

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name Charlot, Jean Residence

other names/site number TMK: 3-5-08:29

**2. Location**

street & number 4956 Kahala Avenue not for publication X  
city or town Honolulu vicinity \_\_\_\_\_  
state Hawaii code HI county Honolulu code 003 zip code 96816

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets \_\_\_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant \_\_\_\_\_ nationally X statewide \_\_\_\_\_ locally. ( \_\_\_\_\_ See continuation sheet for additional comments.)

Signature of certifying official \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

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

Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

**4. National Park Service Certification**

I, hereby certify that this property is:

\_\_\_\_\_ entered in the National Register

\_\_\_\_\_ See continuation sheet.

\_\_\_\_\_ determined eligible for the

National Register

\_\_\_\_\_ See continuation sheet.

\_\_\_\_\_ determined not eligible for the

National Register

\_\_\_\_\_ removed from the National

Register

\_\_\_\_\_ other (explain): \_\_\_\_\_

Signature of Keeper

Date of Action

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 5. Classification

### Ownership of Property

(Check as many boxes as apply)

- ☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

### Category of Property

(Check only one box)

- ☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

### Name of related multiple property listing

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

N/A

### Number of Resources within Property

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 0

## 6. Function or Use

### Historic Functions (Enter categories from instructions)

Cat: DOMESTIC  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Sub: single family dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Current Functions (Enter categories from instructions)

Cat: DOMESTIC  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Sub: single family dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 7. Description

### Architectural Classification

(Enter categories from instructions)

MODERN

Ranch Style  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Materials

(Enter categories from instructions)

foundation concrete slab  
roof built-up asphalt  
walls wood, concrete block,  
stucco  
other ceramic tiles  
\_\_\_\_\_

### Narrative Description

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

## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

Property is:

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

### Narrative Statement of Significance

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

## 9. Major Bibliographical References

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

### Previous documentation on file (NPS)

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

### Areas of Significance

(Enter categories from instructions)

ARCHITECTURE - Ranch Style

ART

### Period of Significance

1957-1979

### Significant Dates

1957 (design), 1958 (completion)

### Significant Person

(Complete if Criterion B is marked above)

Jean Charlot

### Cultural Affiliation

### Architect/Builder

Architect: Wimberly, Pete

Designer: Charlot, Jean

Landscape Architect: Hubbard, James

### Primary Location of Additional Data

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☒ University
- ☐ Other

Name of repository:

Jean Charlot Collection, Hamilton Library,  
University of Hawaii at Manoa

## 10. Geographical Data

Acreeage of Property ~~10,310 square feet~~ Less than 1 acre

### UTM References

(Place additional UTM references on a continuation sheet)

Zone Easting Northing	Zone Easting Northing
1 <u>04 626490E</u>	<u>2353060N</u> 3
2	4

See continuation sheet.

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

## 11. Form Prepared By

name/title John Charlot  
organization University of Hawaii at Manoa date March, 1996  
street & number Sakamaki Hall, A-307 telephone (808)956-6848  
city or town Honolulu state Hawaii zip code 96822

### Additional Documentation

Submit the following items with the completed form:

### Continuation Sheets

#### Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative black and white photographs of the property.

### Additional items

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

### Property Owner

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

name Dorothy Charlot  
street & number 4856 Kahala Ave. telephone \_\_\_\_\_  
city or town Honolulu state HI zip code 96816

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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NATIONAL REGISTER OF HISTORIC PLACES  
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Section 7 Page 1 Charlot Residence Honolulu County, Hawaii  
name of property county and State

The Jean and Zohmah Charlot Residence is a split level Ranch-style house, single story on the south and double on the north, with the low pitched, gable roof continually sloping down from the two story side of the house creating an asymmetric front facade and four vastly different elevations. Collaboration by the artist Jean Charlot and the architect George James "Pete" Wimberly in 1957 created this house with a uniquely artistic flair, incorporating the openness and lanais of island homes with the vertical emphasis of traditional French rural architecture and the brick floors and back courtyards of Mexican houses.

Located at the edge of the Waialae Golf Course, the house sits on a flat lot bordered by the golf course on the north and a canal on the west. Stepped L-shape in plan, the cup of the L creates a garden, on the canal side, planted by the artist, notably with pandanus trees from the University of Hawai'i campus and with some of his favorite plants, such as shower trees and jade vines. The garden has experienced several changes and now predominantly reflects the ideas of the noted local landscape architect, James Hubbard. Garden sculpture designed by Charlot as well as pieces from his collection suitable for the outdoors and decorative stones can be found throughout. There are three *lanais* (patios) that connect to the garden.

The front facade is the long leg of the "L." The two story side of the front facade has a solid face, the first story is a large, solid garage door (originally it was a large opening) and the second story a solid wall of vertical tongue and groove redwood. As the roof slopes down to the first floor level, the front facade is punctuated by the entry accents of two white, garden walls which are concrete block covered with stucco framing and a doorway designed with colored glass panes. The left wall of the entry is gently curved and features a ceramic tile representation of the Sacred Heart, a Mexican feature. Continuing down the slope, the front elevation features three jalousie windows which are part of the kitchen, the entrance to the laundry room with original natural wood trunk entrance, and the entrance to the apartment (originally windows, has been changed to a glazed sliding door). The kitchen area is defined by an unfinished concrete block wall.

The left elevation displays the large roof sloping down to the top of the "L" where the apartment is located and higher roof-line where the house ends. The area that connects to the lanai on this side is completely glazed with fixed and awning windows over the large sliding doors. Between the doors and the windows is a band of ceramic tile done by Charlot. Another connected lanai shaded by open beam work on this side of the house has a large glazed area looking into the dining room. A cantilevered table designed by the artist rests on the wall between dining room and lanai and connects by a sliding glass panel. Hence, diners can be placed both inside and outside and yet be at the same table.

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The rear elevation echoes the skewed slope of the off-center gable roof and is an interesting combination of materials bands alternate from exposed concrete block to vertical board redwood above large glazed sliding doors (leading to yet another lanai which is sheltered by a shed roof added by Charlot after the completion of the house), back to concrete block, to ceiling to floor wall of hapu`u slabs, to an entire glazed section of windows above sliding doors, to another solid band of concrete block to the final area of vertical board redwood with a tripartite of windows.

The north elevation which faces the golf course features numerous glazed or jalousied windows, which catches the tradewinds effectively and allows the north light and the view of the golf course into these various interior areas (including the artist's second floor studio). There is also an enclosed second level lanai which services the master bedroom.

A few small shelves project from the white curved entrance wall to hold various small sculptures and a well-crafted cantilevered staircase is within the entry hall. To the left, is the kitchen and a hall leading to the laundry room and two bedrooms recently turned into a small, detachable apartment. The kitchen features a curved counter behind the entrance wall. Over the kitchen is an open attic space which may be reached by an ohi`a post ladder located in the hall at the end of the curved counter. The closet of the southeastern bedroom converted into a kitchenette, but the bathroom contains original tiles by Charlot imbedded into the floor.

To the right of the entrance is a garage and one bedroom and bathroom accessed via a hallway beneath the top of the stairs. Straight ahead from the entrance is the dining with the indoor/outdoor table and high hapu`u slab wall. Past a pocket sliding door that recedes between the hapu`u wall in the dining room and the hapu`u wall in the lanai is the living room, featuring two story height open beam ceilings, built-in bookshelves and a recessed area for the sofa. The highlight of the living room, just above the glass sliding doors to the ceiling, is a large, original fresco by Jean Charlot of Hawaiian plants painted in the colors of an Aubusson tapestry.

The cantilevered stairs leads up to the master bedroom, bathroom and the artist's studio. The master bedroom has north facing windows and a thin balcony that overlooks the living room to one side and the golf course to the other. This exterior balcony was glazed shortly after the completion of the house when the wind proved too strong to keep it open. One wall of the bedroom opens to the living room below. The north wall of the artist's studio allows northern light while two walls are covered with a unique curved cork wall, used for pinning up large mural cartoons during projects.

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The interior floors are either colored concrete (black in the dining room and red in the kitchen area) or red bricks (living room and lanais) on the first level and oak wood on the second. The walls are unfinished concrete block, redwood or hapu'u. A unique feature of the house is the prominent use of art work. Some of these are pieces permanently attached to the house: the living room fresco, petroglyph tiles and the Sacred Heart and St. Francis tile panels. Works by other artists were later added: a trial fresco panel by Affandi, a tile by Tseng Yu-ho, and more. Portable artwork can be found throughout the house and were changed regularly during Charlot's lifetime. The house was designed specifically in parts to display such works. Small platforms jut out from the curving stucco entrance wall and carry pre-Cortes artworks from Mexico.

The house was constructed with unusual care, with all joinings fitting extraordinarily well. The house has been carefully maintained and apart from the changes made to the south bedrooms, it is almost entirely intact. Some windows have been replaced and a built-in light has been added above the sofa area of the living room. None of the above mentioned changes have affected the integrity of the house.

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The Jean Charlot house is exceptionally significant as the only building in Hawaii so closely associated with Jean Charlot, world renowned Hawai'i-based artist and for its architecture as a unique representation of high artistic values represented in a split-level Ranch style house. It is further significant as the work of a master, George James "Pete" Wimberly, F.A.I.A. in collaboration with master artist Jean Charlot.

**B. Association with a significant person.** Jean Charlot (February 12, 1898 - March 20, 1979). There are very few artists of Jean Charlot's caliber in Hawai'i or the world. From 1958 until his death in 1979, Jean Charlot conducted most of his work in this house and more particularly in his studio. This was the final period of Charlot's life, when he reached the peak of his artistic powers and was able to synthesize the esthetics of Europe, Mexico and the Pacific Islands, the places he lived and influenced his art. His career spanned these places. He was an early participant in the revival of liturgical art in France. Moving to Mexico after World War I, he was a pioneer of the Mexican Mural Renaissance, completing the first fresco. He also worked as an archaeologist, moving to Washington D.C. to complete the publication of the report of the Carnegie Institution's Chichen Itza expedition.

He worked as a painter and teacher in the United States, and finally moved to Hawai'i in 1949. He completed numerous monumental art works in Hawai'i, Fiji and elsewhere. His artwork in public places number 74 in his lifetime, over 30 planned in the house, including the large ceramic tile mural on the School Street facade of the United Public Workers Building in Honolulu.

Jean Charlot was primarily a muralist and planned his murals in his studio in the house. The first mural related to the house is the fresco in the living room: Tropical Foliage, 12 X 12 feet. Jean Charlot was also a prolific writer, producing numerous scholarly books and articles along with poetry and drama. He also illustrated over 50 books. He has been the subject of scholarly publications and a major retrospective sponsored by the Mexican government. Many works and scholarly resources are now housed in the Jean Charlot Collection of the Hamilton Library, University of Hawai'i.



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**C. The Architecture**

Ranch style dominated the American suburbs from the 1950s through the 1960s. The popularity of "rambling" Ranch houses was made possible by the country's increasing dependence on the automobile. As the automobile replaced mass transit in the decades following World War II, it was no longer necessary to cluster houses together to be close to the bus line. Lots became immense, emphasized by maximizing the facade width, which is further increased by built-in garages that are an integral part of most Ranch houses. In Hawai'i, the Ranch style followed the trend of the mainland United States gaining in popularity after World War II and is a significant part of the suburban landscape. While this area in Kahala has quite a number of Ranch style houses remaining, the Charlot house transcends a style and is a unique piece of art in itself as a strong reflection of Charlot the artist.

The house was completed in 1958 as a true collaboration between Jean Charlot and George James "Pete" Wimberly, then only at the beginning of his phenomenally successful career. Wimberly is one of the best known architects working in Hawai'i and the Pacific. He has designed many buildings in Hawai'i that capture the spirit of island living, including such landmarks as the Canlis Restaurant and the Waikikian Hotel with its unique lobby constructed of wood in the shape of an hyperbolic-parabola. Wimberly mentioned several projects in an oral history report that were his favorite, including Canlis, Shangri-la Hotel in Singapore and the home of Jean Charlot. In the oral history Wimberly credits Charlot with much of the responsibility for the results of the house and remains very fond of the house.

Charlot designed the home as his dream house, incorporating childhood memories of France (the two-story heights), his experiences in Mexico (the brick floors, white entry walls and back courtyard), and his living in Hawai'i (the open plan, hapu'u wall and petroglyph tiles). His art and therefore his dream house had to fit its site. Wimberly also emphasized a "sense of place" in his architecture and went on to build many structures that exuded this appropriateness to the lifestyle and climate of Hawai'i.

The house is unique, yet representative of the prevalent style of domestic living in Hawai'i at that period. Fitting into Hawai'i's lifestyle and climate is demonstrated in its open plan (the master bedroom overlooking the living room, only bedrooms and bathrooms are fully walled in), blurred definition between the interior and exterior (the built-in dining table that connects to the exterior, the two story height glazed sections that connect to the lanai area, and the lanai with the same flooring material as the drawing room), incorporation of native arts (mural, petroglyph tiles), use of native materials (hapu'u) and siting by tradewinds. The house is an intensely personal one, yet a characteristic of Charlot's art is its emphasis on appropriateness.

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The first bids for the design were beyond the financial resources of the Charlots. It wasn't until Mr. William Young, a friend of the family and real estate developer, used his contacts with builders to persuade a business colleague to enter a bid within the Charlots' budget. The contractor and workers took a personal interest in the house. This is especially clear in the fine carpentry; the house is built like a piece of furniture. For decades afterwards, the contractor and some of the workers would bring their friends by to show them the house.

During the period of construction, a number of changes were made. Charlot had an artist's way of getting new ideas. Wimberly was able diplomatically to keep the construction on track. John Charlot, son of the artist, remembers a site visit with his father, Wimberly and the foreman. The artist suggested they remove the pillar that rested on the wall of the balcony of the master bedroom. After a quick conference with the foreman, Wimberly said, "If you do that, the roof will fall down." Pointing out that Charlot did indeed need an architect to complete the building.

The subdivision near Kahala had opened up in the 1950s. Before the development of the subdivision, Kahala was used mostly for beach homes along the shore, with another row of houses on the *mauka* side of Kahala Avenue. The neighborhood, in those days was restricted, meaning only *haoles* (Caucasians) and Hawaiians could live there. When Bishop Estate decided to develop the area, the restriction was lifted.

After the area was surveyed and laid out in lots, Charlot was given one of the first choices by the Bishop Estate, in recognition of his work in Hawaiian culture. He chose the end lot of the three on the little appendix to Kahala Avenue. He was allowed to choose the number of the house and chose 5002 and made a unique set of tiles for insertion into the white wall in front of the house. But when the Kahala Hilton was built, they wanted the number 5000, so the Charlots were asked to change theirs to 4956.

The Kahala area is currently an exclusive neighborhood, not by race, but income. Many of the unique homes that were built with a sense of place to Hawai'i are being torn down to make way for larger, more ornate homes. The Charlot residence is one of the few houses left in the area that expresses the casual style of living that once pervaded Hawai'i.

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**9. Bibliography**

Charlot, Zomah, Jean Charlot: Books, Portfolios, Writings, Murals, 1986, Zohmah Charlot, Hawaii.

McAlester, Virginia and Lee, A Field Guide to American Houses, 1991 Alfred A. Knopf, New York.

Original blueprints

**10. Verbal Boundary Description**

This nomination includes the property located in 1996 as described by TMK: 3-5-08:029 on the island of Oahu.

**Boundary Justification**

This is the boundary historically associated with the house.