for Herbert Cayton and Theo H. Davies before becoming licensed in 1933. At Theo Davies, Ossipoff was in charge of the design office of the newly-opened home building department. The decision to put him in charge of design at Davies was prompted by the skill he had shown in creating original designs in local architecture during his time in Honolulu.<sup>23</sup> This would have been Ossipoff's residential designs rendered in Hawaiian Regional style, such as the Adams house (1932). Although Ossipoff would design other residences in Hawaiian Regional vernacular later in the decade, such as the Gaudin house (1937) and the Boettcher house<sup>24</sup> (1937), by the late 1930s his design philosophy had migrated almost totally to variations of International Style that came to be called Hawaiian Modern.

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

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

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

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<sup>22</sup> Diane Dericks, *A study of Characteristics underlying the form of a Vladimir Ossipoff House*. A Thesis to the Graduate Division of the University of Hawaii in Partial Fulfillment of the Requirements for the Degree of Master of Architecture May 1982. Interview with Vladimir Ossipoff....

<sup>23</sup> Don J. Hibbard, "Vladimir Ossipoff Meets Hawaii," in Sakamoto, *Hawaiian Modern*, 2007. P. 42.

<sup>24</sup> National Register of Historic Places #02000388.

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

On his own, Ossipoff was acknowledged as a master of Hawaiian Modern. He became known for a style of architecture that was a unique mix of Japanese and modern elements.<sup>25</sup> This is evidenced by his Hawaiian Life Insurance Building, and Liberty Bank, as well as numerous private residences. Through the 1950s and into the 1970s, Ossipoff worked primarily in Hawaiian Modern Style, and as late as 1974-75, he was still producing major works such as Aloha Jewish Chapel (Pearl Harbor), Porteus Hall (University of Hawaii), and Pacific (National) Tropical Botanical Garden (Kalaheo, Kauai) in this Style.

Ossipoff entered semi-retirement at age 71 in 1978 when he sold his firm (Ossipoff, Snyder, Rowland, and Goetz) to the younger partners. In 1986, Ossipoff received the Hawaiian Architectural Arts Award from the State Foundation of Culture and the Arts, and in 1998 he was awarded the first Medal of Honor presented by the Hawaii State Council, American Institute of Architects. He died October 1, 1998 at the age of 90.

**A lot on the slopes of Diamond Head.** In 1959, the Barry's purchased the property at 3625 Diamond Head Road, shortly after it had been subdivided. Prior to that it was part of a 48,716 square foot parcel owned, most recently, by the Magoon Estate. (The Magoons were close friends of the Barrys.) The subdivision divided the large parcel into six lots, and the Barrys purchased Lot C-1 that sat near the upper slope of the parcels and was 4,724 square feet. The main reason they selected this parcel was because it had the largest level area of the available parcels and was the best suited for growing the rare tropical plants Mr. Barry wanted to cultivate.<sup>26</sup> Shortly after purchasing the property, the Barrys contacted Ossipoff to design their new residence, his services being recommended by their friends, the Magoons.

Ossipoff rose to the challenge of designing for the difficult site, and to Mr. and Mrs. Barry's aesthetic aspirations for incorporating their great love of Japanese architecture into the design of both the residence and the site's landscape, which included microclimate considerations needed to accommodate David Barry's rare plant collections. The splitting of the public living areas and the more private sleeping quarters into separate pavilions worked well for the site and was actually a scheme Ossipoff used in other homes of his design, both before and after the Barry Resort Home. Ossipoff once said that the Japanese House was better suited to Hawaii than it was to Japan.<sup>27</sup> And his wife, Lyn, once assured clients that "every house he does matches its people"<sup>28</sup> and that is certainly the case with the Barry Resort Home.

<sup>25</sup> Stephen Little, "Director's Forward," in Dean Sakamoto, *Hawaiian Modern, The Architecture of Vladimir Ossipoff* (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), vii.

<sup>26</sup> Interview with Hal Borthwick (grandson of the Barrys), March 24, 2016.

<sup>27</sup> Vladimir Ossipoff, "The Japanese House", *Hawaii Architect* (March 1986), 5.

<sup>28</sup> Dean Sakamoto, "You Will Like It When You See It: The Ossipoff House", *Hawaiian Modern, The Architecture of Vladimir Ossipoff* (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), 108.

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David Barry was a California-based real estate investor, who was also a well-known plant collector, horticulturalist, and botanist who contributed plant material to Foster Botanical Garden in Honolulu. He served as President of the Bromeliad Society of Los Angeles, California, and after retiring from real estate, operated a successful tropical plant nursery in Los Angeles called California Jungle Gardens.<sup>29</sup>

The Barrys requested a vacation house that would reflect their extensive travels throughout Asia, could properly house their acquired Asian furniture and antique collections, and most importantly, would showcase Mr. Barry's substantial rare tropical plant collection.

This commission allowed Ossipoff to return to his early roots. Ossipoff spent his early life in Japan and returned there periodically in his adulthood, and was fully cognizant of Japanese design and artistic practices. Ossipoff spoke Japanese and during his prewar practice worked with *Nisei* carpenters who understood the level of quality and craftsmanship he sought.<sup>30</sup> Ossipoff not only designed the vacation residence, but also manipulated the site, and thereby the microclimate, to optimize the cultivation of the tropical landscape. In addition, he guided the selection of furnishings, art, fixtures, and finishes for the interiors, creating a cohesive overall experience that pulled, from not only his Hawaii Regional architectural tenets, but also his extensive knowledge of Japanese design.

This house, although somewhat unique among Ossipoff's residences in that it is predominantly Japanese in style, shares many features with his best houses.<sup>31</sup> These include the use of vertical tongue and groove redwood siding, high pitched roof with wood shingles, and absence of a front door. Other features that emphasize connections to the environment through topographic integration and ease of movement between the inside and out through an open yet shaded design were important to Ossipoff, and executed throughout the property. He believed that the ideal Hawaiian house should "factor in wind direction, sun protection, and the local custom of casual entertaining."<sup>32</sup>

The Barry Resort Home has a very high degree of historic integrity. The overall design of the residence is intact, as are its materials and workmanship. Both inside and out, the Hawaiian interpretation of Japanese design, materials, and workmanship are expressed and retained. The aspects of setting, feeling, and association of the residence are retained as well. The pavilions and the property itself are largely unchanged. Comparisons of photographs taken in the early 1960s with those taken recently clearly demonstrate the extent to which the historic character and integrity of this significant residence has been maintained.

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<sup>29</sup> The Bromeliad Society. "Personalities in the Bromeliad World: David Barry, Jr." *The Bromeliad Society Bulletin*, Vol. 10, January-February 1960, No. 1. p 3. Accessed April 25, 2016.

<sup>30</sup> Dean Sakamoto, *Hawaiian Modern, The Architecture of Vladimir Ossipoff* (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), 110.

<sup>31</sup> Other Ossipoff residences on the Hawaii Register of Historic Places include: Boettcher Estate (NRHP #0200038; Liljestrand House (NRHP #08000207); Henderson House (HiRHP #11000057)

<sup>32</sup> Dean Sakamoto, "Hawaiian and Modern: Ossipoff's Adaptation of Place and Form", *Hawaiian Modern, The Architecture of Vladimir Ossipoff* (New Haven: Honolulu Academy of Arts in association with Yale University Press, 2007), 16.

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## 9. Major Bibliographical References

On March 25, 2016, co-author Trina Evensen interviewed Hal Borthwick (grandson of the Barrys) at their vacation home at 3625 Diamond Head Road.

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

The Bromeliad Society. *Personalities in the Bromeliad World: David Barry, Jr.* The Bromeliad Society Bulletin, Vol. 10, January-February 1960, No. 1. p 3. Accessed April 25, 2016.

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<http://honolulumuseum.org/art/exhibitions/11633-hawaiian-modern-architecture-vladimir-ossipoff/>.

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<http://www.aisf.or.jp/~jaanus/>.

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*The Plant List* (2013). *Version 1.1. Published on the Internet;* <http://www.theplantlist.org/> Accessed April 25, 2016.

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

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** .17 (7,617 sq ft)

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

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1. Latitude: 21°15'24.6"N Longitude: 157°48'09.8"W  
2. Latitude: Longitude:

**Or**  
**UTM References**

Datum (indicated on USGS map):

NAD 1937 or  NAD 1983

1. Zone: 4Q Easting: 624217.04 m E Northing: 2351040.60 m N

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

The boundaries correspond to the property defined by the City and County of Honolulu as  
TMK: 3-1-038:032

**Boundary Justification** (Explain why the boundaries were selected.)

These boundaries are the perimeter of the lot containing the two structures comprising the  
Barry Resort Home, designed by architect Vladimir Ossipoff.

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**11. Form Prepared By**

name/title: Trina Evensen/Architectural Historian and Angie Westfall/Architectural Historian  
organization: Mason Architects  
street & number: 119 Merchant Street Suite 501  
city or town: Honolulu state: HI zip code: 96813  
e-mail: te@masonarch.com and aw@masonarch.com  
telephone: 808-536-0556  
date: \_\_\_\_\_

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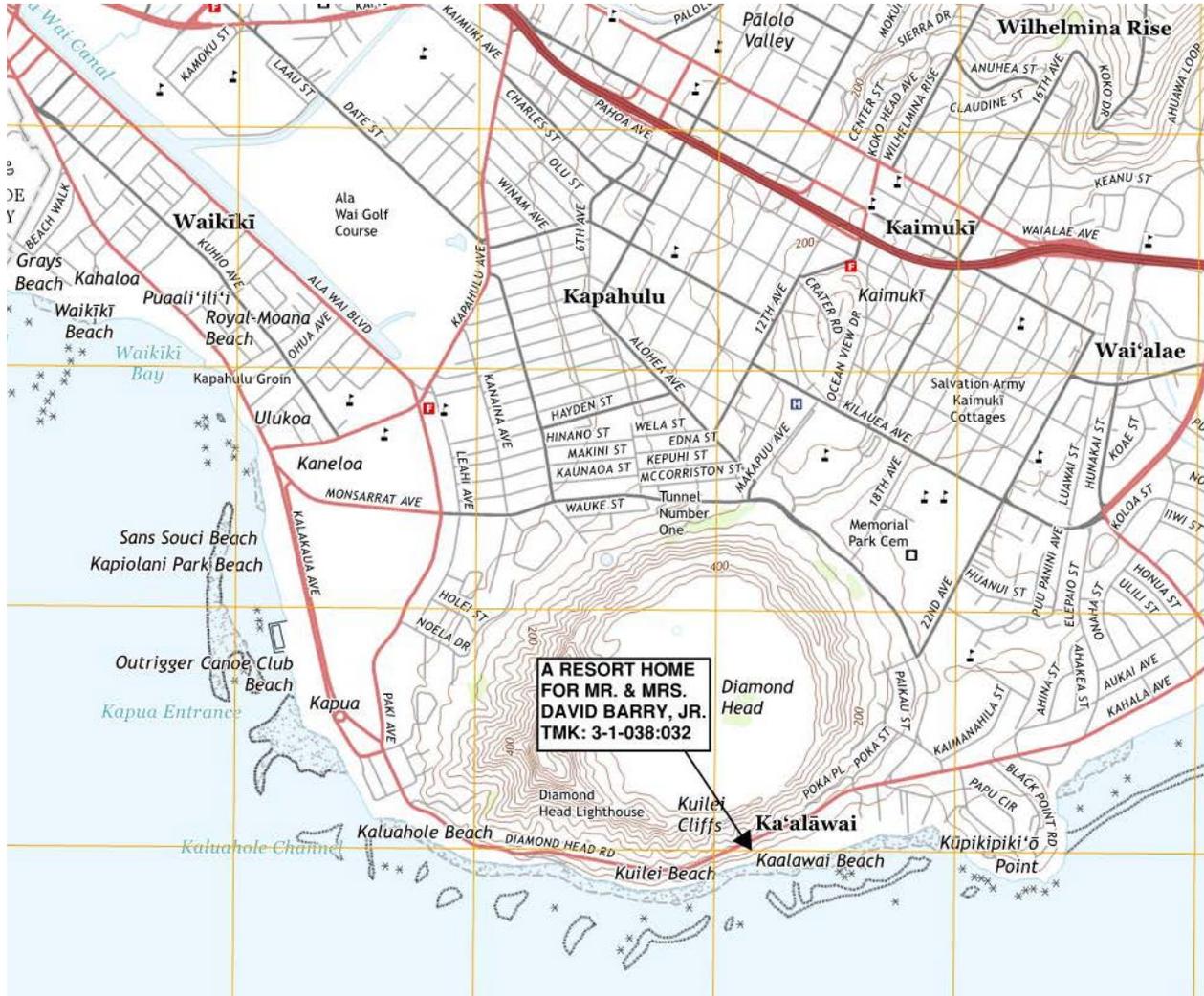
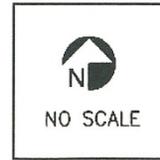
### **Additional Documentation**

Submit the following items with the completed form:

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

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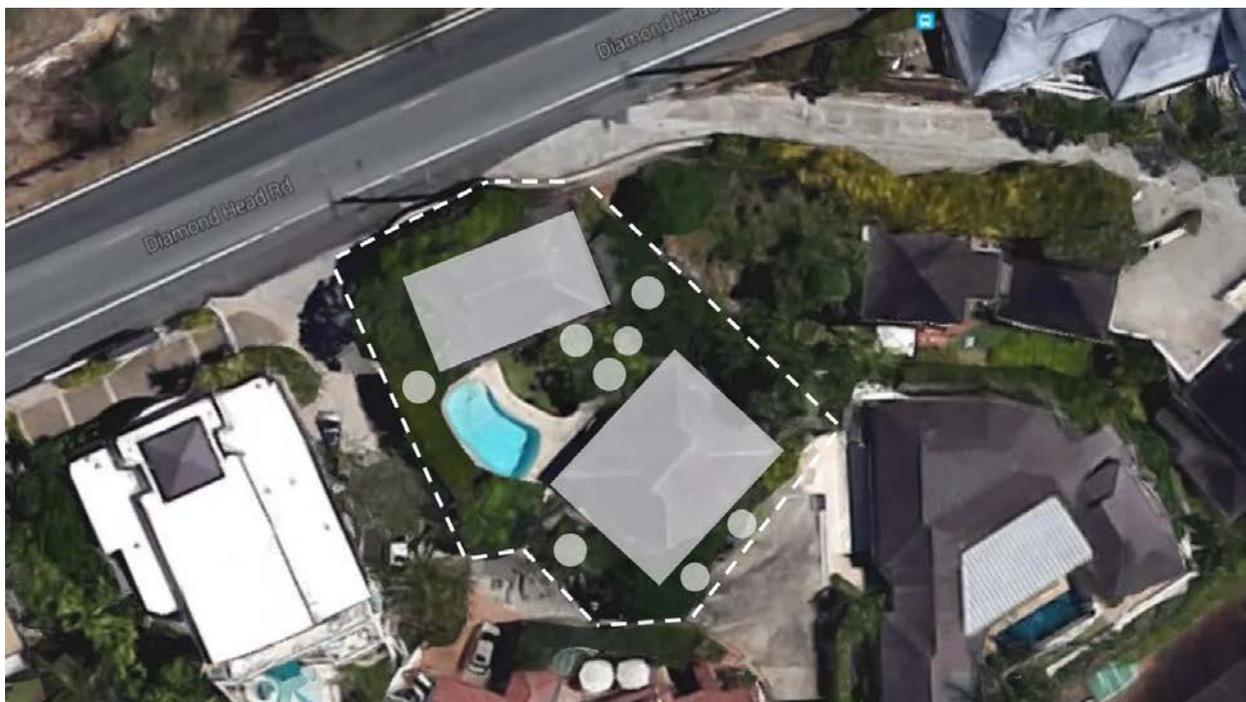
USGS Honolulu Quadrangle Hawaii-Honolulu Co. 7.5-Min. Series 2013 (arrows added).

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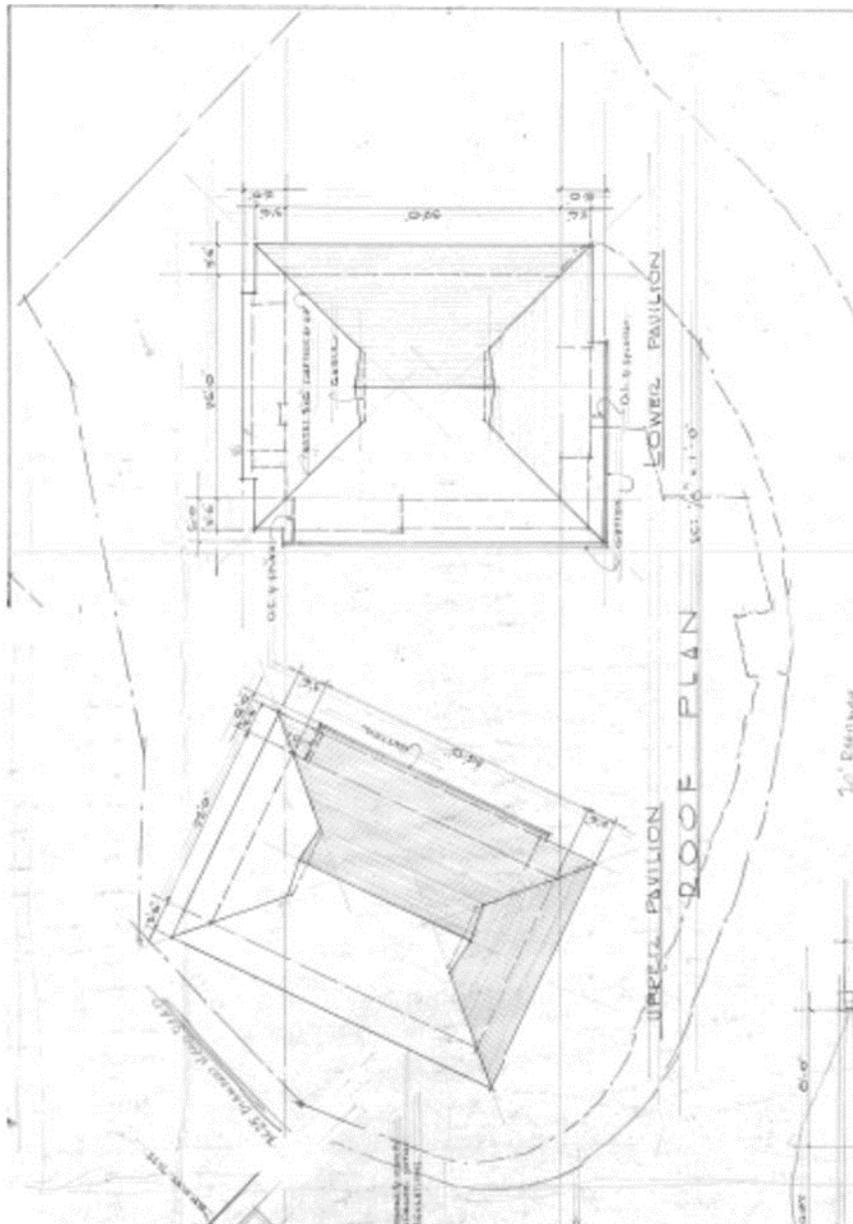
Google Earth view of Barry Resort Home Location. (Mason Architects, 2016)



Google Earth view of Barry Resort Home, showing the approximate lot boundaries, outlined in dashed line, and the contributing features infilled. The main house, the detached bedroom wing, and historic landscaping. (Mason Architects, 2016)

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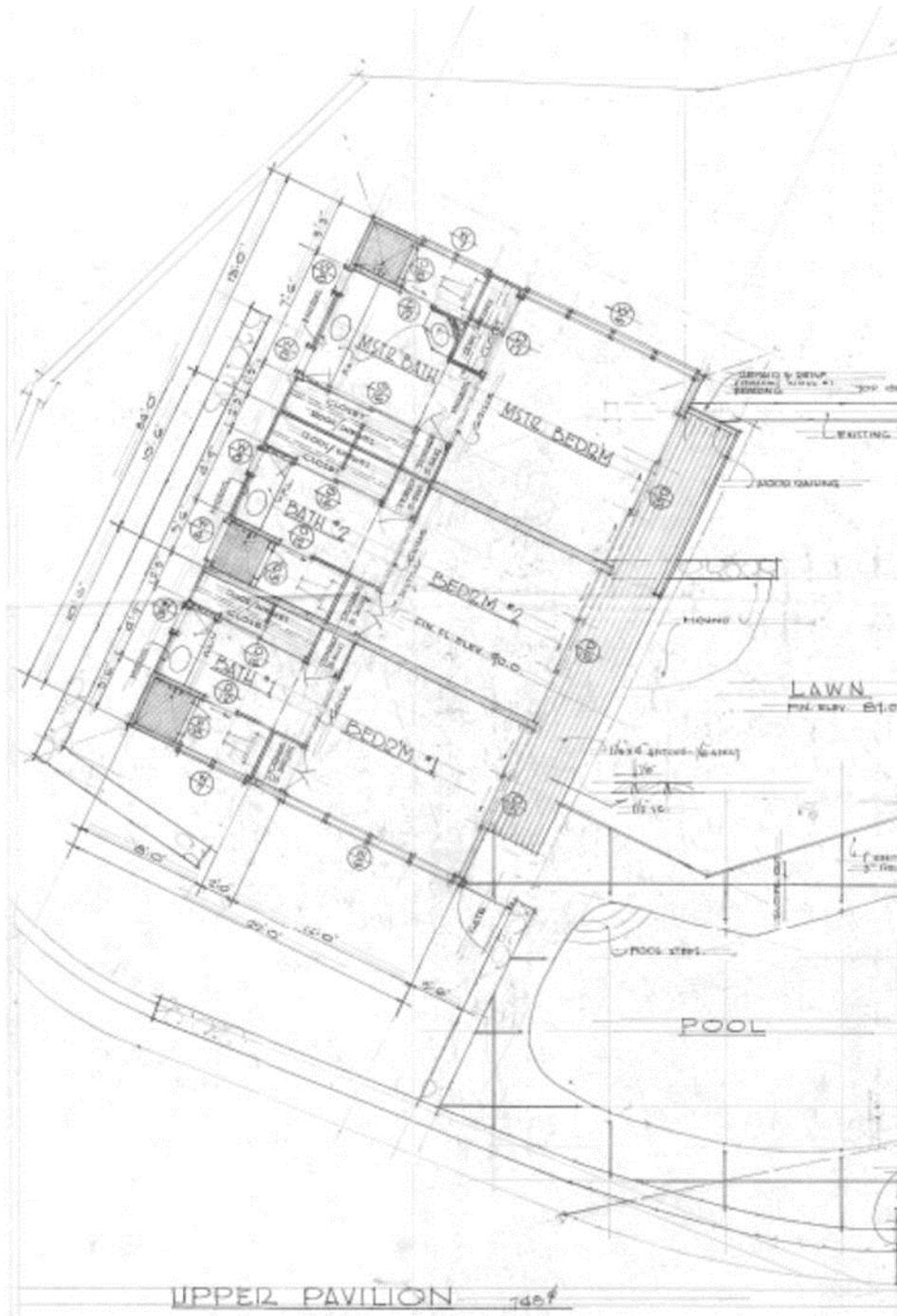


Portion of original Ossipoff drawing dated November 23, 1959 showing the site boundaries and Roof Plan for "A Resort Home for Mr. & Mrs. David Barry, Jr."



A Resort Home for Mr. & Mrs. David Barry Jr.  
Name of Property

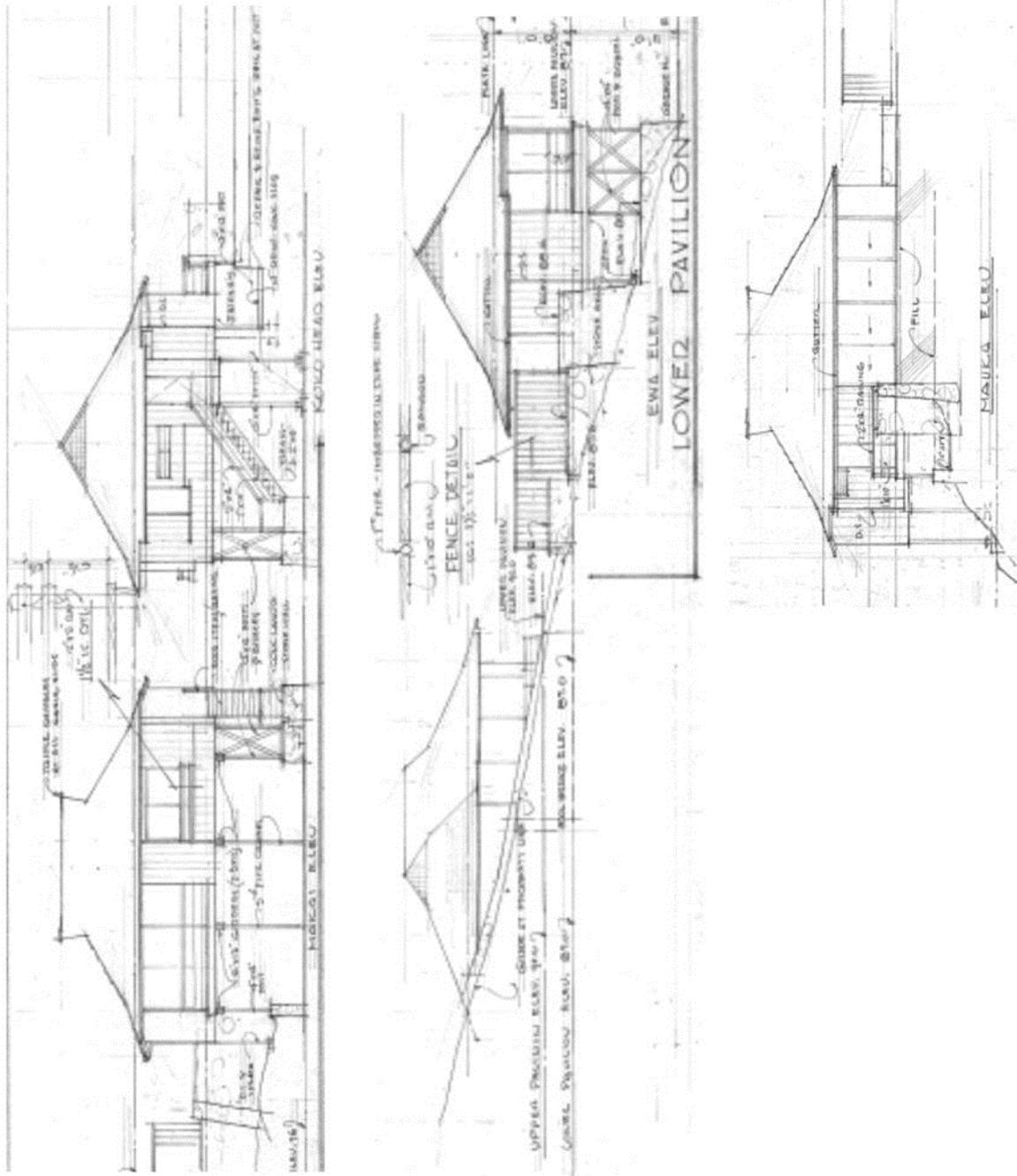
Honolulu, Hawaii  
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Portion of original Ossipoff drawing dated November 23, 1959 showing the Upper Pavilion Plan for "A Resort Home for Mr. & Mrs. David Barry, Jr."

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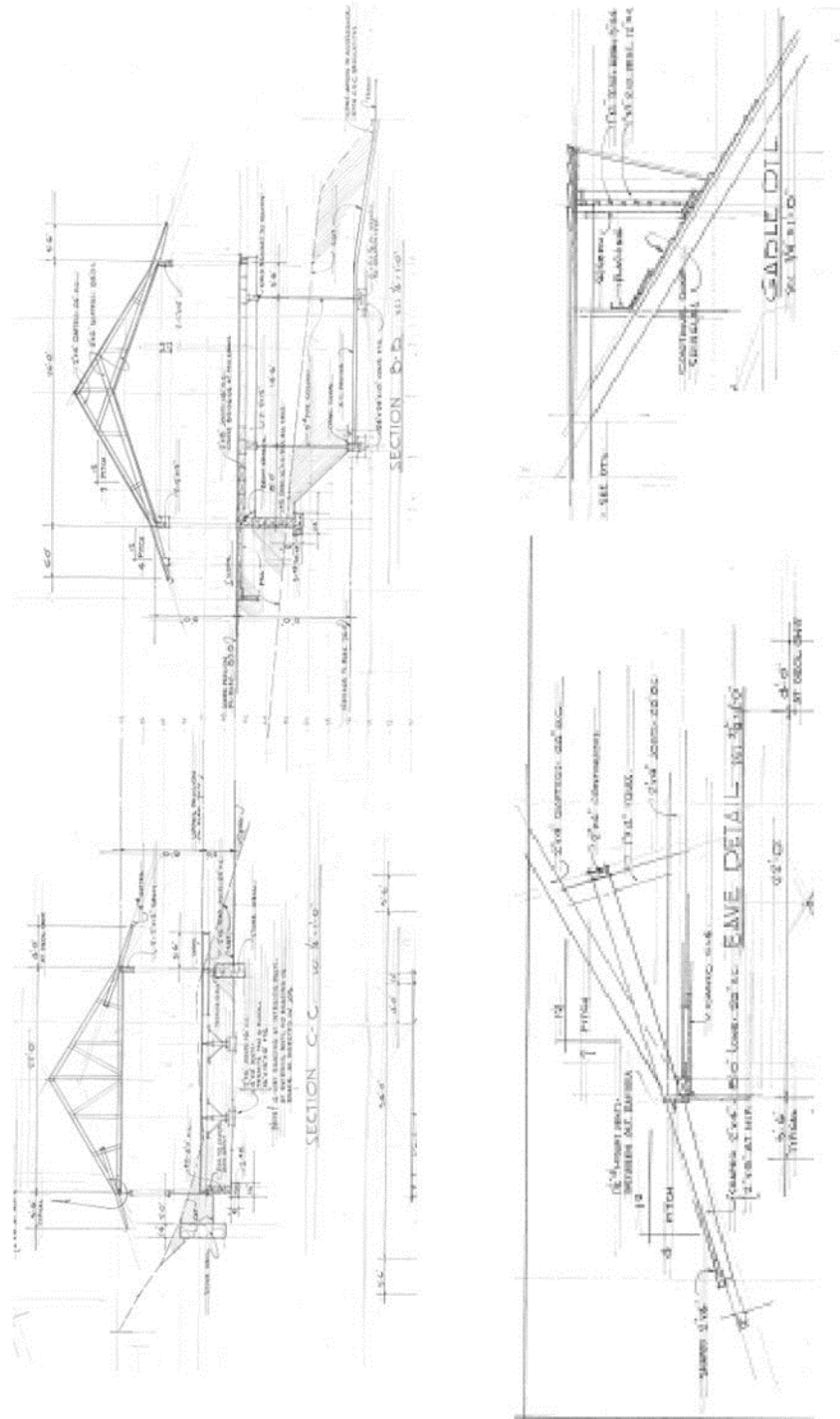


Portion of original Ossipoff drawing dated November 23, 1959 showing the Lower Pavilion Elevations for "A Resort Home for Mr. & Mrs. David Barry, Jr."



A Resort Home for Mr. & Mrs. David Barry Jr.  
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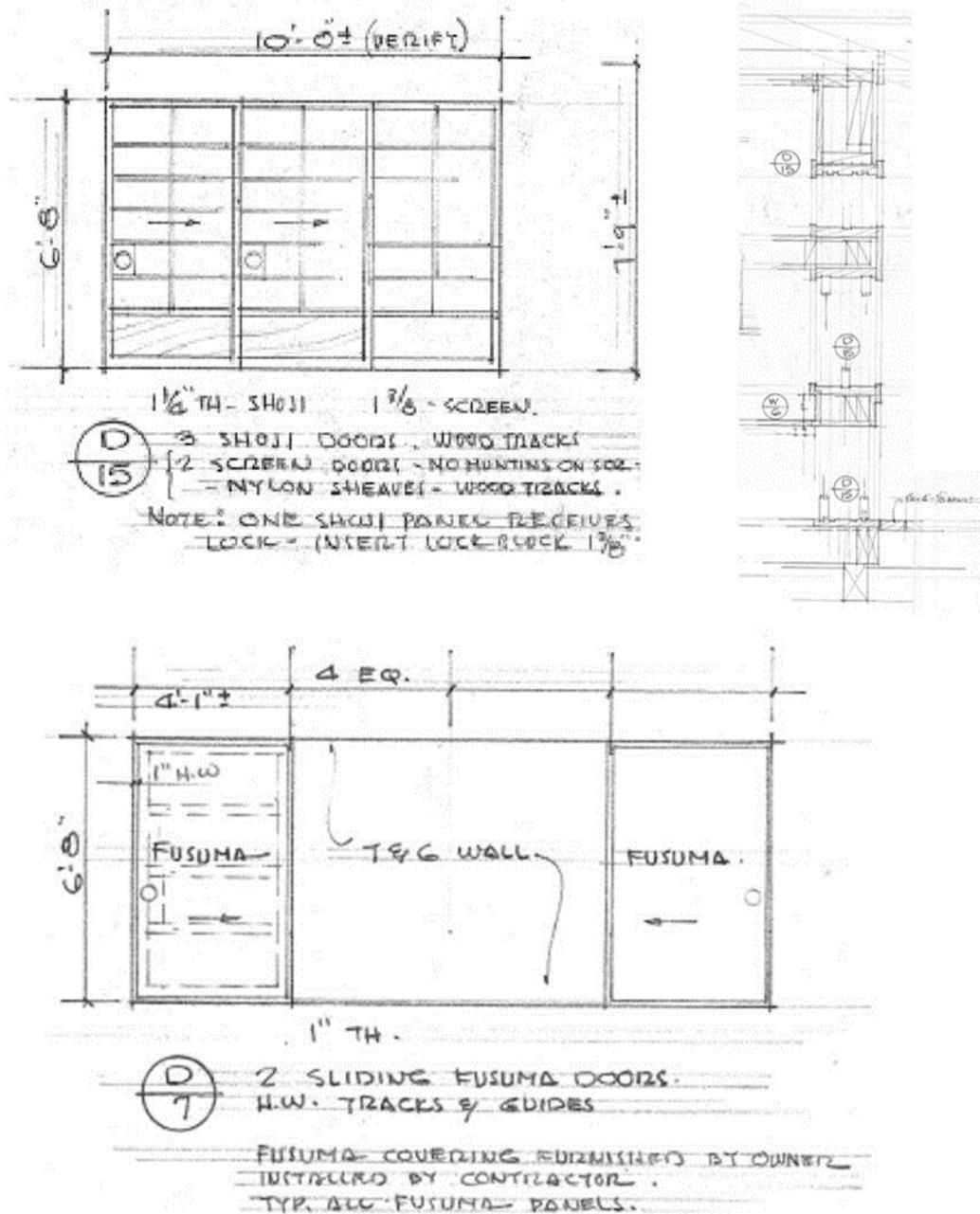
Honolulu, Hawaii  
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Portion of original Ossipoff drawing dated November 23, 1959 showing building sections and roof details for "A Resort Home for Mr. & Mrs. David Barry, Jr."

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Portion of original Ossipoff drawing dated November 23, 1959 showing sliding door elevations and details at "Resort Home for Mr. & Mrs. David Barry, Jr."

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### DIAMOND HEAD ROAD

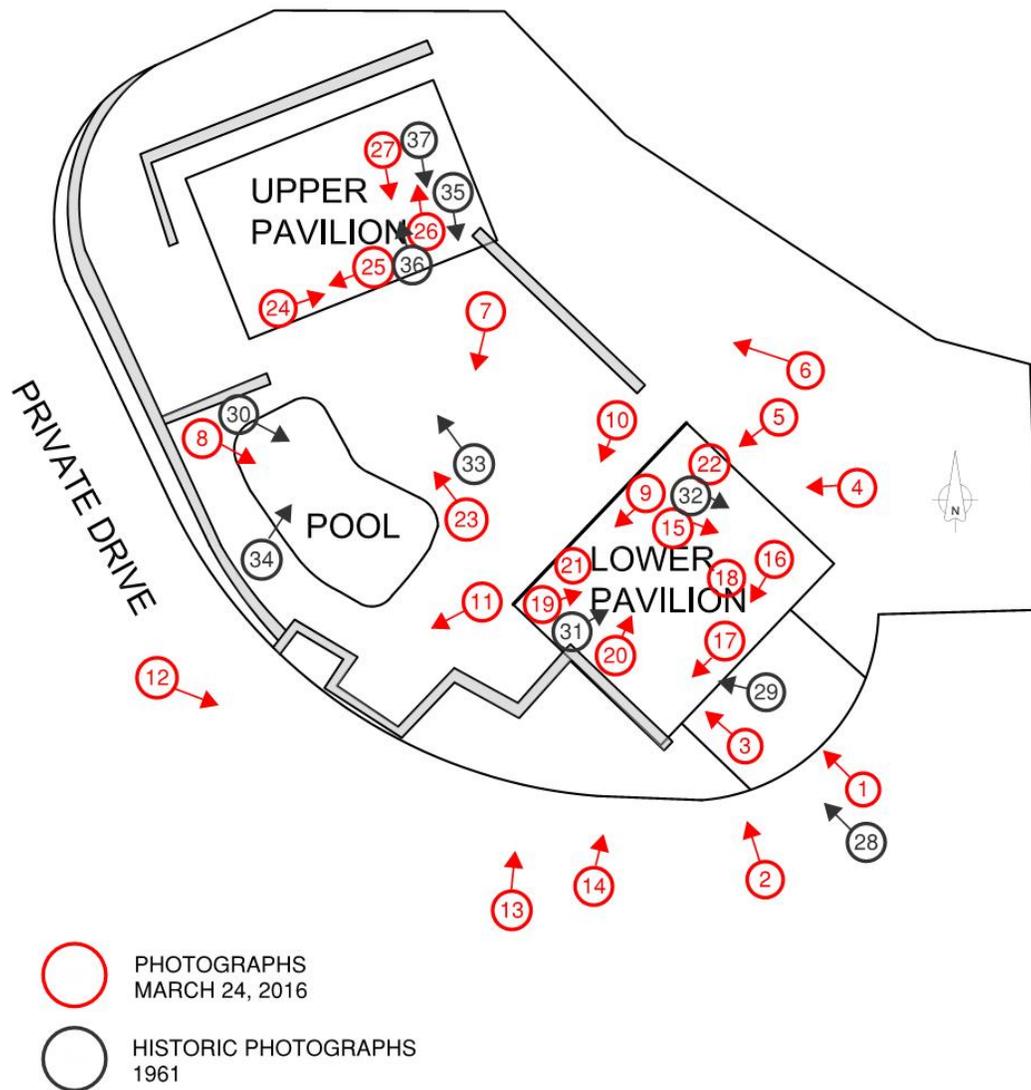


Photo key showing the location and camera orientation of Photos 001 through 037. (Mason Architects, 2016)

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### **Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### **Photo Log**

Name of Property: Barry Resort Home

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Trina Evensen unless otherwise noted.

Date Photographed: March 11, 2016 and March 24, 2016, unless otherwise noted.

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Barry\_Resort\_Home\_001. South entry to the property from private drive off Diamond Head Road. South (makai) exterior elevation facing north, Diamond Head in background.

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Barry\_Resort\_Home\_002. Detail view of exterior south elevation of Lower Pavilion, showing horizontal sliding panels that stack to open the engaged lanai with carport underneath. View facing northeast.

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Barry\_Resort\_Home\_003. Detail view of carport interior of Lower Pavilion, showing lava rock and CMU retaining/foundation walls and post bracing, along with sculpted rock wall with plantings. View facing north. Photograph by Mulkern Landscaping, 2014.

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Barry\_Resort\_Home\_004. Detail view of east exterior elevation of Lower Pavilion, showing staircase leading to the kitchen entrance, along with architectural details. View facing west.

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Barry\_Resort\_Home\_005. Detail view of north east exterior elevation of Lower Pavilion, showing entrance to the sloping pathway along the eastern perimeter of the property. Pathway leads to the central courtyard. View facing northwest.

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Barry\_Resort\_Home\_006. Detail view showing east exterior elevations of both the Lower Pavilion (foreground) and Upper Pavilion (background), along with sloping concrete path and lava rock wall along the eastern perimeter of the property. View facing northwest. Photograph by Mulkern Landscaping, 2014.

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Barry\_Resort\_Home\_007. Detail view of northwest elevation of the Lower Pavilion from the central courtyard, showing the west entrance gate, lava rock walls, fence, swimming pool, and plantings. View facing southwest.

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Barry\_Resort\_Home\_008. North courtyard entrance to the Lower Pavilion, showing north elevation, architectural details, and swimming pool. View facing south.

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Barry\_Resort\_Home\_009. Detail view of transitional corridor (*engawa*) between the Lower Pavilion and the central courtyard, showing horizontal sliding shoji and screen doors, architectural details and west gate. Note: Original planters can be seen in historic photograph #34. View facing west.

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Barry\_Resort\_Home\_010. Detail view of exterior north elevation of Lower Pavilion, showing architectural details and half round copper gutters. View facing southwest.

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Barry\_Resort\_Home\_011. Detail view of west entrance gate from the interior of the courtyard, showing lava rock walls, redwood/bamboo fencing, Japanese lanterns, and gabled roof element on gate (*munamon*). View facing northwest.

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Barry\_Resort\_Home\_012. Exterior view of west elevation of courtyard entrance (foreground) and Lower Pavilion (background), showing lava rock walls, entrance steps to west gate, and roof details. Photo taken from private drive off Diamond Head Road, view facing southeast.

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Barry\_Resort\_Home\_013. Exterior west elevation of Lower Pavilion, showing folding redwood panel doors at the southwest corner, architectural details, and west entrance gate in the background. View facing northeast. Photograph by Mulkern Landscaping, 2014.

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Barry\_Resort\_Home\_014. Detail view of southwest exterior elevation of Lower Pavilion, showing vertical redwood folding doors that open the engaged lanai and architectural details, and carport below. View facing northeast.

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Barry\_Resort\_Home\_015. Interior view of kitchen in the Lower Pavilion, showing Philippine mahogany cabinets on the east wall and *Eucalyptus robusta* flooring. View facing southeast.

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Barry\_Resort\_Home\_016. Interior view of breakfast room in the Lower Pavilion, showing custom redwood storage, sliding *shoji* doors, and vaulted lauhala ceiling. Lanai viewed in the background and view facing northwest towards the interior living room.

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Barry\_Resort\_Home\_017. Interior view of lanai facing west in the Lower Pavilion. Note: Interior view of vertical folding redwood panels with redwood horizontal sliding panels located to the left of the image at the south elevation. Panels open the lanai to the southern/western ocean facing view.

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Barry\_Resort\_Home\_018. Detail view of floating beams and sliding *shoji* doors between the breakfast room and lanai in the Lower Pavilion, showing lauhala ceiling in the background. View facing northwest.

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Barry\_Resort\_Home\_019. Interior view of living room in the Lower Pavilion facing southeast.  
Note: Many of the original artwork and furnishings can be seen in historic photograph #31.

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Barry\_Resort\_Home\_020. Interior view of living room in the Lower Pavilion, showing closed shoji doors that open to the central courtyard beyond. View facing northeast.

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Barry\_Resort\_Home\_021. Detail view of sliding *shoji* doors and locking hardware from the living room in the Lower Pavilion. Transitional courtyard (*engawa*) and sliding screen doors that lead to central courtyard seen in background. View facing northeast.

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Barry\_Resort\_Home\_022. Detail view of the original koa vanity, giant clamshell lavatory, and brass fixtures in bathroom #3 in the Lower Pavilion with mirror in background. View facing east.

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Barry\_Resort\_Home\_023. Exterior south elevation and entry to the Upper Pavilion, showing the kidney-shaped pool, lava rock walls, and plantings. View facing north with Diamond Head in the background.

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Barry\_Resort\_Home\_024. Detail view facing east from the cantilevered lanai of the Upper Pavilion, showing architectural details of the south elevation.

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Barry\_Resort\_Home\_025. Detail view facing west from the cantilevered lanai of the Upper Pavilion, showing architectural details of the south elevation.

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Barry\_Resort\_Home\_026. Interior view in the master bedroom of the Upper Pavilion, showing the master bathroom vanity and interior details. View facing north.

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Barry\_Resort\_Home\_027. Interior view from master bedroom of the Upper Pavilion, showing the central courtyard and Lower Pavilion in the background. View facing southwest.

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Barry\_Resort\_Home\_028. Historic photograph dated 1961: Exterior south elevation of Lower Pavilion and carport. View facing north with Diamond Head slopes in the background. Photographer unknown.

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Barry\_Resort\_Home\_029. Historic photograph dated 1961: Detail view of carport below Lower Pavilion. Note sculpted rock wall with plantings. View facing northwest. Photographer unknown.

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Barry\_Resort\_Home\_030. Historic photograph dated 1961: Exterior north elevation of Lower Pavilion. View facing southeast. Photographer unknown.

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Barry\_Resort\_Home\_031. Historic photograph dated 1961: Interior view of living room in the Lower Pavilion. Note: Many of the original artworks and furnishings can be seen in photograph #19. Photographer unknown.

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Barry\_Resort\_Home\_032. Historic photograph dated 1961: Interior view in the kitchen at the Lower Pavilion. View facing east. Photographer unknown.

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Barry\_Resort\_Home\_033. Historic photograph dated 1961: Exterior south elevation of Upper Pavilion. View facing north with Diamond Head. Photographer unknown.

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Barry\_Resort\_Home\_034. Historic photograph dated 1961: Exterior south elevation view of the Upper Pavilion. View facing northeast. Photographer unknown.

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Barry\_Resort\_Home\_035. Historic photograph dated 1961: View from inside the master bedroom of the Upper Pavilion facing south with central courtyard, Lower Pavilion, and Pacific Ocean beyond. Photographer unknown.

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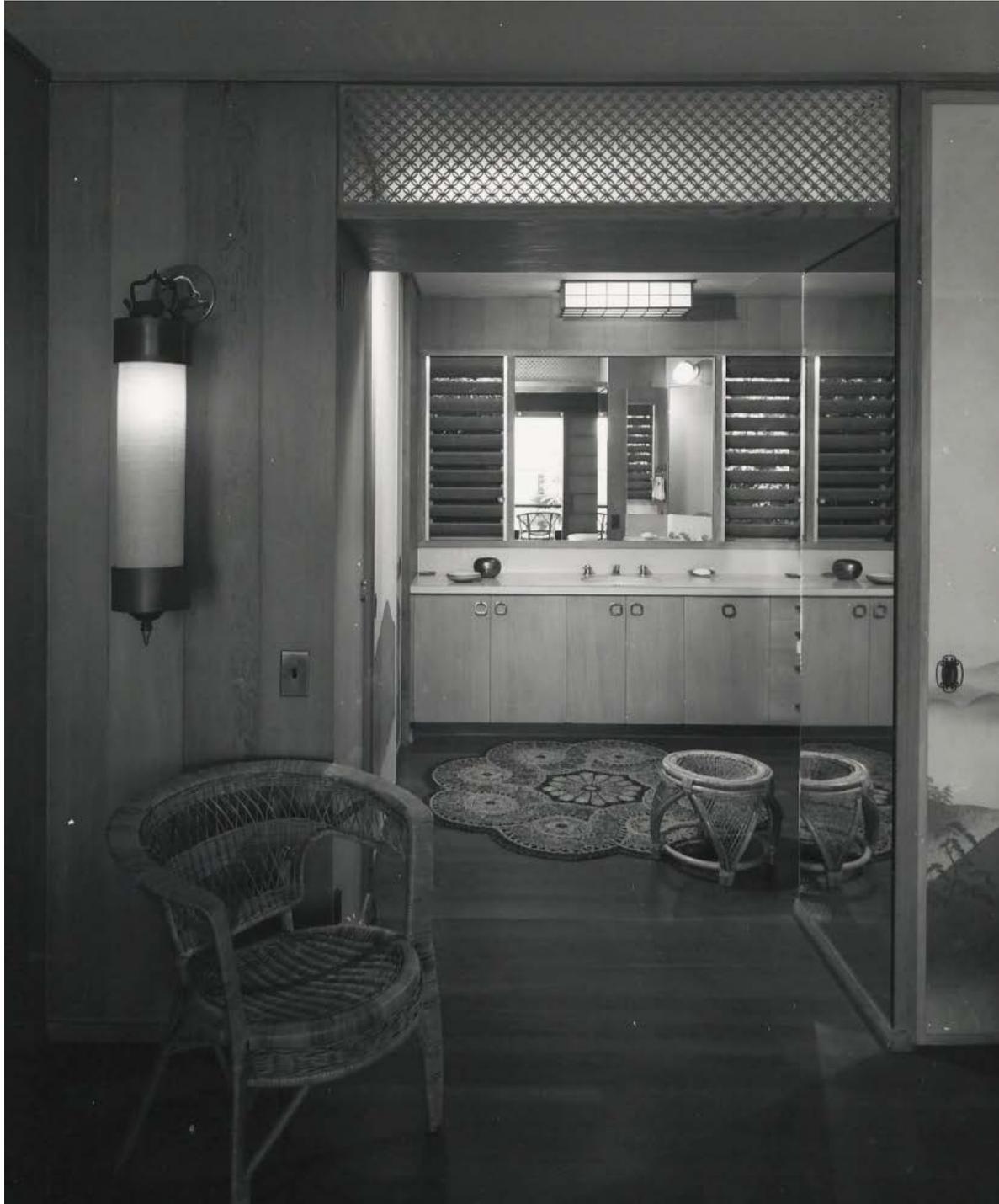


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Barry\_Resort\_Home\_036. Historic photograph dated 1961: Interior view from the master bedroom of the Upper Pavilion of the master bathroom and vanity. View facing north. Photographer unknown.

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Barry\_Resort\_Home\_037. Historic photograph dated 1961: Interior view in the master bedroom of the Upper Pavilion, showing the soffit/transom detail between the master bathroom and bedroom. View facing southwest. Photographer unknown.

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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding

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this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior,  
1849 C. Street, NW, Washington, DC.