

HONOLULU ADVERTISER BUILDING
605 Kapiolani Boulevard
Honolulu
Honolulu County
Hawaii

HABS HI-563
HABS HI-563

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

HONOLULU ADVERTISER BUILDING

HABS No. HI-563

Location: 605 Kapiolani Boulevard
City and County of Honolulu, Hawai'i

UTM Coordinates: Zone: 4
Easting: 618705
Northing: 2356140

Present Owner: Downtown Capital LLC

Present Occupants: Hawaiian Dredging Construction Company, Inc.

Present Use: First and second floors are vacant and third floor is office space

Significance: Founded in 1856, the *Honolulu Advertiser* was the oldest and largest newspaper in Hawaii at the time of its merger with the *Honolulu Star Bulletin* in 2010. As such, the Advertiser Building is significant for its associations with the history and development of journalism in Hawaii. It is also significant for its associations with radio communications in the islands, having been the location of KGU, Hawaii's first commercial radio station, from 1930-1963. Opening in 1930, the building is an excellent example of a Renaissance revival style building constructed in Hawaii during the late 1920s-early 1930s for commercial/industrial purposes.

Description: The Renaissance Revival style Advertiser Building dominates the busy, urban corner of Kapiolani Boulevard and South Street. The building faces northeast and fronts on Kapiolani Boulevard; it is 258'-3" long and 135'-0" wide at the front and 146'-1" wide at the rear. On its southeast side is a paved parking lot and South Street runs along its northwest side. Its rear, southwest side, is vacant, being the former location of a two story, reinforced concrete Press Building and its adjoining single story, reinforced concrete warehouse. Kawaiahao Street runs along the southwest boundary of the property.

The main building presents a three story façade to Kapiolani Boulevard and is seven bays wide, with the two end bays on each side projecting outward one bay to form shallow, 16'-2" projecting outward wings. Four red clay tile steps lead up to a terrace that fronts the centered entry door. The terrace is elevated 21" from the ground. A more recent one step higher elliptical shaped landing fronts the doorway and accommodates a handicapped access

ramp which slopes up to it from the right. The steps feature a curving, green, 2'-4" high terra cotta balustrade with turned balusters. Terra cotta urns adorn the octagonal newel post at the foot of the steps, and fluted cast iron lamp posts with glass globes, standing on three legs, rise from the similarly shaped newel posts at the head of the steps. The newel posts are 2'-0" in diameter. Two-story high, terra cotta, fluted Ionic pilasters, flank and further accentuate the entry. The entry has a non-original, aluminum double doorway with single pane side lites and a tall, approximately 4'-7", transom. Above the entry, on the second story is a round arched, faceted, stained glass window, entitled "This Earth is Ours," executed by Erica Karawina and installed in 1972. It occupies the space formerly filled by a steel window with a fanlight.

Each of the wings' bays, contain on both the first and second stories, a set of three steel windows, each approximately 10'-2" tall and holding five, two-pane sashes. The wings' walls facing the entry steps contain one set of similar steel windows. The entry bay is flanked, on both the first and second stories, by a bay featuring a set of three windows similar to those in the end bays. A terra cotta, denticulated cavetto band with a fascia defined by the cavetto and a fillet, which runs above the second floor windows, demarcates the second and third stories. Each bay on the third floor features a gemel window with a cast iron, turned Corinthian column in its middle. The three-story front of the building is capped by a red tile hip roof with open, overhanging eaves with exposed, ornamental, concrete rafter tails and painted soffits.

While the building presents a three story visage to Kapiolani Boulevard, it drops to two stories in the rear. On the southeast side of the building this drop occurs after the third bay from the front, while on the northwest side of the building this change in height occurs after the seventh bay from the front. In total, the building is twelve bays deep. On the southeast side a two foot high loading dock, sheltered by a corrugated metal shed roof, runs from the seventh bay from the front to the rear of the building. The loading dock was the result of a 1945 remodeling designed by Guy Rothwell.

The two story section of the building is more utilitarian in appearance than the front three story portion and has a flat roof with a parapet. Its fenestration varies from that in the front, with each bay containing a set of two, three, or four steel, industrial windows. Each window is either three or four panes wide and six panes high. Side entrances are located on the ground floor in the

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seventh bay from the front on both the southeast and northwest sides. The single, metal clad doorways open on enclosed stairwells with concrete steps and a 2" diameter pipe railing. The pipe railing is 2'-0" high and sits in a concrete base which varies from 7" to 12" in height depending on where the measurement is taken on the tread. Upon entering the side doors, four steps lead up to the first floor. On both sides of the building a Herry-Hall-Marvin safe is located in the short, first floor, side entry hall. The safe's door is 31" x 6'-6" and features a painted decorative trim at its corners. On the interior the southeast safe measures 5'-10" x 15' and has a 14'-0" high ceiling. The safe on the northwest side is slightly wider, but was inaccessible to measure.

From the first floor, the dogleg stair ascends thirteen steps to a landing and then another thirteen steps to the second floor. The stair continues another thirteen steps to a landing and another eleven steps to the third floor.

The balustraded front steps of the Advertiser Building's recessed entrance, anticipate the lobby beyond. The exterior constriction, caused by the steps funneling pedestrians to the doorway is released by a three bay wide, 20'-0" x 60'-0" lobby, with the eye traveling from the red quarry tile floor to the curving double stair with 33" high, terra-cotta banisters echoing the exterior steps. Octagonal columns, 26" across, with pineapple-accented Corinthian capitals with banana leaves instead of Acanthus, and an open beam, 14'-3"-high ceiling, hand painted with stylized images of ancient Hawaiian motifs derived from tapa, depicting implements used in work, war, and domestic life, as well as royal and religious ceremonies, provide a Hawaiian accent. In addition to the lobby ceiling, the beams which defined the former atrium are also hand painted on their bottoms and outward facing surface.

The centered stairwell splays around a central hallway that leads back to a former art gallery space, which originally was a two story high atrium, enclosed by a stained glass sky light. Concrete octagonal columns with Corinthian capitals define the entry to the hallway, and round arched niches, 2'-11" wide and 4'-8" high are inset into the hallway walls. A 7" terra cotta base board runs along the hallway walls, as well as the lobby's walls. The hall and lobby floor features octagonal shaped quarry tiles, interspersed with smaller square tiles. Three rows of 4" square tiles transition the lobby floor to the stairs.

The curving double stairway with its green terra cotta balustrade and red tile steps, leads up to the second floor. From each side, eighteen steps curve up to a 6'-0" x 10'-0" landing from which twelve centered steps ascend to the second floor. The rear wall of the landing has a 7'-0" x 11'-9", flat arched opening which looks down into the former atrium space. A 30" high, terra cotta balustrade, similar to the stairway's banister, traverses the length of the opening. To either side of the opening the walls are painted, with two panels on each side. The panel closest to the opening presents a stylized feather cape, while the outer panels depict sugar cane. At the head of the stairs at the second floor is Erica Karawina's stained glass window.

The stairway's outer balustrades terminate at the base of the steps in heavy, octagonal newel posts, also of green terra cotta. These are 4'-3" high and 22" across. Green terra cotta counters, their faces of three panels, run from each newel post and are bounded on their far side by an octagonal Corinthian column, similar to the pair flanking the center hall's entry. Standing 3'-7" high and extending 10'-5", the counters have torus edges, rounded corners and wood counter tops. Originally a teller's cage surmounted the counter on the southeast side, where the fiscal office was located. Under the stairway, on each side, is a vault with double doors measuring 47" x 7'-3", made by the Safe Cabinet Company of Marietta, Ohio.

In addition to the original terra cotta counters, 25" wide, curving wood counters, most likely the result of the 1964 remodeling, are located in front of the lobby windows on either side of the entry bay. These counters have canted, laminated faces, and laminated tops. The cabinet doors on the back side of the counters have a koa veneer. As a result of the installation of the wood service counters, the Corinthian pilasters which flank the entry on the interior, now appear as an after-thought.

The sets of three windows behind the counters have terra cotta sills on the interior. Each 3'-9" window is comprised of a vertical bank of five two pane sashes. The lowest sash is an inward opening hopper window, which is surmounted by an outward opening awning window. The middle sash is fixed and the two upper sashes are inward opening hopper windows. The uppermost sash reads as a transom. Similar windows are found throughout the three story section of the building on both the first and second floors.

To the rear of the lobby is a former art gallery, built in 1964, supplanting an original, two thousand square foot atrium with a fountain. Six rectangular, green terra cotta columns connected by turned balustrades originally delineated this tropical open space. The balustrades no longer remain and the space has been enclosed by walls. The only vestige of the patio are the terra cotta columns, which are divorced from the gallery space by the new walls. These columns are T-shaped with a shallow, 12" deep base with a 29" face. The overall dimension of the columns is 42" x 50". To either side of the lobby and behind the former atrium are former offices and work spaces, which were designed as open bays with no load bearing walls, thus allowing for maximum flexibility in the use of the space. This foresight has proved invaluable as all three floors have been heavily modified and reconfigured over the years, starting as early as C. W. Dickey's remodeling of the second floor's east corner and northwest side in 1933 and continuing through a major renovation of the entire building by Lemmon, Freeth, Haines & Jones in 1963-64, up into 2012 when Hawaii Five O leased the space. Octagonal columns, 26" wide, with flared capitals that measure 30.5" high with a 41" diagonal, provide structural support to the poured in place, concrete ceiling and second floor. Dropped acoustic tile ceilings obscure the tops of the columns and their capitals. The columns vary in distance. From front to rear the columns are spaced as follows: First bay 17'-0", next five bays at 18' on center, and the last six bays at 23' on center. Across the front of the building the column spacing is, from left to right: 21'-0", 21'-0", 18'-0", 15'-0" (the center bay), 18'-0", 21'-0", 21'-0".

The freight elevator is located on the line between the tenth and eleventh bays back from the front of the building and the third bay in from the southeast wall of the building. The initial 6'-4" of the corners of the elevator's reinforced concrete shaft are rounded. The Otis elevator has a 7'-0" x 9'-4" car with a wood floor and steel walls. It has both front and rear doors, which open up and down. The elevator doors were manufactured by Peelle Company of Brooklyn, New York. Adjoining the elevator shaft on the South Street side is a concrete stairwell which connects the first and second floors and goes up to the roof. Eleven steps ascend to a landing, where the stair takes a ninety degree turn to the right before ascending another six steps to a second landing. Here another quarter turn to the right is made and ten steps lead up to the second floor. From the second floor five steps lead to a landing where a right quarter turn is made with twenty steps ascending to the door which leads onto the roof. The stairway has a pipe railing similar to the stairways on each side of the building. To the

northwest of the stair are two electrical rooms one of which was operated by Hawaiian Electric, while the other served the building. A single story, 13'-3" deep addition was added to the rear of the building in 1956, which enclosed a former loading dock.

The windows in the rear two-story section of the building, on both the first two floors, differ from those in the front, and differ on both the parking lot and South Street sides. On the South Street side, the windows are comprised of a set of four windows, each six panes high. In each set of four windows, the center two sets are each four panes wide and are flanked by windows three panes wide, except in the rear, twelfth, bay, which has four windows each three panes wide. The lowest two, centered panes form an inward opening hopper window, as do the four centered panes below the top row of panes. The windows in the side stairwells feature obscure glass, while the others use wired glass, obscure glass or clear glass.

On the parking lot side of the building, the window types are more varied. Bays four through six on the first floor follow the design of the façade windows. The second floor of these bays each have a pair of windows each of thirty panes, with the center three panes in the bottom row being an inward opening hopper, and the center three panes of the fourth and fifth rows from the bottom, serving a pivot window. The window in the side stairwell consists of three windows, with the center window being four panes wide and six high, and to either side of it the windows are five wide and six high. These three windows feature a lower hopper and upper pivot window. This window pattern is followed in all the bays on this side on the second floor until the last bay, which contains only one four by six pane window, which follows the design of the middle windows in the other bays on this side. The first floor utilizes the same design as that prevalent on the second story, except the eighth bay contains three windows all four panes wide, with similar operable panes, and the tenth bay is in-filled and contains a left of center double door entry. Again the end bay features a window similar to that above it.

On the interior the second floor, like the first floor, has been heavily altered over time, and is presently characterized by drop ceilings and a myriad of office spaces formed by floor to ceiling partition walls. Originally it had a wood block floor made by Carter's Bloxonend Flooring Company, using 8' lengths of 1 ¾" x 3 ½ " blocks dovetailed onto a baseboard and laid on an 11" thick, reinforced concrete slab. Similar flooring was installed on both the

first and third floors; however, except for sections on the second floor, this flooring has been completely covered or supplanted by a variety of more recent surfaces.

Above the lobby stairway, a double stair leads from the second to the third floor. It has a simple banister with a wood hand rail mounted on three quarter inch, square, metal bars spaced 6" on center. This stair was part of the 1963 remodeling and supplanted a single, dogleg stair. Ten steps on each side lead up to a landing, where each stair makes a quarter turn and ascends another six steps to a landing where the two stairs join each other before making another quarter turn to go up eight steps to the third floor. The third floor has also been heavily modified over time, with the KGU radio station occupying the north corner of this floor until the building was vacated. The windows on the third floor are paired, with each window being five panes high and five panes wide. The lowest, central three panes form an inward opening hopper window, and a second hopper window is located below the uppermost row of panes. It is also centered and consists of two rows of three panes.

The second story roof is accessed from the third floor at the southeast and northwest sides of the building. At the southeast side a pair of modern, aluminum double doors provide access. The door is approached by an interior ramp, which is a product of the twenty first century and features a red clay floor. On the northwest side, the roof is accessed by a single hinged doorway from the former radio station office.

The flat roof has an elastomeric coating and features a 30" high solid parapet. Two concrete flues, measuring 21" x 21" and standing 5'-3" and 4'-5" high, capped with red tile gable roofs, extend up from the flat roof, as does the freight elevator's 17'-4" x 30'-6", reinforced concrete tower, which is capped by a shallow, red tile hipped roof with closed eaves with minimal tile overhang. The elevator tower's steel doors open to the roof on the northeast side, and are sheltered by a corrugated metal shed roof. The doors open up and down, and measure 6'-6" wide and 6'-10" high. A centered four pane, steel window is above the left-of-center elevator doors. On the other three sides nine pane, steel, awning windows are on the tower's first story and six pane, steel windows on the second. A diminutive, blind arcade is above the upper windows on all four sides. A machine room, accessed by an exterior metal ladder, contains the original Otis elevator machinery.

This room is 8' high at the ridgeline and features concrete walls which display the markings of the timber form work.

Also on the roof, in front of the elevator tower is a rectangular, 11'-0" high, flat roofed, 58'-8" x 63'-1", concrete block structure, which houses the air conditioning equipment and dates from 1963-64. A 44'-3" x 45'-7" employee break room sits between the air conditioning shed and the rear of the third story. Also erected in 1963-1964, this flat roofed, wood frame structure sits on top of the area formerly occupied by the atrium's sky light. It sits on a 9'-1" wide, 6" raised pedestal. The structure consists of an L-shaped lanai which wraps around a 35'-6" x 35'-4" dining room. The lanai is enclosed by a lattice wall surmounted by screened openings. The lattice has been covered on the exterior by plywood panels. At the rear, northwest, side of the lanai and dining room, a 33'-10" x 17'-1" kitchen with a 6" square, red clay tile floor runs the width of the structure. The dining room space was enclosed in 2004, with a set of double doors accessing the room on the southeast side. A single hinged door in the southwest wall also serves the space. A single hinged door in the southwest wall also serves the space. A 4'-2" x 17'-11" pass-through with an aluminum roll-up door allows interaction between the kitchen and the dining room. Another smaller, 39" x 49", wooden pass-through serves between the kitchen and the lanai. In the west corner of the lanai is a storage room made of T-111. At the east corner of the break room a set of ten steel steps with treads with a diamond pattern lead up to the roof of the lanai. The dining room's flat roof is 22" higher than that of the lanai. From the latter roof five steps lead up to a machine room of recent vintage, which houses the equipment and machinery for a Westinghouse elevator, which is located on the southeast side of the lobby. This additive, flat roofed structure measures 11'-11" x 12'-7" and has a 7'-6" high ceiling on the interior. Its interior concrete walls retain the plywood formwork imprints.

Historical Context: The *Honolulu Advertiser* was started on July 2, 1856 by Henry M. Whitney, the son of members of the first missionary company to arrive in the Islands. Although not the first newspaper in the Islands, it is the oldest continuous newspaper in Hawaii. Originally named the *Pacific Commercial Advertiser*, the newspaper was originally a weekly, and in 1882 became a daily. In 1921 it changed its name to the *Honolulu Advertiser*, and in 2010 merged with the *Star-Bulletin* to become the *Star-Advertiser*. It was the first successful English language newspaper in Hawaii, and except for the years 1870-1888, it remained until 1992 in the ownership of descendents of American Protestant missionaries.

Whitney operated the *Pacific Commercial Advertiser* from 1856 to 1870, and during that time also started the Hawaiian language newspaper, *Ka Nupepa Koukoo*, hiring such highly capable editors as Joseph Kawainui, S. K. Mahoe and J.M. Poepoe, who were responsible for publishing many materials important in Hawaiian ethnography and history, including the writings of John Papa I'i and Samuel Kamakau. Although producing this important Hawaiian language newspaper, whose circulation easily outstripped the *Pacific Commercial Advertiser*, Whitney remained staunchly pro-American in the pages of his English language paper and found Hawaiians to be "inferior in every respect to their European or American brethren" [*Pacific Commercial Advertiser*, March 5, 1857]. His opposition to the contract labor system which imported Asians to work in sugar plantation fields, led to sugar planters withdrawing all advertisement from the *Advertiser*, resulting in Whitney having to sell the newspaper in 1870 to printers James H. Black and William Auld, who assumed a pro-plantation position. In August 1880, Walter Murray Gibson, with the financial backing of Claus Spreckels, purchased the *Advertiser*, and Wallace Rider Farrington, who would later be governor of the Territory of Hawaii, was named editor. Under Gibson and Spreckels, the *Advertiser* was a leading proponent of the positions of the Hawaiian government under the reign of King Kalakaua. The newspaper's strong royalist perspective led to a loss in revenues and in May 1888, the *Hawaiian Gazette* acquired the *Advertiser*.

With the *Gazette's* purchase of the *Pacific Commercial Advertiser*, Whitney, who with his wife, was the majority stockholder in the *Gazette*, regained a connection with the *Advertiser*, along with Henry N. Castle and William R. Castle. With this shift in ownership, and with Henry Castle as editor, the newspaper assumed a decidedly pro-American stance. The paper supported the overthrow of the monarchy, provisional government and the Republic, as well as annexation. In 1894 Whitney sold his share in the *Advertiser* and the *Gazette* to the Castle family. In the following year Henry N. Castle and his daughter, while returning home from a visit to Germany, lost their lives when the steamer *Elbe* struck another ship and sank in the North Sea. With Henry Castle's death, the Castle family's interest in the newspaper waned and in 1899 they sold the *Gazette*, the parent company of the *Advertiser* to Lorrin A. Thurston, who had been a guiding force in the overthrow of the monarchy and annexation of the Islands by the United States. He served as the *Advertiser's* publisher from 1900 until his death in 1931. In 1921 Thurston changed the name of the

newspaper to the *Honolulu Advertiser*, and in the following year hired Raymond S. Coll as editor, a position he would hold until 1959. Governor of Hawaii Lawrence M. Judd noted in 1931, on the 75th anniversary of the *Advertiser*, "The *Advertiser* has exercised a very definite force in these islands through all forms of government--the Monarchy, the Provisional, the Republican and the Territorial--for advancement and for betterment." [*Advertiser*, July 2, 1931, page 2]

Lorrin P. Thurston succeeded his father as publisher, holding this position until 1961. During his tenure the newspaper staunchly supported Republican Party positions, and condemned Governor Judd for holding the convicted Massie case defendants for an hour rather than issuing an outright pardon. With Coll's retirement as editor in 1959, George Chaplin was hired to fill this position, which he held for the next twenty eight years. In 1961 Lorrin P. Thurston stepped down as publisher of the *Advertiser*, handing control over to his nephew Thurston Twigg-Smith, who provided leadership until 1993. Under Chaplin and Twigg-Smith the *Honolulu Advertiser* shifted its political position from a staunchly conservative, pro-Big Five newspaper to a more moderate, radically progressive publication, with an eye more towards the news interests of Asian readers, who comprised the majority of Hawaii's population.

In order to remain economically solvent, in 1962 the *Honolulu Advertiser* and its main competitor, the *Honolulu Star-Bulletin*, entered into a joint operating agreement, sharing printing and advertising operations, but remaining editorially independent. The joint operations were placed under the Honolulu Newspaper Agency. At this time the *Star-Bulletin* staff moved into the Advertiser Building.

In 1992 the *Advertiser* was purchased by Gannett Pacific Corporation, which had owned the *Star Bulletin* since 1971. This single ownership of Honolulu's two major newspapers caused a furor and eventually led to Gannett selling the *Star Bulletin*, with its smaller circulation, to Liberty Newspapers. In 2001 Black Press acquired the *Star Bulletin*, and dissolved the joint operating agreement. Then in 2010 Black Press purchased the *Advertiser* from Gannett, and merged the two newspapers to form the *Star-Advertiser*, with the last edition of the *Honolulu Advertiser* hitting the streets on June 6, 2010.

During the course of its existence the *Advertiser* was housed in six different buildings. At its inception in 1856 it was located on

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Merchant Street in the original Honolulu Hale (location of the present park) and a two story wood building that adjoined it on the east. From here it moved in 1888 to the *makai* side of Merchant Street to the frame building owned by the *Hawaiian Gazette*. It next moved to King Street in 1895, between Fort and Bethel Street, where today a parking garage stands, and then in 1913 moved further up King Street, where the company constructed the building now known as the Arcade Building. They remained at that location until 1930, when the subject building was opened. In 2004 the presses for the Honolulu Newspaper Agency moved to Kapolei, and the administrative offices relocated to the Waterfront Tower complex following the 2010 merger.

The Advertiser Building is also associated with KGU radio, the first commercial radio station in Hawaii, which was recognized as “a vital factor in the placing of Hawaii upon the world’s circuit of distribution of amusement and information.” [Advertiser, February 11, 1930, page x]. In 1921 commercial radio broadcasting stations were started in several parts of the United States, and the Department of Commerce began to issue government licenses for broadcasting stations. Marion L. Mulrony, a radio engineer stationed at Pearl Harbor, while on leave on the mainland applied for a license to operate a station in Hawaii. A license was granted to Mulrony, who returned to Hawaii around April 1, 1922 with the Islands’ first radio broadcasting license for KGU, the 32nd licensed station in the nation. He negotiated with Charles R. Crane, the manager of the *Advertiser*, and a partnership was formed, with the new station going “on the air” on May 11, 1922. At the time of the station’s opening there were less than a dozen radio listening sets in Hawaii and reception was through earphones. The radio station was a one man operation, broadcasting approximately two hours every evening from a room housing the office and the studio with its five to fifty watt transmitter. By the time of the station’s move in 1930 to the third floor of the new Advertiser Building with its new 1000 watt transmitter and modern studio facilities, over six hundred radio broadcast licenses had been issued throughout the United States, and KGU was broadcasting ten hours a day, operating with a staff of eight men and three women. The station occupied the northern corner of the new Advertiser Building’s third floor and its facilities included an office, a separate transmitter room as well as three studios. In addition the station had a transcription room, workshop and a public auditorium. Space was also provided to display the latest in radio sets available for public purchase.

Only four AM stations were on the air in Hawaii at the start of World War II; KPUA was on the Big Island in Hilo and KTOH covered Kauai (with 1kw each) while KGMB and KGU served Oahu. KGMB, Honolulu's second radio station, reportedly began operations within hours of KGU, although it was not officially licensed until 1929. Following World War II radio in Hawaii greatly expanded with a multitude of new stations.

The building's well composed, symmetric façade with its corner wings, red tile roof, and its entry steps with their turned balustrade and urns, reflects the tradition of a Palladian Villa, as do the quarry tile floors and interior double stairway. Such classical elements as the round arched window, fluted Ionic pilasters, and denticulated cavetto, as well as the differing upper and lower story windows further place the building well within the Renaissance revival vocabulary. In selecting the Renaissance revival style the architects, "decided that the Mediterranean renaissance style would be most appropriate to the lighting and ventilation requirements of a 24-hour industrial building in the Hawaiian islands. There is a climatic kinship between the shores of Hawaii and those of Italy, Southern France and Spain. Alike, they have blazing sunlight, heavy shadows, and an imperative necessity for the free movement of fresh air." [*Advertiser*, June 11, 1930, Organization Section, page 1]

The graceful formality of the exterior with its extensive windows, gives way to an even more obvious regional sense on the interior. The lobby's Corinthian columns' capitals featuring pineapples and stylized banana leaves, and the ceiling and walls' hand painted frescoes depicting ancient Hawaiian motifs and sugar cane evoke an immediate sense of the Islands. The lavishly adorned walls and ceiling were designed by local artist Nelson Smith and executed by Harry Tagawa. The ancient Hawaiian motifs were derived from tapa held at the Bishop Museum and depict implements used in work, war, and domestic life, as well as royal and religious ceremonies. Immediately beyond the lobby, a no longer extant, lush atrium further relayed Hawaii's tropical sensibilities. This 40' x 60' space opened on all four sides to the confines of the building. The atrium was defined by a terra cotta balustrade and an art glass skylight of three tints of green and white. installed by von Hamm-Young of Honolulu. The area was paved with Waianae sandstone and had a central fountain as a focal point. Designed and built by T. Takano, the fountain was six feet tall and built of rough coral, quarried from the nearby reef. The fountain's waters flowed down the stone into a surrounding 10' x 16' pool, stocked with goldfish.

The patio's landscape was designed by floriculturist Miss Ellen Williams, and included 4' to 10' tall *hapuu* (tree ferns) from Olaa on the island of Hawaii, bird's nest ferns, ti, Torenia, Thunbergia, orchids, anthuriums, and baskets of lawai, maiden hair and other ferns. Regarding the atrium, Marshall Webb told the press, "We decided to erect our building around an interior court or patio, and as soon as we began to work with the idea, we found it growing into the center of intellectual and imaginative interest as well as the physical center of the future building." [*Advertiser*, February 11, 1930, Organization Section, page 1] Reporter Thornton Hardy described this space in even more delightful terms, "The sunlight filters down through opaque panes of green glass; the drip from the fountain splashes gently into the pool at its foot; the fern fronds wave in the soft air; it's a dream of a place to stumble onto in an inky printing office. But this is Hawaii." [*Advertiser*, February 11, 1930, Organization Section, page 4] In addition to the verdant atrium, the Advertiser maintained a greenhouse on the second story roof of the building to augment the plant selection for the atrium and lobby.

A masterful composition, which was glowingly described as a "monument to beautiful Honolulu," the owners proudly announced, "The Advertiser fully feels its responsibility to sustain the reputation of Honolulu as one of the beauty spots of the world, and submits its efforts to the judgment of the people of Honolulu as to whether such efforts in this respect have been a success." [*Honolulu Advertiser*, February 11, 1930, page x] The building was very much a product of the 1920s-early 1930s, a period which was characterized by a high sense of civic pride which emphasized a regional approach to architecture. It was one of a number of buildings to meld Renaissance revival forms with local idioms to form a distinguished statement on Hawaii and its climate and culture. Other examples of downtown buildings to follow these lines include the Theo Davies Building (no longer extant), Bank of Hawaii (no longer extant), Alexander & Baldwin Building, Dillingham Transportation Building, and the C. Brewer Building. In addition, such buildings as Honolulu Hale, Julia Morgan's Y.W.C.A., Lincoln Rodgers' Armed Forces Y.M.C.A., and York & Sawyer's Post Office and Hawaiian Electric Building follow even more overtly Mediterranean forms.

In addition to being an object of beauty reflecting the refined tastes of the Renaissance as well as Island sensibilities, the building functioned as an industrial plant, producing and distributing newspapers on a daily basis. Emory & Webb incorporated this function in their exterior architectural statement through the use of

large expanses of steel framed industrial windows. On the interior, in addition to open bays allowing adjustments for changing needs over time, the building was one of the first in Hawaii to extensively use wire partitions (no longer extant) to divide different sections from each other, thereby maintaining maximum air circulation. The building also incorporated a ventilating system which removed fumes from various departments using chemicals or heat and vented these through a number of flues exiting the building on the second story's roof. Two of these flues, although sealed off, still remain.

Another innovative feature to address the industrial character of the building was the flooring. All three floors were of wood block, the earliest known use of this type of flooring in Hawaii. Procured from the Carter Bloxonend Flooring Company of Kansas City, Missouri, these southern yellow pine floors were known for their durability, smoothness, and sound absorbing qualities. Unlike traditional block flooring the blox-on-end flooring did not use tar or creosote in its installation. Rather it dovetailed blocks onto a baseboard which ran 6'-8' in length. The blocks were grooved in the sides for splines so they could be installed in a manner similar to tongue and groove floors. The only other known buildings in Hawaii to feature wood block flooring are the pineapple cannery in Iwilei and five shop buildings at Pearl Harbor, all of which were installed later than the Advertiser's floors and used more traditional materials and methods. [See the addendum to the HABS report HI- 496 for a history of wood block floors]. The newspaper extolled the practicality of the wood block flooring as, "They are noiseless, easy on the feet, make a pretty pattern and are more durable than any other flooring except masonry or concrete. Being laid with the edge of the grain uppermost, whatever wear occurs is evenly distributed." [Advertiser, February 11, 1930, Organization Section, page 4]. Carter Bloxonend Flooring Company did business nationwide, with offices in New York, Boston, Cleveland, and Chicago, as well as Kansas City. Other buildings with Bloxonend floors include: the *Yonkers Statesman* publishing plant (1931), Roosevelt High School gym in Yonkers (1920s), Princeton University gymnasium (1930), Frisco-Rock Island Union Station in Oklahoma City (1931), New York Subway repair shop at Coney Island (1924), International Shoe Company factory in Olney, Illinois (c. 1920), and the Corn Products Refining Company in South Pekin, Illinois (c. 1920).

The Advertiser building was designed by the Honolulu architectural firm of Emory & Webb, who had previously designed the earlier Advertiser Building of 1912, on King Street (now the Arcade

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Building). The partnership of Emory and Webb was formed in 1909. Walter L. Emory (1868-1929), born in Fitchburg, Massachusetts, graduated from the Massachusetts Institute of Technology, and came to Hawaii in 1898 to grow coffee in Oloa. He assisted Oliver G. Traphagan in the supervision of the Alexander Young Hotel (1903; demolished), and went on to study architecture, making this his profession. He served as the first president of the Hawaii Chapter of the American Institute of Architects, which he helped organize. Marshall H. Webb (1879-1931), a native of Philadelphia, attended Drexel Institute where he studied marine engineering. Upon arrival in Hawaii in 1903 he worked for the Board of Public Works as a draftsman, and in 1907 joined the U.S. Engineer's Office to work on the design of Fort Ruger. The Advertiser Building was the last major project undertaken by the partnership, with Emory passing on June 28, 1929, just after the commencement of construction, and Webb suffering a fatal heart attack on January 15, 1931, eleven months after the opening of the building. Other major buildings by the partnership include the Union Trust Building (no longer extant), Blaisdell Hotel, James Campbell Building at Fort and Hotel Streets, St. Louis High School and the Hawaii Theater. In addition, the firm also oversaw the construction of the Central Union Church, Armed Forces YMCA, and Dillingham Transportation Building. On the opening of the Advertiser Building, the newspaper quoted Marshall Webb as saying, "It is the completion of a project like the Advertiser Building that makes an architect feel that life is really worth living, after all. The fact that the architect has satisfied the demands of the owner, by creating a building which met his needs, which is an improvement over old methods, and which also possesses some architectural merit, gives to the architect a feeling of reward that will abide with him longer than the fee for services rendered." [Advertiser, February 11, 1930, Advertiser Organization Section, page 1]

Sources: The owner, Downtown Capital, LLC, provided a number of original drawings relating to original construction of the building in 1929 and various alterations/additions associated with its development. The following provided information used in the preparation of this report.

Original Drawings			
Date	Title	Architect	Drawing No.
1929	First Floor Plan	Emory & Webb, architects (Honolulu, HI) with George Northrop Voorhees, industrial engineer (Detroit, MI)	1, File No. 104
1929	Second Floor Plan	Emory & Webb with George Northrop Voorhees	2
1929	Third Floor Plan	Emory & Webb with George Northrop Voorhees	3
1929	Third Floor & Roof Plan	Emory & Webb with George Northrop Voorhees	3
1929	Front & South St. Elevations	Emory & Webb	4, File No. 140
1929	Left Side & Rear Elevations	Emory & Webb	5, File No. 140
1929	Sections	Emory & Webb	6, File No. 104
1929	Exterior Details	Emory & Webb	7, File No. 104
1929	Lobby Main Staircase Details, Counter, Etc.	Emory & Webb	8
1929	Steel Sash Details & Schedule	Emory & Webb	9, File No. 104
1929	Stair Details	Emory & Webb	10, File No. 104
1929	Skylight Details	Emory & Webb	11
1929	Revised South Street Elevation	Emory & Webb	(No number) File No. 140

Alterations, The Advertiser			
Date	Title	Architect	Drawing No.
May 1955	Addition at Rear & Second Floor Toilets	Ray Morris (Honolulu, HI)	1-1955, File 189
May 1955	Isolation Base for	Ray Morris	2-1955,

	Press		File 189
May 1955	Changes to 2 nd Floor Newspress	Ray Morris	3-1955, File 189

Press Building Addition for Honolulu Star Bulletin			
Date	Title	Architect	Drawing No.
6/6/1967	Site Plan	Richard W. Headstrom (Honolulu, HI)	A-1
7/21/1967	First Floor Plan	Richard W. Headstrom	A-2
6/6/1967	Second Floor Plan	Richard W. Headstrom	A-3
6/6/1967	Roof Plan and Elevations	Richard W. Headstrom	A-4
6/6/1967	Wall Sections	Richard W. Headstrom	A-6
6/6/1967	Wall Sections	Richard W. Headstrom	A-7
6/6/1967	Interior Details and Stair Sections	Richard W. Headstrom	A-8
6/6/1967	Second Floor Plan	Richard W. Headstrom	302

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[PA35&dq=bloxonend&source=bl&ots=zQDOIEe4hJ&sig=ojK7eG190kFO6S9JojVHvury](http://books.google.com/books?id=dmMgAQAAMAAJ&pg=RA1-PA35&dq=bloxonend&source=bl&ots=zQDOIEe4hJ&sig=ojK7eG190kFO6S9JojVHvury)
[sp4&hl=en&sa=X&ei=oAGrUc_ofOS3igLaw4DgDw&sqi=2&ved=0CDgQ6AEwAw#v=onepage&q=bloxonend&f=false](http://books.google.com/books?id=dmMgAQAAMAAJ&pg=RA1-PA35&dq=bloxonend&source=bl&ots=zQDOIEe4hJ&sig=ojK7eG190kFO6S9JojVHvury)

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Project Information: The property owner and developer, Downtown Capital LLC, proposes to demolish the rear portion of the Honolulu Advertiser Building in preparation for construction of a 46-story condominium tower dedicated to workforce housing. In accordance with Chapter 6E-42, Review of Proposed Projects, and in consultation with the State Historic Preservation Division (SHPD) and the Hawai'i Community Development Authority, (HCDA), the owner has agreed to document the building in accordance with HABS standards prior to undertaking the proposed demolition. This photo documentation and recordation fulfills that agreement.

This report was prepared under a Historic Preservation Services contract awarded to Fung Associates, Inc. This project is being supervised by Tonia Moy, Historical Architect, Fung Associates, Inc. The photographic documentation was undertaken by David Franzen, photographer. Don Hibbard, Alison Chiu, and Mayu Ohama, Architectural Historians at Fung Associates, Inc., prepared the written documentation.

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