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Cover: Portion of the front of the Palama Fire Station, by Traphagen, 1901.
In less than one month this HS/AIA administration will hand over the reins to the 1981 officers and directors you elected at the November Annual Meeting.

These past eleven-plus months seem to have flown by, with so much yet to be accomplished in order to fulfill our goals and the many interests of our membership. First, however, I want to express sincere appreciation to my executive committee (and in particular, to our executive secretary, Beverly McKeague) for the time and effort they have spent and the support they have given me this past year. When I realize the amount of work that it takes to run a state component such as our Society, I can certainly understand why national AIA has such a large staff.

It seems that each year presents one major challenge for the Society, and this challenge always takes more time and effort than anticipated. Ours, this year, have been the office fires. Since September 1979 to early March 1980, we have had three fires. The resulting holes in the floors and the roof above have caused us to operate in an “ofuro.” Delightful as it sounds, we finally had to move out. (We ran out of towels and it was the rainy season.) To avoid litigation on our claims, however, months were spent in negotiations and in the search for new quarters. At least we can now say that the legacy the 1980 executive committee will leave our successors will be a new office, in a good location, and, we hope, completed and moved into by early January 1981.

As I reflect on 1980, I am pleased that we were able to reinstate the monthly dinner meetings. These have been very successful, with an average of 63 members per meeting. Add to this our Chinese New Year’s party (190 attendance), the Val Ossipoff Roast (262), the Paolo Soleri breakfast co-sponsored by the State Foundation on Culture and the Arts (450), the students’ award program at the University, the dinner for the Australian architects (76), and we have a total considerably over 1,500 attendees at our events this year, excluding the State Convention at Makaha, which had not yet been held at the time of this writing.

We had seven representatives the national AIA convention in Cincinnati and an equal number at the Northwest regional convention at Eugene, Oregon this year. As most of you are aware, Honolulu was selected, this year, for the National Convention in 1982, when we will expect 5,000 architects and their spouses. This has necessitated our developing a “sales” exhibit for the 1981 convention in Minneapolis, currently being designed.

Our membership has grown in 1980 from 465 to 489, including off-island members and members of all categories. We have 28 past presidents who are our senior resource group known as PPAAI (Pa-Pai-ya). They are called together by the immediate past president, when necessary, to discuss major issues confronting the profession. This group met three times this year.

It is always a pleasure for HS/AIA to have the recognition of a newly appointed Fellow of the AIA in our midst. This year, at the Cincinnati convention, Charles R. (“Ty”) Sutton was so honored. This brings the count of local Fellows to 14.

The Architectural Secretaries Association (ASA) this year, has become a full-fledged affiliate of the AIA nationally and, therefore, also locally. It has a local membership of 39. Lynn Jones (David Stringer & Associates) is its president. We always look forward to its monthly meetings and to working with ASA on our various group functions.

Our monthly publication, “Hawaii Architect,” with a circulation of about 2,000, has developed into one of the top AIA component magazines nationally. We have two people to particularly thank for this—Glenn E. Mason, AIA, and Shannon McMonagle, co-editors. Shannon joined us this year, as a part-time professional.

Finally, unlike political administrations that lose re-election, I can happily express my congratulations and extend those of the executive committee to our new officers and directors for 1981. We wish them well and hope that they may successfully conclude, during their year in office, at least one major issue that will be professionally beneficial to the membership . . . now that they will have a beautiful office environment in which to work. 

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Oliver G. Traphagen, FAIA
1897-1907 In Hawaii

by GLENN E. MASON, AIA

O.G. Traphagen practiced architecture in Hawaii for slightly more than nine years, from late 1897 through late 1906. In that period of time the face of Honolulu was drastically altered. No other architect of that turbulent period had the impact on Honolulu as this considerably talented import from Duluth.

When Traphagen arrived here to set up his practice he was forty-three years old, a Fellow of the American Institute of Architects, and had left a very prolific office which had contributed many important buildings to the city of Duluth. How and why this individual with a firmly established regional reputation came to Hawaii is a matter of some fact and some conjecture. It is certain he knew exactly what he was doing when, on October 29, 1897, he stepped off of the ship Miwera with his wife Amelia and three children.

Oliver G. Traphagen was born in Tarrytown, New York on September 3, 1854, to William and Emiline Traphagen. The family moved to Wisconsin and finally, to St. Paul, Minnesota. Nothing is known of the young Oliver's early education or his work before he moved to Duluth in the early 1880s. It is known that by 1882 he and two of his brothers were carpenters in Duluth.

Duluth was a city experiencing considerable growth. After the 1873 crash, population plummeted from 6,000 to 1,300 in 1874. The importance of Duluth as a transshipment port for Great Plains grain and the growth of the Minnesota lumber industry contributed to a later rejuvenation of the city. By 1883, its population was 13,000; by 1887, it was 30,000 and by 1892, the population was 50,000.

In the context of this energetic young city, Oliver Traphagen began a "career that led rapidly from carpenter and contractor to architect." The firm of Traphagen and Wirth was formed sometime between 1885 and 1887, but this brief partnership ended in 1888 when Oliver left it to set up a separate practice. The confidence which businessmen and financiers had shown in him by selecting him to design the 1886 Board of Trade Building and the First National Bank Building was reinforced by his selection, in 1888, to design the

new City Hall, which still stands in Duluth.

By 1890, he had been acknowledged as one of Duluth’s leading architects and he could boast of “20 or more” business blocks and “50 or more residences.” Greater acclaim was still to come with his partnership with Francis W. Fitzpatrick in 1890. Fitzpatrick, 10 years Traphagen’s junior, was born in Canada, educated in America, and unlike his new partner, had received formal education in the studio of the French architect, M. Bourgeau.

This partnership designed many important and substantial structures, the most important of them being the First Presbyterian Church, Lyceum Theatre, a new 1894 Board of Trade Building, the Torrey Building, Hardy School, and Piedmont Court. Photos of several of these are reproduced.²

Most of the buildings designed by Traphagen, alone or with Fitzpatrick, show the customary convention of architectural style in the eighties and nineties, but as Scott points out,⁴ the first three buildings mentioned above passed beyond the ordinary and attained an unusual strength and forcefulness. These three buildings were all done in a Romanesque style and show similarities to H.H. Richardson’s modernization of the Romanesque style.

The Board of Trade Building, commissioned in 1893, and opened on April 3, 1895, was Traphagen and Fitzpatrick’s last large commission. This is probably because of the financial uncertainties caused by the crash of 1893 and the ensuing depression. On January 1, 1896, the co-partnership was dissolved. Business prospects had been reduced and Fitzpatrick began sounding out the possibilities of working with Henry Ives Cobb. He later worked for Cobb and as an international architectural consultant on fire preventive construction and as a professional illustrator.

In 1896, Traphagen published a book for his professional use entitled “O.G. Traphagen, Successor to Traphagen and Fitzpatrick, Architects, Duluth” which illustrated much of their work. The impetus to move to Hawaii must have been felt even at the time the book was published. Several factors pointed him to Hawaii.

Traphagen had married Amelia Regelsberger on July 28, 1891, and the couple had three children in Duluth; Gertrude Amelia in 1892, Wilfred Oliver in 1893, and Geraldine Eudora in 1896. Gertrude was a frail child and, as her sister stated to Scott, “our family moved to Honolulu because of the health of my sister, Gertrude.” That reason is lent veracity by the fact that Gertrude eventually died in California at the age of 30.

While the health of a daughter and general economic downturn in the Duluth area were good reasons to leave Duluth, they are not necessarily reasons to go to Hawaii.

The Traphagen connection to Hawaii was Mr. E.E. Paxton, a plantation manager on Maui who was married to Amelia Traphagen’s sister. The Traphagens must have heard something of Hawaii from the Paxtons.

By early 1896, shortly after the dissolution of his partnership with Fitzpatrick, Traphagen must have made the decision to look at this new Republic, as he was recorded disembarking in Honolulu from the Australia, out of San Francisco, on May 4, 1896. After nearly three weeks on Oahu, ship’s logs show that he traveled to Maui, returning to Honolulu on May 31. On June 3, 1896 he left to return to the mainland.

Despite the climate, terrain, and population change there must have been a feeling of déjà vu for Traphagen when he arrived. There was a general sense of prosperity in the islands. The political struggle between the merchant class and the group composed largely of the ali`i and its missionary supporters was not completely resolved but the door to economic growth had been opened by the revised reciprocity treaty with the United States in 1888.

While Hawaii was still a relatively rural and agrarian society, the population of Honolulu had grown from about 14,000 in 1890 to nearly 30,000 in 1896. Its population would increase to 40,000 by 1900. Annexation and the Spanish-American war would give further impetus to the growth already underway as the result of a booming sugar industry.⁵

Perhaps as important as the economic conditions would be the fact that in the 1898 Honolulu Directory were listed only three firms offering architectural services: Howard, Train and Page; O.G. Traphagen; and Ripley and Dickey.⁶

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Traphagen had acted in this drama before. He would prove to be even better the second time

Continued on Page 8
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Traphagen

Continued from Page 7

around. His competition had contacts and the young C.W. Dickey was certainly talented enough but none had his experience, his portfolio of photographs and color wash renderings, or the valued patina of an architect recognized in the United States for his capability. These characteristics must have seemed very attractive to the merchants and controlling politicians who were anxious to identify with America.7

The Pacific Commercial Advertiser (PCA) announced, in a short article on page one of its November 4, 1897 issue that a new architect “will go into business here.” It is quite apparent that it was not long before he was actively involved in the business community and social life of Honolulu. The family took up temporary residence on Green Street near Thurston Avenue and Traphagen set up an office at 223 Merchant Street, a location near Fort Street that he was to occupy during his entire tenure as an architect in Hawaii. Within three months, he had submitted a design for the Judd Building which was chosen over several others. Buildings in Honolulu at this time were almost all of one or two stories in height. It is understandable why his four-story Judd Building on the corner of Fort and Merchant streets would have created such a stir when an illustration and long description of the new building were presented to the public on the front page of the July 16, 1898, PCA.

The Judd Building incorporated one of the earliest passenger elevators in Hawaii, and a classic base, shaft, and capital design typical of many high rises of the time. It had Hawaii’s first mail chute and boasted that it kept the use of wood to a minimum.

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Traphagen

Continued from Page 8

dressed blue stone up to the first floor windows and above that, long and narrow yellow pressed brick with terra cotta decoration incorporated in the design. Pillars of polished granite flanked the main entrance on Fort Street. It opened for business March 16, 1899.

The building survives today as a recently and tastefully remodeled headquarters of First Federal Savings & Loan.

The only other mentions of Traphagen buildings by newspapers during 1898 were that plans for the Waialua Hotel were finished on October 14 and a call for bids on three coal houses for the U.S. Navy on the Esplanade.

The Waialua Hotel, which soon became known as the Haleiwa Hotel, is interesting from a number of points. It was the first hotel ever designed by Traphagen, but was not to be his last. He went on to design the Moana Hotel in Waikiki, to be architect of improvements to the MacFarlane Hotel downtown and to design an annex to the Hawaiian Hotel which stood on the site of the present Armed Services YMCA. He also was appointed the supervising architect for the Alexander Young Hotel Building, designed by mainland architect George Percy.

The Haleiwa Hotel is also inter-
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est ing because it demonstrated some small but significant adjustments Traphagen made in designing the hotel for Hawaii, rather than the climate of his native Minnesota. The covered lanais were huge and he enlarged window areas noticeably. The Moana Hotel utilized these characteristics to an even greater extent.

The year 1899 began with a flurry of planning and building activity that was scarcely to slow for the next five years. All architectural firms were busy—indeed, by 1903 the list of those offering architectural services jumped to seven firms. None of these firms nearly matched the work done by Traphagen in Honolulu’s downtown.

Early in 1899, plans were already being drawn for the Hackfeld Building, an extravagant building of bluestone which took 80 to 100 men two years of work to complete for the then substantial sum of $320,000.

This building represents a strong move away from the Romanesque style which had characterized many of Traphagen’s best Duluth buildings. His buildings in Hawaii are more often in the genre of the Renaissance Revival. It had two circular corner entrances and one in the center of Fort Street. The corner of Queen and Fort was topped with a massive copper dome, and in that corner the public office and lobby area was a domed rotunda thirty-six feet in diameter with walls, counters, pilasters and columns of St. Beune marble. All entrance vestibules were wainscoted in marble with marble mosaic floors.

When it was completed in 1902, Paradise of the Pacific made this comment: “Every city has some notable structure that is pointed to with pride by all residents, and Honolulu has the Hackfeld block at the corner of Queen and Fort streets.” Today the twin towers for Amfac, the corporate descendent of Hackfeld and Company, sit on that site.

In 1899 the Elite Building was rising on Fort Street, plans were done for a new two-story McChesney and Sons building on Queen Street, two homes were done for a C.B. Reynolds on Green Street, and on April 22 it was announced that he had won the competition for the new Boston Block on Fort Street. By December of that year the Bos-
ton Block was under construction and still stands today in the block slated for redevelopment under L. Robert Allen's plans for the Executive Center.

While his work was largely limited to Honolulu he did do at least two jobs in Hilo. Bids for the Spreckels Block, which housed the First Bank of Hilo, were opened on August fifteenth. This is a relatively simple two-story building which shows some of his Romanesque background.

The other building he designed for Hilo was done much later, in 1905, and resulted in an interesting disagreement over the specifications. In a Gazette article entitled "A Cement Scandal over Hilo Jail Specifications" and datelined Washington, D.C., October 16 was the report that the contract for the jail had been awarded but a James B. Smith of Western Fuel Co. had complained because the architect's specifications allowed only German or English cements, which barred firms handling American cements from competing. Smith called this "Un-American" and "unusual."

Traphagen replied that no American cement would be suitable for use in a tropical climate and it would be wasteful to use it. Western Fuel Company pointed out that large quantities of American cement had been used on the Panama Canal and that it "does not propose to yield on the matter." I wish I could tell you who won that one but the story should have a familiar ring to any modern architect.

The plans for a new jail building for Oahu prison were also submitted to Attorney General Cooper in 1899. This building was not completed until December 1904.

In 1899, Traphagen also completed the plans and specifications for the Kakaako Sewage Pumping Station and Screen House, which still stands on Ala Moana near the Gold Bond Building. This relatively minor building was elevated by Traphagen into a forceful Romanesque statement expressed in broken ashlar. Although suffering some minor insensitive alterations it stands today much as it did in 1900.

The first year of the twentieth century was filled with Honolulu and Hilo construction. The Moana

Continued on Page 16
Hawaii Architect
Themes for 1981

STRUCTURAL MATERIALS
1—What are the more recent and innovative methods of forming concrete: slip forms, flying forms, jump forms, and the spectra system (heat application). A discussion of each one.
2—Can structural steel be cost effective? Under what conditions?
3—Legislative prospective.

MILITARY BUILDING
1—Historical: What has been the military's contribution to the construction industry and architectural profession over the years?
2—Highlight recent military projects which have received awards for architectural excellence.
3—Photo essay of unusual and distinctive military buildings.
4—Who do you apply to for military jobs? Names and photos.
5—What does the military plan for the future?

TOWARD A TROPICAL ARCHITECTURE
1—Come up with a working definition, with viewpoints from AIA members. What is tropical architecture, in terms of aesthetics and energy conservation?
2—Photo essay of projects that meet these definitions.
3—An article from the people who are putting together the energy plan, and devising energy-conserving development plans.
4—A word from Guam, American Samoa, perhaps Fiji, on their efforts toward a tropical architecture.
5—Landscaping: Which native Hawaiian plants are useful in landscapes, and why are they not used more often?

WATER RESOURCES
1—A discussion of water rights in Hawaii.
2—What is involved in getting water for development?
3—Update on Shoreline Management
4—Update on Flood Control Ordinance
5—Photo essay on water fountains and other water sites.

INTERIOR FINISHES—FLOOR AND WALL COVERINGS
1—Using native and exotic woods: their costs and various applications.
2—Floors: carpeting, sheet vinyls, asphalt coverings, etc.
3—Walls: paints, wallpapers, mirrors, etc.

BUILDING IN REMOTE AREAS
1—What is involved in a construction project on the top of Mauna Kea? Materials transport, energy problems, effects of altitude, etc.
2—Articles from architectural firms that have done projects in China, the Pacific Basin, and the Middle East. What have been their experiences?

DESIGN OF EDUCATIONAL BUILDINGS
1—Historical: how did Hawaii's public schools come to be designed as they were?
2—Why is the design criteria on public schools so rigid?
3—What are the private schools doing? Punahou, Maryknoll, etc.

HISTORIC PRESERVATION
1—Tax incentives: are they worth it? Pro and con viewpoints.
2—What are the implications of being placed on the national historic register, from the owner's point of view?
3—Building-by-building account of projects downtown, including Chinatown.
4—An article explaining why it is necessary to rebuild existing structures rather than tear them down, especially in terms of energy efficiency.

DEVELOPMENT PLANS FOR WINDWARD OAHU
1—A look at what is in store for Waimanalo, Kailua, Kaneohe, and Kahaluu in the near future. High-rise or low-rise?
2—Pro and con discussion of H-3.

DOWNTOWN IMPROVEMENT
1—What will be done to waterfront, i.e., renovation of piers and Aloha Tower?
2—What is the overall goal for downtown in terms of hotels and condominiums?
3—A discussion of office and retail space availability downtown: what are the rental costs, vacancy rates, and future prospects?

PROJECTS ON THE NEIGHBOR ISLANDS
1—Feature the work of architects on the Neighbor Islands.
2—What does a Neighbor Island project entail? Materials availability, skill levels of local work force, overall economics.

The Hawaii Architect staff invites your comments and suggestions on the following themes for its 1981 issues. If you are willing to contribute to a specific issue in any way, or have additional ideas of your own, please contact Shannon McMonagle at 521-3660.
Instead of fighting the crowds, enjoy your Christmas shopping this year at Hawaii's nurseries, garden and flower shops. You would be surprised at how many different plants make perfect Christmas gifts.

First and foremost, flowers are a natural. Poinsettias are traditional, but how about the hibiscus with its red flowers and green foliage, the gardenia with white flowers and glistening green leaves? Another gift that is a natural is the ever-blooming Jatropha tree. Here's an ornamental addition to any home landscape. It's ideal for a holiday gift with its bright red flowers and dark green foliage. The tree will grow to about 15 feet with spreading branches and is ideal for the small garden. If you want to keep it small, you must plant it in a container for the patio.

For a frosty effect give the silver buttonwood, which will also form a large shrub or small tree with blue-gray foliage. Many palms are ideal as Christmas gifts. In fact, Christ was born in the subtropics; date palms were certainly a more familiar sight to him than fir trees. The pygmy date palm would be very appropriate, especially with a miniature manger scene under its arching fronds. Juvenile palms with red and green foliage such as the Latania are also good. This palm is slow growing with fan-like leaves that become blue-gray at maturity.

Other Christmas-type palms include the Christmas berry palm, (Veitchia, merrillii) also called the Manila palm, with its red fruit, and the Red Princess palm (Dictosperma rubum), with green and red leaves.

Potted chrysanthemums, blooming orchid plants, and red anthuriums, are just a few other ideas you might consider.

Remember the popular Norfolk Island pine as a living gift. You can even decorate it with flock. Several flocking materials are on the market that will not harm living trees. These trees may then be planted outside after the holidays.

When it comes to fruit trees, many citrus make ideal Christmas holiday gifts. They can be kept in containers for quite a while, then planted in the ground.

"Citrus" varieties suited for pot plantings include the kumquat, Meyer lemon, ponderosa lemon, Otaheite orange and kusai lime.

Three varieties of the kumquat are Nagami, Marumi and Heiwa. The latter is sweetest of the three. Kumquats are called golden bean by the Chinese because the bright orange fruit are somewhat bean-shaped. They are inherently

Continued on Page 20
Hotel was under construction and was completed before the end of the year. Hackfeld was rising. The Boston Building was completed and mention was made that it had Honolulu's first external fire escapes.11

On November 17 he was awarded the commission for Fire House No. 4 known today as the Palama Fire House. Its red tile roof, voussoirs and string courses in brick relief and open loggia off the second floor all show a Spanish Mission style. This is a very early example of this style in Hawaii. The building boasted an electric door opener, slide poles, and a 75-foot drying tower; all the “latest” in engine house design.

Traphagen also completed plans and specs for the McIntyre Building on June 23. It was to be built on the corner of Fort and King streets. This was to be the first of four buildings he would design which would make that important intersection a composition of Traphagen designs. The McIntyre Building was joined by E.O. Hall and Sons in 190212 and, in 1903, by the O'Neill Building and the Douglas-Cartwright Block.13

This prime business area of downtown Honolulu was to become even further dominated by Traphagen designs. In 1901, a three-story building of brick and stone was built for Collins the Harness Maker at 82-84 South King. In 1902 the stuccoed, ornate Waity Building went up at 74 South King and by December of that year the three-story, basemented Lewers & Cooke building was nearly complete on King Street between Fort and Alabama. Its 154-foot street frontage was of terra cotta and brick with large plate glass windows and fluted iron columns. This sat on the site of the present King Theatre. In October 1903, the four-story Odd Fellows building was begun on Fort near King and was finished in early activity in rebuilding the burned section of Chinatown, building projects have suffered from the general trade depression.... The only projects mentioned specifically were Lewers & Cooke, the Cartwright Building, and the Kapiolani Estate building by H.L. Kerr. Hawaii was not to have a comparable building boom until the 1920s.

Some of the work in Chinatown went to Traphagen. Two of his buildings in this district have been recently remodeled. The two-story brick Mendonca building, which fronts Hotel, Smith and Maunakea streets, was built in 1901 and remodeled in 1978 and 1979 by the office of Fox Associates. The McLean Building, finished in early
1904, is on Nuuanu Street just mauka of the Perry Block. This has been remodeled by the office of Johnson Reese Luersen Lowery Architects, Inc.

Some time during 1902 the Traphagen family moved from the house they had occupied on Bingham Street for two years to Ainahau, the Cleghorn Estate in Waikiki. It is not known what exactly prompted the move, but one impetus may have been the birth, on February 22, of that year, of their son Clifford Stanley.

The Traphagens were to spend the rest of their time in Hawaii living in the house built by Cleghorn for Princess Kaiulani. The setting was idyllic; photos show well tended ample grounds and invariably, one or more of Ainahau’s famous peacocks.

The Rothwell and McChesney families lived near Ainahau and the Moana was virtually across the street. Martha McChesney Fowler, being the same age as Wilfred, still has many memories of playing with the Traphagen children and has kept in contact with them or their descendents to this day. Photos taken of Oliver Traphagen during these times show a slightly stout, balding man with a great bush of a mustache. He rarely failed to look a trifle imperious.

Martha Fowler described him as a family man who was stern and held in awe by the young playmate. She maintained that “he was so dignified the children behaved around him.”

The family had two servants for the children and yardwork as well as a cook. By this time Traphagen was firmly integrated into the business and social life of Honolulu.

He had done work for many in that business community and was able to garner the confidence of business people. In 1902, the Chamber of Commerce hired him to design a Hawaii building for the 1904 St. Louis Fair. The concept of exhibiting at the fair was widely discussed and Traphagen even went to St. Louis to inspect the site late in 1902. The chamber failed to convince the legislature that it was worth $50,000 for the building and exhibit and the project never came to fruition.

The building boom may have eased but it is quite apparent Traphagen still had work to do, al-
Construction Review—Safety and Services

Construction Review—Safety

WHAT HAPPENED

Periodic site construction review was included in the architect's scope of services provided on a project that involved installation of water, gas, and sanitary sewer utilities for a development. During excavation for the installation of the piping, trenches were dug which in some cases were 12 to 15 feet deep. During a visit to the site, the architect's field representative became concerned that the trenches were not properly shored and that excavated material was stored too near the edge of the excavation. He contacted the contractor's superintendent and told him of his concern. The superintendent said that it was "nearly quitting time" and that he would "check into it first thing in the morning." The architect's field representative left the site and was not scheduled to return until the following week. Two days later a section of the trench caved in, suffocating two workmen and badly injuring a third. Later the widows of the two deceased workmen sued a number of parties and the architect alleging negligent "supervision."

RESULT

The architect was held liable along with the general contractor for negligently failing to correct a hazardous condition.

LESSON LEARNED

The field representative of the architect or engineer is not a Safety Engineer, BUT if he discovers a hazardous condition on the site he should be provided with a specific set of procedures that will result in prompt correction of the problem with the least liability risk on the part of the A/E firm.

In this case it may have appeared that the architect's field representative did all that could reasonably be expected of him. Unfortunately, it proved to be insufficient in the view of the court.

What else should he have done? At the minimum, steps that should be taken include:

1—Specify a requirement that the contractor have a Safety Engineer present at all times. Require the contractor to provide for an alternate Safety Engineer to be on duty in the event of the absence of the designated Safety Engineer.

2—Make it clear in the specifications that it will not be the duty of the architect's field representative to review the adequacy of the contractor's onsite safety measures or to check on the performance of the contractor's Safety Engineer.

3—Conduct a pre-construction conference during which the above-mentioned specification provisions are carefully pointed out to the contractor's superintendent and his subordinates.

The architect's field representative should review the above steps and be cognizant of specific procedures that he should take in an emergency relating to an obvious safety violation requiring definite action in the absence of the contractor's safety personnel.

Construction Review—Services

WHAT HAPPENED

An owner retained an architectural firm to design a high-rise apartment building. The contract called for both design and construction "inspection" to be performed by the architect. After bids were taken the owner became concerned about the high cost of construction and attempted to "terminate" the contract with the architect to save the expense of the architect's construction review services. The architect and his attorney threatened to sue the owner for breach of contract. The owner then agreed to sign a release drafted by the architect's attorney in return for cancellation of the remainder of the agreement. The release provided that the owner would not look to the architect in the event of any future damages the owner might incur due to causes known or unknown relating to the project. Later the contractor sued the owner for extra work required due to lack of adequate interpretation of the architectural drawings and failure to provide construction inspection. The owner in turn sued the architect for negligent design.

RESULT

The appellate court which reviewed the case decided in favor of the architect. The judge found that the owner received what he bargained for: assumption of the risk that lack of architectural review might cause confusion in return for saving the fee otherwise paid to the architect to perform review services.

LESSON LEARNED

Performing construction review of your own design makes a good result more likely. If an owner wishes to modify an existing contract to exclude your construction review services, have a release drafted and examined by legal counsel before agreeing to any such change.
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Look at it this way. You may have to grab a bite on the run, but isn’t that better than letting wasted man-hours take a bite out of your profits?
Plants for Christmas

Continued from Page 15

dwarfs, and when propagated on trifoliolate orange stock, the plant is reduced in size. They are ideal pot plants.

Otaheite orange is a misnomer, since it is not an orange but akin to an acidless lime. Fruit color ranges from orange to reddish orange. The plants are quite attractive at Christmas, since plants a foot or so high may carry up to a dozen fruit, plus blossoms. The fruit has orange-colored flesh that is flat and insipid in flavor.

The Meyer lemon bears fruit about the size and shape of the commercial lemon. It fruits more or less year round. It is an excellent variety for home use and is an acceptable substitute for commercial lemons.

The ponderosa lemon bears large pear-shaped fruit measuring up to six inches in diameter. The fruit is seedy and sour.

The kusai lime is a favorite patio plant. It is a tree that grows up to 12 feet bearing yellow-orange colored fruit measuring nearly 1½ inches in diameter. Juice from this fruit makes a refreshing drink.

Unusual varieties often strike the fancy in citrus hobbyists. If you are in this category, try such varieties as Kara mandarin, Tangor, Satsuma orange, Bearss lime, and variegated citrus types.

Since there are many other plants that make good holiday gifts, check with a local nursery garden supply store or florist for more ideas.
David Rovens went up the hill...

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New Products

Roof Insulation
Insulayment, a new reflective roofing insulation material, has been introduced to the Hawaii market by Monier Roof Tiles. It promises stabler temperatures, cooler home interiors and, according to the manufacturer, serves as a vapor barrier. This ultra-thin insulation—a layer of aluminum foil laminated to a woven fiberglass mesh coated with polyethylene—can be installed between the roofing material and rafters, or used in reroofing applications. If the roof is already in place, Insulayment can be installed effectively over attic ceiling joists. Copies of laboratory insulation reports can be obtained from Monier Roof Tiles.

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The first is still the best.
Traphagen

Continued from Page 17

gen designs. One can only surmise that this was a year of transition for him. He must have realized business prospects were stagnant and were probably doomed to remain that way for some time. Additional pressure for a move may have come from Gertrude, who was contracting what was then thought to be tuberculosis.

The family left Honolulu to settle in Alameda, California. Oliver Traphagen designed only one more building of significance, the Welsh Building in San Francisco, before he retired. He died of a heart attack, at the age of 78, in October 1932.

Traphagen did return to Hawaii at least once more in the years before his death. In 1914 he journeyed to Hawaii to offer a design for a Hawaii Building for San Francisco's 1915 Panama-Pacific International Exposition. It was exactly the same rendering as his 1902 design for the St. Louis Fair, renamed and redated. The building was not built this time either.

He had already left his mark. In December, 1906, Paradise of the Pacific article entitled "Past-Present-Future," Elinor Langton discussed the "five brief years" that transformed Honolulu. She lists as "benefits" of this "new model era" twenty-three buildings specifically. Of these, twelve were designed by Oliver Traphagen, and he was the supervising architect for a thirteenth, the Alexander Young Hotel.

It is likely that he made some significant contribution to the design of the Alexander Young Hotel. He probably was responsible for the incorporation of the one-third acre roof garden into the design. He had earlier designed a fifth floor covered "roof garden" for the Moana Hotel. This space, actually a large roofed but open-sided ballroom space, was constantly mentioned.
Move over, Michelangelo.

When it comes to detail, IMUA rises to the occasion. This intricate ceiling was hand-painted by IMUA craftsmen in meticulous translation of the designer's plan. Created for the Brendan Shane's Men's Clothing store in the Hyatt Regency Maui, IMUA's custom carving and graceful treatment of wood, creates a warm atmosphere that radiates quality.

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Yes □ No □

Hawaiian Electric

Continued from Page 24

as a center of social functions in the first years of its existence. He also designed the fourth floor of the Odd Fellows building "with roof garden attractions; designed for social purposes ..."[15] These examples of roof gardens appear to be the first in Hawaii.

Traphagen was firmly bedded in the eclectic school of architecture so in vogue at the time. His clients in Hawaii wanted only what was in vogue at the time. In some ways he did significantly alter his design to suit Hawaii's climate and life styles. His extensive use of wide lanais on his hotels and residences.

Footnotes
2. Much of the information about Traphagen's life before coming to Hawaii is based on this manuscript which is available at the Hawaii State Archives.
3. Traphagen and Wirth was one of only two architectural firms in Duluth in 1887. Duluth of the seventies and eighties was built by men with little or no architectural training, i.e. carpenters. By 1891 there were 13 architects or architectural partnerships in Duluth.
4. For further reviews of photographs of O.G.T. and Traphagen and Fitzpatrick buildings reference can be made to Duluth Illustrate (Chicago: James P. Craig, c. 1892) and Duluth's Legacy: Volume 1 Architecture; The City of Duluth Department of Research and Planning; 1974.
5. Sugar production ballooned from a few thousand tons produced prior to 1888 to 450,000 tons a year by 1906, the last year O.G.T. was to spend in Hawaii.
7. To illustrate how pervasive this desire to "catch up" with the mainland and Europe was, I offer this quote: "Two large tin boxes for the reception of waste paper have been put up at the post office. These are similar to receptacles of the same kind used in mainland cities, and their appearance marks one more progressive step for Honolulu." PCA 1/16/06:9
9. While Traphagen was not known for his residences in Hawaii as were Ripley and Dickey, he designed a number of smaller cottages and houses, as well as the home of August Drier, 1902, on Beretania Street, and the George R. Carter home on Judd Street, 1901. His residential tour-de-force was undoubtedly the James B. Castle home in Waikiki. At a time when $7,000 could purchase the house of a wealthy man's beachfront house. The first floor salon was 50 feet by 60 feet. Craftsmen were brought from as far away as New York to work with the extensive finishing required of the interior.
10. H Gazette; 10/13/05; p. 2.
11. Paradise of the Pacific; December, 1927, p. 35.
12. An interesting historical footnote: on page 3 of the March 9, 1898 Pacific Commercial Advertiser was a note that plans for the E.O. Hall and Son Block at Fort and King by Ripley and Dickey "were not yet finished." Yet on September 24, 1901 the Gazette noted that plans for the building, by O.G. Traphagen, were finished.
13. The 1903 Thrum's Annual, page 153, refers to this as the Cooper-Cartwright Building. It was later renamed.
14. As told to the author by Martha Mc-Chesney Fowler.
15. Thrum's Annual: 1904; p. 199.

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New Products

Continued from Page 22

Wood Paneling

New Zealand’s native Rimu wood paneling can be used throughout the house, in small feature areas, entranceways, kitchens, bedrooms, and other. The manufacturer recommends a teak oil clear finish to highlight the natural grain of the timber, but the wood may also be finished with a mat or satin clear finish varnish. Local supplier of Rimu wood paneling is Kane & Kane, Ltd., Hawaii.

Laminates

Formica Corp. recently introduced 38 laminate designs to Hawaii. The line, known as Design Concepts, comes in essentially solid colors with subtle texturing effects to add geometric interest. The designs are disc, stripe, pin-stripe, graph, and maxi-graph; they are available in white, gray, beige, brown, and black, with one burgundy accent item. Formica produced the laminates at its plant in Quillan, France, to achieve the lacquer finish and unique textures. Local representative for Formica Design Concepts is Aloha State Sales, Inc.

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Architects in Schools

Kudos

I am a third grade teacher at Kailulani, and I'd like to share with you a rewarding educational experience my class had recently because of the time given to us by architect Geoffrey Paterson. My class has studied shelters this year, and we needed a resource person to tell us more about being an architect and to take us on a tour of the city to point out different architectural styles.

When we called AIA to ask where we could get this help, we were referred to Mr. Paterson. He turned out to be perfect! He came once to our classroom to talk about his job and then served as our guide on our trip a week later. Meeting him and having him share his knowledge was an experience my class will never forget.

It is so important that people in the community in various careers are willing to give their time and share their knowledge with the schools. I'm writing this letter not only to commend Mr. Paterson, but also to encourage other architects to do the same whenever possible.

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