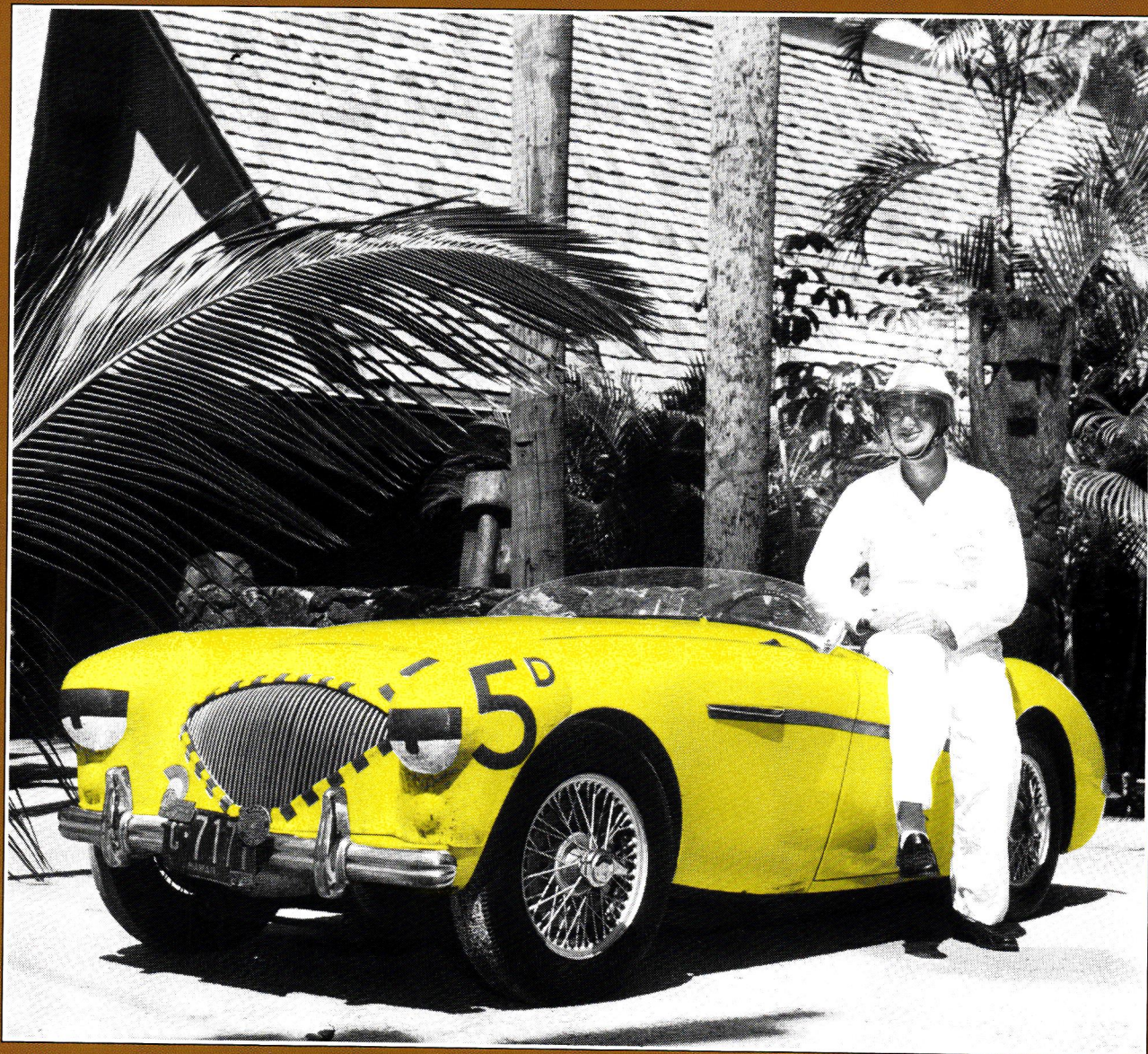


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June 1990



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**Kitchen Planning**

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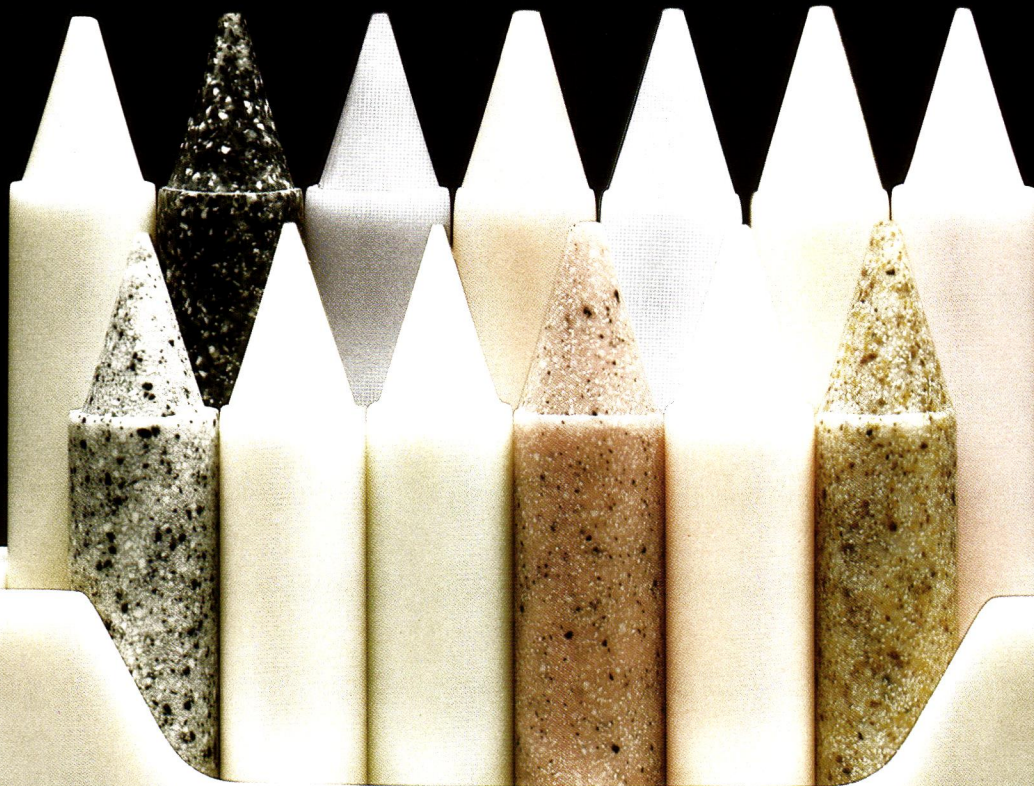
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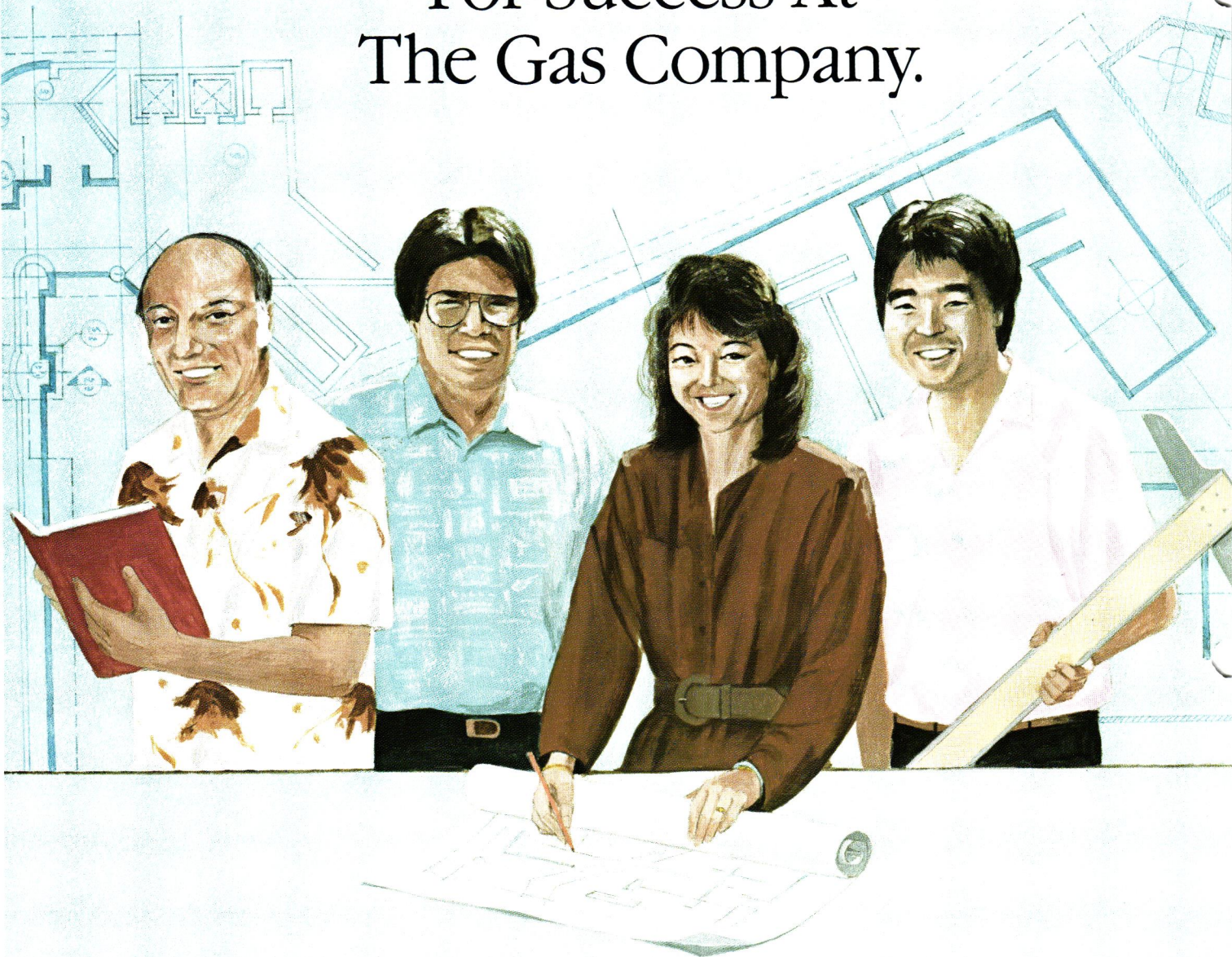
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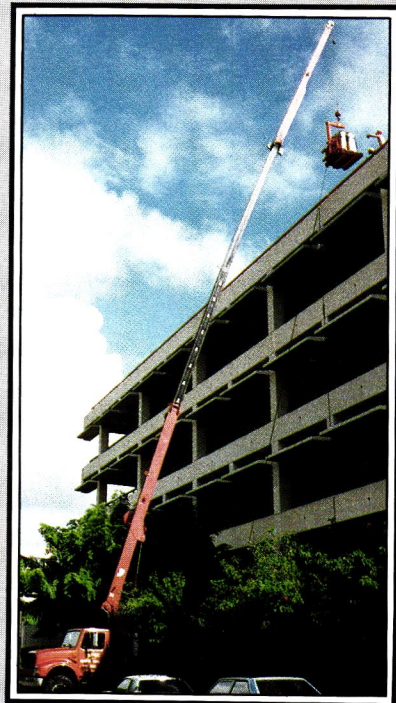
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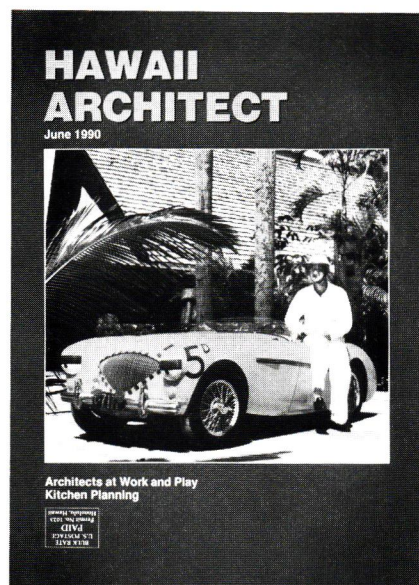
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*Cover: Hawaii architect George J. "Pete" Wimberly, shown in this 1957 photo in front of the International Marketplace, has been racing sports cars throughout the nation for the last 50 years. Cover design by Cynthia Becklund*

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## President's Message

# Big Island Architects Gather Momentum

by Virginia B. Macdonald, AIA  
Hawaii Island Section

“Are we overlooking our own resources?”  
“Going to some AIA meetings is like going to the dentist — something that must be done, but I’d rather be elsewhere.

own, Clemson Lam, AIA, will show us his stand-alone residence — off-power, off-water, off-everything. Brackish water will be transformed into potable water, generators will provide

---

“In spite of geographical dispersal of a vast island, the architects of the Big Island are serving as an AIA group.”

---

“What I mean is, we go and hear some company rep promote his product, which I might not give a damn about, but he’s buying my lunch. I’d rather be talking to and learning from my colleagues.”

That was part of a conversation at the May monthly lunch meeting of Big Island architects who practice on the east side of Hawaii Island. The topic was the quarterly meetings, where Big Island’s AIA members assemble and often hear a speaker from industry, who donates to the Hawaii Island Section’s treasury for the privilege.

For our second quarterly meeting, instead of hearing a huckster, we will travel (some of us for a five hour round trip) to an isolated shoreline wilderness (in a location unidentified at the client’s request). There one of our

power. There, Lam hopes human comfort combined with elegance will be created from scratch on this isolated coast.

“I simply think it is an interesting project, the site is spectacular. Not many people have had a chance to see that part of the island. A day at the beach will make for a better meeting than some hotel restaurant,” said one member.

Big Island architects will learn by sharing with each other.

In spite of geographical dispersal of a vast island, the architects of the Big Island are serving as an AIA group. We share experiences. We are getting to know each other better. We continue to increase in visibility as an organized group of professionals and we are now interacting with local government. HA



# Honolulu Speedster/ Architect Lives Life in the Fast Lane

by Mazeppa Costa

**H**e started racing cars — formally — in 1950. His most recent race was four months ago. After 40-plus years of racing, and at 75 (years, that is, not miles per hour), architect and sports car race driver George J. “Pete” Wimberly, FAIA, shows no sign of slowing down — professionally or on the road.

Come to think of it, “On the Road” seems an appropriate description of his lifestyle. When he’s not on the road in one of his nine race cars, he’s on the road in the practice of architecture. To say that Wimberly divides his time between Newport Beach, California, and Honolulu, where Wimberly Allison Tong & Goo has offices, is true, but hardly the

whole picture.

On any given day, he’s as likely to be in Bombay or Bangkok; London, Frankfurt, or Paris; Cyprus, Singapore, or Sydney; Auckland, Adelaide, or Atlanta; Jakarta or Kuala Lumpur as he is to be in California or Hawaii.

Recently, *Hawaii Architect* asked this peripatetic architect to share some of his thoughts about



*Pete Wimberly (r) and superstar driver Paul Newman review fine points of racing at the ninth Convocation of Les Chavaliers du Deuxieme Hemisiecle at Flowery Branch, Georgia, in 1977.*



"The first car that I considered my own was a 1930 Ford convertible, with side mounts for tires and spare wheels, and a spotlight."

his life on the road — in cars.

This is what he had to say:

"I've always been interested in automobiles. I think I inherited it from my father, who was a doctor. We always had in our garage one of the better powerful cars, which he used for making house calls. In those days house calls were very common, especially for a country doctor.

"The first car that I considered my own was a 1930 Ford convertible, with side mounts for tires and spare wheels, and a spotlight. Actually, it was my mother's car, but she didn't use it very much, so I claimed it and put a tremendous number of miles on it. With it, I also learned how to do a hand brake or a bootleg turn, wherein you apply brakes to the rear wheels and throw the car into a controlled 180-degree spin.

"I got my first specific sports car, an MGTD, in 1950. Then, I helped organize the MG Car Club, The Associated Sports Car Club of Hawaii, and the Hawaii Region of SCCA.

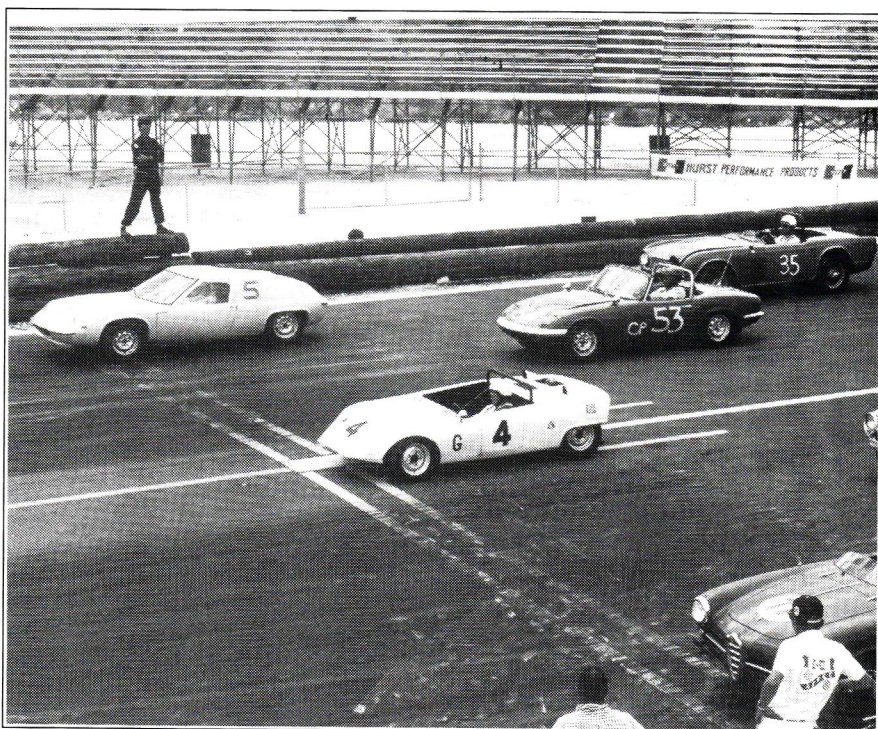
"Over the years I've raced from East to West Coast, as well as in Hawaii. I keep some of my cars here in Honolulu and some in California. I am presently part owner of the recently established Skip Barber Racing Drivers School of Hawaii, and I still compete nationally and in vintage races on the mainland.

"Running a car of high speed under controlled conditions is a wonderful, relaxing sport. It clears your mind of all other thoughts and you come away refreshed. I recommend it highly.

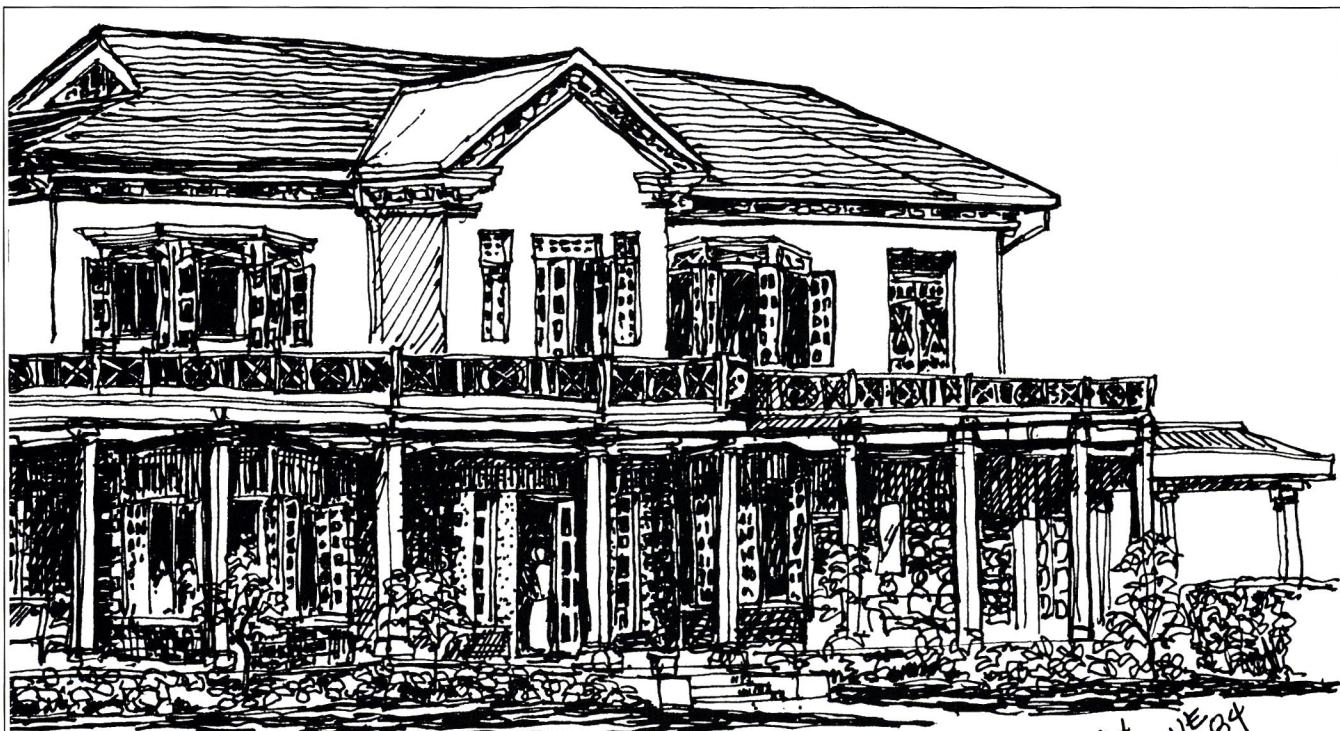
"People ask me if it's dangerous. I've been doing it for nearly 50 years and have never had an accident. You see, in racing, everybody is going the same way — and nobody is drunk." HA



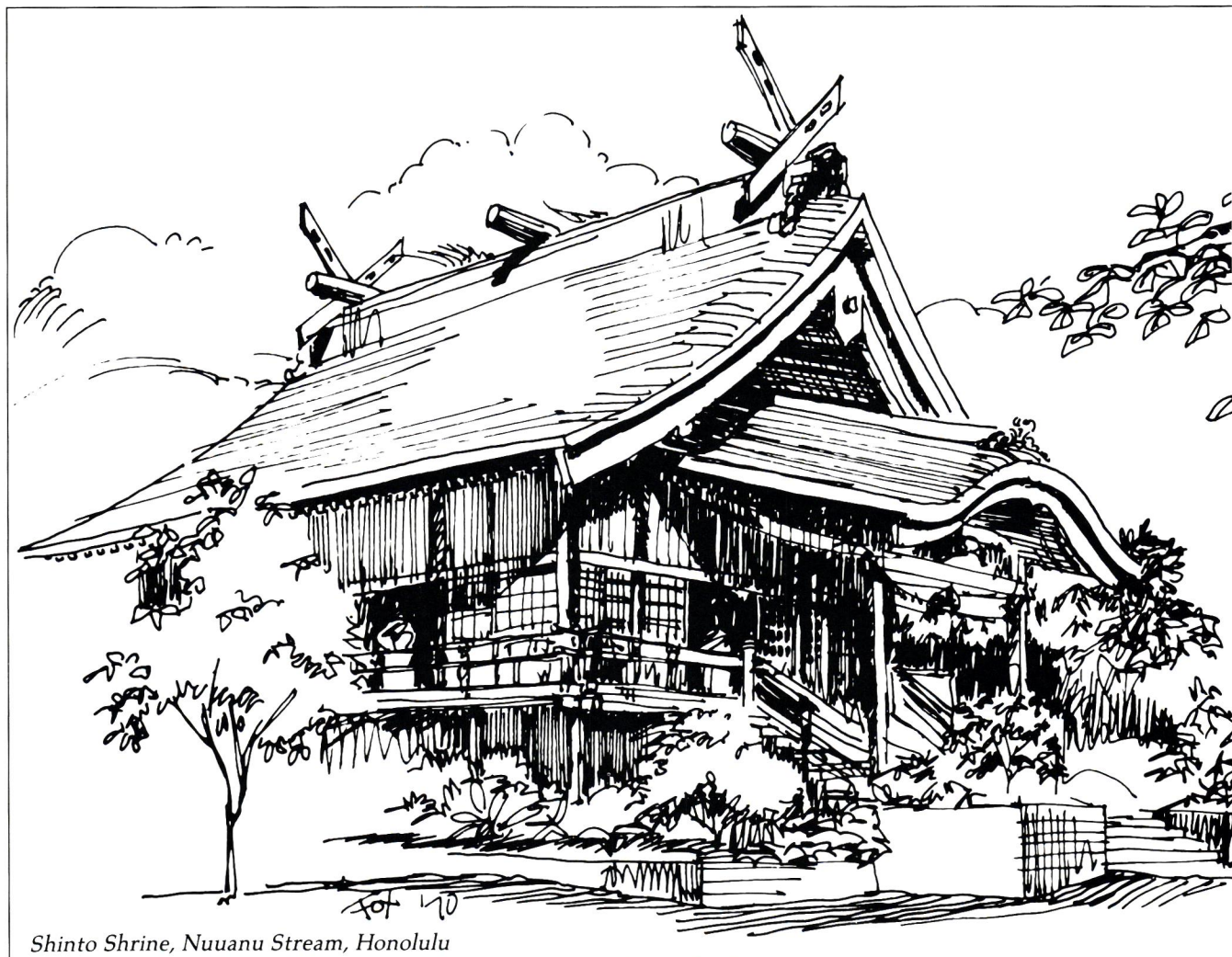
**Above:** Wimberly celebrates his first win on the West Coast in late 1969. **Below:** Wimberly (#5), on the inside front row, pole position, chalks up another win at the Hawaii Raceway Park in 1968.







*Karan Maholpalace Srinagar, Kashmir*



*Shinto Shrine, Nuuanu Stream, Honolulu*



# Sketching: Relax, Learn, Communicate

by Robert M. Fox, AIA

**S**ketchning is an excellent form of relaxation and education. I have always treasured the time spent sketching, as it provides contemplative time to reflect on our own architecture and culture as well as that of other cultures and people.

While photographs provide a good medium for recording architecture, the process of sketching allows a much more intimate and detailed

understanding of a subject.

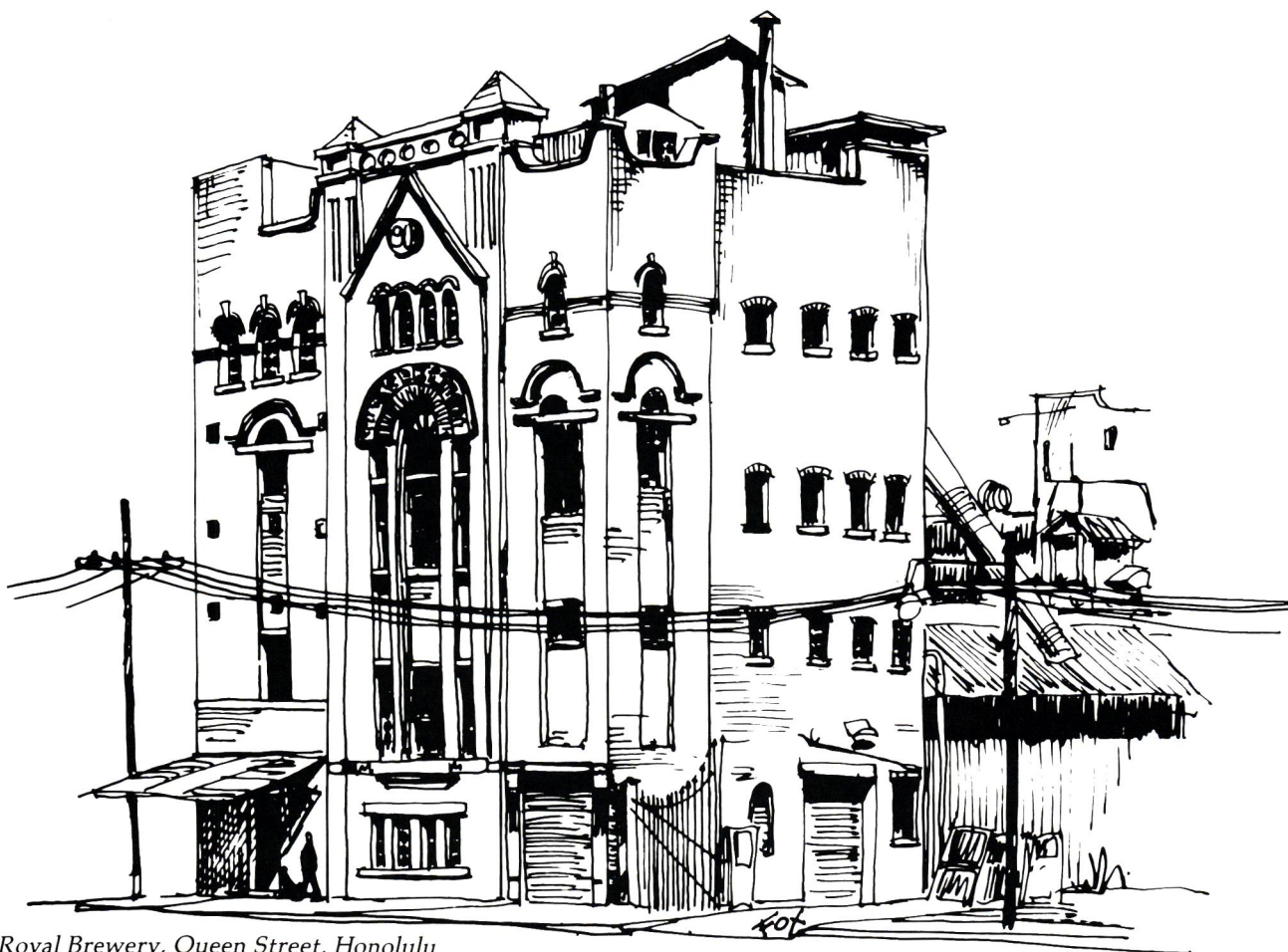
In order to sketch a building it is necessary to observe not only the general form but also the details, structure and design elements, all of which help the design concept become much more clear.

One of the interesting parts of sketching is that even years later when looking at a sketch I instantly have a recollection of what I was doing and what I was

thinking at the time I was sketching.

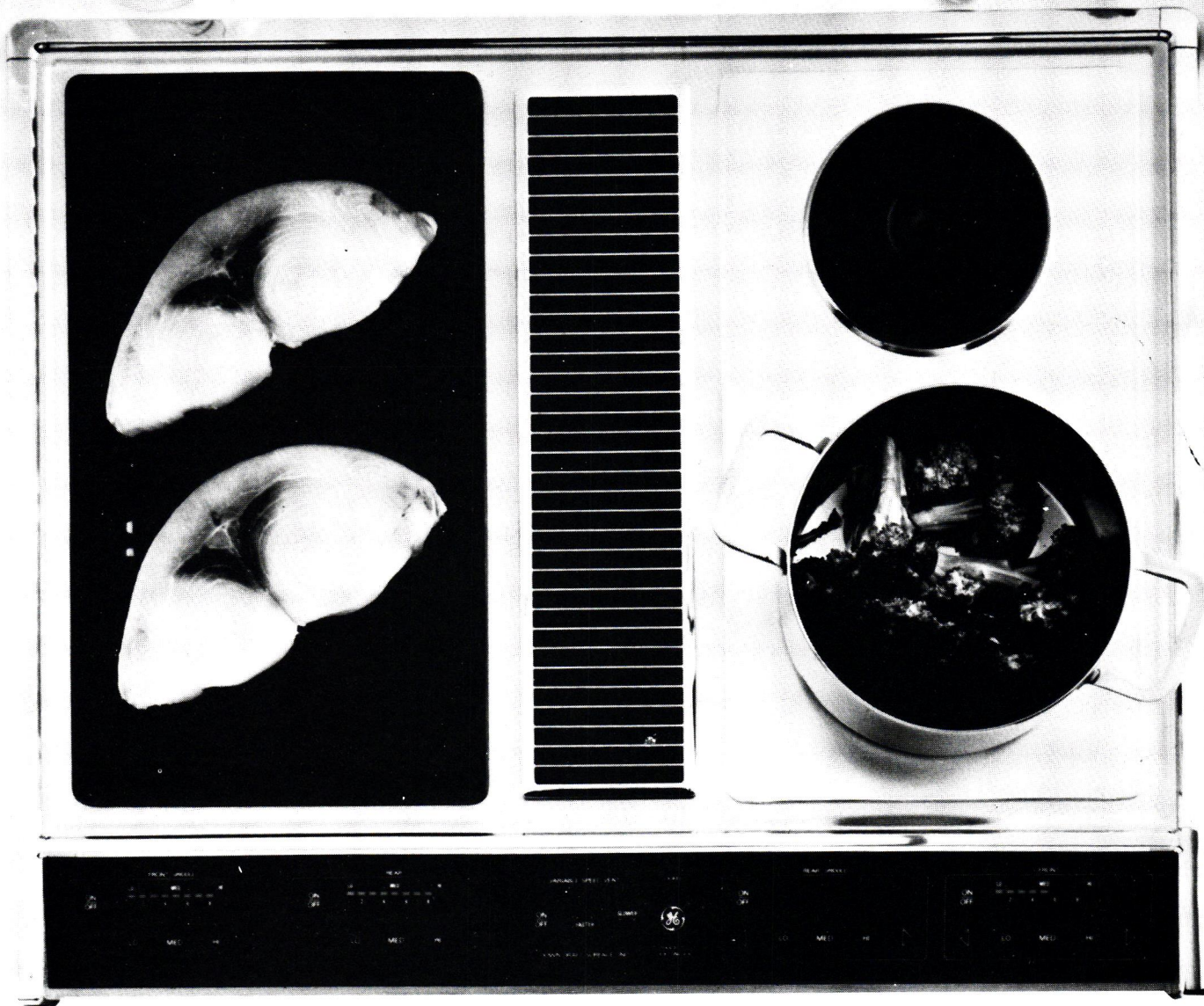
Another valuable off-shoot of sketching is being able to develop a skill in which to convey ideas to others — an invaluable tool for an architect. **HA**

*Robert M. Fox is president of Fox Hawaii International Architecture/Planning which has produced work in more than 20 countries in Asia and the South Pacific.*



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# Travels Unearth Understanding Of Regional Architecture

by Walter Leu, AIA

If a client walks into my office with the idea of developing a grand project here in Hawaii "Mediterranean style," he has approached the right architect. I know exactly what that is. I have been in that region many times.

As a child living in Europe, I wondered why the birds got together every autumn and took off into the wind heading south, flying beyond the edge of my world. It was not until my mother told me the whys and hows that I wanted to see for myself what was so attractive to the birds.

Over the years I have seen:

- Malaga — famous for its wine, nice beaches, Iberian and

Moorish;

- Barcelona — a comfortable city and a good setting for the next Olympic Games, home to Gaudi's "Sagrada Familia" and other works. Do "Barcelona House" and "Barcelona Chair" still have any meaning today?;

- Marseille — cosmopolitan port, Corbusier's *Unite d'Habitation*;

- Genoa — dilapidated and dirty, but there must be a better side to it;

- Ostia Antica — ancient harbor of home, where as a student I did some archaeological digs, layer by layer with spoons and brushes;

- Dubrovnik — a medieval fortified harbor that has changed little over the centuries;

- Athens — the cradle of Western philosophy and civilization, birthplace of democracy, a living textbook of classical architecture with lots of temples, palaces, tombs, citadels, theaters and stadiums;

- Thessaloniki — an ancient trading town bearing Greek, Roman and Ottoman influence;

- Istanbul — the bridge to the Orient from the European perspective. Minarets, mosques and palaces give it a distinctive skyline;

- Israel — ancient and modern



*Ancient Mayan and Aztec structures provided basis for design of the Sydney Opera House, shown on Page 16. Photo by Walter Leu*



combined, over centuries stones from destroyed cities were used to build over the rubble;

- Tunis — a big city with white-washed buildings, Roman leftovers and lots of unfinished buildings, as there is a law which taxes only completed buildings;

- Morocco — home to wonderful casbahs, lively souks and great medinas.

After my travels I was ready to apply my experience. I was looking forward to using contemporary architecture to create an environment in the middle of the Pacific similar to the Mediterranean lifestyle characterized by "easy living" and "joy of life." There are many similarities between the two places, and I was glad the client recognized this and wanted to emphasize and merge the essential features.

Weeks and a few sketches later, grappling with the challenge of designing something unique to Hawaii, the client was not satisfied. I tried to justify my concept — the relationship of spaces, the vistas, the scales, the trellises, hanging ferns, the intimacy, the openness, the lanais, the tablecloths, the ambience.

To no avail. "Remember, I told you it has to be Mediterranean



*Mayan and Aztec structures and sailboats in the Sydney harbor inspired Jorn Utzon's design of the Sydney Opera House. Photo by Walter Leu*

and not something modern, I was expecting something more like this," said the client, pulling a picture out of his gold-rimmed leather case, showing a miniaturized French chateaux with Spanish tile roof. "Everybody knows that this is Mediterranean, and you can make it better with more fountains and lots and lots of . . ."

Deep inside, I was afraid he would tell me to design a little Santorini sprawling over the cliff, complete with tavernas,

windmills and donkeys.

Maybe it goes against my grain to have plastic flowers in the garden, fake stones on the wall (with or without a French name) or buildings from another time and place imitated here. I strongly feel that architecture ought to be authentic and honest, and must tie in with the climate of a location, the culture of the people and the available materials and technology.

It is tragic if we have to look

*Continued*



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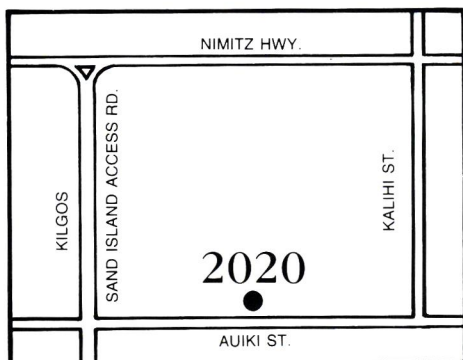


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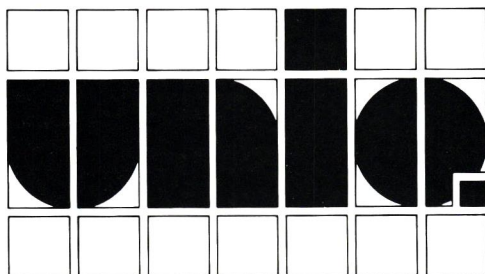


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back to some particular style when there are so many possibilities available at the present time. Why should the freedom to design be limited to something from the past? It's like sending a telescope into space focused toward the earth to dwell on things we already know.

Some academic scholars make a profession out of cataloging excellence and great achievements in architecture. Maybe you remember Sir Banister Fletcher's "A History of Architecture." Every edition is heavier despite the fact that the front part contains the same old material. We should not get stuck in Chapter 6, "The Architecture of the Colonial and Post-Colonial Periods Outside Europe," neither should we regress to Chapter 5, "The Architecture of the Renaissance and Post-Renaissance."

The most exciting part is Chapter 7, "The Architecture of the Twentieth Century." Chapter 8, just within grasp, has the best potential of all, and it is up to us to ensure that some projects in Hawaii are selected for that chapter.

I have never lost the instinct to travel, and sometimes I feel just like one of the birds. For me it is important to see life in other parts of this globe and listen to other people's philosophies. So once a year I take a break from the drawing board and fly away to a new place. I realize that architecture without anthropology is meaningless. After all why are we building something?

Architectural remnants of ancient and not-so-ancient civilizations are still abundant and their exploration may never give away their secrets and mysteries. Our human heritage can be pieced together with some leftover fragments like weathered markers on a long path.

Once-great civilizations collapsed and some have totally

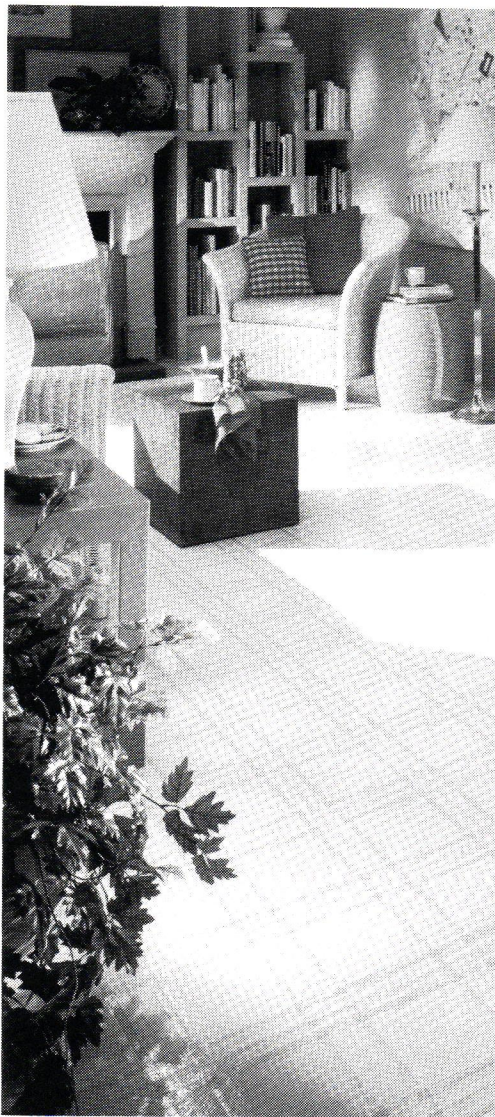
vanished. Was it because of a bad case of measles or misguidance by religious and political leaders? Or was it simple complacency by the people, greed, neglect or the inability to distinguish between legend and history, or reason and superstition. Whatever it was, their architecture is distinct, unique and authentic.

Jorn Utzon once told me that for his design of the Sydney Opera House he was inspired

by the structures of the Mayans and Aztecs in Mesoamerica and the beauty of the sailboats in the Sydney harbor. The fusion of past and present resulted in an outstanding contribution of living architecture to our time. I wonder what future archaeologists will have to say about us and our buildings. **HA**

*Walter Leu is a project architect with Wilson Okamoto and Associates.*

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## A Taste of What's Cooking in Kitchen Design



### Homeowners Design Center, Inc.

Accessibility, especially of corners, ample storage space and an open, spacious look were the criteria given to Homeowners Design Center, Inc. by the client.

Diamond Alderbrook cabinets in opal were selected to blend in with the color scheme of light grays and mauves. The grain showing through the whitewash gives the warmth of wood.

**See more kitchen designs on Page 37.**

### Kitchen Concepts Plus

A clean, new, updated kitchen was what the owners of this Kahala home had in mind when they retained Michael Smith, CKD, of Kitchen Concepts Plus to design and supervise their remodeling.

Smith envisioned not only the kitchen proper, but that the adjoining family room and laundry be coordinated. A light, airy mood was established by the sand-beige color scheme using linen textured plastic laminate and white oak trim on the crystal custom cabinets.

New bay windows with pleated linen shades, a ceiling fan and ceramic tile floor placed on the diagonal complement the clean, open look.





# Personalization Spells Luxury in Kitchen Concepts

*Who is cooking? and Why? are key questions in design*

by Dian Cleve

As I approach another article on kitchen design, I am wondering what I have to say that you will benefit from. I can tell you once again about the "sacred triangle" of refrigerator to sink/prep space to cooktop/oven, but you already know that. I could stress the importance of researching the latest technology in kitchen appliances, but you already know that, too.

What I think is important in kitchen designing is to firmly and clearly establish the design criteria for the particular kitchen and clients involved — before laying out the three primary work areas and before gathering all the new information on the latest innovations in home appliances. I suggest that the criteria be based on luxury. Personally designed function is luxury, fine detailing is luxury, and flexibility is luxury.

The most important functional questions are "Who is cooking?" and "Why are they cooking?"

Who is cooking? Is this a kitchen in the home of a traditional family? Is the mother cooking? Is the father cooking? Are the children cooking? Are there elderly or handicapped users in the house or apartment? Will there regularly be more than one person cooking at a time? All of these questions and the answers to them will have an effect on the layout and selection of appliances, as will the answers to the second question, "Why are they cooking?"

Is this cooking for a family turning out 15 to 20 meals a week? Design requirements for this application will be very different from a kitchen that is used by a couple or a single person preparing smaller meals less frequently. Is the cooking a hobby and a recreation? Is it for entertainment? Is the entertaining formal with caterers and servants or is it informal with the guests participating in the preparation?

Undercounter lighting is essential and the only rule is that you should never see the fixture. Make sure that the valence under the cabinet is deep enough to accept the specified fixture.

For higher levels of lighting, fluorescent lighting will work, but I prefer recessed incandescent with a wide spread beam that will get light into cabinets. If you do choose fluorescent lighting, make sure the color of the lamps is compatible with the other lights in the room.

The lighting system for eating and entertaining should be dimmer controlled to allow for a low level of illumination with emphasis on food and art. It should be as attractive as that in the dining room or a fine restaurant. Altering the lighting effect without changing the furnishings can alter the perception of the space, changing it from a functional to a romantic environment, from a working area into a welcoming one. With a few extra lights, you can create a totally new kitchen. HA

---

It is important to firmly establish design criteria for a particular kitchen and clients before laying out the three primary work areas.

---

*Dian Cleve is president of Cleve & Levin, a firm specializing in architecture and interior architecture. She holds a bachelor of architecture degree from the University of Hawaii as well as degrees in interior design and art history.*



# Identifying Potential Construction Claims

by Crystal K. Rose, Esq.

In the March *Hawaii Architect*, my partner, Phillip L. Deaver, wrote the first of a five-part series on construction claims.

It goes without saying that if at all possible, construction claims should be avoided. To do this, it is important to understand the major types of claims that involve architects and other members of the construction industry. Generally, construction claims can be classified into three primary groups:

- Construction deficiencies;
- Delay; and
- Mechanic's and materialmen's liens.

Construction deficiencies are the most common type of claim seen in the industry. Generally, they are initiated by owners as a result of a defect in design or construction of a project. The primary parties involved are the architect, the contractor and anyone else involved with the

part of the construction that is allegedly defective, i.e., the window subcontractor, the roofer or the structural engineer.

The architect's liability for construction deficiencies arises primarily from defective plans and specifications or inadequate contract administration. The extent of liability depends on the scope of the architect's duties and responsibilities. This is why a written contract is so important: the greater the architect's undertaking, the greater the architect's liability.

Types of damages recoverable by owners for construction deficiencies generally include the cost to repair the deficiency plus consequential damages, i.e., damages to other property or persons caused by the deficiency.

For example, in a construction deficiency claim for leaking windows, the owners would probably recover the cost to repair the window, plus any damage caused by the leaking

window — carpet, wallpaper or drapery replacement.

An alternative theory of damage is called diminution in value. In such a case, the fair market value of the property with and without the deficiency is compared. The owner is entitled to receive either the cost to repair or diminution in value, whichever amount is less.

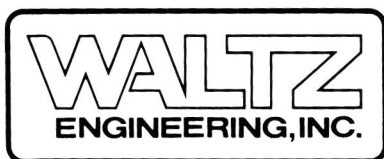
The second major category is "construction administration disputes," the most common type of which are claims for delay. A delay claim results from a non-excusable delay that affects the contractor's ability to complete construction of the project on time.

There are four primary issues in a claim for delay. The first is whether the delay is excusable or non-excusable. An excusable delay justifies an extension of the contract time. If the delay is not excusable, the party responsible for the delay must assume the costs and consequences of the

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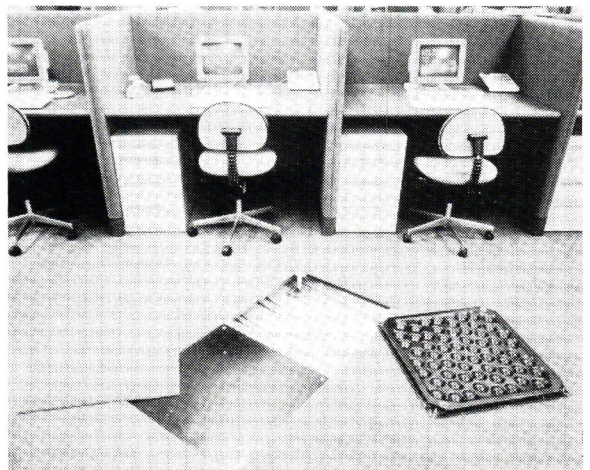
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delay. Often, the contract between the parties determines whether the delay is excusable or non-excusable.

The second issue in a claim for delay is the specific impact of the delay on the construction schedule. This issue is extremely important since not all delays affect actual construction time. In analyzing this issue, the entire cause and effect relationship between the delay and the critical path of the project must be examined.

The impact of a claim for delay also must be analyzed in terms of whether the delay is compensable or non-compensable. This is generally governed by the terms of the construction contract. When a delay is compensable, the types of delay damages recoverable by the contractor include extended project costs, inefficiency, escalation costs and extended home office overhead, to name a few. The types of damages recoverable by the owner for compensable delay include increased interest, rental costs and loss of revenues.

Finally, the issue of concurrent delays adds another dimension to a delay claim. Concurrent delays occur when there are two or more independent delays during the same time period. If these delays are caused by different parties, the recovery or apportionment of delay damages is generally not permitted by law.

The third major category of construction claims is "payment disputes." Obviously, everyone wants to get paid for the services they perform. One of the most effective means of collecting a fee is through filing a mechanic's and materialmen's lien. These claims are usually brought by the architect or contractor against the owner for non-payment of fees. Such a claim allows the attachment of a lien against the owner's interest in the real property upon which an improvement is constructed.

There are numerous statutory requirements that are strictly enforced and which must be satisfied before a court will attach a lien to the owner's property. However, a mechanic's and materialmen's lien is an extremely powerful tool. It allows the architect, the contractor or any other party who supplied materials or labor to the project to encumber the owner's title to the property. This means that the

owner cannot transfer clear title to a potential buyer until the lien is paid and released.

Now you are familiar with the major types of construction claims seen in litigation today. Next time, we will discuss the various forums for resolving these claims and the advantages and disadvantages of each. **HA**

*Crystal K. Rose is a partner in the law firm of Bays Deaver Hiatt Kawachika Lezak.*

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# Maui Chapter Sponsors Bridge Building Contest

Thirteen Maui teams in high school and intermediate divisions competed for top honors in the fourth annual Bridge Building Contest, sponsored by the Maui Chapter/AIA and the state Department of Education, Maui Chapter.

First-place honors went to JJRM Enterprises from Lahainaluna High School and K-KTA from Maui Waena Intermediate School.

Bridges were constructed from toothpicks and judged on four criteria: design, aesthetics, follow-through and — the most challenging category — strength. Designs were weighted until failure, and the structure with the highest weight ratio earned the most points, according to contest chairman Clayton Nishikawa.

"The success and popularity of the contest is due to the support and encouragement of Maui's math and science teachers. Participation and enthusiasm from the students makes sponsorship of the annual event very rewarding," Nishikawa said. **HA**

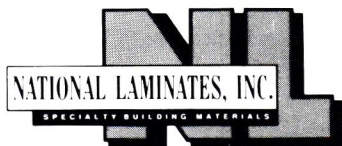


Strength was a crucial factor in judging the structures. Testing a bridge's durability are (l-r) AIA members Robert Hartman, Steve Heller and Clayton Nishikawa.

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# Bradley Pacific Owner Dies

Honolulu architect, James Alan Bradley, 48, died of natural causes in Bandon-by-the-Sea, Oregon, April 18, 1990.

Bradley was a member of the American Institute of Architects, and most recently chaired the Hawaii Society/AIA's council on housing needs for the homeless, a topic of special interest to him and one which he dedicated much of his energy to.

Bradley and his wife owned and operated the firm Bradley Pacific, Ltd., an architectural, land-planning and interior design firm in Honolulu. He was licensed in Oregon and Arizona as well as Hawaii and American Samoa, where he maintained the offices of PELE-BRADLE in Pago-Pago.

Bradley was born and raised in New London, Wisconsin, and attended college in Alaska. He designed many of the homes, condominium projects, commercial buildings and warehouses in both Alaska and Hawaii, as well as many civic buildings, post offices and churches.

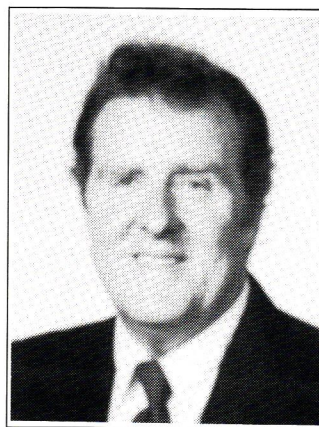
"He enjoyed his work, as both a vocation and avocation, and golf — whenever he could get out to the greens. He loved his work, his clients and his projects," said Sherry Bradley.

Bradley leaves behind his wife, Sherry; son David of Salmon, Idaho; daughters Lisa Van Brunt of Bandon, Oregon, Terri Bradley and Tiffani Bradley of Honolulu, and Hanna Hallett-Bradley of Honolulu; sisters Judy Kusserow and Elizabeth Smith of Eagle River, Alaska; four grandchildren; many nieces and a nephew; and many friends, colleagues and clients.

A foundation for the continuity of Bradley's favorite project, housing for the homeless, has been established and donations are being accepted at: James A.

Bradley, AIA, Foundation for Friends in Need of Shelter, P.O. Box 38149, Honolulu, HI 96837.

Bradley was buried in a private ceremony in Bandon April 20. A memorial service is pending in Honolulu and will be announced. **HA**



James Alan Bradley



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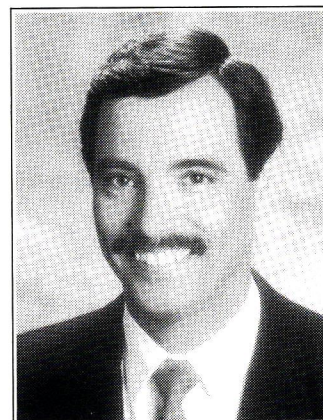
# Honolulu Architects Earn FAIA Designation

Honolulu architects Chris Smith, FAIA, and Bruce Etherington, FAIA, have been advanced to the American Institute of Architects (AIA) College of Fellows.

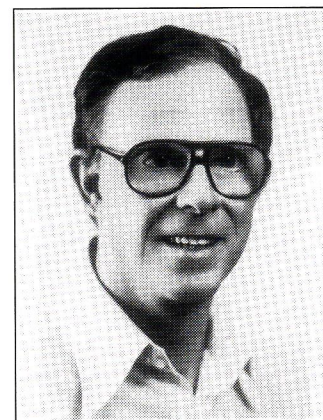
Fellowship is a lifetime honor conferred on members who have made notable contributions to the

advancement of architecture. Only fellows of the AIA are entitled to use the designation "FAIA" after their names. Including Etherington and Smith, 62 new fellows from across the country were invested at the 1990 AIA National Convention in Houston, May 19-22.

Smith, founder of The CJS Group Architects, Ltd. in 1976, received fellowship for his service to the profession. He was vice-president and president of the Hawaii Society/AIA in 1983 and 1984.



Chris Smith, FAIA



Bruce Etherington, FAIA

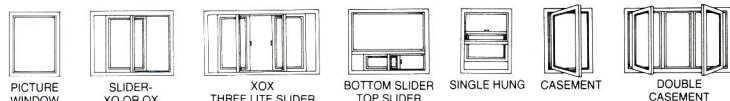
Locally, Smith serves on the board of directors of The Contemporary Museum, the Judicial Council for Attorneys and the building committee of Assets School.

Etherington, professor and founder of the accredited architectural program at the University of Hawaii, received his fellowship for architectural research. He holds masters' degrees in architecture and planning and a doctor of philosophy in political science. HA

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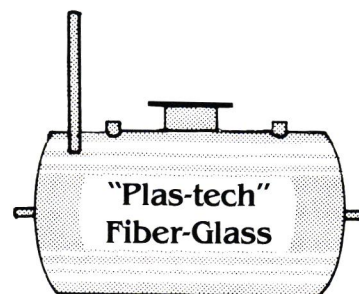
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## Business Leaders Advocate Foreign Investment

Just under 60 percent of business leaders polled in Bank of Hawaii's semiannual "Business Confidence Survey" say they find foreign commercial investment in Hawaii beneficial to the state — 19.4 percent said "very beneficial" and 48.9 percent indicated a "somewhat beneficial" effect.

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Older as well as larger firms have a more favorable opinion of foreign investment in Hawaii.

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A little less than a quarter of the approximately 800 business leaders surveyed found foreign investment in the commercial arena detrimental and 8.8 percent said it made no difference.

"Larger businesses tend to have a more favorable opinion than smaller firms. Within different industries, those in real estate, construction and wholesale responded most favorably, while those in agriculture took a dimmer view," said David Ramsour, chief economist and senior vice president of Bankoh.

Manufacturers were the most ambivalent, with about 21.2 percent saying it made no difference.

Among older firms — those in business more than 20 years — over 70 percent found foreign investment beneficial, with younger firms responding somewhat less enthusiastically. **HA**

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# Reflections: Opening Day 1990

## *Delegates review close encounters with Hawaii's movers and shakers*

*The 1990 legislative session is now a blur of the past. As the state Capitol is abuzz with plans for next year, Hawaii Council/AIA delegates Nancy Peacock and Dan Chun reflect on their impressions of Opening Day 1990.*

*by Nancy Peacock, AIA,  
and Daniel Chun, AIA*

Led by master canvasser Dennis Toyomura, FAIA, Hawaii Council board members Nancy Peacock and Daniel Chun rounded out the architects' delegation to Opening Day of the 1990 state Legislature. Dennis knew 95 percent of our elected and appointed officials. Nancy and Dan, being much less experienced, knew the other 5 percent. As no person's fortune is safe when the Legislature is sitting, a large number of Hawaii's leading citizens also was there.

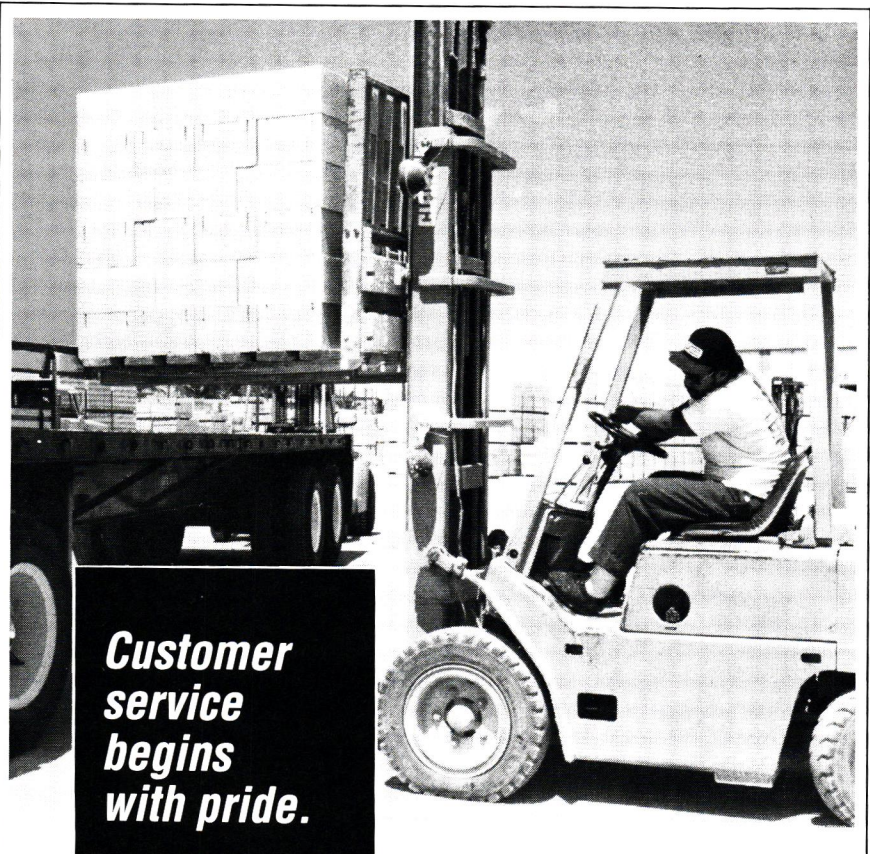
Rainy weather had thinned the usual crowd of the curious and hungry. The Hawaii Council delegation spent three hours on its feet with only a short but delicious poi lunch at Rep. Ezra Kano'o's office. While the variety of island foods was exceeded only by the abundance of magnificent leis, boneless fried chicken cutlets seemed to be the choice of the majority. Even the closed office of an absent legislator attracted floral tributes.

Starting from the top legislative floor and circling downward in a clockwise direction seemed so natural in the well-designed building. On our way we met Maurice Yamasato, AIA, and retired architect Louis Pursel. A real surprise was Malcolm Holzman of Hardy

Holzman Pfeiffer, here to design the Hawaii Theater. Proponents and opponents of land-use initiative already were armed with yellow balloons and green buttons.

It was fascinating to meet lawmakers who we usually see on

the evening news, campaign brochures and street corners with high traffic counts. They wore dark suits, while lobbyists wore Hawaii's working clothes. They were human-sized and like good politicians seemed energized by the crowd. **HA**



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## New Members

# Honolulu, Maui Chapters Welcome 17

The Honolulu Chapter/AIA welcomes five new members.

**Roger C. Gault**, employed by Nansay Hawaii, Inc., holds a bachelor of architecture from Texas Tech University. His hobbies include running, cycling,

rowing and playing the piano.

With Sutton Candia, Partners, **Ray Morris Jr.** holds a bachelor's degree in architecture from Rice University, and was trained in commercial art at Feather & Feather School of Design.

Married, with two grown children, he enjoys painting.

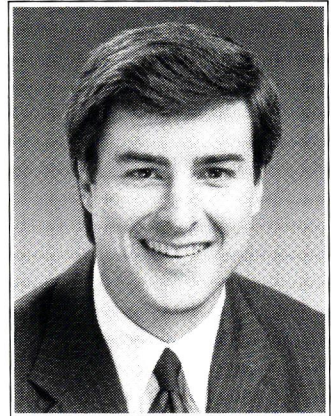
A graduate of the University of Arizona with a bachelor's in architecture, **William A. Brizee** is employed by Lacayo Architects. He has three children and lists golf and photography among his pastimes.

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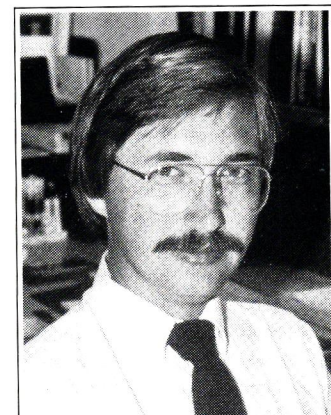
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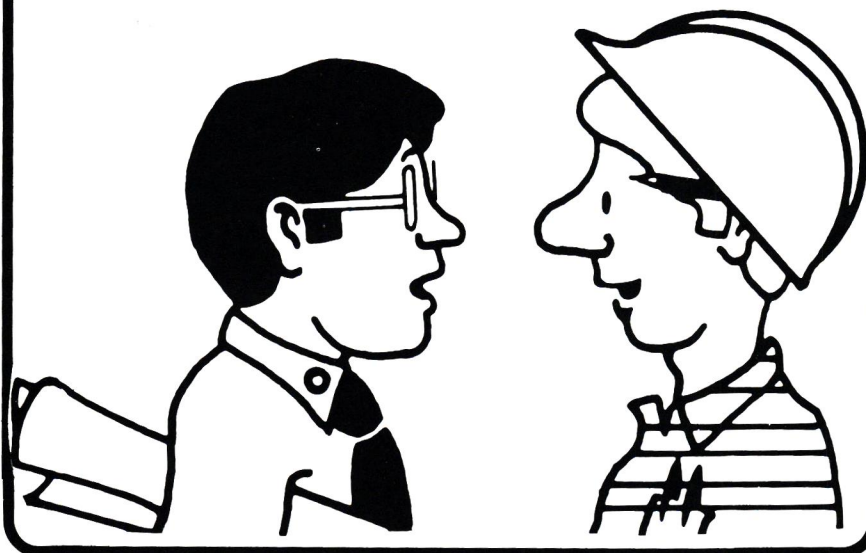
*Roger C. Gault*



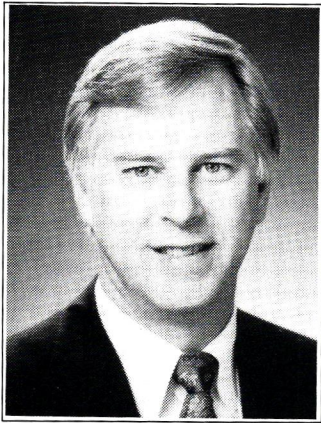
*Ray Morris Jr.*



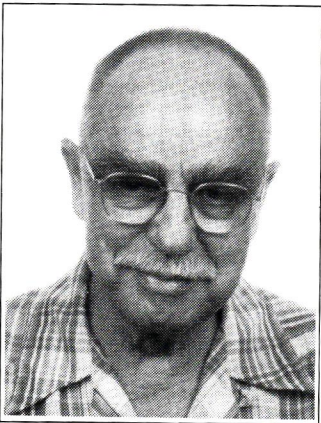
*William A. Brizee*







James Edward Pierce



George A. Schaffer

James Edward Pierce recently transferred from the Florida Gulf Coast Chapter/AIA. Employed by Oceanic Properties, Inc., he holds a bachelor's degree in construction management from Pratt Institute and an MBA from Northeastern University.

Pierce is married with two grown sons, and enjoys athletics and water sports.

George A. Schaffer also is a recent transferee from Washington, D.C. A graduate of the University of California at Berkeley, he is self-employed and enjoys gardening and stamp collecting and is a member of the Sierra Club. Schaffer is married with four grown children.

Several associate members have joined the Honolulu Chapter recently.

*Continued*

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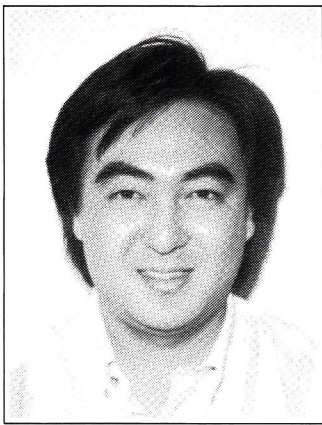
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Dean T. Ichiyama

**Elaine Chu**, with Media Five Ltd., earned a bachelor of architecture degree from the University of Hawaii at Manoa. She enjoys traveling and music.

Also a UH graduate, **Dean T. Ichiyama** is employed by Pacific Architects, Inc. He holds a degree in architectural drafting from Leeward Community College, and includes basketball, football, tennis, model construction, cars, cooking and baking among his hobbies.

**Charles Masseth** holds architectural degrees from El Camino College in Los Angeles and Long Beach State University. Employed by Kahala Architectural Partnership, his free time is spent skiing, sailing and playing golf.

A water feature designer for Belt Collins & Associates, **Lisa E. Williams** holds a bachelor's in architecture and a bachelor's in mechanical engineering from the University of Kansas. Her hobbies include kayaking and preparing contemporary art exhibits.

Media Five Ltd.'s **Rajendra Rajbhandary** earned a bachelor's in architecture from Nagpur University in India and a master's from the University of Hawaii. Married, with three children, he enjoys music, swimming and other outdoor sports.

**Lorraine Minatoishi** and **Marianne I. Cooper** are both with DMJM/Hawaii and hold degrees

## WELCOME TO OUR WORLD

*"Hello, Bill, here's your answer!  
I know you need cash now, but  
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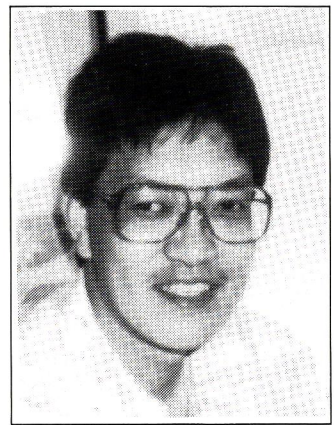


## BANKING AT THE SPEED OF SOUND

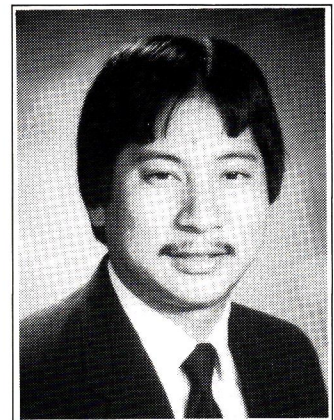
*"Hello, David. I want to raise cash by selling a property, but my C.P.A. says I'm in for heavy taxes. Any ideas?"*

*"Sure, the more ideas the better, but what do you think they can do?"*

*"I like your thinking. Is this going to cost me money?"*



Michael Lum



Lance L. Luke

from the University of Hawaii School of Architecture.

Minatoishi's pastimes include tennis, ocean recreation and photography.

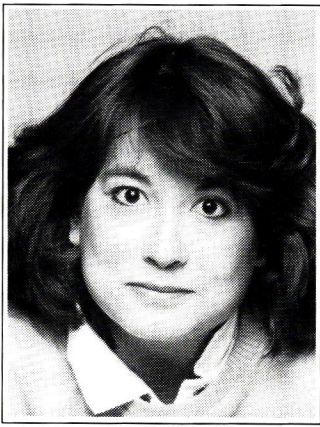
Cooper is married and enjoys art, playing tennis and traveling.

Another UH School of Architecture graduate, **Michael Lum** is employed by AM Partners. Bicycling, tennis, travel, photography and studying tropical fish are among his hobbies.

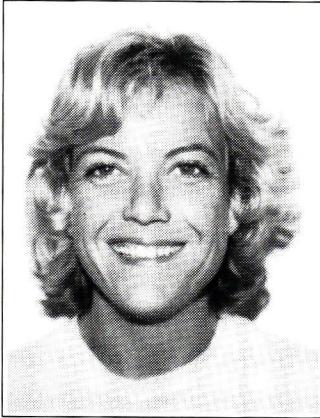
The Honolulu Chapter also welcomes **Lance L. Luke**, a professional affiliate.

Luke is president of AmeriSpec — Home Inspection Service, as well as Lance L. Luke & Associates, Inc., consultants in real estate, project management and construction inspection. He is a member of many professional organizations, including the Construction Specifications Institute, International





Julie Chu



Linda Lange

Conference of Building Officials and the Project Management Institute.

His hobbies include reading, swimming and playing music.

Three associate members, all in production drafting at Riecke Sunnland Kono Architects Ltd., have joined the Maui Chapter/AIA.

**Julie Chu**, a graduate of the University of Hawaii, enjoys traveling, windsurfing and surfing. She has a 4-year-old son.

**Christian Low** graduated magna cum laude with a bachelor's degree in visual and environmental studies from Harvard University. He lists windsurfing, skiing, surfing, sailing and adventure as his hobbies.

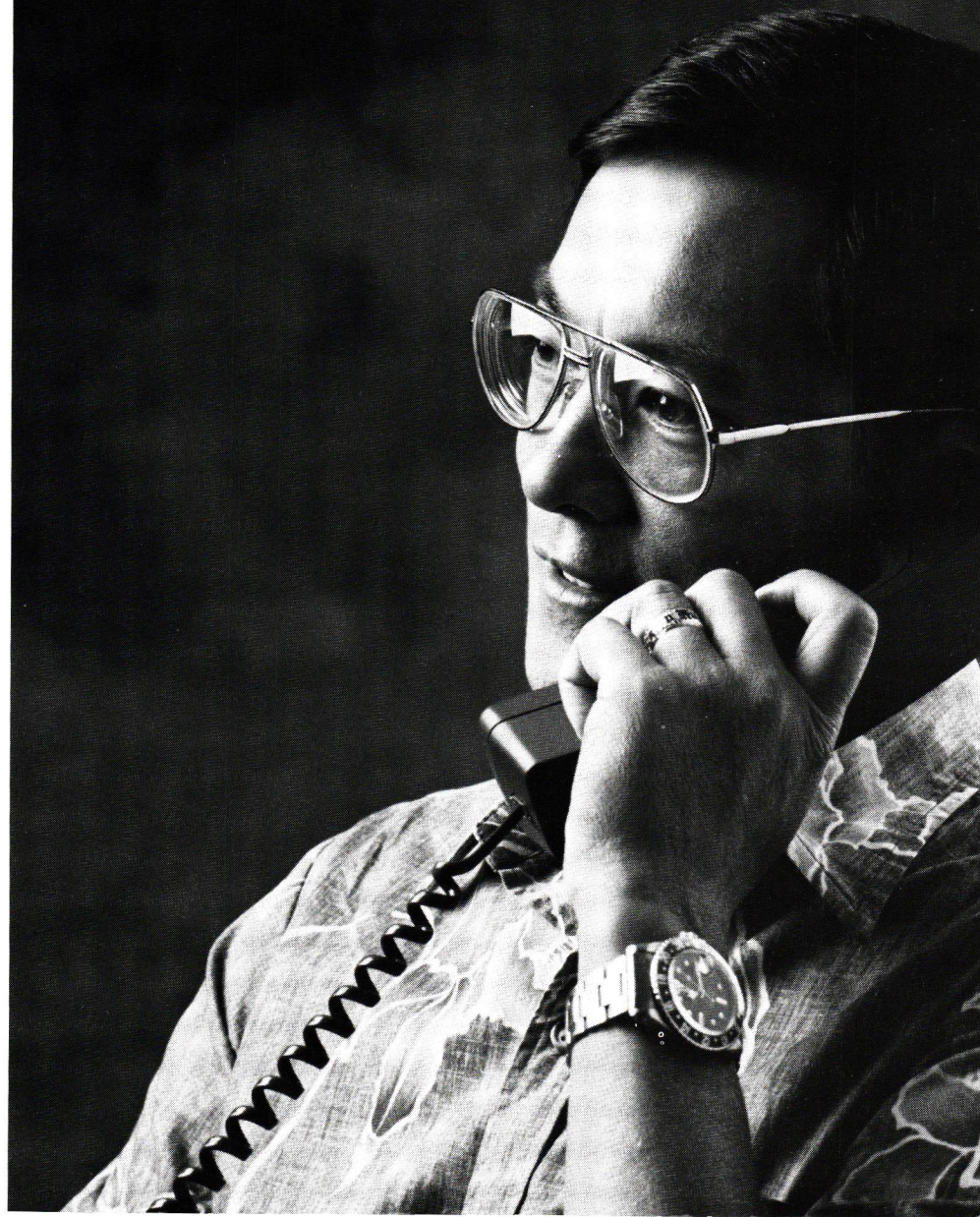
**Linda Lange** attended draftsperson school and Hochschule Für Technik. Windsurfing, traveling, painting and sewing are among her pastimes. **HA**

## PRIVATE FINANCIAL SERVICES

*"Bill, for this one I'd like to bring in Hawaiian Trust."*

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*"Hawaiian Trust's first consultation is free, and lunch is on me!"*





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## New Products

### National Laminates Offers Solid Solution

Solid Solution, a new solid surfacing material, is now available from Wilsonart.

Composed of polyester and acrylic resins with fillers, the product is completely homogeneous, with uniform color throughout the thickness of the sheet. It is available in three colors that match existing counterparts: frosty white (1573); natural almond (D30); and light gray granite (D92G), which coordinates with dove gray laminate.

Solid Solution carries a Class 1A fire rating, with performance numbers of 5 flame spread and 15 smoke developed, which ensure its conformity with today's stricter fire code regulations.

Solid Solution is available locally through National Laminates, Inc. in Honolulu, Kona and Kahului.

For samples or more information, call 833-4344 (Honolulu), 326-2822 (Kona) or 871-6500 (Kahului). HA

### Water System In Compact Size

The new Kitchen Spring Drinking Water System is an easily installed, compact, self-diagnostic water treatment unit for home use.

Marketed by Kitchen Spring Water Group, an operating division of Eastman Technology, Inc., the fully self-contained system is approximately the size of a VCR and is available in models that can be mounted horizontally or vertically, allowing for optimum use of kitchen space.

Kitchen Spring Drinking Water Group can be reached at (315) 453-6200. HA



# A Look at What's Cooking

## Studio "A" Design, Inc.

The Modern Art Kitchen from Studio "A" Design, Inc. features modular designs that can easily incorporate (and often hide) all high-tech appliances.

Suspended base cabinets, dramatic colors set off by white walls and floors, and cherrywood fronts with high-gloss black lacquer accents emphasize the drama of the space. Clear glass and crystal coupled with striking jewel-toned china and serving pieces provide accent.

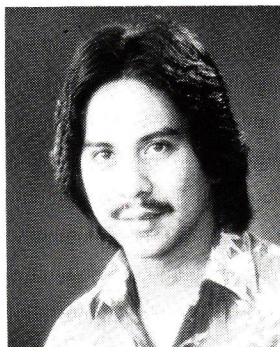


## Merit Kitchens

Merit Kitchens worked with the owner of this condominium at 1001 Wilder to design cabinetry that complied with the owner's lifestyle as well as the style and color concept developed by the designer.

Merit's Avanti door style, cameo white countertops, mirrored back-splashes, black porcelain tile and striking wallpaper combine to create a striking room.





Paul Dela Cruz  
Type R Printer

## *Advice from Paul*

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## ASID Sponsors Sunday Snoop

The American Society of Interior Designers (ASID) Hawaii Chapter will hold a "Sunday Snoop" June 10 from 10 a.m. to 4 p.m., opening the doors to some of Honolulu's finest homes.

Several residences throughout Tantalus, Kahala, Blackpoint and Nuuanu — from a country French hillside estate to a internationally famous artist's residence and studio — are included on the tour, which features a self-guided map to homes and guided tours at each location.

Visitors will be greeted at each residence by ASID interior designers who will take guests through the properties, pointing out design challenges and architectural changes, client requirements that affected interiors, custom-designed furniture, special use of woods, marble, granite, beveled glass and stone, renovations to kitchens and bathrooms, and special effects used to create award-winning homes.

Also included on the tour will be a special viewing of design projects from the interior design students of Chaminade University. The students will create special exhibit areas and stage their projects in the courtyards of several homes on the tour.

Admission for the tour will be by ticket only. Cost is \$12 in advance and \$15 on event day. Tickets are available at all Sears ticket counters, ASID member offices and studios, as well as most interior design and building industry related businesses. For reservations, group ticket sales and more information, please call 538-7155. **HA**



# Honolulu Firm Takes First In Annual Sign Design

Richard Reese Designs, a Honolulu environmental design firm, was awarded first place in the 12th annual commercial sign design competition "Signs of the Times," the trade journal of the sign industry. The award for best sign system was for signs at Oceanic Properties Dole Plantation visitor center in Wahiawa.

The wood exterior and interior designs were judged on their originality, creativity, attention to detail, functional merit and appropriateness to the business or product identified. Richard Reese Designs was selected from more than 35 entries across the country.

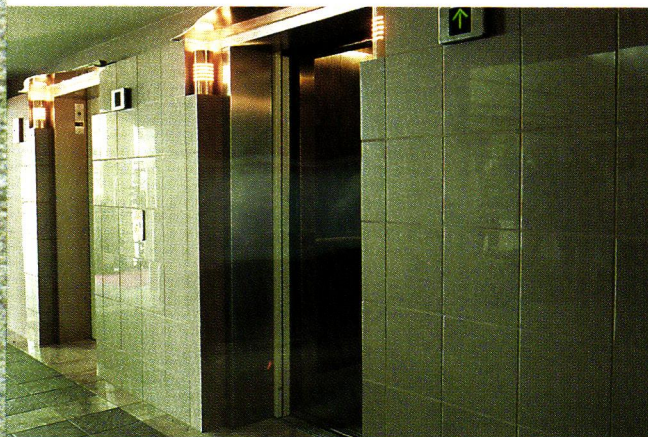
The firm also was awarded an honorable mention for its sign systems for the Royal Hawaiian Hotel. Todd Mayfield was project designer and Doug Williams Woodcarving was the fabricator for both projects. **HA**

# Writers, story ideas sought for *HA*

*Hawaii Architect* is seeking writers to contribute to the magazine. if you have ideas for articles, know of interesting topics, or need deadline or focus information, please contact Aimee Holden at 621-8200 or write: *Hawaii Architect*, 1034 Kilani Ave., Ste. 108, Wahiawa, HI 96786.

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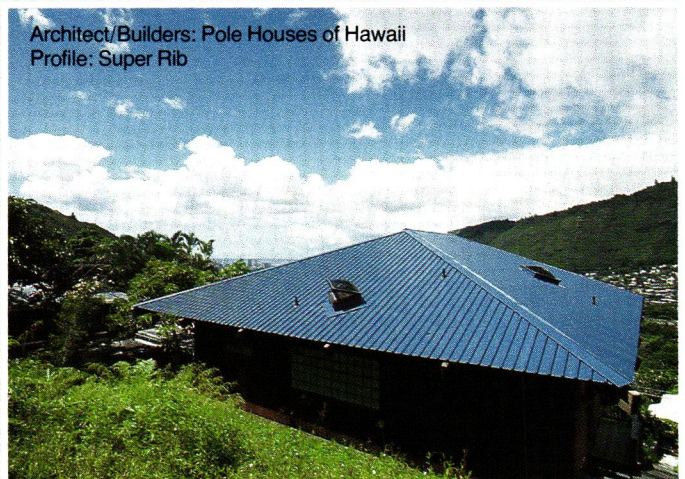
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