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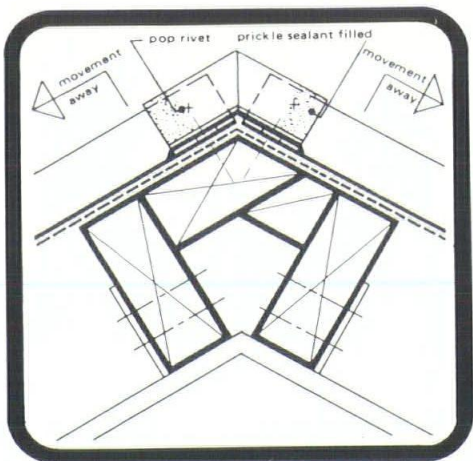
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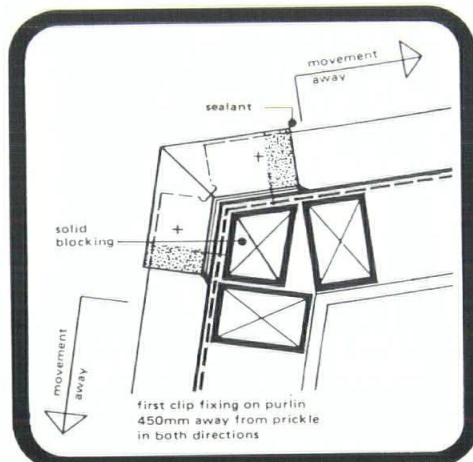
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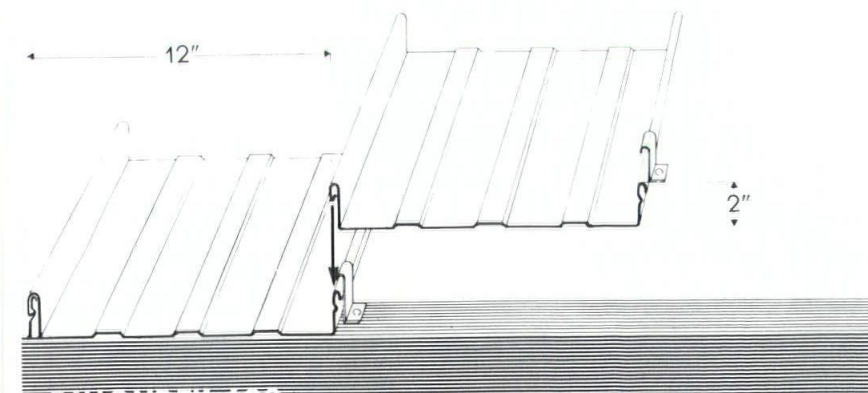
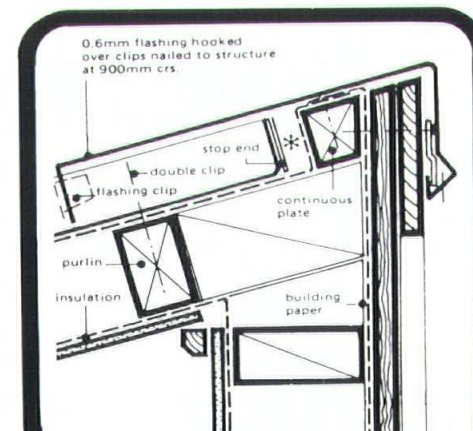
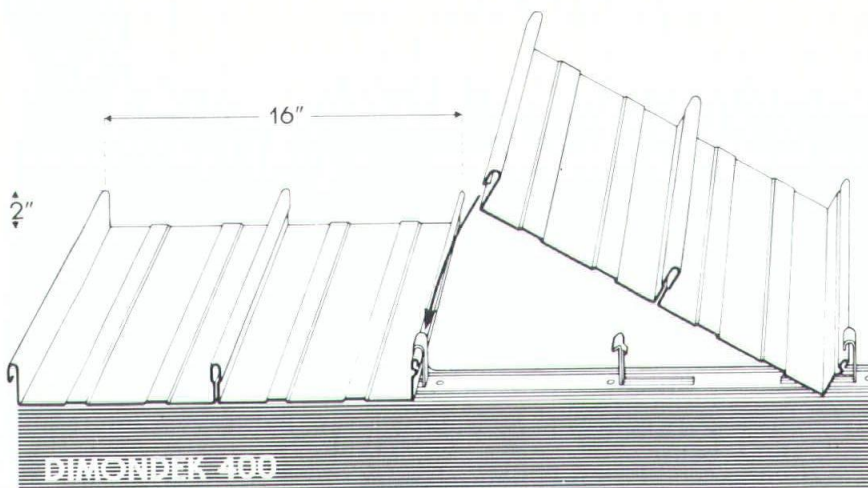
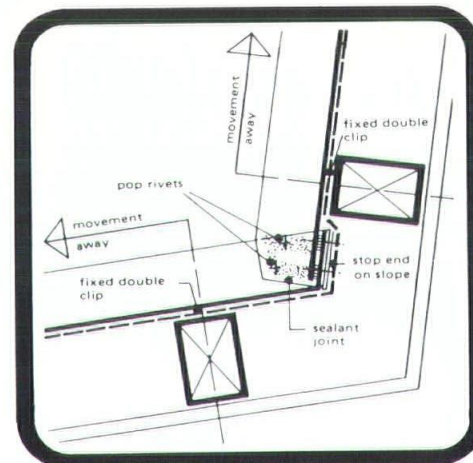


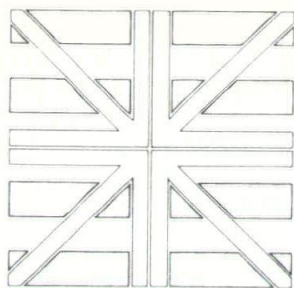
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HEADLINES

Benefits of HS/AIA Membership

by Sheryl B. Seaman, AIA

The program for May's general membership meeting will be sponsored by the membership committee. It seems appropriate, therefore, to reflect a little on the purpose of membership in our organization.

When new candidates apply to Hawaii Society/AIA there is a line on the application asking what the prospective member expects to get from joining. Responses vary from a revealing blank to somewhat esoteric philosophical motives; a common response, however, is fellowship with other professionals.

Our profession, by its very nature, is a serious and competitive business. It is natural that our programs generally focus on business development, construction questions, government affairs and design issues. The aspect of fellowship, however, should not be neglected.

Another line on the membership application asks for hobbies and outside interests. Two of the frequently listed activities are

photography and travel.

It seems that every architect fancies himself a world-class photographer. A love of travel also seems to be bound to the design professional.

The May program will provide an opportunity for members to indulge these interests. Photographer Art Wolfe will present his multi-image slide show, "Edge of the Earth; Corner of the Sky," about the 1984 Ultima Thule Mt. Everest Expedition.

Wolfe's photographs have been published in *National Geographic*, *Smithsonian*, *Natural History*, *CEO* and *Sunset Magazine*, as well as in numerous other publications.

The general nature of this program should encourage members to invite friends, spouses and guests, to enjoy a relaxing evening of entertainment and to enjoy the fraternity of membership in Hawaii Society/AIA.

Why not invite a prospective member? I look forward to seeing you there.

Notice to Subscribers and Readers

Due to an editorial oversight, the following paragraph was omitted from the article entitled "Lien Rights" by Paul Alston, Esq., which appeared in the April, 1985 issue under *Lex Scripta*.

"The author's firm represents parties to ongoing lien litigation

involving the issues discussed in this article. For that reason, this article makes no attempt to argue or advocate any position; it is intended merely to alert readers to the present controversy so that they may seek individualized advice."

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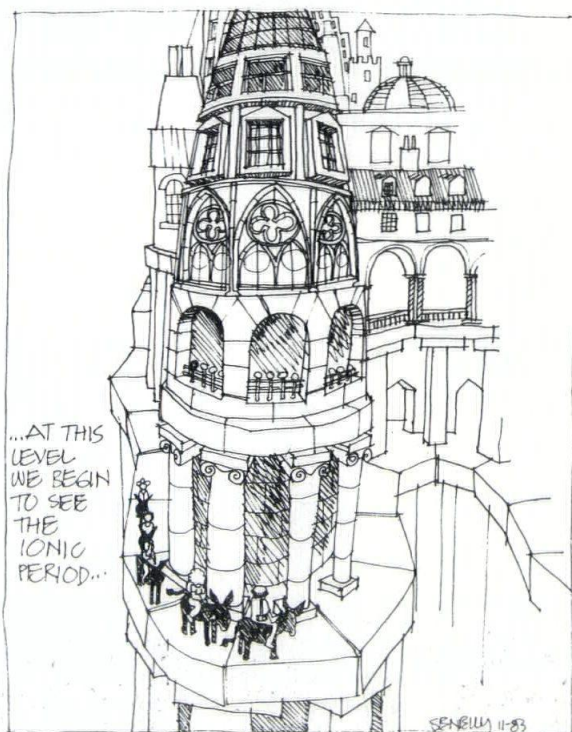
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Cover: Honolulu's Royal Mausoleum fence, sent from England in 1867, is adorned with 23 carat gold leaf. Alex Klahm recently completed restoration work. Photo by Spencer Leineweber, AIA.



HAWAII ARCHITECT

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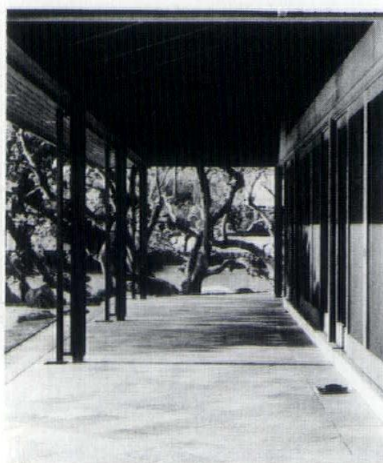
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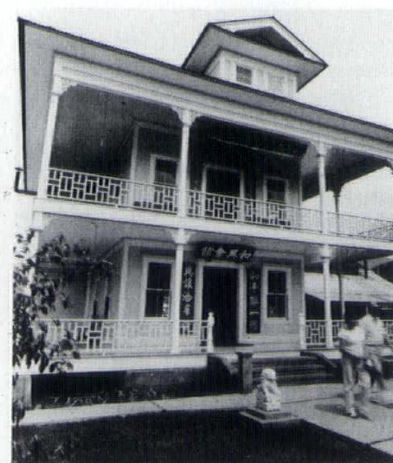
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The Legacy of Hart Wood

by Glenn Mason, AIA
Spencer Mason Partnership

Hart Wood was 39 years old when he arrived in Hawaii in 1919 as a partner in the firm of Dickey & Wood. Wood and C.W. Dickey, working either alone or in one of their two brief partnerships, were certainly the two most respected and influential designers in Hawaii during the 20's and 30's. Wood's architectural practice is particularly interesting because it almost exactly parallels the fortunes of regional architecture in Hawaii.

Born in Philadelphia in 1880, Hart Wood grew up in Denver, Colorado. In 1898 he began his architectural career as a draftsman for Maurean & Norton, and from 1900 through 1901 worked for Frank E. Edbrooke, the two leading architectural firms in Denver at the time. Maurean & Norton, heavily involved in Denver civic projects, exposed him to an aspect of design which would follow him throughout his career—landscape architecture.

By late 1901, Wood was in San Francisco. He spent about one year at each of two firms before joining Bliss & Faville in 1904. The 10 years he worked there resulted in his most important pre-Hawaii work. By 1908 it appears Wood was the chief designer at Bliss & Faville. During the period he filled that position,

This article has been distilled from a book which is currently being written by Don Hibbard, director of Hawaii's office of Historic Preservation, Glenn Mason, AIA, and Karen Wietze, an architectural historian in California.



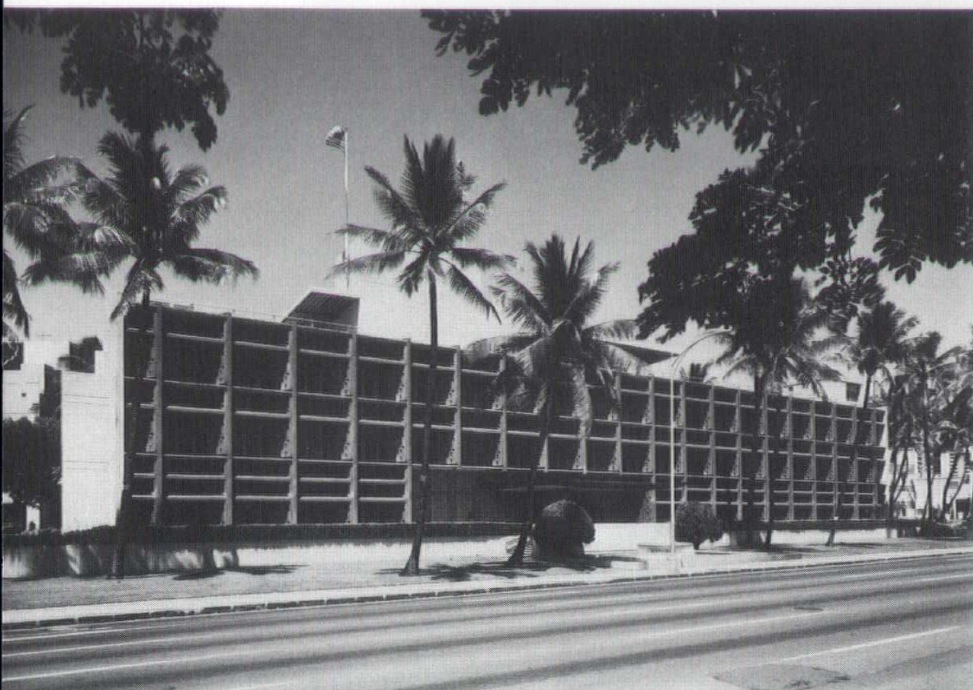
Wood designed the Morgan residence (above) in 1925, using a termite-resistant Mediterranean style which used very little wood. Interior work on the Faus residence (left) in 1923 reflected Wood's interest in oriental details. Photo by Augie Salbosa.

the firm executed projects such as the Columbia Theater (1908), Savings Union and Trust Company (1909), the Masonic Temple (1910-1912) and made contributions to the Panama International Exposition (1913-1914). All of these commissions followed the McKim, Mead and White tradition of Beaux-Arts classicism. Wood claimed much of the design of these buildings as his own.

Although he worked in San Francisco, by 1904 Wood was living in the East Bay, first in Berkeley, then Oakland and finally

in Piedmont. In 1906 he married Jessie Spangler in Berkeley. Wood designed a house for their growing family in Piedmont in 1912.

This modest bungalow is a testimonial to the intellectual differences which existed between the work he designed for Bliss & Faville and the architectural philosophy of much of the East Bay architectural community, which included Bernard Maybeck, Willis Polk and Ernest Coxhead. The avant-garde philosophy of regionalism was a vital part of the atmosphere of the East Bay.



Hart Wood's most enduring client was the Board of Water Supply. The administration building, with its delicate entry canopy and solar screens, was designed by Wood, Weed & Associates. Construction was completed in 1957, the year of Wood's death. Photo by David Franzen.

Wood's house shows his interest in this movement with its rustic, shingled appearance, irregular plan and elevation and open entry porch with unpeeled redwood logs serving as columns.

In late 1914, Wood left Bliss & Faville to work for Lewis P. Hobart, the San Francisco architect who designed Honolulu's War Memorial Natatorium. Wood stayed with Hobart a short nine months and in July, 1915, formed a partnership with Horace G. Simpson. Primarily due to World War I, these were lean times for construction and architecture. Not

until 1916 did the firm have any major work; the 12-story Santa Fe building and the five-story Randolph Apartments.

The firm was very interested in English garden city developments. Both Wood and Simpson,

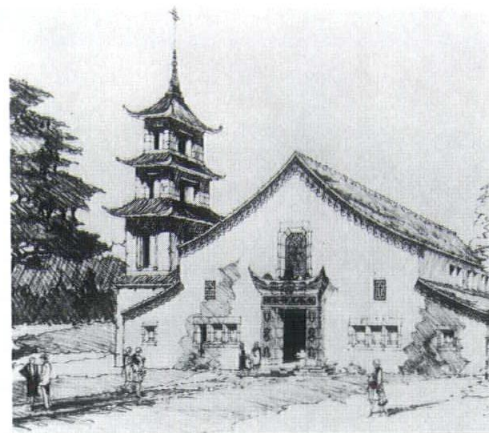
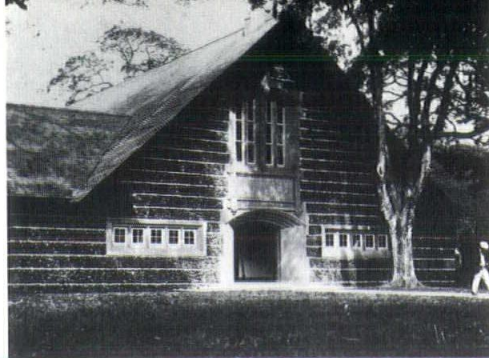
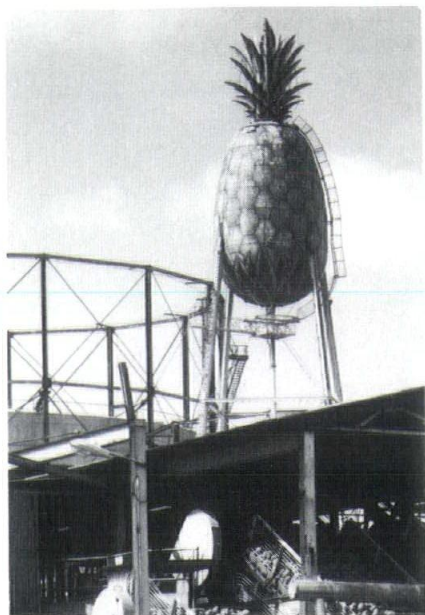
Dickey and Wood probably met each other simply because the East Bay architectural community was small and fairly close. Dickey, who opened his practice in California in 1905, had established a considerable reputation for his commercial and residential work. Dickey's ties to Hawaii were quite strong. Although born in

California, he was raised on Maui and came from the *kamaaina* Alexander family, which had extensive connections in Hawaii's business community.

After Dickey's architectural training at the Massachusetts Institute of Technology, he returned to Hawaii and entered into partnerships first with Clinton Ripley (1897-1900) and then with Edgar Allen Poe Newcomb (1900-1905). When economic activity took a downturn in Hawaii, Dickey resettled in California, where he remained until 1925.

Wood's first designs for projects in Hawaii were probably done before he moved to Hawaii in late 1919. In February of that year, *Architect and Engineer* noted that Wood and Dickey were in Honolulu reviewing upcoming projects for Dickey's firm. Some of these first projects were never completed, but they all show a strong Beaux-Arts influence. Classical forms were also used in the design of some of his earliest residential projects in Hawaii, such as the Clarence Cooke Swimming Pool and the Bogardus Residence.

Within a year, however, Wood had begun to seek a regional architecture appropriate to Hawaii. Consistent with his philosophy that regional architecture should evolve from already established styles, he first used a style which he thought suited Hawaii's needs. The Herman Von Holt home (1920) was designed in a Mediterranean style because the style used very little wood, rendering it more



resistant to termites. Other homes he designed in this style included the Francis I'i Brown residence (1921), the Canavarro residence (1926) and the Dr. James Morgan residence (1925).

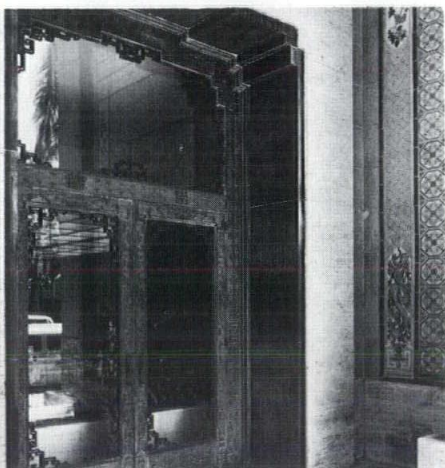
By 1921 the Dickey and Wood partnership had dissolved, primarily because Dickey was so busy with commissions for schools in Oakland that he could not devote much time to Hawaii.

As early as January, 1921, Wood was publicly being quoted about a Hawaiian style of architecture. The exploration of forms and details specific to Hawaii showed up most prominently in his commercial work. His restoration work on Waioli Hui'ia Church certainly influenced his designs for both the Wilcox Memorial Library and Wilcox Memorial Parish Hall in 1921. The stark contrast between the library's Beaux-Arts entry and its other elevations can be partly attributed to the fact that all the other significant buildings in Lihue at the time were classical in style. The building is a powerful statement of this transitional period in Wood's work.

The new building for the First Church of Christ Scientist opened for services Dec. 30, 1923. This building is one of the high points of Wood's use of vernacular building forms as an inspiration for his own design work. Wood, a lifelong member of the Christian Science church, used deep lanais as a substitute for side aisles, rough lava rock as a major building material and a high pitched gable roof with deep overhangs as symbolic ties to Hawaii. He unified these elements with some accepted Gothic details and a classic organization to create a unique architectural statement.

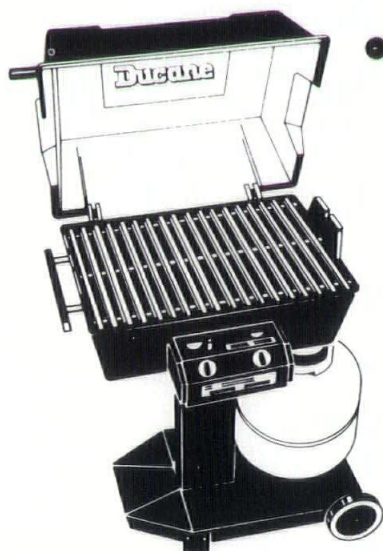
During his first five years in Hawaii, Wood designed many homes in a variety of styles. In 1924 he established a new direction for his design work with the Charles M. Cooke residence. He had indicated an interest in oriental details in some of the interior work on the Faus

Numerous familiar Honolulu landmarks were designed by Hart Wood, including First Church of Christ Scientist (top right, photo by Augie Salbosa), First Chinese Church of Christ (above), the Alexander & Baldwin building (below and left, photos by Augie Salbosa) and the pineapple water tower (photo by David Franzen).

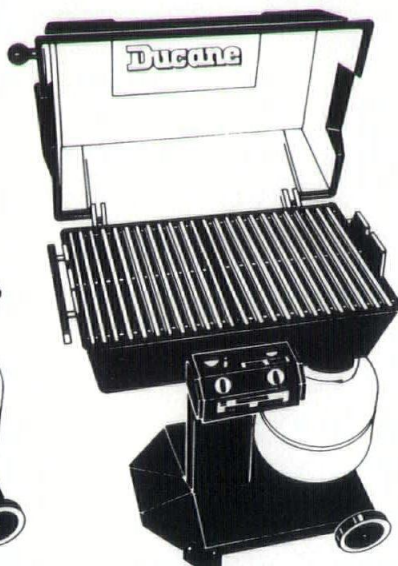


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residence, but Mrs. Cooke, who was a renowned student and collector of oriental artifacts, would be the perfect client for Wood. Their collaboration resulted in a home which successfully unified oriental details with basically western building forms.

The technique of combining western and eastern motifs was also used very successfully in Wood's designs for the Fong Inn (1927), First Chinese Christian Church (1929), S&G Gump Building (1929) and the Pew residence (1931). The use of oriental details was also included in Wood's design for the Alexander & Baldwin Building, which he designed during his second partnership with C. W. Dickey.

Dickey had returned to Hawaii in 1925 and within a year had joined in partnership with Wood. Their partnership probably lasted little more than two years, but that union produced what is one of, if not the finest building in Hawaii. Wood combined Chinese, Japanese, Hawaiian and western forms and details into a tour-de-force of regional architecture.

The buildings and structures designed by Wood were conscious efforts to produce regional architecture. He accomplished that through the use of symbols appropriate to the goals of the owners of the projects. The program for the competition for the First Chinese Church of Christ asked that designers strive to produce a churchly atmosphere and an unmistakable expression of its Chinese congregation. He succeeded by designing a simple auditorium under a steeply pitched roof with Chinese details and a steeple that is a pagoda.

The directors of Alexander & Baldwin wanted a building which expressed the relationship of their firm with Hawaii and the people which had built the firm through their labor, including foreign laborers.

When a water tower was needed for the pineapple canning operations in Iwilei, the most

obvious symbol was chosen—the fruit which made the existence of the tower necessary. That symbol has stood as a landmark in that district since 1928.

Wood's greatest and most enduring client was the Board of Water Supply. Formed in 1925 to supply water for Oahu's burgeoning population, it had a continuing need for new facilities, many of which were designed by Wood. Among his better known works for the board are the Makiki/Manoa Pumping Station (1934), the engineering offices at Alapai and Beretania (1939), the Koko Head booster and pumping station (1942) and the administration building, which was completed in the year of his death, 1957.

Each of the Board of Water Supply facilities demonstrated a great sensitivity to siting and landscaping, often done with landscape architects Thompson & Thompson. Many of the pumping stations provide park-like settings, which was a deliberate effort by the board and architect to give something more to the communities than housing for machinery.

During the last few years of his life, Wood was frequently ill. By 1953 he had formed a partnership with Edwin Weed to help produce the firm's work. This partnership lasted only about three years, but it is likely that much of the firm's work of this period was heavily influenced by Weed. There is little doubt, however, that the design of the Board of Water Supply administration building is largely Wood's. The delicate entry canopy with its oriental flair and the design of the solar screens which dominate the building's exterior are all Wood's.

When Wood died in 1957, he left a legacy of buildings which were powerful symbolic statements. Fortunately for Hawaii, many of these still survive to remind us of the time when the unique character of Hawaii was often expressed in its architecture.

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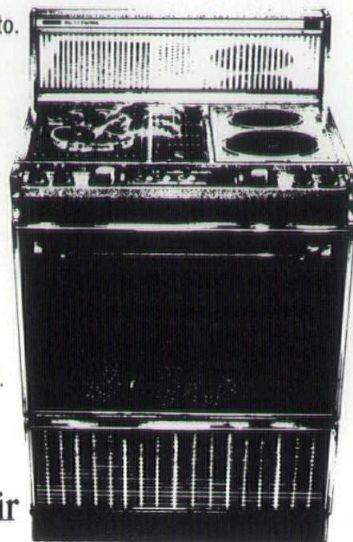
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SANDBLASTING Bane of Older Buildings

by Glenn Mason, AIA
Spencer Mason Partnership

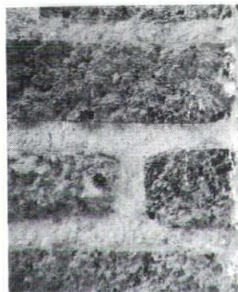
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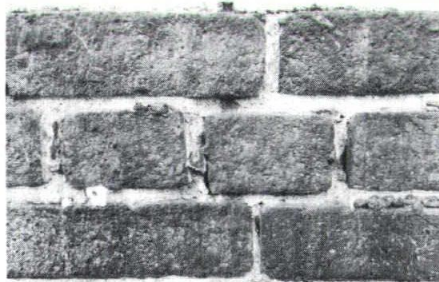
Before the decision is made about how to remove coatings, the professional should first decide whether the paint should be removed at all. Many of the brick structures in Hawaii were constructed of a very soft brick which was probably never meant to be used as a face brick. This is particularly true in Chinatown. Often this brick was painted to provide moisture protection to the structure. The removal of the paint can increase water absorption by the brick and accelerate its deterioration.

When abrasive blasting is used to remove paint from a brick wall, irreparable damage is always the result. It doesn't matter whether the abrasive is sand, glass beads,

ground slag, rice husks, or is slurried with water to wet-blast the surface. Abrasives shot against a building at high pressures cannot tell where paint ends and



Abrasive blasting can cause irreparable damage when used to remove paint from a brick wall. Removal of the harder, less permeable outer layer of brick increases water absorption and accelerates deterioration. Severe erosion of mortar joints can also result from abrasive blasting.



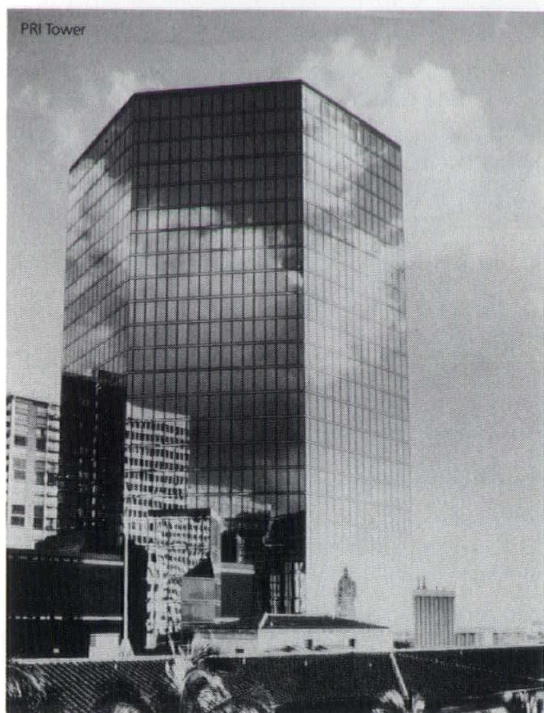
substrate begins or where brick stops and adjacent wood trims begin. The blasting will continue to remove material until the operator decides the surface has had enough.

The final result of the operation is the partial or complete removal of the harder, less permeable outer layer of the brick. The irregular surface then absorbs water and holds dirt far more readily than it did before.

Since older masonry structures were constructed with soft mortars with a high lime content, another result of abrasive blasting is often a severe erosion of the mortar joints. Repointing of the joints is then necessary, which is tedious and expensive. Repointing should be, but is usually not, done with a soft mortar to match the original. Hard—high cement content—mortars can literally pull soft bricks apart during normal expansion and contraction cycles.

The best way to remove paint from brick or wood is to use one of the commercial chemical formulations specially designed for that purpose. The use of these materials requires some care but they are far more controllable and will not permanently damage any surfaces.

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Tax Incentives for Historic Preservation

*by Spencer Leineweber, AIA
Spencer Mason Partnership*

Special investment tax credits are available for qualified expenditures incurred in connection with the rehabilitation of historic buildings. These tax credits are variable, depending on the age of the structure being rehabilitated.

There is a 15-percent credit for expenditures incurred in connection with buildings between 30 and 40 years old, 20 percent for buildings more than 40 years old and 25 percent for certified historical structures at any age.

Until recently, the economics of real estate development have favored new construction over preservation of existing buildings. Tax laws, construction techniques and even design philosophy have made it difficult, if not impossible, for older buildings to face competition with new construction.

Unfortunately, the rehabilitation tax credits are part of the Treasury Department's proposal for tax reform and simplification. The Treasury Department's study concerning tax reform asserts

there is no evidence tax benefits provide rehabilitators of older buildings an appropriate incentive for investment.

Fortunately, the National Trust for Historic Preservation has initiated a research initiative called Prime, which is an econometric model of the national impacts of investment tax credits on preservation. It is a major component of the campaign to save the tax credits.

By the very success of the tax credits, some policy-makers feel the new tax law has gone too far in tipping the scale from the long-standing tax bias in favor of new construction to a bias in favor of rehabilitation. The economic model of Prime will calculate the national impact of the tax incentives and put preservationists in a strong position to influence decisions being made in Congress.

There are three areas being studied by the Prime model:

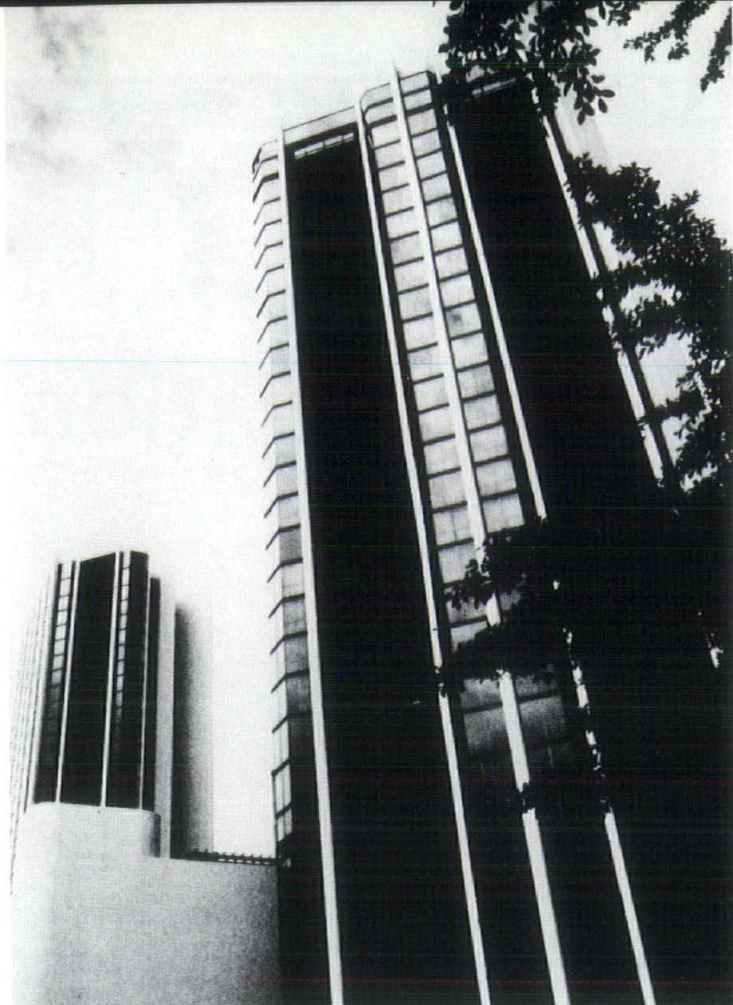
- The demand for preservation—This identifies the profitability of rehabilitation and preservation projects and predicts the

demand for their revitalization on two different basis, the regional and local levels and alternative financial and tax conditions. The predictions for demand are based on data on the current stock of older buildings, local predictions for the demand of income-producing space, and rates a return for different types of construction.

- Secondary economic impact area—This examines the effects of varying amounts of rehabilitation and historic preservation on the community and it considers the impact of the ITC on overall construction activity, the number of newly created projects and the level of revitalization in older cities and the effect on the local tax base.
- Tax loss impact—This model is examining how much tax revenue the federal government has foregone because of rehabilitation tax credits. This detailed data on historic preservation will calculate the total first year

(Continued on page 30)

By the very success of the tax credits, some policy-makers feel the new tax law has gone too far in tipping the scale from the long-standing tax bias in favor of new construction to a bias in favor of rehabilitation.



*Craigside Tower II, 38 Judd, by Norman Lacayo, AIA, Inc.
Photo by Norman Lacayo.*

1985 Hawai Design Aw

Hawaii Society/AIA last month announced the winners of its 1985 design awards and 25-year award competitions.

Receiving awards of excellence were John Hara Associates, Ltd., for a contemporary Japanese waterfront residence on Kalaniana'ole Highway; Norman Lacayo, AIA, Inc. for 38 Judd at Craigside, a luxury highrise condominium in lower Nuuanu; and Media Five Limited for Susan Marie, a specialty clothing shop for women in Ward Centre.

Winning awards of merit were Architects Hawaii for the four-unit Kuu Makana condominium project on Diamond Head Road, and Norman Lacayo, AIA, Inc. for his architectural office in the newly renovated Nippu Jiji building at 928 Nuuanu Ave. in downtown Honolulu.

Hawaii Society/AIA's new 25-year award went to Wimberly Whisenand Allison Tong & Goo Architects, Ltd. for Canlis restaurant at 2100 Kalakaua Ave. in Waikiki.

Hawaii Society/AIA's annual design awards program recognizes outstanding work in architecture, urban design and interior design. Entries are judged for the success with which they have met their individual requirements. A jury of five registered architects independently evaluates each project. Among the criteria for judging are such factors as environmental compatibility, urban context, creativity of solution, quality of space, structural ingenuity, workmanship and responsiveness to social concerns.

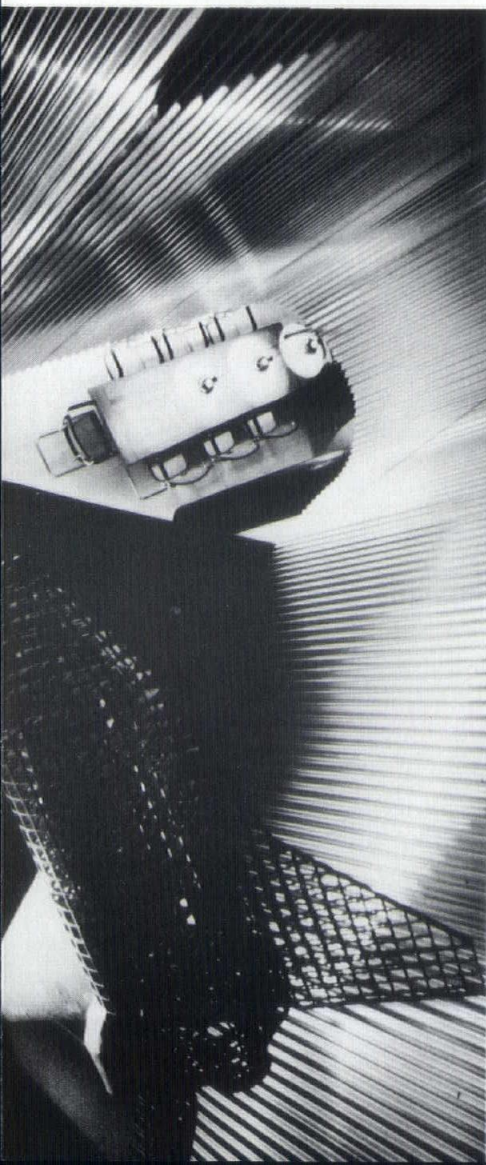
Hawaii Society/AIA's 25-year

Susan Marie at Ward Centre by Media Five Limited. Photo by Augie Salbosa.



Society/AIA d Winners

*Office of Norman Lacayo, AIA, Inc.
Photo by Norman Lacayo.*



*Ku'u Makana condominium project
by Architects Hawaii Ltd.*

*Contemporary Japanese residence by John Hara Associates, Ltd. Photo by
David Franzen.*



award recognizes architectural design constructed in Hawaii which is of enduring significance. Projects entered in this competition must have been constructed in the islands prior to January 1, 1960.

Jurors for the two architectural design competitions were Previn Desai, AIA, of Chapman Desai Sakata, Inc.; Franklin Gray, AIA, of Franklin Gray & Associates/Architects, Inc.; George Heneghan, AIA, of George Heneghan Architects, AIA; Robert Hartman, AIA, of Robert H. Hartman, Architect, AIA; and Francis Oda, AIA, jury chairman, of Group 70. Each is a principal of a firm, and each won a Hawaii Society/AIA design award in 1984.

HA

*Canlis Restaurant by Wimberly
Whisenand Allison Tong & Goo
Architects, Ltd.*



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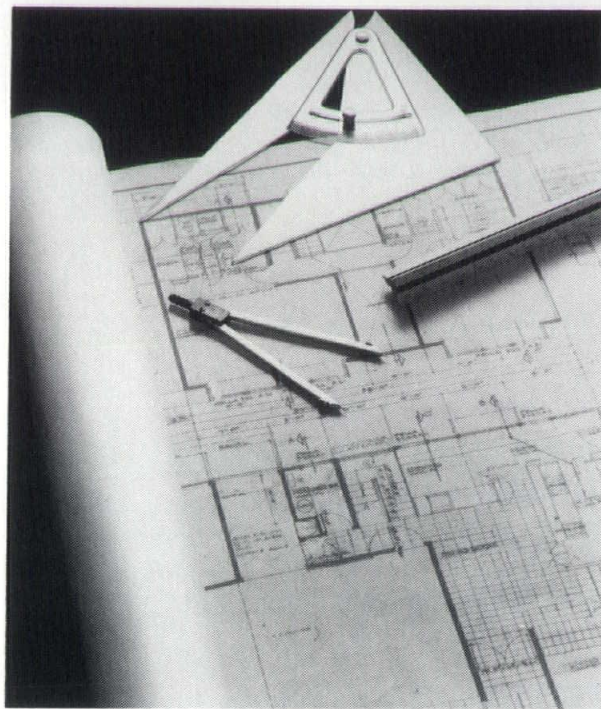
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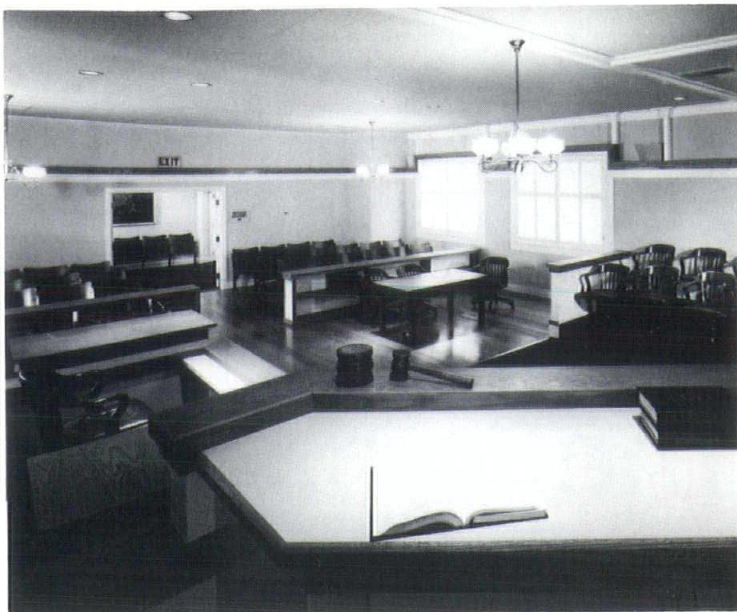
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Kona's Circuit Court (left) occupies the former Capt. Cook Coffee Company building, restored by George Heneghan Architects, AIA. Photo by Lee Allen Thomas. Oahu Market (right) was renovated by Jim Reinhardt, AIA. Photo by Phil Spalding III.

PRESERVATION AWARDS

Preservation awards for 1985 have been awarded by the Historic Hawaii Foundation (HHF) to a group of shopkeeping families who preserved a Chinatown market; Kauai residents who reconstructed a historic church and Hawaii's last rice mill; a developer who revitalized a Kona Coast landmark; a joint effort that brought new life to a Chinese society temple on Maui; and a dedicated businessman who has restored several of Honolulu's finest *kamaaina* residences.

Oahu Market Associates, Lihue Lutheran Church, Rodney and Karol Haraguchi, Wo Hing Society and Lahaina Restoration Foundation, Capt. Cook Investment Company and Rick Ralston were honored by Historic Hawaii Foundation during ceremonies on Thursday, April 18 at Natsunoya Tea House.

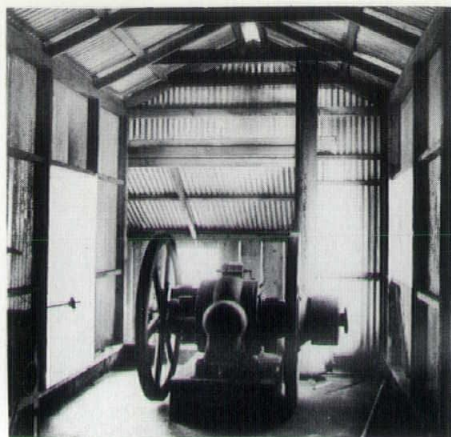
The prestigious preservation awards, established in 1975, are given each year to recognize outstanding contributions toward preserving that which is

significant in Hawaii's historical, architectural and cultural heritage. Nominations are solicited statewide and the winners are chosen by HHF's preservation awards committee. This year's

committee was headed by Marilyn Goss and also included Helen Cole, Margot Morgan, Dr. Rhoda Hackler, Charles Sutton, Andrew Friedlander, Frank Haines, James Bartels and William Gleason.



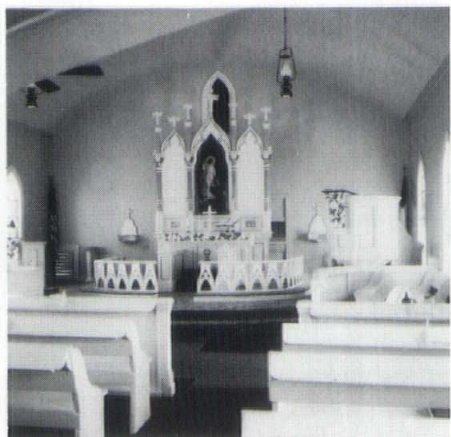
The design of Graystones is attributed to Edgar Allen Poe Newcombe, a partner of C.W. Dickey. Photo by Phil Spalding III.



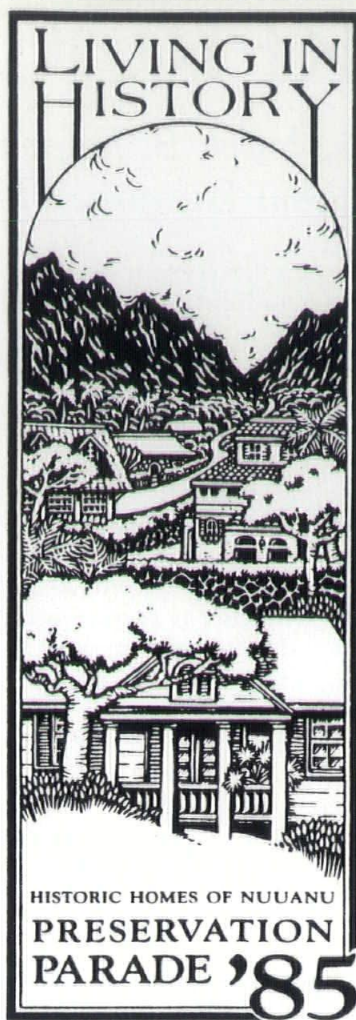
Kauai's Haraguchi Rice Mill was reconstructed following its destruction by Hurricane Iwa. Photo by Willard T. Haraguchi.



Lahaina's Wo Hing Society Temple, restored by Uwe H.H. Schulz, AIA, is now a museum. Photo courtesy of Lahaina Restoration Foundation.



Lihue Lutheran Church was restored by Keith Long, AIA, after it was destroyed by Hurricane Iwa in 1982. Photo by Keith Long.



Nuuanu Valley, with its rich history and grand old homes, will be explored during a weekend of historic neighborhood tours and open houses.

Living in History: Historic Homes of Nuuanu tours will be Saturday and Sunday, May 18-19, 9 a.m. to 3 p.m. Like the popular Manoa historic homes tour held in previous years, this event celebrates Historic Preservation Week in Hawaii. It is being sponsored by the non-profit Historic Hawaii Foundation in cooperation with the Hawaii chapters of AIA, American Society of Interior Designers, American Society of Landscape Architects and the Building Industry Association of Hawaii.

This is an opportunity for even longtime residents to venture off the freeway back to old Hawaii, an area of lush gardens, cool streams and waterfalls, and stately homes

from a more leisurely, bygone era, only made possible by help from community-minded homeowners and more than 100 volunteers. This year's seminar chairman is Spencer Leineweber, AIA, of Spencer Mason Partnership. Many Hawaii Society/AIA members will be serving as tour and house guides.

Saturday will feature walking tours of Lanakila and Dowsett Avenue, with stops along the way for rare glimpses inside historic houses. Sunday will focus on map-guided driving tours of Dowsett Highlands and Old Pali Road. At each stop, volunteer historians will relate the history and legends of the immediate area.

Another tour feature of interest will be daily picnic lunch seminars on historic preservation for the individual home—old house networking on Saturday and historic preservation in the community—it's "buyback" for the individual, Sunday, presented by Vance Borland, ASID, and Spencer Leineweber, AIA.

Tourgoers can also sign up for a series of free post-tour seminars in greater depth on the practical aspects of restoring and preserving an older home.

Tickets are \$6 per day in advance or \$7 at Nuuanu Valley Park the day of the tour, and are tax-deductible to the extent allowed by law.

Tickets are available at the AIA office, Manoa Gallery, Ward Warehouse's Food Express, Lanai Things showroom, Woody's World Famous Gourmet Hot Dogs and Sausages, the Ala Moana Community Service Booth (May 7-9 only) or by mail from HHF, P.O. Box 1658, Honolulu, 96806.

Woody's World Famous Gourmet Hot Dogs & Sausages and soft drinks will be available for purchase at the noontime seminars site on the Queen Emma Summer Palace grounds.

For further information or locations of additional neighborhood ticket outlets, phone HHF at 537-9564.

WATERPROOFING

by Joseph B. Dupont
Dupont Enterprises, Inc.

Waterproofing is the newest field in the construction industry. A specialty field has evolved with the introduction of technical coatings and sophisticated application equipment, where 25 years ago, roofers, painters and masons merely applied waterproof coatings.

The oil crisis in the mid-70s created a need for insulation and technical coatings on roofing to reduce energy consumption. A waterproof coating was required on top of the insulation to protect it from sun and rain.

Initially, manufacturers called for coatings with a thickness of 12 to 15 mils, with some contractors

applying even less. In Hawaii's intense sunlight, these coatings burned or oxidized through in a short period, exposing the foam insulation. Exposed foam deteriorated rapidly from sunlight and moisture, giving this type of roof a bad reputation.

Foam roofs are probably the most energy-efficient type on the market but they are only as good as the waterproof coating used to protect them. Today most manufacturers ask for a minimum of 30 to 35 mils on top of the foam, but 55 to 60 dry mils is actually preferable.

In general, thickness of the coating depends on where it is used, the function it performs and the length of time it is to last. It is

best to use the manufacturer's recommended thickness as a starting point, keeping in mind this is based on mainland weather conditions.

Elastomeric coatings solved problems caused when concrete buildings developed cracks from settling or earthquakes.

Ordinary paints can't keep water out of the building when cracks develop. Cracked concrete opens the door for metal corrosion. Salts, acids and alkalis can enter concrete and attack the reinforcing bar.

A good elastomeric waterproof coating system should also be used on walls. For a concrete parking deck, recreational or lanai deck, or roof, the decision must be made whether to use a membrane waterproofing system or a waterproof sealer.

Elastomeric coatings were designed to be multifunctional—some with higher elongation than others—to span minor cracks that develop in walls and yet give the cosmetic appearance of a good paint. Others went even further to absorb or reflect heat, thereby reducing energy needed to air-condition a building.

These systems pay for themselves in a short time. They also usually last longer than ordinary paint.

Water repellant stains are helpful in hiding imperfections and color differences in concrete. These stains will repel water but they are not waterproof and will not take heavy wind-driven rains. Water-repellant versus waterproof will have to be evaluated for very porous or textured surfaces.

Textured coatings are another way to use waterproofing and obtain a certain cosmetic surface which adds to the appearance of a

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building.

Graffiti-guard is another type of multifunctional waterproofing which is being used more and more by schools, government agencies and institutions to protect and prolong the life of their coating systems.

The 1984 Olympic committee commissioned several artists to paint murals on freeway walls in Los Angeles. Before these murals were completed, vandals had defaced them with spray paint. Repairing the damage was both costly and time consuming. The committee hired a company to coat the murals with a graffiti-guard material. This didn't stop vandals who were back spraying paint on them, but graffiti was easily removed, leaving the mural intact.

On the mainland, one building in 100 needs waterproofing, but in Hawaii and the Pacific basin, all buildings need at least one waterproofing system and some need as many as seven. It's very important to get the right system, whether it's for a new project or an existing building that's leaking and needs a new roof, wall coating or other type of waterproofing. One of the main goals is to get the best waterproofing system for the best price.

Successful waterproofing requires choosing the best product for the situation and having it applied to the desired thickness by a qualified contractor. The best product improperly applied is not as good as the worst product applied properly.

Finally, it is important to check on product warranties and the companies that stand behind them. Is the warranty backed by an insurance company? If a problem occurs, is there a local company to handle it or will it be necessary to contact someone on the mainland? Is there a decreasing warranty or a full value warranty? Obtaining answers to these questions will help insure that each waterproofing application is a success.

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Well known to many AIA members, Johnson was fondly remembered in a eulogy given by Joe Hee during memorial services. Hee described Johnson as "a professional, a great leader, an adventurer and a humanitarian."

Hee continued, "Warren instilled into this design division his own traits of leadership, performance and excellence. He demanded of you your best effort, but never more than you could do nor more than he demanded of himself. He was an excellent judge of people and utilized their qualities and abilities to the fullest. He instilled confidence in his employees that enabled them to perform far above their own self expectations. It is through him that so many of us have bettered ourselves beyond our hopes."

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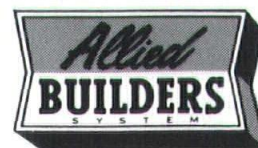
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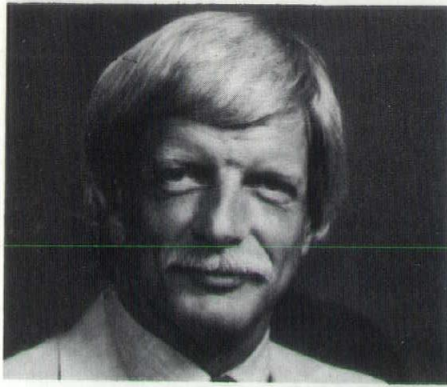
The Team:
Stanford Chur, Project Manager,
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John Greer, Jim Dixon,
Skippers Restaurant
Geoff Patterson, Architect

skylights. The Skippers mainland design had to be adapted to local codes. Inside, a nautical theme was created with porthole-style mirrors, rough lumber, and brass fittings. Allied teamwork came into play with smooth organization, efficiency, and good timing. As we built a restaurant, we built confidence, too. Right on schedule. And we've already completed Skippers number two.



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New Members

by Lyna Burian, AIA

RONALD NAKAGAWA,

Associate Member, is a designer/draftsman at Kimura, Ybl and Associates. He received his Bachelor of Architecture degree from the University of Hawaii in 1983 and a B.A. in Sociology in 1977. A *kamaaina* architect, he was born and raised in Honolulu. His hobbies include guitar, hiking, backpacking, biking and surfing.

JAN PETER KEYSER,

Professional Affiliate, is a principal at Keyser Associates, a newly formed space-planning office. He moved to Hawaii 11 years ago from Washington, where he received a Bachelor of Arts in Interior Design from Washington State University and a Master in Architecture from the University of Washington. He loves to design, both in and out of the office.

TIMOTHY Y. H. LEONG, AIA, is a project architect at Chapman,

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Cobeen, Desai, Sakata and Associates. He received a B.A. in environmental design from the University of Pennsylvania and a Master of Architecture from the University of Colorado. Born and raised in Honolulu, Tim is also a violinist and has been playing with the Honolulu Symphony Orchestra for three years. When he finds some spare time, he likes to go fishing, surfing, play tennis and do "esoteric CPM graphic schedules."

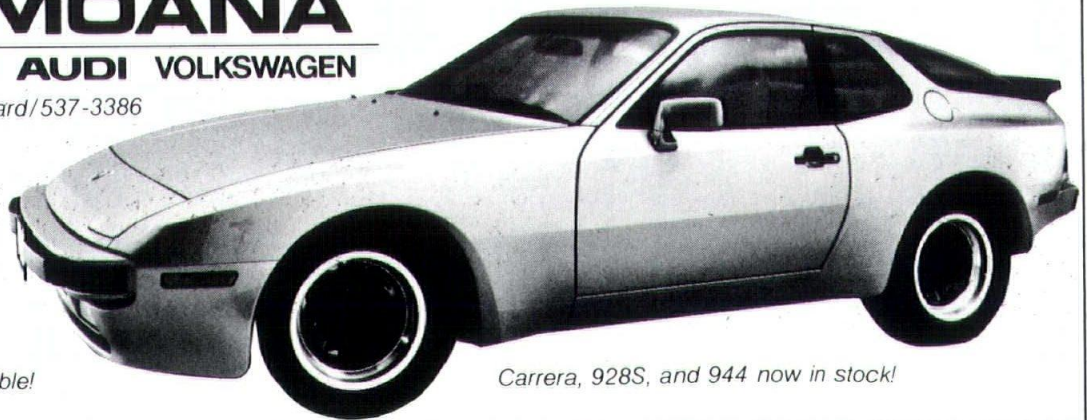
EUGENE WATANABE, AIA, is a project architect with Wimberly, Whisenand, Allison, Tong and Goo. He has a Bachelor of Arts degree from University of Hawaii and took and passed the licensing exams after qualifying with the required years of experience. Eugene is a native of Hawaii and when he is not working he likes to read and just take it easy. He and his wife, Cynthia, have three children.

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Tax Incentives

(Continued from page 15)

losses on projects that qualify for the ITC and the revenue foregone for subsequent years.

The preliminary report presents strong evidence on the rehabilitation tax credits from the Prime program. Last year there were 3,200 certified historic rehabilitation projects worth \$2.123 billion, not including secondary benefits. The tax incentive program has generated \$7 billion in other nonhistoric rehabilitation work. All of this construction fostered additional revenue spinoff.

Interestingly, the report also states that large developers do not find historic preservation and rehabilitation appealing and that the majority of those who undertake rehabilitation are private individuals with average yearly incomes of less than \$100,000.

Rehabilitation tax credits have provided a legitimate niche in the marketplace for the small developer. In addition we are all benefiting from the continued preservation of our architectural heritage.

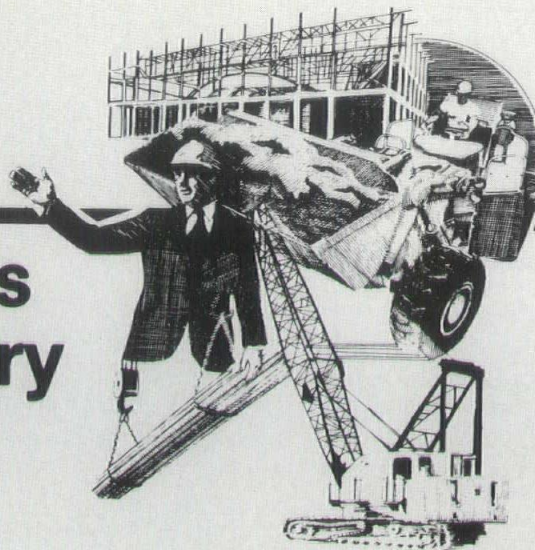
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