

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: George and Janet Wimberly 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: 3288 Huelani Drive

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Not For Publication: Vicinity: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 **X** local

Applicable National Register Criteria:

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

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

George and Janet Wimberly Residence _____ Honolulu
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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:) _____

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
- Structure
- Object

Number of Resources within Property

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(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</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 Dwelling

Current Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: tongue and groove walls, built-up roof, concrete and lava rock foundation,

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 George Wimberly Residence is situated on the upslope, `Ewa side of Huelani Drive in Manoa valley in a quiet residential neighborhood. The two-story, modern style house sits above the road on a sloping, 6,911 square foot lot. It is distinguished by its façade comprised of 152 square windows. The 32'-6" x 57'-9", rectangular house has a 3-in-12-pitched, built-up shed roof, which slopes away from the street, giving the appearance of a flat roof. The roof has overhanging eaves on all four sides. The house sits on a post and pier and lava rock foundation. It has vertical tongue and groove and lava rock walls. A detached carport is at street level. The 2,443 square foot house is in good condition and very much retains its integrity of design, materials, location, workmanship, setting, feelings and associations.

Narrative Description

The Wimberly residence faces southeast and sits on a sloping lot with a low lava rock retaining wall at street level. A set of twenty concrete and lava rock steps sited to the right of center on the property runs from the street up to the house. To the left (*makai*) side of the steps a 15' x 18' two car carport is dug into the hillside. It has lava rock walls and a flat corrugated metal roof

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supported by a wood frame. To the right (*mauka* side) of the steps is a mature rainbow shower tree (*Cassia fistula x javanica*), The hillside is planted primarily in monstera (*Monstera deliciosa*).

The steps lead up to an inset, two story entry way, whose vertical tongue and groove walls are painted red. At ground level a concrete block walk circumnavigates the interior periphery of the entry. Gravel covers the ground not occupied by the walk. A niche at the rear of the entry space has an approximately 8' high ceiling. The niche accommodates and protects the walkway and features a lava rock rear wall. A wood stairway winds up to the second floor. Commencing at the *mauka*-`Ewa corner of the entry space, six steps lead up to a landing where a quarter turn to the right is made and another five steps lead to a second landing, where another quarter turn is made and then three steps ascend to the front door. A bamboo screen adorns the *mauka* side of the initial six steps. Painted yellow, metal rods, 3/8th inch in diameter spaced 10" on center form a tread-to-ceiling balustrade on the interior of the stairwell and are also present along the Diamond Head face of the stair.

At the head of the stair is a landing with the entry door in its rear wall. The plank door has a square incised in it, in which a bronze gong is mounted, which serves as the doorbell. Five screened, square openings run across the entry landing's rear wall above the height of the door. The door opens on the living room -dining room space, which flows *makai*, across the front of the house as one continuous space. The ohia floor is now carpeted, and the red painted ceiling is comprised of lapped 1" x 6" boards which follow the contour of the roof. The front wall of this room is comprised of thirteen columns of eighty windows set in 2'-4" square frames constructed of 1' x 12" redwood boards. Originally this entire grille was screened, but this proved to be too breezy, so within a very short time the screening was augmented by glass, some of which are fixed panes, while others are sliding. The *makai* wall is similarly finished with five columns of windows. Here the top row conforms to the slope of the roof and are adorned by a decorative screen. The rear wall of the living room space is comprised of three large, horizontal tongue and groove sliding doors. These doors were not original, but again added within the first few years of the house's existence to better regulate the wind and provide privacy between the living room and rear enclosed lanai, onto which the doors open.

The lanai has a green stained concrete floor and its canted rear wall is screened. The rear wall is nine bays long, with the center bay serving as an entry. The entry which is screened on all sides, and has only a screen door, appears to project into the lanai, as it is vertical while the four bays to either side are all canted outward. Each bay has three horizontal "panes". A 3" pipe column is to either side of the doorway and supports the top plate. The ceiling is the same as in the living room, and continues outside to serve as the eave treatment. The walls are of vertical tongue and groove. A large koa cabinet projects out from the Diamond Head wall and holds records and a phonograph player. Bookcases adorn the *mauka* wall of the lanai, as does a sliding door with three fabric covered panels which opens on the master bedroom.

The 14' x 14'- 2" master bedroom has a cork ceiling and cork Diamond Head wall. Its `Ewa wall is of 18 windows similar to those in the living-dining room. A built-in head board with cabinets and a green marble top is centered in front of the windows, and a vanity is centered on

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the opposite wall. The vanity also has a green marble top and a large mirror is affixed to the wall. Three large Japanese paper lights hang from the ceiling, one to either side of the vanity and one to the side of the headboard. A fourth hung on the other side of the head board, but broke and was removed. To the right of the vanity a door opens on a closet. A door to the left of the vanity leads into the bathroom.

The bathroom retains its original cabinetry and tub-shower. The sink is on the *mauka* wall, and jalousie windows, either side of the sink provide light and ventilation. The jalousies are behind decorative interior screens. A door in the Diamond Head wall of the bathroom leads to the front, child's bedroom. Both the bathroom doors are original and retain their original knobs and hardware.

The 11'-4" x 13'-8", front bedroom has the same ceiling as the living room. Its front wall is similar to that of the living room with thirty fixed and sliding windows set in 2'-3" square frames. The walls are 12" wide, vertical tongue and groove boards. The room has a built-in vanity with a sink and a built-in desk and bookcases. The built-in furniture dates from 1964. A door in its *makai* wall opens on the living room. It and its knob and hardware are original.

A set of double doors on the *makai* end of the lanai open into the kitchen. The narrow, 8' x 16'-11" room retains its original cabinets and counters. The double doors date from 1951. The room has a pair of single pane sliding windows in its *`Ewa* wall and a swinging door in the Diamond head wall opens on the living-dining room. A pocket door in the *makai* wall of the kitchen opens on a 7' x 9' shed roofed addition, which was built in 1951 to serve as a wet bar for parties. It has a small jalousie window in its front wall and retains its original cabinetry. A rear door opens on the back yard. The door has three lower panels and a screened upper opening which a sliding board can close. The addition has 7" vertical tongue and groove walls and sits on a lava rock foundation. The lower level of the addition has a pair of double doors which open on the street side. A pair of garbage cans were stored in this space, and a garbage chute in the wet bar facilitated the disposal of garbage to the cans.

The rear door of the addition opens on three concrete-rubble steps that lead down to a concrete block paved patio. From this small patio two concrete-rubble steps ascend to the back yard. The back yard is terraced with two lava rock walls, which vary from 4' to 6' in height. Steps lead up to the two upper terraces, both of which are paved, but now overgrown with vines. Three steps also descend from the small patio on its *makai* side. These lead to a landing, which a quarter turn to the left leads to nine rubble-concrete steps that run along the side of the wet bar addition to its front. Steps then continue down to the road, but these are partially overgrown and in poor condition.

Originally the house was a single story on a high post and pier foundation, which was screened by a bamboo wall similar to the screen on the one side of the front entry steps. The lower floor was built-out as habitation space in 1951 and 1953. The area under the living-dining room was glazed to match the second story, with three windows in a column. Doors were placed on both the *mauka* and *makai* sides of this new space. The former leads out to the house's ground floor of the front entry, and the latter to the steps descending down the *makai* side of the property.

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Four rooms were placed in this space in a linear fashion, with a bedroom at each end and a pair of bathrooms in the middle. Also, in front of this bank of windows a cantilevered lanai was constructed. It has a floor of spaced 2" x 6" boards and a vertical tongue and groove balustrade.

The area under the child's front bedroom was also enclosed. Originally it was intended as an architectural office space, but this proved to be impractical and the room became used as a work space and for storage. A sliding door adjoining the base of the entry steps provides entry into this room. It has a concrete floor and its rear, *mauka* and front walls are of lava rock. Both the front wall and *mauka* wall have a clerestory of vertical, wood slat louvers. The makai wall from floor to ceiling is made of similar louvers.

The Wimberly residence retains a high degree of integrity, with the only major modifications to the original design being undertaken within the first eight years of the initial completion of the house. These changes are restricted to the finishing of the lower story and the addition of a wet bar off the kitchen, and fall within the period of significance. The only other alteration was the built-in furniture added to the child's room in 1964, which also has achieved significance in its own right. Minor modifications have transpired in the bathroom and kitchen, but nothing to detract from the historic character of the residence. The house stands as a very intact example of mid-century modern residential architecture in Hawaii.

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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

Areas of Significance

(Enter categories from instructions.)

Architecture

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Period of Significance

1945-1953

Significant Dates

1945, 1951, 1953

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

architect: Wimberley & Cook

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 George Wimberly residence is significant on the local level under criterion C, as a good example of a modern style house built in Honolulu following World War II. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction. It is also architecturally significant as a dwelling designed by the firm of Wimberly & Cook, which would emerge as one of the foremost architectural firms working in the hospitality and resort design field during the later twentieth century.

The 1945-1953 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin 16A: "For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions" The year 1945 was when the house was originally constructed and 1953 is the date of the last major addition.

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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-envisioning” 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 gained popularity as a residential form in Hawaii 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 Hawaii's climatic conditions than the characteristic flat roof of the modern style.

The Wimberly residence is an exceptionally well designed example of post-World War II, modern style residential architecture in Hawaii. Its unadorned, clean horizontal lines, incredible boxed window front wall, and its shed roof with its overhanging eaves giving the appearance of a flat roof, well bespeak the style. Such distinctive features as the 1" x 6" lapped ceiling, which also continues out to the eaves, the entry stair with its yellow steel rods serving as a balustrade, the front door gong, the use of an interior sliding wall, and the quality and originality of the built-in furniture make this an impressive house. The open, flowing, interior spaces are also typical of the modern style, as are the use of jalousie and sliding windows. The redwood tongue and groove walls, were a typical material of the period. The strong emphasis on cross ventilation with the screen enclosed lanai, the sliding doors separating the living room and lanai, the downstairs vertical slat louvers, and the screened openings over the front doorway express a response to Hawaii's climate, as does use of a carport rather than a garage. Similarly, the use of *ohia* and lava rock grounds the house to the islands through its use of local materials.

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The house was of sufficient merit to be covered by *Architectural Record*. The magazine informed its readers that the architect, "is impatient with mainland customs transplanted bodily, as they so often are, to Hawaii. He wants the climate and local brilliance of color to be reflected in his work. . . . Although the mean average temperature locally is quite comfortable, there are times when heat builds up and the ground level breeze could be used to advantage; hence the ceiling height, window location, and sun baffles. He also tried to make the lanai not just a concession to a quaint native idea, but an integral part of the scheme." [*Architectural Record*, page 171] In the *Honolulu Advertiser*, Hope Dennis called the house as "spectacular," "zestful," and "dramatic", and enthused about its, "spectacular stairway hanging airily from slender steel 'strings.'" [Dennis, page F-1]

In addition, the house is architecturally significant as the work of a master, the firm of Wimberly & Cook. The firm was known for its many distinctive mid-century modern buildings, many of which had dramatic roofs. Buildings by the firm include the Canlis restaurant (no longer extant), the Waikikian Hotel (no longer extant), the Waikiki Bank of Hawaii Building, Windward City Shopping Mall in Kaneohe, the administration building for the Valley of the Temples Memorial Park, Kailua Baptist Church (no longer extant), the chapel and administrative office for Hawaiian Memorial Park in Kaneohe, and the Maui Sheraton Hotel. Hotels in Hawaii designed by the firm include the Kona Hilton, Coco Palms Hotel (no longer extant), Hyatt Regency Waikiki, the Kaanapali Hyatt Regency Hotel, and the Sheraton Waikiki.

George Wimberly (1915-1996) was born in Ellensburg, Washington and came to Hawaii in 1940, after graduating from the University of Washington's architecture program in 1937, and working for several years in Los Angeles. During World War II he worked at Pearl Harbor, where he met Howard L. Cook, with whom he went into partnership following the war. At the start of the Maui Sheraton project, during 1962, their company dissolved as the two partners disagreed on Wimberly's desire to expand beyond the borders of Hawaii. The firm eventually became Wimberly, Allison, Tong, & Goo (WATG), and have garnered an international reputation in the area of hotel, leisure, and entertainment design, having . received commissions for hospitality and leisure projects in California, Washington, Oregon, Florida, the Virgin Islands, the Bahamas, Mexico, French Polynesia, Fiji, American Samoa, Guam, New Zealand, Australia, Korea, Japan, Thailand, Malaysia, Singapore, Indonesia, India, South Africa, Jordan, Egypt, the United Arab Emerites, Spain, England, and France. Not only can WATG's hotels be found on all the populated continents, but many of these hotels have also been recognized as among the best on earth. Drawing upon the lists of the world's finest hotels as compiled by *Travel & Leisure*, and *Conde Nast Traveler*, WATG has designed more hotels on these lists than any other architect, giving credence to the assertion that the company is, the world's number one hotel, leisure, and entertainment design firm." In 1957 George Wimberly was elected to the American Institute of Architects' College of Fellows.

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9. Major Bibliographical References

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

City and County Tax Office records.

Original plans

“House for George J. Wimberly,” *Architectural Record*, November 1953, pages 171-173

Dennis, Hope, “Experiments in Design Mark Architect’s Work,” *Honolulu Advertiser*, April 24, 1960, page F-1

Interview with George Wimberly by Don Hibbard in 1996

Conversation with Heather Wimberly on January 24, 2018,

Fung Associates, Inc., “Hawaii Modernism Context Study,” prepared for the Historic Hawaii Foundation (November 2011).

Hibbard, Don, *Designing Paradise*, New York: Princeton Architectural Press, 2006

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

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)

Latitude: 21.32169 Longitude: -157.80937

1.

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:

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 the Heather Wimberly in 2018 as described by Tax Map Key 2-9-034: 004.

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Boundary Justification (Explain why the boundaries were selected.)

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

11. Form Prepared By

name/title: Don Hibbard
organization: self
street & number: 45-287 Kokokahi Place
city or town: Kaneohe state: Hawaii zip code: 96744
e-mail _____
telephone: (808)-542-6230
date: January 29, 2018

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.
- **Parcel map**
- **Additional items:** sketch of floor plan
- **Owner:** Heather Wimberly
Paty Drive
Honolulu, Hawaii 96822

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.