

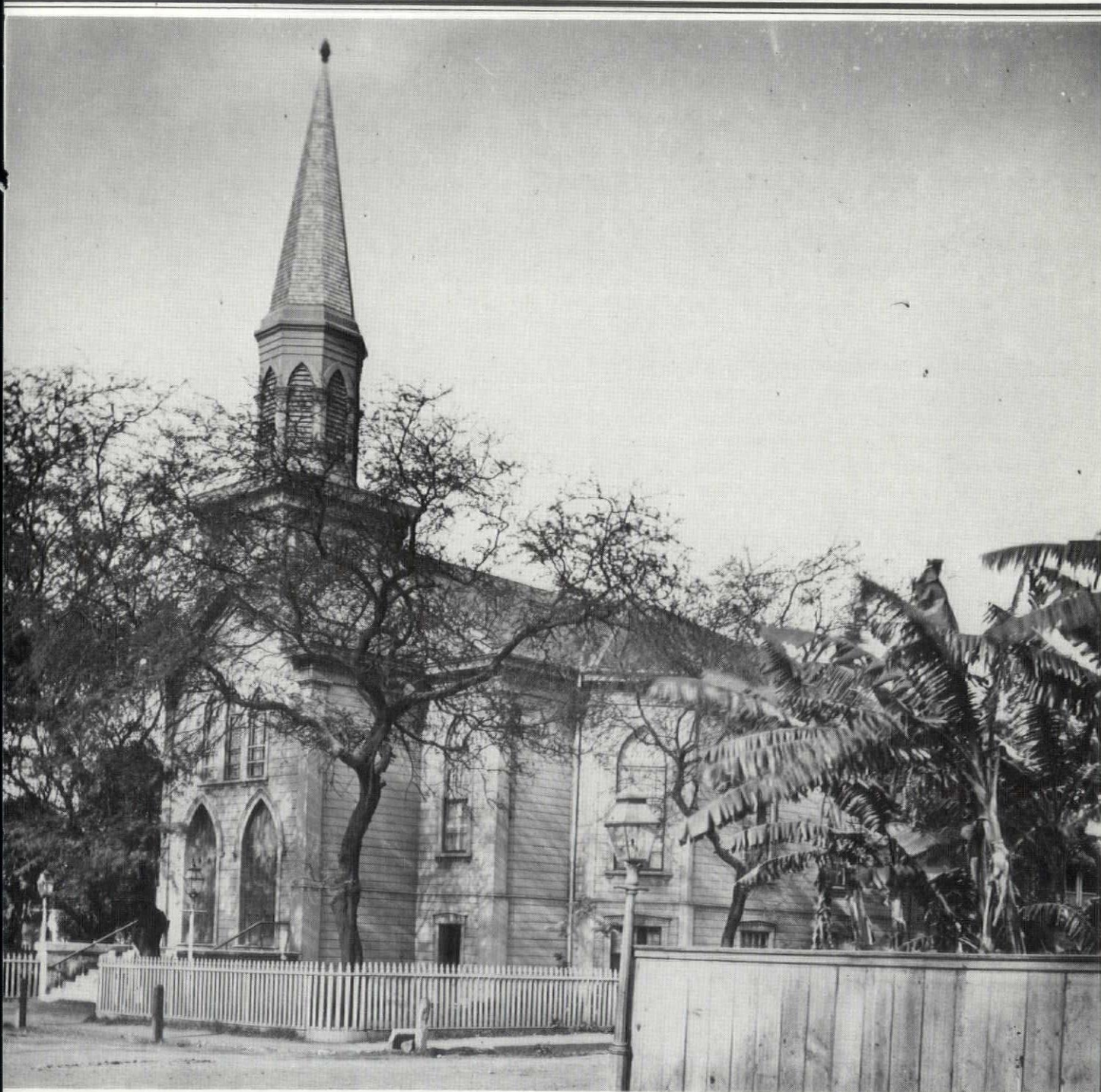
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HA

# HAWAII ARCHITECT

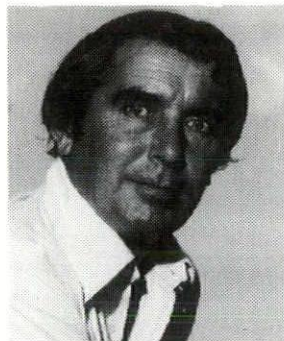
Preservation and Adaptive Re-Use

SEPTEMBER, 1977

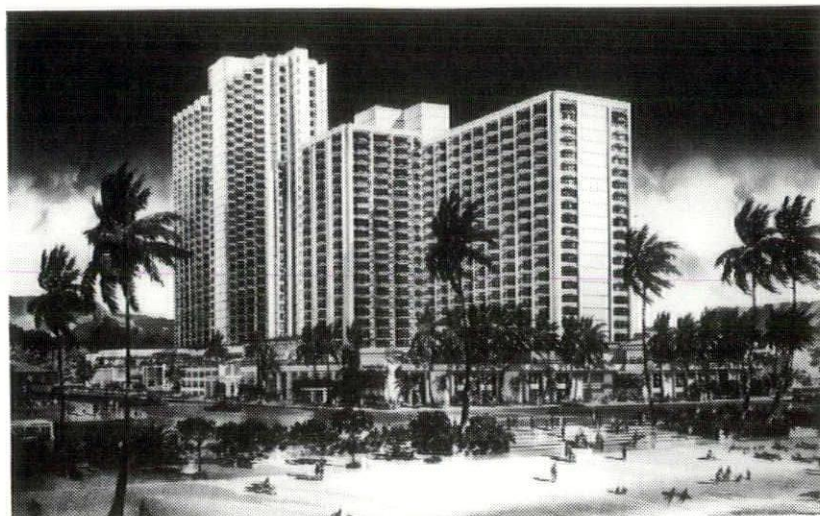




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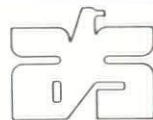
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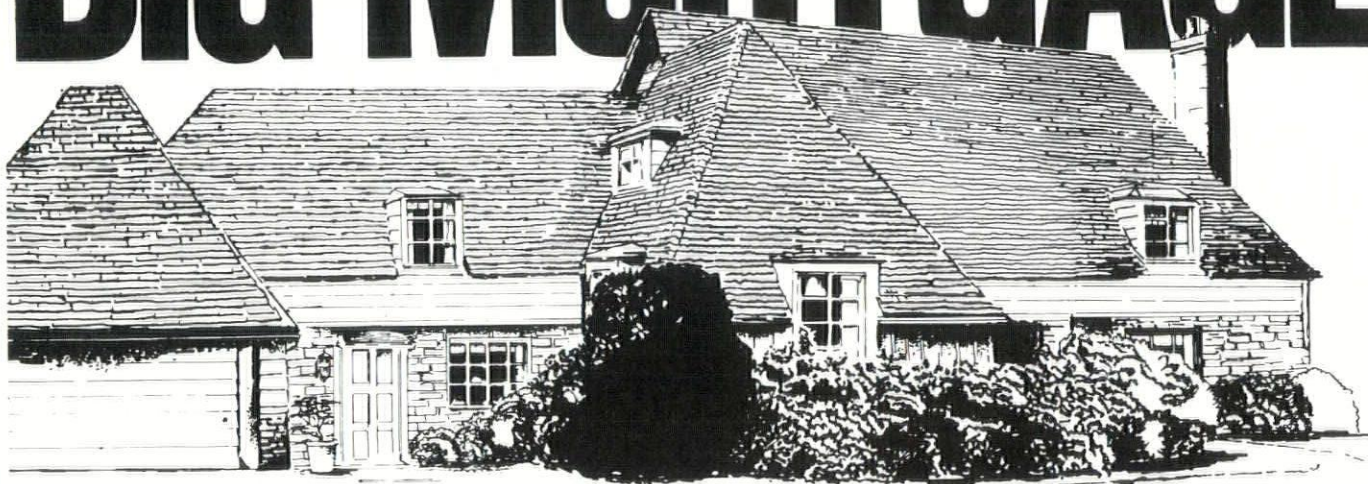
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# Architectural Artifacts: The Evolutionary Media

by GLENN MASON, AIA

Interest in preservation and adaptive reuse isn't really new, but the accelerating upswing in activity within these fields is a phenomenon scarcely a decade old. This is true nationwide, despite some early work done on the artifact-rich East Coast. Far from being a fad, the thrust for retaining older structures is likely to increase its momentum for many years.

There are two major forces behind this drive. The first is somewhat abstract and the second, a bald reality. The middle to late 1960s saw the birth of a broad search for ecological continuity and stability which has continued to this day. This is an understandable and—in most of its aspects—a positive movement in light of the past century's rapid physical change and the upheaval of political and cultural institutions.

These changes brought their own positive characteristics, but the price often was paid in terms of historical and cultural dislocation, destruction, instability, rootlessness, and the like. This description remains a truism whether one speaks of the Weathermen or the urban renewal revolutions.

Today, emphasis is shifting to evolutionary rather than revolutionary methods of dealing with life processes. This approach is manifested in such things as "we don't have all the answers" government, concern for a group's cultural heritage or the drive to maintain physical landmarks or other touchstones with the past. Most governmental work and some private work in the area of preservation have this motivation.

Hawaii's meteoric growth of the past 15 years has clearly led to profound changes in life style and density which have been expressed in its built environment. Combined with a relatively young building mass, voracious insect population, and economic pressures, much of what expressed our past has been destroyed or threatened.

Ironically enough, this last element—economics—is the "bald reality" second force. With pressures on all resources, many developers have found that recycling older structures has merit. Much of the building activity in the downtown area attests to this fact.

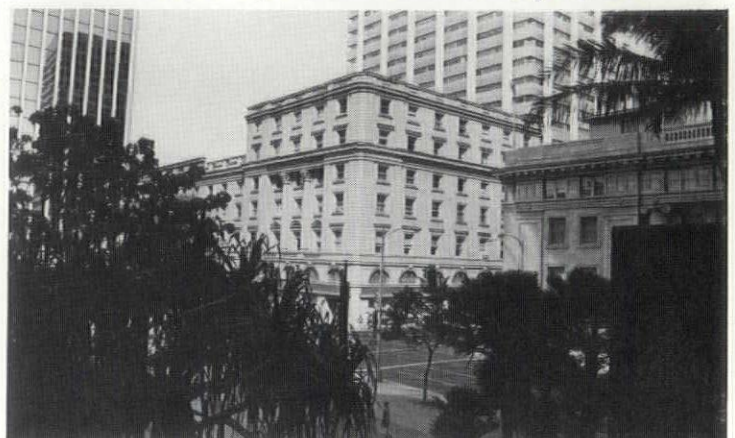
Since the private sector controls most of the oldest struc-

tures in Hawaii there must be sufficient dollars and sense to save much of our cultural property. Present day construction costs and the Tax Reform Act of 1976 have helped in this regard, but more help is needed. The state and city, as an expression of this broad movement, should offer economic incentives at the local level, as some fourteen states elsewhere have done or are considering.

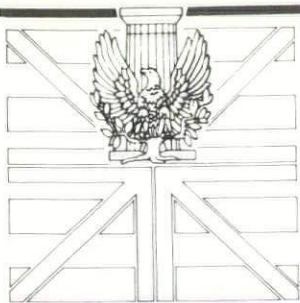
Another method government may consider is the establishment of facade easements for registered properties and for those in Cultural and Historic Districts.

What our life has been is the base upon which we build what it may be. This issue of *Hawaii Architect* looks at some of the aspects of the preservation movement and offers guidelines readers can follow for exploring questions and interests they may have in this area.

One thing is clear: Architects and builders will be doing a lot more work in adaptive reuse than they've done in the past. Who does it, and how well, depends on interest, past experience, and the willingness to do the research necessary to provide a sensitive product.



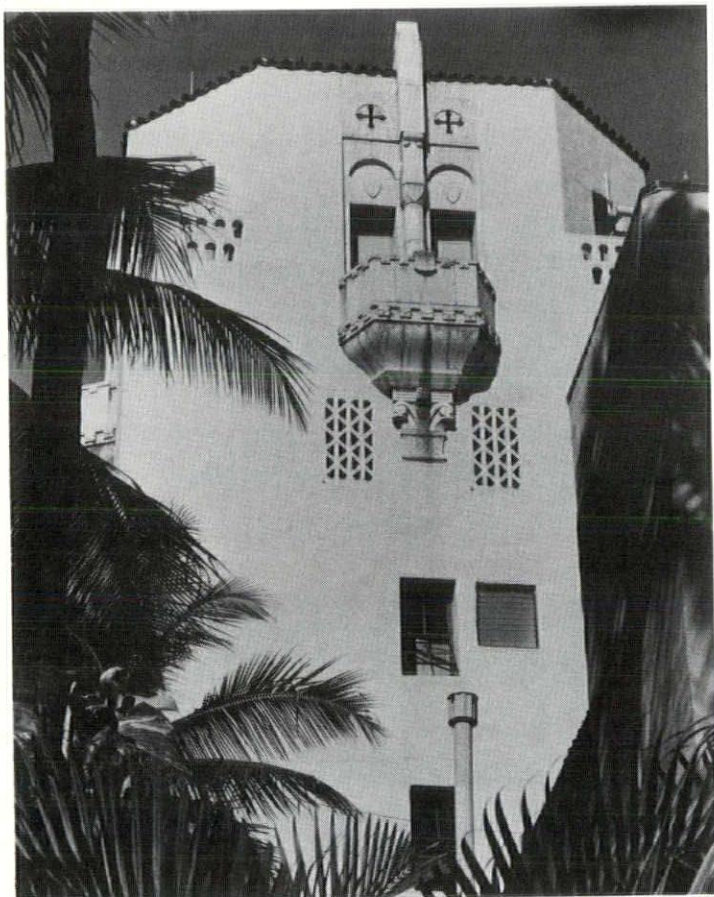




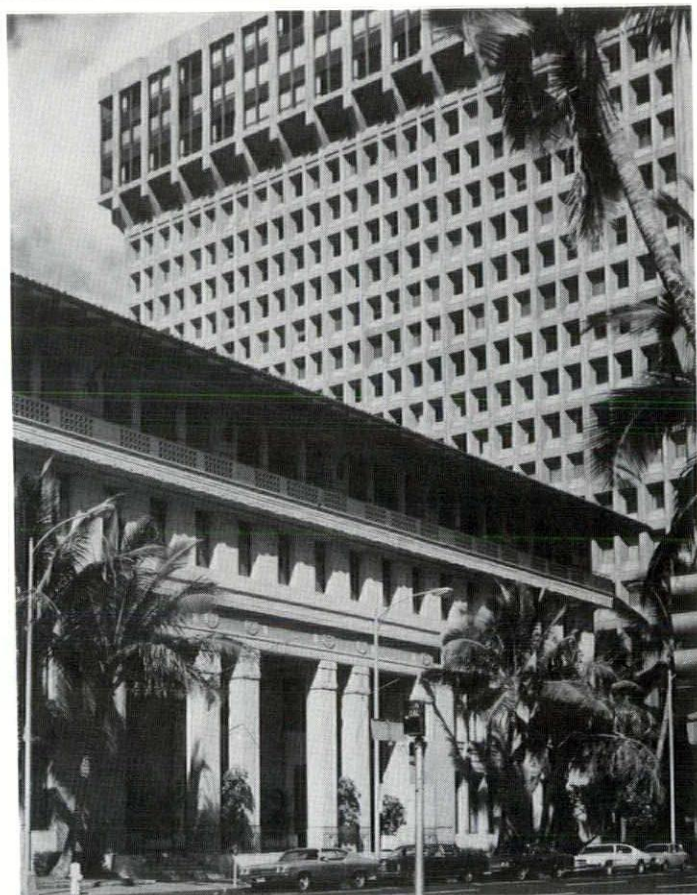
# Four Historic Awards

## LAURELS

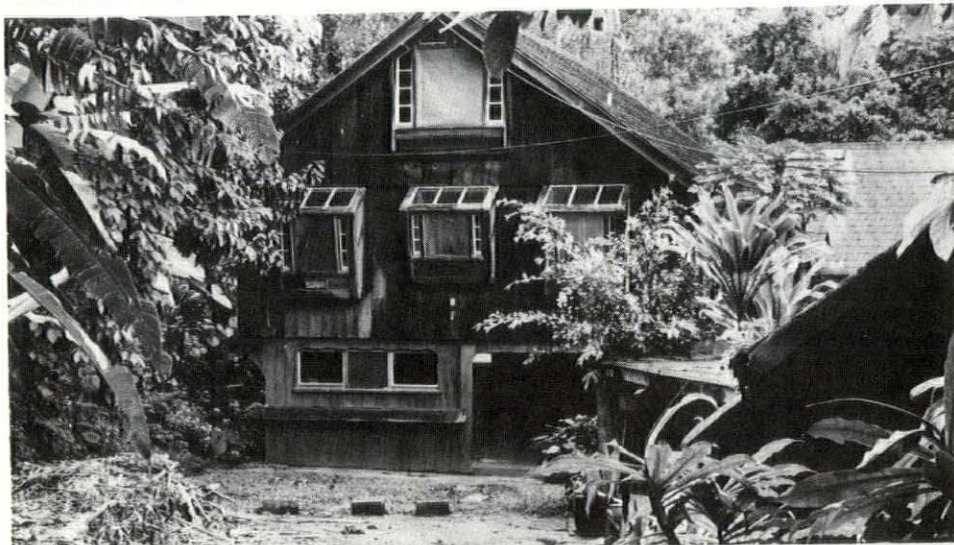
HS/HA Historic Awards



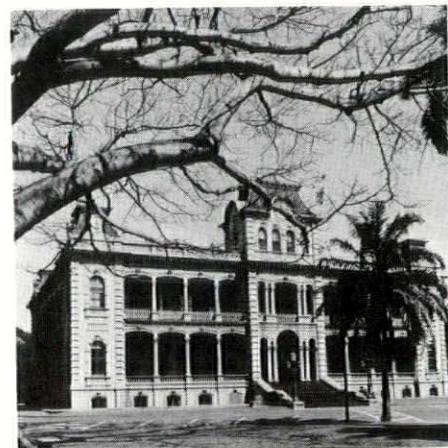
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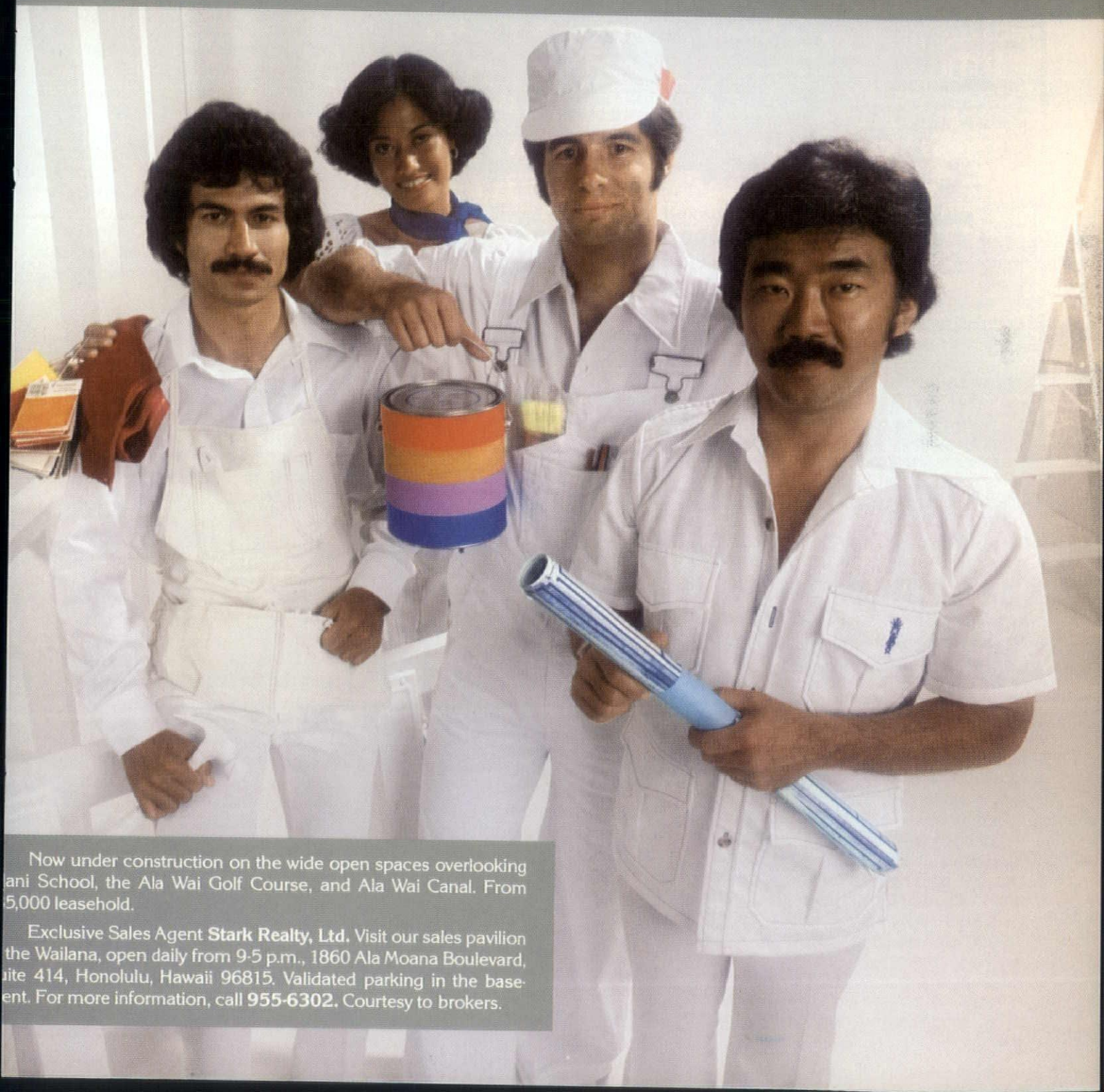
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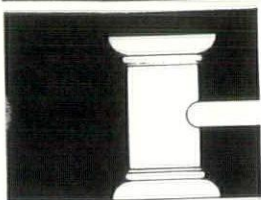
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## LEX SCRIPTA

codes/laws

# Legislation: Is the Tape Always Red?

by SPENCER LEINEWEBER, AIA

Spencer Leineweber is an associate with Fox Associates.

Architects frequently bemoan the addition of another layer of bureaucracy to plow through on the way to a building permit. The reuse of an historic building does involve a few swirls of red tape but architects and developers are discovering numerous benefits—some obvious, some unexpected, and some not altogether unwelcome in the federal legislation for historic preservation.

The most significant preservation legislation is the National Historic Preservation Act passed in 1966. Until that time, federal legislation provided limited protection with the Antiquities Act of 1906 and the Historic Sites Act of 1935. Both acts did little to protect privately owned properties from destruction by government agencies who wished to put them to new uses or no use at all.

Then, in 1966, an act provided encouragement to a much wider range of preservation activities than the acquisition or recognition of a few nationally significant buildings. Congress saw significant resources at the local state, and national levels disappearing as a result of federal actions.

The NHPA provides planning and policy guidance and the necessary machinery—advice and money—for intensified efforts in preservation. Specifically, the act expanded the listing of historic places, the National Register, to include districts, sites, buildings, and objects of significance at the state and local as well as national level. The National Register includes nearly 17,000 properties.

How does this legislation help you, the architect? The register is designed to serve as a planning tool—a listing of all historic

properties worthy of consideration during the planning of projects and land uses. The objective is to integrate preservation into the process of growth and change so that action can be taken well in advance of the eleventh hour.

The need is for earlier and more effective planning, in order to give the most sensitive consideration available to historic resources while the maximum range of options is still available.

In addition, listing on the National Register of Historic Places can provide the necessary funds for the economic viability of an historic building. An important funding source is the grants-in-aid funding discussed by Jane Silverman elsewhere in this issue of *Hawaii Architect*.

Also, important federal tax incentives for the preservation of National Register sites is part of the Tax Reform Act of 1976, the first major overhaul in the Internal Revenue Code since 1969. The effect of the changes is to encourage rehabilitation, rather than demolition of historic commercial structures.

Previous to the act, the Internal Revenue Code favored demolition of older buildings by allowing accelerated depreciation of new construction. An owner can no longer accelerate depreciation for a new building on the site of a "former" historic building.

On the other side of the coin are distinct financial incentives for rehabilitating the structure in a manner approved by the Department of the Interior. These guidelines do not require restoration of the building but encourage work that rehabilitates in a manner that does not destroy the distinguishing qualities or character of any

part of the historic structure or its environment.

Construction costs of a certified rehabilitated structure can be depreciated over 60 months rather than being depreciated over the useful life of the structure.

An additional provision of the Tax Reform Act immediately overlooked by most developers is the section dealing with charitable contributions of partial property interests. Now possible is the donation of an historic facade easement for "charitable" purposes.

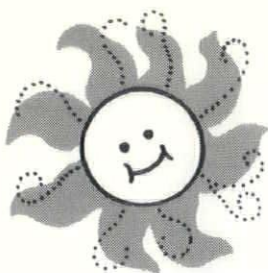
An easement is a legal restriction imposed on a parcel for the benefit of someone other than the owner. Historic easements have the immediate effect of reducing the fair market value of the property for tax purposes, as well as providing a significant gift donation.

Congress has passed the legislation to help protect our historic properties. What is needed is citizen participation in carrying out the law long before it is necessary to confront the bulldozers. Changes to the community usually are in the planning stages for years.

Unfortunately, in Hawaii the National Register listing is far from complete, and the architect may find himself with "preservation fanatics" prostrating themselves across an old building when there was no idea the site was significant.

Now is the time to survey our community for historic areas and buildings that may not be listed on the National Register. The federal government's role is to set criteria to guide the process. But the process and the product are ours.

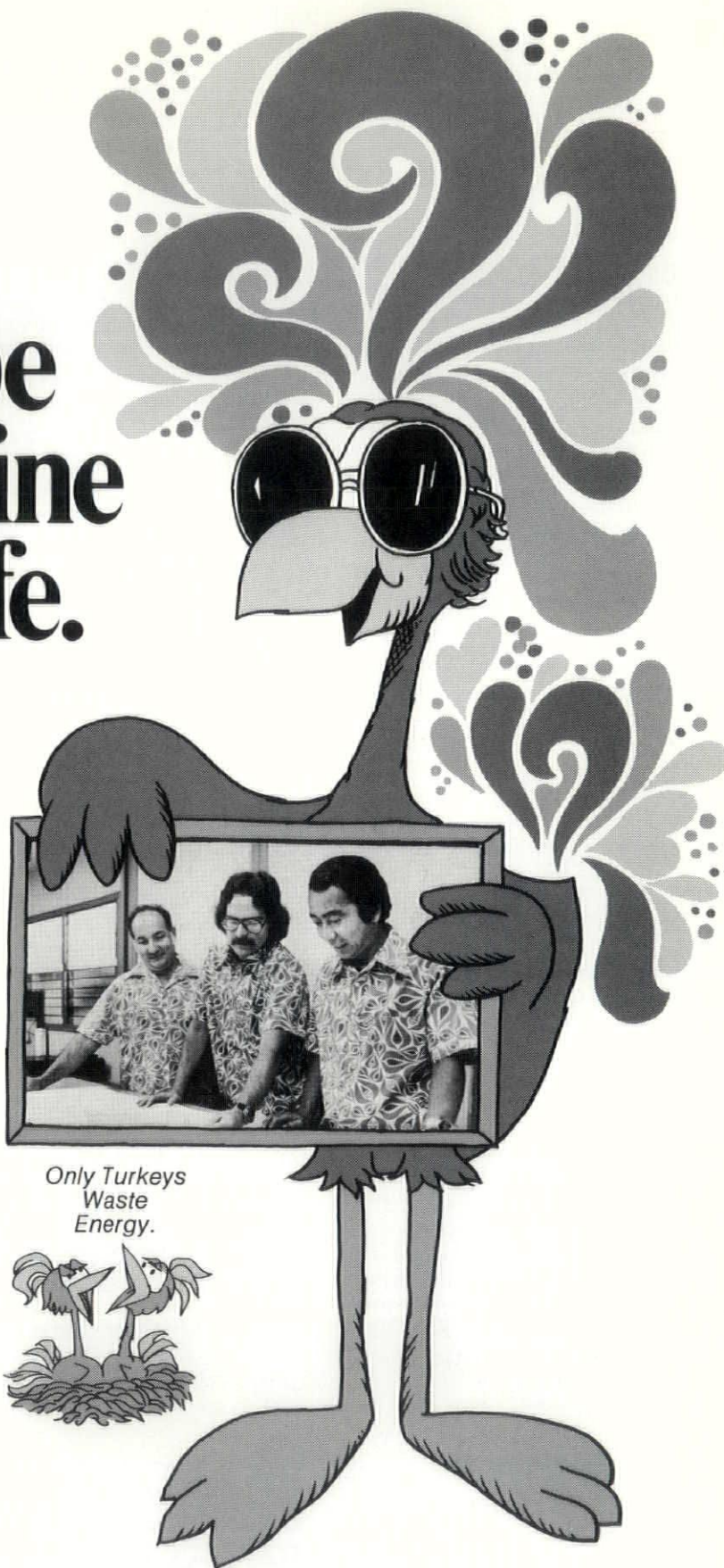




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# Grants-In-Aid

by JANE SILVERMAN

**Jane Silverman is the State of Hawaii Historic Preservation Officer**

Grants under the National Historic Preservation Act have been a small program useful for support of the state survey and planning efforts and seed money for public and private restoration projects. Until this year the national appropriation has not gone above \$24 million. This July, President Carter signed the 1978 apportionment of \$45 million.

This increase reflects the legislative change which came in 1976, the tenth anniversary of the National Historic Preservation Act, when Congress determined that grant funds for this program would come from mineral and off-shore oil lease revenues.

Funds up to \$100 million a year for 1978 and 1979 and \$150 million a year for 1980 and 1981 are being deposited in the Treasury for historic preservation; and though not appropriated in this entirety will accumulate for later distribution.

At their meeting in Washington last February, the National Conference of State Historic Preservation Officers—one is appointed by the governor in each state—set priorities for the use of grant funds. These funds are available for historic preservation survey and planning purposes and for brick and mortar projects on national register sites on a 50 per cent matching reimbursable basis.

The priorities for 1978 for use acquisition and development are:

1—Projects in National Register districts.

2—Projects that will stimulate the preservation of additional resources by private investment, but not excluding government participation.

3—Projects that will result in the adaptive use of resources

that do not or cannot retain their historic function.

4—Projects executed through incorporated nonprofit revolving funds in a manner that will decrease state dependence upon the federal government for financial assistance.

5—Projects that will result in the conservation of archaeological resources.

6—Projects to acquire less than fee interests in resources.

7—Projects that will contribute directly or indirectly to the protection of national historic landmarks.

The \$45 million dollars approved by the President will be apportioned among the various states on the basis of a formula which takes an amount off the top for the administration and operation of the Office of Archaeology and Historic Preservation in the National Park Service and for the National Trust for Historic Preservation.

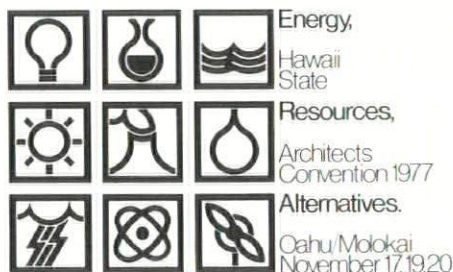
There also will be a 5 per cent discretionary fund for the Secretary of Interior to use for emergency projects.

Remaining funds will be divided among the states on the basis of 30 per cent equally to all states and territories; 20 per cent on the basis of population, and 50 per cent on the grants expenditures in the previous three years.

The State Historic Preservation Officer is responsible for the grants program in each state. In Hawaii, Ralston Nagata, AIA, handles the program in the Department of Land and Natural Resources historic preservation office.

## THANKS

Hawaii Architect wishes to express its appreciation to Spencer Leineweber for efforts in preparation of this issue.



# Historic Hawaii Foundation

by PHYLLIS FOX

**Phyllis Fox is the director of the Historic Hawaii Foundation**

Historic Hawaii Foundation is a nonprofit, statewide citizens' organization concerned with the preservation of the historical, visual, and environmental heritage of Hawaii.

The purpose of the organization is to preserve and encourage the preservation of historic buildings, objects and sites related to the history of Hawaii; to promote an awareness of and respect for all that is historically significant and architecturally distinctive about our state; and through these efforts, to keep alive and intact for the enrichment of present and future generations the inherited beauty of the Hawaiian Islands and its unique historic role in the development of the Pacific Basin.

The Historic Hawaii Foundation was initially formed as a direct result of a seminar sponsored by the National Trust for Historic Preservation, a nonprofit national organization chartered by Congress in 1949 to conserve and protect the significant architectural and historic heritage of our nation.

In April of 1974, the National Trust engaged seven preservation consultants to visit Hawaii for a week and sponsored a day-long seminar open to the public to discuss, encourage the use of, and explain the tools and techniques of historic preservation.

It became evident that a statewide nonprofit citizens' organization with a broad based membership could serve as a catalyst to encourage and accomplish preservation activities in Hawaii.

On June 12, 1974, Historic Hawaii Foundation was chartered. A nucleus of a dozen volunteers formed a board of trustees. The foundation today has a board of

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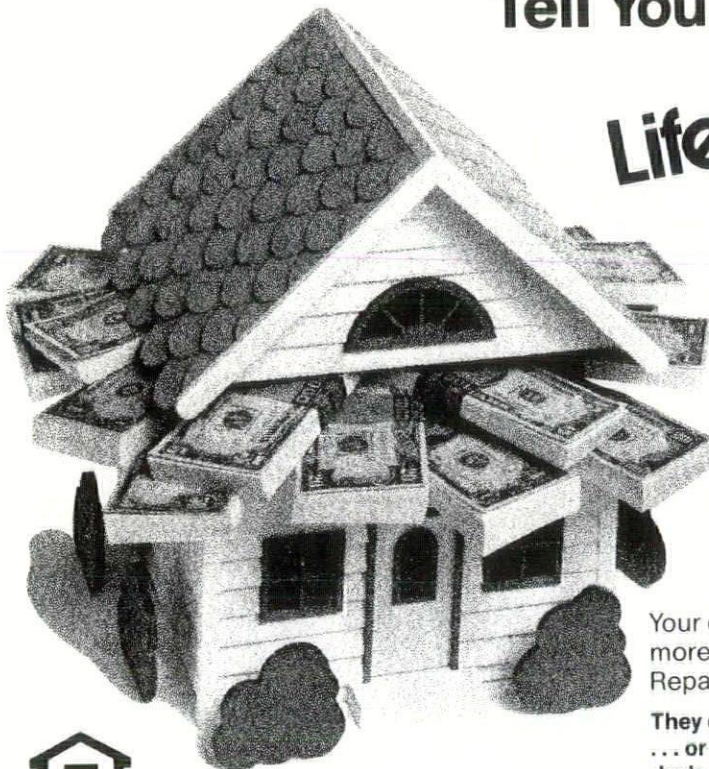
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# History and Architecture

by JOHN WRIGHT

**John Wright is an historian  
for the Bernice P. Bishop Museum.**

Architecture cannot really be treated in isolation, for it merges immediately into matters ranging from urban planning and transportation to garden design and furniture, but particularly does it combine at once tradition, technology, economics, sociology, politics, and aesthetics. Architecture above all is a social art.

Most of the changes in the character of American civilization either took place or became apparent between, roughly speaking, 1850 and 1900. Despite the fumbling of reconstruction after the Civil War, two particular economic processes combined, geographic expansion and industrialization. In this period will be found the great cities, the factories and mills, the machines, and the division of labor and capital.

In these decades, called by many cultural historians the bleakest in our history, Americans had developed skills and knowledge through which they created, out of crude materials of the technological environment, patterns of clean, organic and indigenous beauty. Any failure to recognize in these patterns the substance of art was due primarily to inherited notions of beauty and to influences from inadequate education.

The forms and patterns created by ordinary people in everyday attempts to shape the elements introduced into their lives by democracy and technology, attempts schooled or unschooled, may be a kind of folk art, one which we now can only dimly recognize.

Products of the time had an economy of line, lightness combined with strength, and a freedom from unnecessary ornament. Of the larger products, the

most beautiful was the clipper ship. The least beautiful, perhaps, but the most typical, was the locomotive. Buildings, have far fewer environmental restrictions, ranged in between.

A. J. Downing, who designed the landscaping for the Capitol, the White House, and the Smithsonian Institution realized as early as 1850 that domestic architecture was being neglected over civil and religious architecture. In terms of the useful, he pointed to the plain rectangular house, built of sawmill lumber, with a roof to cover it, windows to light it, and doors to enter it.

Most of these buildings were built by a simplified method of wood construction, the balloon frame, named in derision of its lightness and ignorance of its strength. It is significant that historians of architecture considered the balloon frame unworthy of notice until not an American but a Swiss historian noted it in 1939.

Sawmilling techniques provided large-scale production of standard lumber sizes. Nail-making machines produced cheap nails in quantity. (A good blacksmith could turn out 200-400 first class nails a day, whereas a good carpenter could drive 7,000-9,000 nails a day.)

The machine nail and the 2 x 4 of the balloon frame, deriving its strength from its entire pattern of studding and sheathing, exploited the materials provided by technology in a new, fresh approach to materials traditionally treated as stone, that is, under compression. The form incorporated economy, speed and ease of construction, mobility, flexibility, and universal availability.

The simple concept of the bal-

loon frame provides a key to unlock a storehouse of historical understanding extending beyond architecture into the core of our still-developing economy and culture.

To understand this building technique is to gain insight into the American way of life, for it is these humble buildings that were rooted in the lives of people, simply and without ceremony, and reflected the migratory, independent spirit of America as well as the economic opportunity which made possible private ownership of such structures.

The basic modern historic architecture in Hawaii is of this type (the native Hawaiian house is a separate study). Examples are fast disappearing through age, termites, fire and redevelopment plus a lack of attaching any significance to them at all.

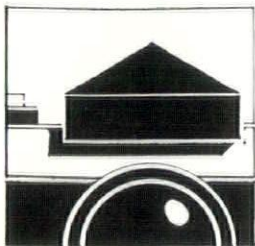
They are difficult to preserve and they frustrate the historian's efforts to record them. Yet, even now in Hawaii, a surprising number of these anonymous buildings survive, testimony to their utility and adequacy beyond the lives of those who built them.

Sophisticated theories of art and formal standards of judgment too often are accepted as requisites for considering architecture. But it is reasonable that anyone have a habitual, instinctive sense of fitness or unfitness, congruity or incongruity, beauty or ugliness of the buildings he sees or enters daily, buildings that may exert an influence the more powerful for being essentially unconsciously felt.

Two qualities that can never leave architecture are a sense of place and a sensitivity for materials. Further, in the total pic-

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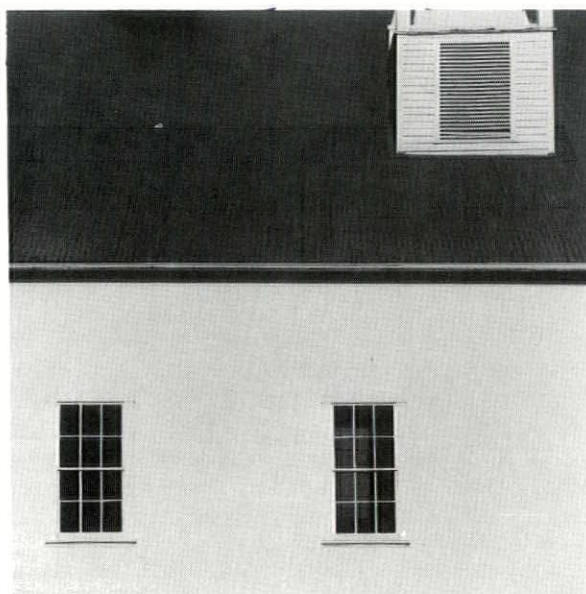
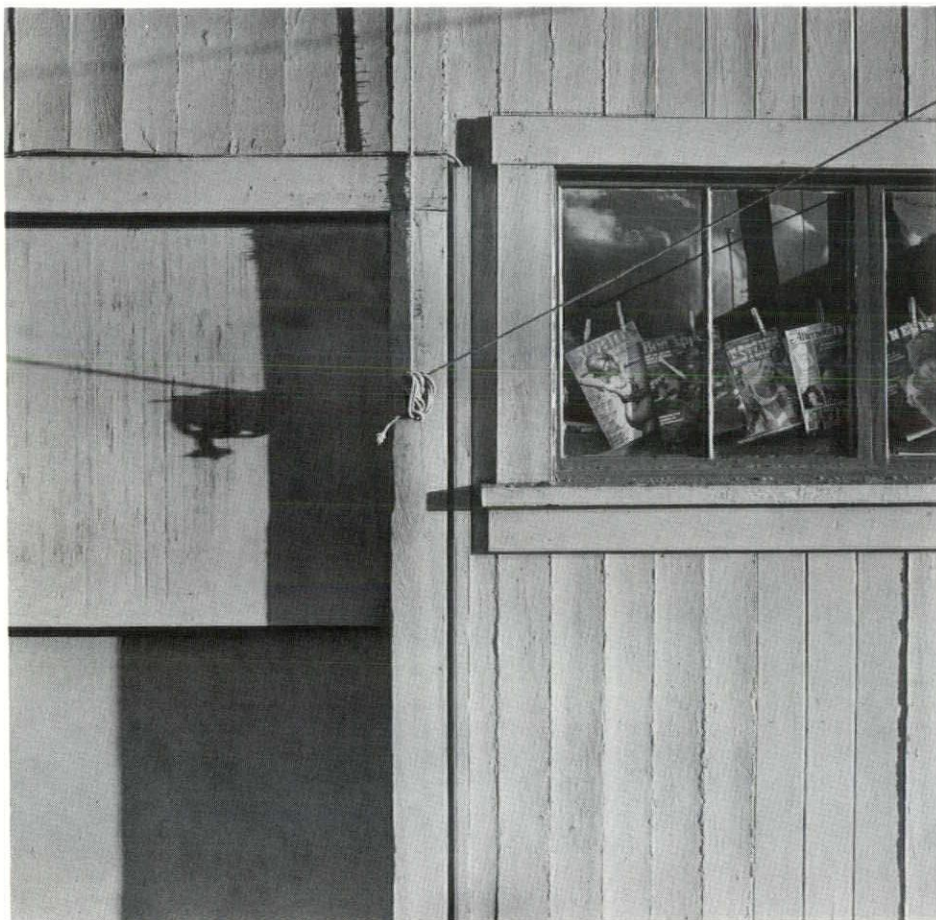


# Vanishing Structures

photos by RICK GOLT

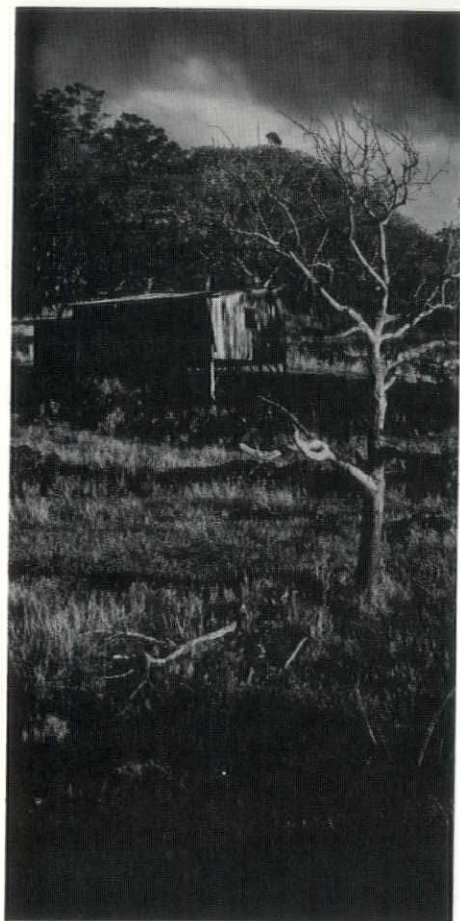
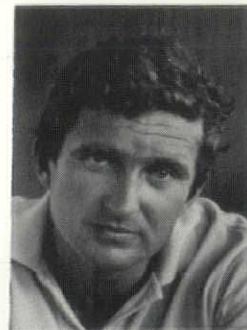
## WIDE-OPEN

photo feature





Rick Golt opened Hawaii's first photographic art gallery more than seven years ago. His ultimate belief is that all photography is art—and the more creative energy applied to any subject, the better it may serve its assigned purpose. Three books coming out this fall are co-illustrated by him. They are **SCULPTURE IN THE SUN** and two volumes of **THE HAWAII GARDEN**.





# Guidelines for Involvement

by GLENN MASON, AIA

Preservation of valuable cultural assets, whether they be entire structures and complexes or facades, should be the goal of any sensitive architect or developer dealing with significant older buildings. Reality testifies that many times this hasn't been the case for varied reasons. Economics, indifference, or the impracticality of saving old material often get in the way.

Another aspect of the difficulties often faced by the architect presented with preservation work is that frequently it is a new arena of practice. Ripping an older building down to its structural bones has a set of complications not shared by new construction and made even more intense by trying to save existing detail. There are techniques and materials unused by architects in normal practice which are very valuable in the restoration of historic properties.

As a new and exciting field, much research is being done on materials and methods. Much of this research may have widespread uses throughout the profession. Work in photogrammetry, x-rays of existing structures, efforts in wood, masonry, and stone consolidation, and computerized maintenance programs are some of the valuable tools which have great potential in other areas of the architectural profession. Awareness of these materials and techniques can be arrived at through many sources. This article will present some of these.

The first step is contacting local architects, craftsmen, and other sources of expertise with experience in preservation. The firms of Johnson & Reese, EDW, Charles R. Sutton & Asso-

ciates, Robert M. Fox, and Anderson/Reinhardt all have had some experience in Chinatown and other areas in dealing with historic property. The last three have been particularly active in the field during the past few years.

Quality craftsmen with experience in preservation work are relatively rare locally and most are a product of Iolani Palace restoration training. Herman Bischoff, who was in charge of the in-house craftsmen there, as well as Vincent Nakano and Robert Camp are carpenters well thought of by James Bartels, the curator for the Friends of Iolani Palace. Sharon Kumm, a local artist, did the wood carving at the palace and the Valdastris ornamental plaster work attests to the elder Valdastris' guidance.

But if one is to say, as this writer maintains, that sincere, sensitive architects with integrity can undertake preservation work, the same can also be said for artisans. What both groups need is the willingness to spend time learning what they can and above all to be aware of the limits of their own knowledge so that appropriate expertise is called when needed.

Be warned, however. During the late 1960s, the original Corcoran Gallery of Art in Washington, D.C., was restored and became the new Renwick Gallery. Much of the carved stonework of the 1859 building was deteriorated to the point of being unrecognizable. A then-new plastic/stone material was used to build up deteriorated areas and was carved to match details shown on old photographs. Things looked great—for a few years. But 1977 finds the building surrounded by protective cano-

pies to eliminate the danger of some innocent resident being extinguished on the corner of 17th and Pennsylvania Avenue. Be skeptical of miracle solutions.

As a new field, many individuals and firms are entering the marketplace with much to offer. Many of these are well-qualified but some are not. Some have real expertise in only limited portions of what they hold themselves out as capable of doing. And there are some charlatans. Whether hiring a skilled craftsman or a preservation consulting firm, it pays to do a thorough checkout.

At the same time realize that there is much experimentation going on in the field at this time. Even the best qualified individuals and groups probably have at least one error they would like to forget. But conscientious, experienced entities like the Society for the Preservation of New England Antiquities (SPNEA) are good sources.

The occasional participant in restoration work won't be able to hire full-time expertise or keep up with the many advances in the field. For these firms the hiring of a preservation consulting firm or at least another local firm with preservation experience would be prudent.

Serious participants in restoration work will want to keep up with advances made through periodicals such as *Technology and Conservation* or the *Association of Preservation Technology* publications. Work being done in spectroscopic analysis of paint samples, in stone and mortar analysis, and other will eventually be disseminated through sources like these.

What follows is by no means a

HAWAII ARCHITECT



comprehensive list of sources and should not be construed to be an endorsement of any individual or firm. The list attempts to emphasize sources in the western United States as this region is obviously closer to home. If any reader has additional recommendations as to sources of expertise we would certainly like to hear of them.

## ARCHITECTS/CITY PLANNERS

**Ralph Anderson, AIA**  
119 South Main St.  
Seattle, Wash. 968104

**George R. Bartholick**  
1044 Summit East  
Seattle, Wash. 968102

**Robert Giebner**  
2109 East Fifth St.  
Tucson, Ariz. 85719

**Ray Girvigian**  
1414 Fair Oaks Ave.  
South Pasadena, Calif. 91030

**John D. Henderson, AIA\***  
Macy, Henderson & Cole  
Suite B  
2827 Presidio Drive  
San Diego, Calif. 92110

**Hewitt and Daly**  
Coleman Building  
Seattle, Wash. 98104

**Bruce Judd, AIA\***  
Charles Hall Page & Associates  
364 Bush St.  
San Francisco, Calif. 94104

**Theodore R. Larson, AIA\***  
213 Grand Ave.  
Pacific Grove, Calif. 93950

**Alan C. Liddle, FAIA\***  
703 Pacific Ave.  
Tacoma, Wash. 98402

**George McMath, AIA**  
1030 SW 2nd St.  
Portland, Ore. 97215

**Al Staehli**  
317 S. E. 62nd St.  
Portland, Ore. 97215  
Former head of PRUDT: has collected information on ornamental plasterers in the Portland area.

**John Worsley, FAIA**  
State Capitol Restoration  
P.O. Box 1527  
Sacramento, Calif. 95805  
Has collected information regarding plastering, tile restoration and other techniques.

\* These architects are on the  
AIA Historic Preservation Com-  
mittee

## BUILDING CODES

**Judd Boies**  
No. 1 The Plaza  
Sonoma, Calif. 95476

**Mel Green**  
Suite 120  
690 No. Sepulveda Blvd.  
El Segundo, Calif. 90245

**Spencer Leineweber AIA**

## CATALOGS & PRODUCT DIRECTORIES

**Directory 77: Rehabilitation Advice and Useful Sources for Owners of Vintage Buildings**, The Foundation for San Francisco's Architectural Heritage  
2007 Franklin St.  
San Francisco, Calif. 94109

**The Old House Catalog**  
Universe Books  
381 Park Ave. South  
New York, N.Y. 10016  
Explanations of materials are a little simplistic for architects, but the catalog itself is quite informative.

**The Old House Journal Buyers' Guide**  
The Old House Journal  
199 Berkeley Place  
Brooklyn, N.Y. 11217  
Simple, informative, well indexed.

**Santa Cruz Renovation Manual: A Homeowner's Handbook**  
City of Santa Cruz  
Charles Hall Page & Associates  
364 Bush St.  
San Francisco, Calif.

One other source to appear some time in the future: the National Trust for Historic Preservation is now in the process of developing a "Whole Earth Catalog" of preservation.

## CRAFTSPERSONS

**The Preservation Technology Group**  
2230 Que Street, N.W.  
Washington, D.C. 20008  
Might offer guidance, and has many contacts on the West Coast, but according to Kenneth Eisenberg, the president, the firm probably couldn't afford to do any work this far away on any job that was worth less than \$100,000 to them.

**San Francisco Victoriana**  
606 Natoma St.  
San Francisco, Calif.

The best sources here are probably fellow local architects or other architects on the Mainland with preservation experience.

## CONSULTING SERVICES AND TECHNICAL EXPERTS

**Bishop Museum**  
1355 Kalihi St.  
**State Historic Preservation Office**  
Dept. of Land & Natural Resources  
P.O. Box 621  
Honolulu, Hawaii 96809

**Historic Hawaii Foundation**  
P.O. Box 1658  
Honolulu, Hawaii 96806

**Hisashi (Bill) Sugaya**  
Assistant Director  
National Trust for Historic Preservation  
West Coast Office  
802 Montgomery St.  
San Francisco, Calif. 94133

**Hugh Miller, AIA**  
Assistant Chief Historical Architect  
National Park Service  
U.S. Department of the Interior  
Washington, D.C. 20240

**Interagency Historic Architectural Services Program**  
Office of Archaeology and Historic Preservation  
National Park Service  
U.S. Department of the Interior  
Washington, D.C. 20240  
An information service mostly concerned with public historic properties, but may be of some guidance.

**American Association of Conservators & Restorers**  
1250 E. Ridgewood Ave.  
Ridgewood, N.J. 07481

**Society for Architectural Historians**  
Room 716  
1700 Walnut St.  
Philadelphia, Penn. 19103

**Building Technology Section**  
National Technical Information Service  
Washington, D.C.  
Technical monographs on many aspects of building. Send for a catalog of their available publications.

**Society for the Preservation of New England Antiquities (SPNEA)**  
Boston, Mass.  
General research and architectural consulting services in preservation.

**San Francisco Victoriana**  
**The Preservation Technology Group**  
**Association for Preservation Technology (APT)**  
Ann Falkner, Executive Secretary  
Box 2487  
Station D.  
Ottawa, Ontario K1P5W6 Canada

**Norman Weiss**  
29 East Main St.  
Wicks Village  
E. Haverhill, Mass. 01830  
Considered one of the best stone, mortar, and brick experts in the field of preservation.

Continued on page 18



# Guidelines

Continued from page 17

## David Hart, AIA

David McLaren Hart & Associates  
Boston, Mass.

One of the most experienced experts in the use of x-rays on existing buildings.

## Morgan Phillips

Architectural Conservator  
SPNEA  
Boston, Mass.

## FINANCING

### James Flack

P.O. Box 26385  
San Francisco, Calif. 94126  
Local developers Richard Gushman and Alan Beall are also good sources for information as well.

## MATERIAL TESTING LABORATORIES

### George Cattanach

Western Archaeological Center  
Box 49008  
Tucson, Ariz. 85717

## PRESERVATION LAW

### Roger Holt

6817 Treasure Trail  
Los Angeles, Calif. 90068

## PERIODICALS

### APT Bulletins

#### Preservation News

National Trust for Historic Preservation

#### Technology and Conservation

The Technology Organization, Inc.

One Emerson Place

Boston, Mass. 02114

Published quarterly.

#### Old House Journal

## SELECTED READINGS

### Preservation and Conservation: Principles and Practices; Proceedings of the North American International Regional Conference

Can be obtained from the National Trust for Historic Preservation probably the most comprehensive source available. Technically oriented.

#### Building Materials Technology

L.A. Ragsdale and E. A. Raynham  
Edward Arnold, LTD.  
25 Hill St.

London, W1X 8LL

Classified as advanced reading by SPNEA

#### The Care of Old Buildings Today: A Practical Guide

Donald Insall

"The 8 Most Common Mistakes in Restoring Historic Houses ( . . . And How to Avoid Them)"

Morgan W. Phillips

Available from SPNEA @ \$1 each

## Masonry Conservation Technology

Harry & Hansen

Massachusetts Masonry Institute  
Charlestown, Massachusetts.

### "Principles for Protecting Wood Buildings from Decay"

Scheffer Verrall

May be obtained from U.S. Government

Printing Office, Washington, D.C.

Order No. 0101-00362; Cost \$1.05.

### X-Ray Examination of Historic Structures

David M. Hart

May be obtained from:

United States Department of the Interior

National Park Service

Office of Archaeology and

Historic Preservation

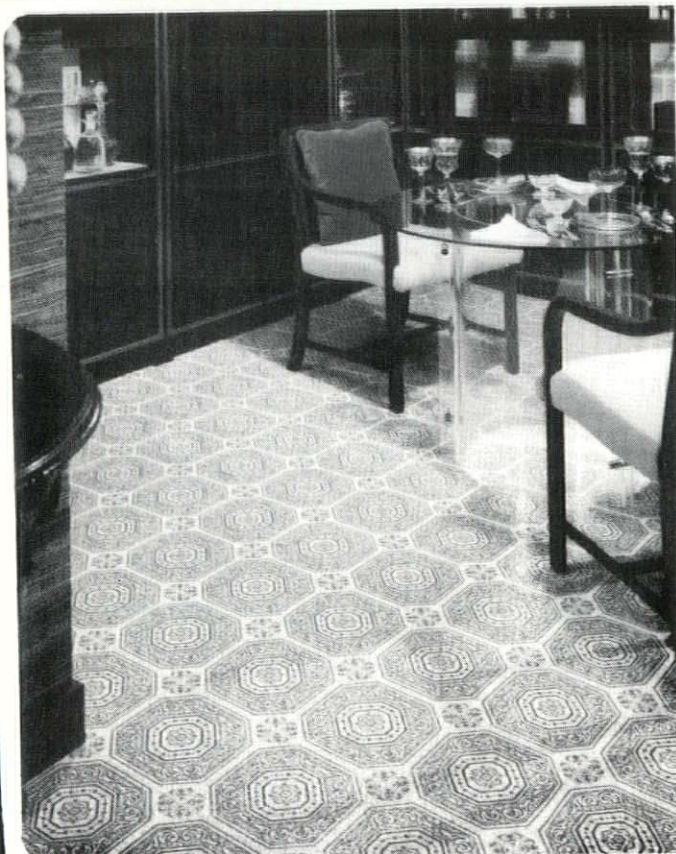
Washington, D.C. 20240

Many of the publications of the International Centre for the Study of the Preservation and the Restoration of Cultural Property are excellent.

Write for a publications list from 13, Via Di San Michele (00153) Rome.

Many of these publications are in French or Italian so unless you're proficient in those languages be careful in ordering to find out which are in English.

Most of these sources have good bibliographies and will lead to additional sources in specified areas.



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HAWAII ARCHITECT



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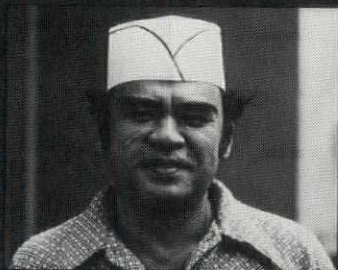
"Those were hard times.

But we managed to save \$500 through the years so we bought a small potato chip business. I was working cannery then, and at night my mother, father, wife and I would sit down and peel the potatoes by hand. Three bags a day. We would wash them in a bathtub and slice the potatoes with an old hand-crank cutter. We tried all kinds of potatoes and all kinds of thicknesses... and by 1961 business was pretty good.

"So I borrowed \$5,000 from First Hawaiian Bank, moved to Wailuku and bought a little better equipment. That's when our chips really started to catch on.

"We got a good deal from First Hawaiian. It was easy. They even filled out the application for me. And I wasn't treated like a stranger... so my other loans have come from First Hawaiian too.

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## First Hawaiian Bank

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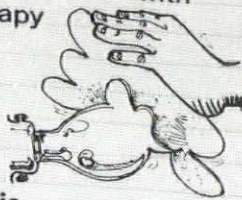




# FACTS ON LIGHTING EFFICIENCY

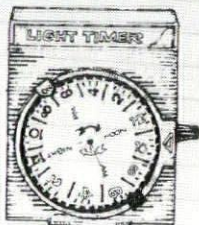
## Keep them clean.

The lights you leave on all day or night for safety and security need your occasional attention. You can lose 30-40% of your available light if you let bulbs and fixtures get dirty. Give them the once-over with a cloth and soapy water, once in awhile.



## Make them automatic.

You can avoid wasting energy by making your security lighting system automatic. Photo-electric cells or timers will remember to turn the lights off (or on) even when you forget.



## New lamps are more efficient.

Check the alternatives to the traditional incandescent bulb. Fluorescent, mercury, metal-halide and sodium lamps may cost more. But, because they produce more light per watt, and last longer, they give you more for your energy dollar.



## Use electricity wisely.

When it's time to replace or remodel your present lighting system, don't use guesswork. Be certain on getting the most efficient system for your needs.

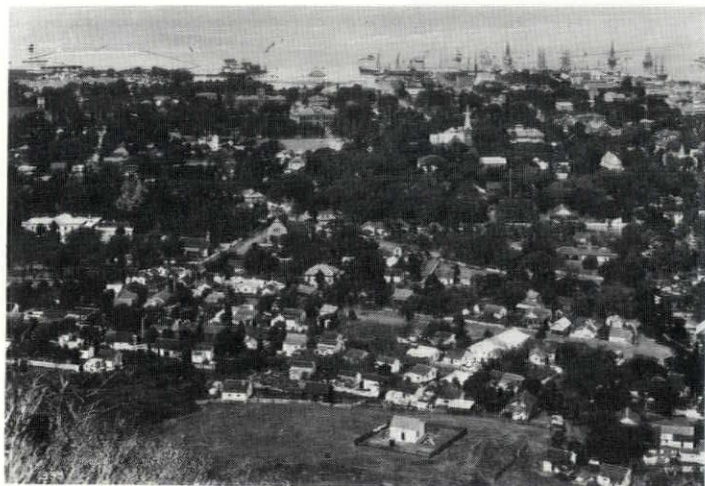


# HAWAIIAN ELECTRIC

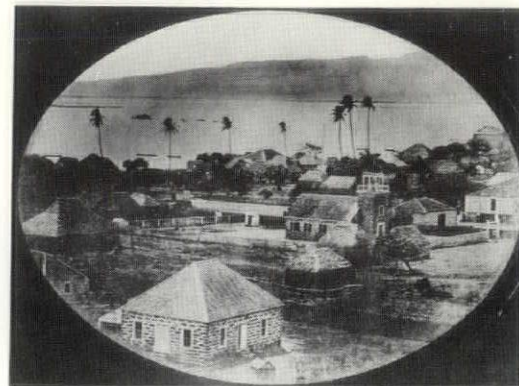


# Honolulu 1853-1977

photos from STATE ARCHIVES

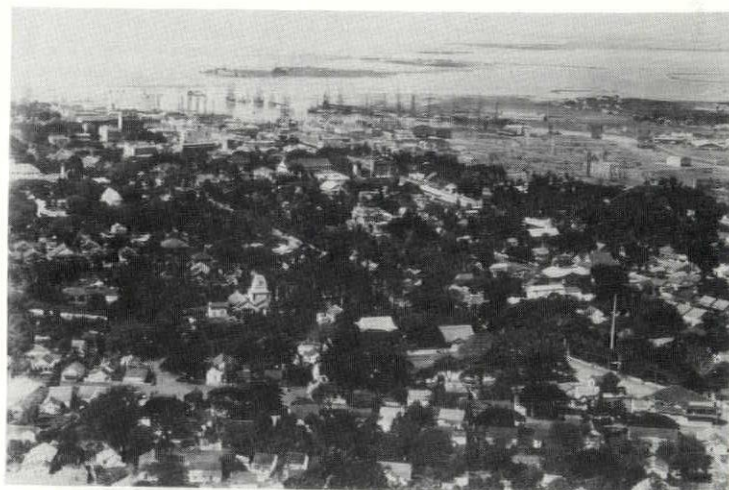


Circa 1892—The Queen's Hospital in left middle of photo. St. Andrew's Cathedral in upper center.



Circa 1853—Photo by Stangenwald from Kawaiahao Church tower.

Circa 1900—After the great Chinatown fire. The ruins of Kaumakapili Church stand in the center of the burned out vacant land in upper right of photo.



Circa 1934—The new Aloha Tower graces downtown Honolulu.



# History and Architecture

Continued from page 13

ture, no architecture can be efficient which forgets the fundamental character of humanity.

Preservation of architecture in a democratic society is at best difficult, and rests less on legis-

lation than on education. In the end, preservation in America is private, voluntary, deliberate, and specific. Rarely is there regional systematic selection in a preservation program by style,

function or materials.

Still unanswered are the nagging questions, to what extent can the built environment be physically preserved, and to what extent should it be preserved?

Buildings worthy of preservation should be regarded as documents in our resources of the past, which is what history is, documents that help to provide insights into the restless process of life, which is what history does.

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# Historic Hawaii Foundation

Continued from page 10

41 trustees and more than 2,500 members.

The foundation presently publishes a monthly paper, *Historic Hawaii News*, with articles on historic sites and preservation activities as well as historical background of the Islands. The paper is presently reaching 10,000 homes throughout the state.

Volunteer members assist the State Historic Preservation Office with the registration of sites and structures worthy of designation to the state and/or National Register of Historic Places.

Volunteers prepare and present educational programs for groups to increase community awareness of the importance of historic preservation.

Each year, in May, the foundation observes Preservation Week with the Preservation on Parade exhibit which is located in the Amfac Exhibit Area. Art, artifacts, and photographs recording the history of Hawaii are displayed.

Presently the foundation is sponsoring the Preservation Workshops on each of the Islands as part of an ongoing effort to alert the public to the need for preservation and what resources are available to assist individuals and groups with preservation projects. The workshops are funded in part through a grant from the Hawaii Committee for the Humanities.

At the annual meeting of the foundation, recognition and awards are presented to individuals and organizations for their contributions to preserving that which is significant in our past.

Volunteers have actively supported county and state planning efforts and legislation dealing with historic preservation to

insure the greatest protection possible for significant sites, districts and structures.

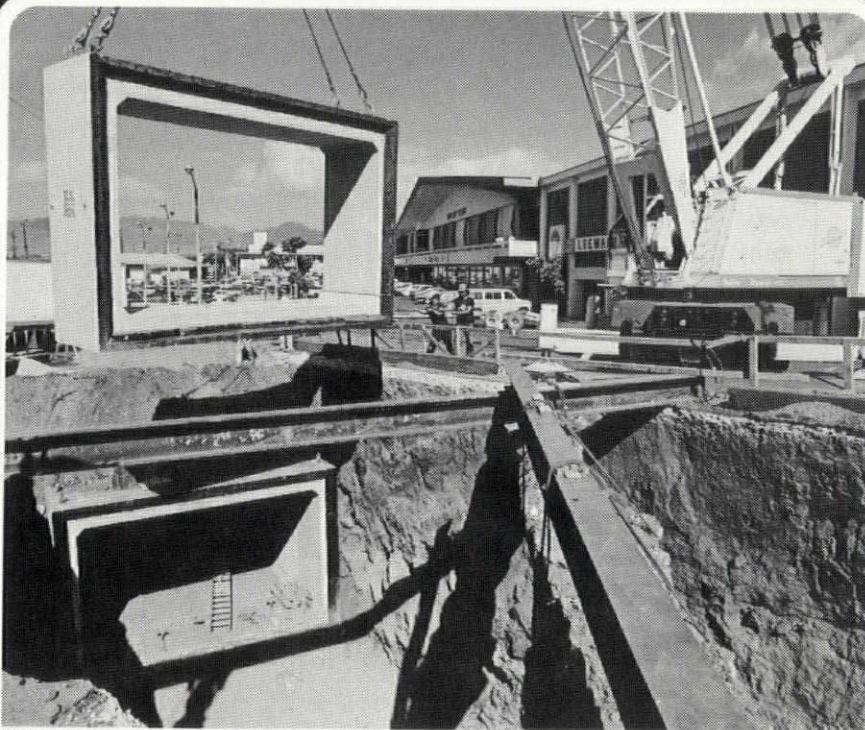
Membership in Historic Hawaii Foundation is available on several levels—student, individual, family sustaining, supporting, contributing, patron, benefactor, and founder.

Opportunities for preservation-minded individuals to volunteer with the foundation are available and the need for professional volunteer help is welcomed.



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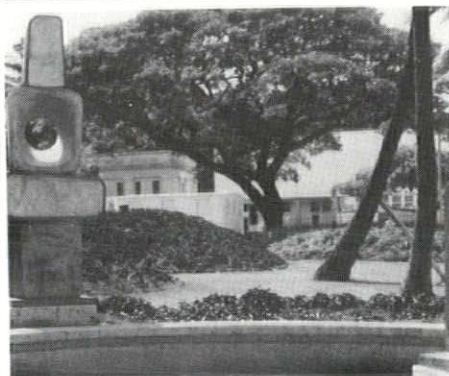
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## HAWAII LANDSCAPE

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hawaii  
chapter

## Quiet Details



When we (EDW) worked with Chin Pai and his Urban 9 group on the Capital District Ordinance Update, we were fascinated by one aspect of the district's landscape that has not drawn the attention it deserves. That aspect is the existence of numerous small gardens and minor landscape elements that provide much enrichment to the overall environment that all people may experience — workers in the area and visitors alike. We have chosen to call these small gardens and elements "mini-landscapes" to differentiate them from the "macro-landscape" that is so recognizably characteristic of the district.

As we all know, the overall character of the district is most impressive. The Warneke office in their Capital District Plan and Oahu Civic Centers Study, described the landscape as a "Great Park." They emphasized that the trees and landscaping would be "the unifying element."

It is, of course, important to preserve and enhance the existing park-like character that results from the large trees and large expanses of grass, but at the same time we should not lose sight of the importance of the mini-landscapes and the need to preserve and enhance them.



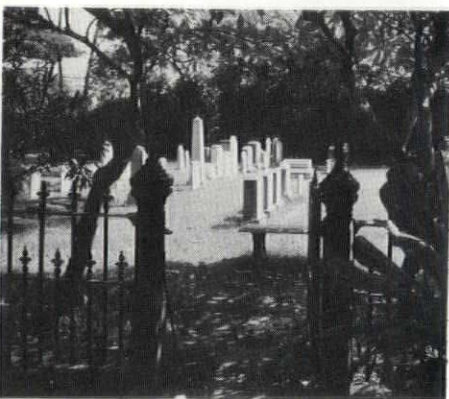
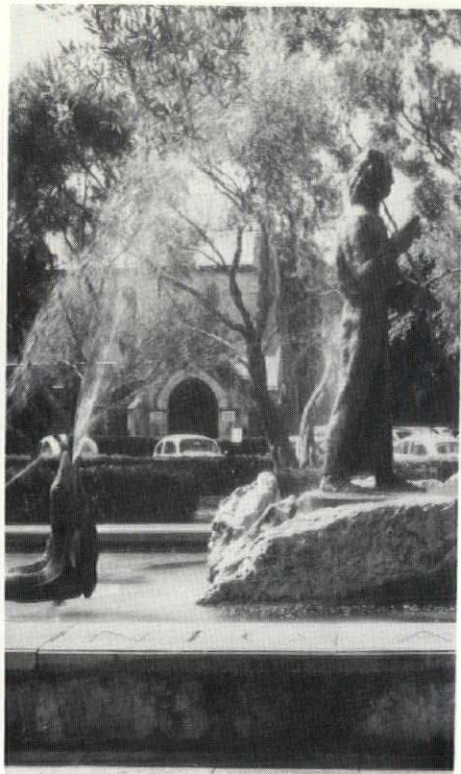
The small gardens consist of courtyards and small landscape areas that people can relax in or enjoy as they pass by. Some elements such as the fountains at City Hall and Board of Water Supply are strong enough to impress even those driving by in cars. Totally or semi-enclosed courtyards include those at the new and the old Federal Buildings, State Library, and YWCA.

Small areas of note fronting on major thoroughfares include the gardens around the Mission Houses, Kawaiahao Church, St. Andrews Cathedral, the sculpture garden at the State Library, the street frontage of the Medical Arts Building, and the "Eternal Flame" sculpture and formal garden mauka of the Capitol Building.

This list is by no means complete and covers only areas in the very heart of the district.

There are also quiet details of much interest and charm to those accustomed to being aware of little things that always accompany scenes of grandeur. Just a few of these, again in the heart of the district are: the unused gate in the iron fence between the Capitol Building and Iolani Barracks; the wall detailing and planting at the Punchbowl Street entrance to the Capitol parking garage; the funny lit-



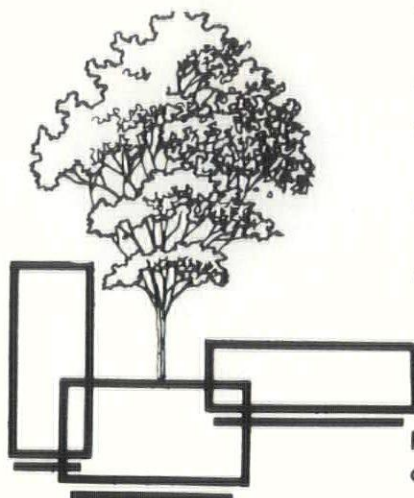


the arbor consisting of concrete palm trunks and absolutely magnificent Bougainvillea in back of the Palace.

These gardens and details, all having been done in different periods of history and by different hands, may seem like a conglomeration to some, as they are, but what a demonstration of heritage they are too.

What occurs to us is that all this variety of walls, curbs, railings, gates, pavings, benches, ground covers, flowers, shrubs, trees and vines — those of intimate scale — provide the contrast that makes the "Great Park" a great place to be in. Some of these little things are in various states of disrepair. We hope that in the various owners' plans for preservation the values inherent in these small details will not be overlooked.

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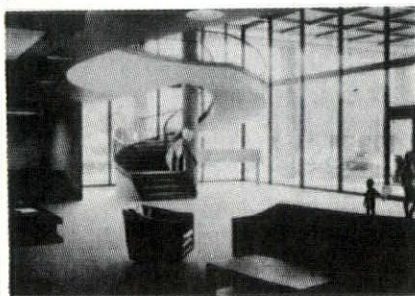


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# State Convention

**Wouldn't you rather be riding a mule on Molokai . . . instead of sitting on your aspirations in your office?**

That chance will come during the third annual HS/AIA State Convention. Following the business meeting and elections on Oahu on November 17, the convention will adjourn to be reconvened on Molokai on November 19 and 20.

Unlike past state conventions, this year our allied professionals are invited to join us at the new Sheraton Molokai Hotel for two days of work and play together.

Saturday sessions will be aimed toward interests of architects, engineers, planners, and designers in all fields.

Speakers tentatively scheduled include Dr. Richard J. Marland on Environmental Energy Development, David Heenan on Hawaii as A Pacific Basin Resource, and Russell Apple on Future Federal Plans for Kalau-papa.

Other speakers are still being lined up with a chance that the HS/AIA will be able to attract a keynote speaker from among President Carter's staff. The Sunday family activities will provide golf and tennis tournaments, Molokai historical and scenic tours, a mule trip down to Kalaupapa, plus plenty of great loafing on the beaches and grounds of the hotel.

Spouses and children are more than welcome on this excursion to the Friendly Island. If you have not received your registration packet, contact the AIA office now and get in on preferential rates for early registrants.

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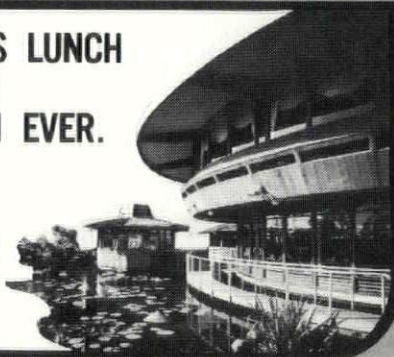
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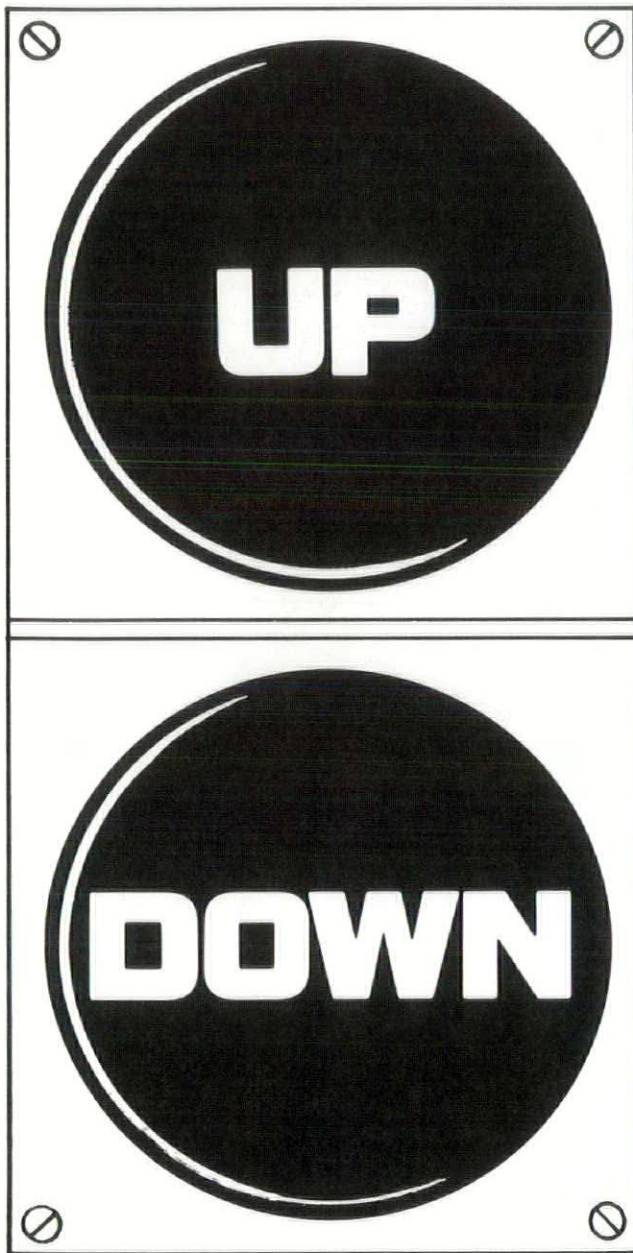
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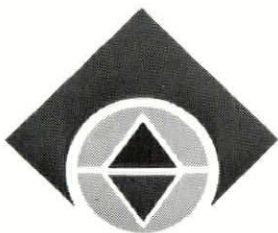
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