



United States Department of the Interior

NATIONAL PARK SERVICE
Pacific West Region
909 First Avenue, Fifth Floor
Seattle, Washington 98104-1060



December 21, 2016

Dee Ruzicka
Mason Architects, Inc.
119 Merchant Street, Suite 501
Honolulu, HI 96813

Re: HAER and HABS documentation

Dear Mr. Ruzicka,

The National Park Service, Pacific West Regional Office-Seattle, acknowledges the receipt of and accepts the following:

HABS HI-578, Dillingham Transportation Building

HABS HI-580, Fukuda Seed Co. Building

Addendum to HAER HI-99, Honouliuli Bridge

The completed documentation will be transmitted to the Prints and Photographs Division of the Library of Congress. The records are in the public domain and will be accessible through the library.

Sincerely,

Christy Avery
Historian

**DILLINGHAM TRANSPORTATION BUILDING
735 Bishop Street
Honolulu
Honolulu County
Hawaii**

HABS No. HI-578

**WRITTEN HISTORICAL AND DESCRIPTIVE DATA
PHOTOGRAPHS**

**HISTORIC AMERICAN BUILDING SURVEY
U.S. Department of the Interior
National Park Service
909 1st Avenue
Seattle, WA 98104**

HISTORIC AMERICAN BUILDINGS SURVEY

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DILLINGHAM TRANSPORTATION BUILDING
735 Bishop Street
Honolulu
Honolulu County
Hawaii

HABS No. HI-578

Silverhouse Photographic, Athens, GA, Photographer

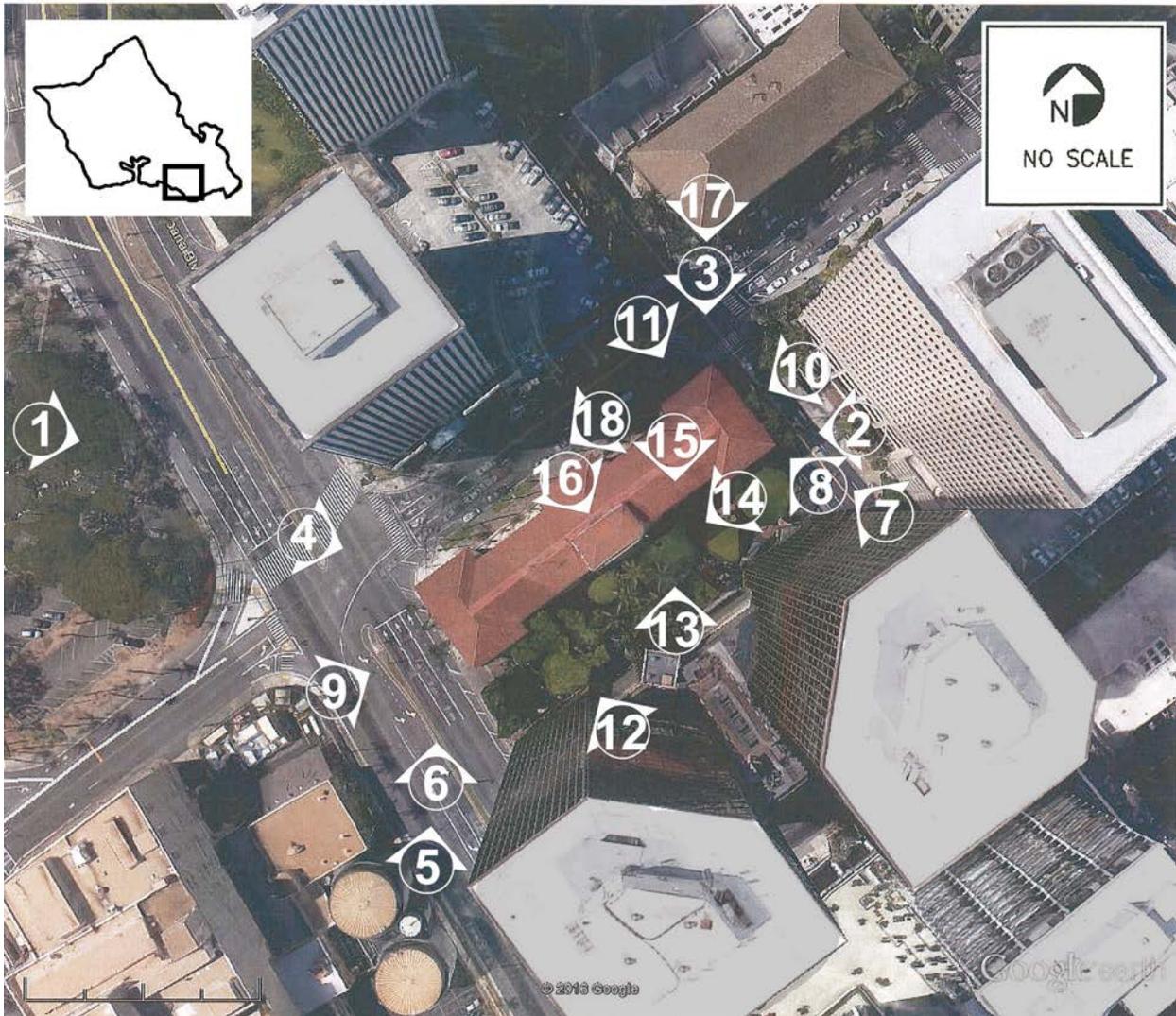
November 2012

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- HI-578-18 PHOTOGRAPHIC COPY OF HISTORIC PHOTOGRAPH. HISTORIC OBLIQUE VIEW OF THE BISHOP STREET FAÇADE AT NIGHT, CA. 1930S. FROM HAWAII STATE ARCHIVES COLLECTION FOLDER PP-8-4, PHOTO 002. VIEW FACING SOUTHWEST. THIS PHOTO IS PART OF THE ARCHIVES COLLECTION OF THE STATE OF HAWAII AND UNDER HAWAII STATE RECORDS LAW IT IS CONSIDERED IN THE PUBLIC DOMAIN.

PHOTO KEY



**HISTORIC AMERICAN BUILDINGS SURVEY
DILLINGHAM TRANSPORTATION BUILDING**

HABS No. HI-578

- Location:** 735 Bishop Street
City and County of Honolulu, Hawaii.
Coordinates (NAD83)
Lat. 21.307150
Lon. -157.963100
- Present Owner:** Pacific Guardian Center
- Occupant:** Various tenants.
- Present Use:** Restaurants and banking on the ground floor. Offices on upper floors.
- Significance:** The Dillingham Transportation Building is significant for its association with the commercial development of Hawaii. The building is also significant as an Italian Renaissance Revival-style building with Mediterranean Renaissance Revival influences, and as the first large commercial building in downtown Honolulu designed entirely for rental tenants. The building is significant for its relationship with the internment of Japanese and Japanese Americans during World War II; it contained the FBI field office from which investigations were conducted and lists of arrestees were drawn up. The building is also significant for its association with Walter F. Dillingham (1875-1963), an important business and civic leader, who was responsible for commissioning it.
- Historians:** Dee Ruzicka,
Angie Westfall
Mason Architects, Inc.
119 Merchant Street, Suite 501
Honolulu, HI 96813
- Project Information:** This report is part of the documentation for properties identified as adversely affected by the Honolulu Rail Transit Project (H RTP) in the City and County of Honolulu. This documentation was required under Stipulation V.C. (1, 2) of the Honolulu High-Capacity Transit Corridor Project (HHCTCP) Programmatic Agreement (PA), signed by the U.S. Dept. of Transportation's Federal Transit Administration, the Hawaii State Historic Preservation Officer, the U. S. Navy, and the Advisory Council on Historic Preservation. After consultation with the City and County of Honolulu, the National Park Service, Pacific West Regional Office, in a letter dated June 29, 2011, stipulated the details of the required documentation efforts, including HABS documentation for this and other properties affected by the H RTP. Photography by Silverhouse Photographic, took place in November 2012. The field work was conducted in April, 2016, and the initial report was prepared in May, 2016.

Part I. Historical Information

A. Physical History

1. Date of erection: 1930

2. Architect: Lincoln Rogers (1878-1944) designed the Dillingham Transportation Building in the Italian Renaissance Revival Style.¹ Boone Sadler was the mechanical engineer, and Marshal H. Webb was supervising architect.²

Lincoln Rogers was born and raised in Maine. In New York, he studied at Columbia University, the Pratt Institute, and Emmanuel Louis Masqueray's atelier. After travelling to Europe and finishing his education (ca. 1900 - ca. 1915), Rogers worked in the architecture department of the New York City Board of Education. During that time he assisted his cousin, architect George E. Harding, on several skyscraper office buildings in New York. Shortly after the beginning of World War I, Rogers was appointed as architect for the New York City Board of Water Supply. In this position, he was associated with the architecture firm of York & Sawyer, who were consulting architects for the Board of Water Supply, and who had undertaken work in Hawaii. Upon the United States' mobilization for World War I in 1917, Rogers was called up for service, and was commissioned as a Lieutenant Commander in the Navy Civil Engineer Corps. Shortly thereafter, he was promoted to Commander and detached from Washington D.C. to San Diego to design the Naval Training Station Training Camps and the U.S. Marine Corps Recruitment Depot there. He also designed some of the first permanent buildings at the San Diego Naval Training Station, which were built in 1921 and 1922. At the end of the war, he resigned his commission and was discharged with a commendation and a Silver Star. He then opened architecture offices in San Diego and Los Angeles.

During the 1920s, Rogers designed numerous buildings in California. At various times he partnered with architects Frank W. Stevenson (as Rogers and Stevenson), and Clarence Lee Jay (as Jay, Rogers, and Stevenson, Architects and Engineers). Roger's designs typically incorporated Mediterranean-derived forms, such as those found in the Italian Renaissance or Mission Revival styles. Rogers felt these styles were the most appropriate for tropical and semi-tropical climates. Rogers' interest in these styles was certainly influenced by Bertram Goodhue's use of Spanish Colonial forms at the 1915 Panama-California Exposition in San Diego. However, Rogers' interpretations typically limited the ornate detailing to the entryway, as seen in his Italian Renaissance San Diego Armed Forces YMCA, built in 1924. Rogers and Stevenson also worked on the Spanish Renaissance buildings at Claus Spreckels' Mission Beach, California, property, such as the Plunge Pool, built in 1925. In Honolulu, Rogers used the Spanish Mission style in the Army Navy YMCA that was built in 1928 (now No. 1 Capitol District, the Hawaii State Art Museum).

The Dillingham Transportation Building was one of Rogers' last major commissions in the west.³ In 1930, Rogers left San Diego and returned to New

¹ "Woolley Gets Dillingham Contract," Honolulu Advertiser. May 7, 1929. P. 1.

² "Marshal H. Webb," Honolulu Advertiser. September 4, 1930. Special Section P. 10.

³ Don J. Hibbard, *Buildings of Hawaii*, (Charlottesville: University of Virginia Press). 2011. P. 102.

York as the General Manager of the Works Bureau of the Depression Era Emergency Work and Relief Administration. When Rogers died in 1944, although he was a licensed architect, he was working as the Chief Engineer at the Federal Public Housing Authority in Chicago.⁴

2. Original and subsequent owners, occupants, uses:

The original owner of the building was the Dillingham Transportation Building Co., Ltd., which was a partnership between the B.F. Dillingham Company Ltd. and the Los Angeles Steamship Company (LASSCO). At the time of the building's opening some of the tenants were:⁵

Flaster-Marstella-Knowles, Gymnasium,

A. Burger, clothing

LASSCO, 1st floor, *mauka* (common Hawaiian word that means "in the direction of the mountains) wing.

Los Angeles Chamber of Commerce, 1st floor.

Dollar Line Steamship, 1st floor.

Moore's Women's Apparel, 1st floor.

Earl Thacker, Real Estate and insurance, 1st floor.

Mandarin Shop curios, 1st floor.

Remington Rand Business Services, 1st floor.

Chez Pierre, restaurant, 1st floor.

British Consulate, 2nd Floor.

Carmen Joyce, Beauty Studio, 2nd floor.

Tennent & Co. CPA, 2nd floor.

Finlayson Contractor, 2nd floor.

B.F. Dillingham Co., Ltd. 4th floor.

Ulrich and Hite Attorneys, 4th floor.

Physician Suite, 4th floor. Md's; Grover Batten, D. B. Bell, Black, Lyle G. Phillips, C. A. Saunders, Paul Withington, A. L. Craig.

During World War II the U.S. Army occupied the second floor of the building, displacing the Honolulu Chamber of Commerce and Shell Oil Co., who moved into first floor offices. Also during World War II, the Federal Bureau of Investigation (FBI) maintained an office in rooms 301, 302, and 303 in the building that was used for interrogation of Japanese-Americans interned at Sand Island Detention Camp.⁶ From 1939, this FBI field office was managed by Robert L. Shivers, Special Agent in Charge. Shivers was instrumental in preventing the mass internment of Japanese Americans in Hawaii, which was initially advocated by Secretary of the Navy Frank Knox and President Franklin D. Roosevelt. Shivers, with the backing of U.S. Army General Delos C. Emmons, Military Governor of Hawaii under martial law from 1941, conducted investigations that found no evidence that Japanese on Oahu had any nefarious intentions. Shivers was designated by Emmons as the

⁴ City of San Diego, Historical Resources Board, Biographies of Established Masters. San Diego. 2011. "Architecture of Mediterranean Best for Honolulu," *Honolulu Advertiser*, July 24, 1926. "Rogers Has Ling Record as Architect," Honolulu newspaper, March 17, 1928. UH microform biography files, Rogers. Dennis G. Sharp, "Reconstructed Adobe: The Spanish Past in the Architectural Records of the San Diego Historical Society, 1907-1929." *The Journal of San Diego History*, Summer/Fall 2003.

⁵ *Honolulu Advertiser*. September 4, 1930.

⁶ Hideo Kaneshiro, "Oral History Interview, Call # OH Kaneshiro." (Honolulu; Japanese Cultural Center of Hawaii). August 14, 2012. P. 5-6. Polk City Directory, City and County of Honolulu, 1939-40 and 1941.

sole authority to determine who was to be interned. Although over 1,200 persons of Japanese ancestry were interned in Hawaii during World War II, this was far less than the mass internment advocated by Washington. Emmons had to comply with orders from Washington to incarcerate Japanese Americans, but he succeeded in minimizing the number of persons interned. Shivers worked with Oahu community leaders; Shigeo Yoshida, Hung Wai Ching, Charles Loomis, and Charles Hemenway to develop a list of Japanese Americans to be arrested in Hawaii and interned during the war. These innocent internees were never charged, but their incarceration placated Washington bureaucrats who eventually deferred to Emmons' judgement on the situation.⁷

In 1945 the building was donated to Kauikeolani Children's Hospital.⁸

In 1974 the building was purchased by Grosvenor International (Hawaii) Ltd.⁹

In 2001 the building was purchased by Meijiseimei Realty (USA), a unit of Japan's Meiji Life Insurance Co.¹⁰

4. Builder, contractor, suppliers:

Contractor: Ralph E. Woolley, Honolulu.

Mechanical Engineer: Boone Sadler, San Diego.

Ceiling decoration in the lobby: Muralist Einar Petersen, Los Angeles.

Painting contractor: Arenz-Warren Co., Inc., Los Angeles.

Landscape: Richard Tongg, Mid-Pacific Horticultural Establishment, Honolulu.

5. Original plans and construction: Digital scans of ten original drawings of the building and the garage (demolished) were referenced for this report. Five drawings are of the garage, one drawing is labeled "Mr. Dillingham's Room," which is located in the partial fifth floor, and four drawings show the extant building; a pile and footing plan, an electrical schematic, and two plot plans. Some of these drawings are dated March 1929. The drawings are not fully legible, including the printing in the title blocks and many of the dimensions. Legible portions show the title "The Dillingham Transportation Building Honolulu T H Office Building, File No. 163, Lincoln Rogers A.I.A Architect 609 Carondelet Los Angeles, Cal Bank Bldg San Diego" and "Boone Sadler, Mech Engr, San Diego, Calif."

Digital scans of twenty-five alteration drawings, dated October 28, 1978, were also referenced for this report. These were produced by Architects Hawaii, Ltd. The alteration work was designed by Joseph George Farrell, AIA. The drawings cover the removal of six ground floor rental spaces and their conversion into two arcades running through the building. These were retail spaces 1-3 and 8-10. Some additional work on upper floors is included in these drawings, such as washroom renovations and other work.

⁷ Tom Coffman, "The First Battle, The Battle for Equality in War-Time Hawaii. Hawaii Council for the Humanities for PBS. Video disc. 2006. Federal Bureau of Investigation, "FBI Honolulu History." Website www.fbi.gov/history/field-office-histories/honolulu. Accessed on September 16, 2016.

⁸ Howard Brett Melendy, *Walter Francis Dillingham, 1875-1963, Hawaiian Entrepreneur and Statesman*. (Lewiston NY: The Edwin Mellen Press). 1996. P. 178.

⁹ City and County of Honolulu, Real Property Assessment Division. "Field book records for TMK 2-1-014: 003." On file at Real Property Assessment Division reading room, 842 Betel St., Honolulu.

¹⁰ "Business Briefs, *Honolulu Advertiser*. May 10, 2001.

6. Alterations and additions: The first major alteration to the property was the ca. 1974 demolition of the original two-story garage and original two annex office buildings located on the southeast (rear) side of the Dillingham Transportation Building. These buildings were not attached to the Dillingham Transportation Building. This demolition made room for the subsequent construction of the two high rise office towers of the Grosvenor Center.

Ca. 1978 six of the ten original ground floor rental spaces were removed to form two arcades that run through the building. This allowed pedestrian traffic to pass from the Bishop Street side of the Dillingham Transportation Building through to the Grosvenor Center. This renovation also included some additional work on the upper floors; washroom renovations, and new carpeting, wall coverings, and light fixtures in the corridors.

B. Historical Context

Property and Company Development

Walter F. Dillingham and the Dillingham Transportation Building

Walter Dillingham was the son of railroad developer Benjamin Franklin (Frank) Dillingham (1844-1918). (See the Benjamin Franklin Dillingham Memorial Lobby for his biography.) Walter Dillingham had become the family patriarch at the time of his father's death in 1918, but had served as the entrepreneurial head of the Dillingham financial empire beginning much earlier, since about 1900, when he was made treasurer of the B.F. Dillingham Company.¹¹

The construction of the Dillingham Transportation Building was financed in equal fifty percent shares by the Los Angeles Steamship Company (LASSCO) and the B.F. Dillingham Company Ltd., a holding company headed by Walter F. Dillingham (1875-1963).

By the time the Dillingham Transportation Building was in the planning stages in 1929, Walter Dillingham had become a proven leader of Dillingham business concerns and a respected community leader. He had founded the Hawaiian Dredging Co. in 1902, served as President of the Oahu Railway and Land Co. (OR&L Co.), and served as Manager of Mokuleia Ranch. He was active in the Honolulu Chamber of Commerce, American Legion, and Boy Scouts, and a frequent traveler to Washington D.C., where he wielded considerable lobbying power as a spokesman for Hawaii businesses.

A major part of the Dillingham family interests was the OR&L Co. During the 1920s, its dividend payments to stockholders fluctuated. All three of OR&L Co.'s divisions - railway, land, and ranch - had poor earnings in 1921 that were caused by various factors. These included: a drop in passenger traffic on the rail system; the cessation of troop transport from World War I activities on Oahu, and labor shortages on plantations that reduced rail ridership. Also, an OR&L Co. construction project to double track the line to Waipahu added expenses. An increased reliance on trucks by the military and civilian sector, along with the development in the 1920s of streetcars, further cut into rail revenues. Even

¹¹ Melendy, *Walter Francis Dillingham*, 1996. P 177, 13, 14.

Honolulu Rapid Transit fare hikes during the decade worked against OR&L Co., as they prompted many on Oahu to purchase a family vehicle. OR&L Co. responded by retiring engines and rail cars and initiating a bus line. Although the OR&L Co. didn't cease rail operations until 1947, Walter Dillingham saw the end of rail on Oahu as early as the 1920s.¹²

Although Walter Dillingham knew that his prolific Hawaiian Dredging Co. could sustain the family dynasty,¹³ he began to look for opportunities to replace the railroad in the portfolio. He researched other potential modes of transportation modes (sea and air),¹⁴ and was an early supporter of aviation in Hawaii, advocating for the formation of Inter-Island Airways, which was begun in 1927.¹⁵

Partnership with LASSCO

In 1921, on his way back to Hawaii from Washington, D.C., Walter Dillingham visited Los Angeles and met with Harry Chandler, owner of the *Los Angeles Times* and an officer of the Los Angeles Steamship Company (LASSCO) board. LASSCO was a freight and passenger shipping service that was formed earlier that same year, which consisted of two steamships that operated between San Francisco and Wilmington, Los Angeles, California. Walter Dillingham admired Harry Chandler, in whom he saw a man of the same class or kind; bold and entrepreneurial. Harry Chandler's nephew, Ralph Chandler, was also a LASSCO board member and a supporter of expanding the steamship company's line from coastal operations into trans-Pacific voyages.¹⁶

In 1922, the B.F. Dillingham Co. became the Honolulu agent for LASSCO, and the company subsequently purchased two former German vessels from the U.S. Shipping Board. Once they were refitted, in September of 1922, they were put into operation between Los Angeles and Honolulu.¹⁷

In initiating a shipping line from California to Hawaii, LASSCO came into direct competition with Matson Navigation Co. (Matson). Matson effectively owned sea travel and shipping on that route, and was controlled by several of Hawaii's "Big Five" companies. The Big Five (Alexander & Baldwin, American Factors, C. Brewer, Castle & Cooke, and Theo H. Davies) all had their inception as sugar operations in the nineteenth century. During the first decades of the twentieth century these five entities came to control most of the major business, banking, and government sectors in the Territory of Hawaii.¹⁸

Walter Dillingham saw the potential for LASSCO to make inroads on Matson's monopoly to and from the West Coast and counseled LASSCO that the line would need to get a significant share of Hawaii's freight to succeed.¹⁹ Although various Dillingham interests had a working relationship with Hawaii's Big Five companies, and even shared some

¹² Melendy, *Walter Francis Dillingham*, 1996. P 172.

¹³ Melendy, *Walter Francis Dillingham*, 1996. P 167.

¹⁴ Melendy, *Walter Francis Dillingham*, 1996. P. 171.

¹⁵ Melendy, *Walter Francis Dillingham*, 1996. Pp. 102, 178.

¹⁶ Melendy, *Walter Francis Dillingham*, 1996. Pp. 118, 173.

¹⁷ "Los Angeles Steamship Co. Celebrates Steady Growth With Move to Its New Home. Honolulu Advertiser. September 4, 1930. Special Section P. 3.

¹⁸ Gavin Daws, *Shoal of Time, A History of the Hawaiian Islands*, (Toronto: The MacMillan Company). 1969. Pp. 312-313.

¹⁹ Melendy, *Walter Francis Dillingham*, 1996. P. 173.

board members, Walter Dillingham's support of LASSCO was viewed by Matson as a raid on the company's hold on West Coast shipping.²⁰

LASSCO had some success in capturing a large share of mainland passenger travel from Matson in the 1920s, despite an initial setback. In October of 1922, LASSCO had the misfortune of having one of their flagship passenger liners, *City of Honolulu*, catch fire en route to the mainland. All passengers and crew were rescued, but the disabled ship was scuttled at sea at a great financial loss. The company overcame this in the years following, and LASSCO voyages to and from Los Angeles were usually booked to capacity. A second vessel named *City of Honolulu* was put into service in June 1927.

LASSCO was envisioned as a luxury carrier, and thus ships were well fitted and stocked, and painted a gleaming white to reflect the prestige of the line. One problem that arose in Honolulu was a lack of luxury accommodations for LASSCO travelers when they arrived. The opulent, large-capacity Royal Hawaiian Hotel, built in 1927 in Waikiki, was owned by the Matson Navigation Co., and seldom granted a reservation to anyone not traveling to Hawaii on a Matson vessel. The accommodation issue was solved by Dillingham's intervention; an arrangement was made with Clifford "Hick" Kimball, a boyhood friend of Walter Dillingham's, who owned the equally elegant Halekulani Hotel in Waikiki.²¹

Although LASSCO's passenger business was doing well by the late 1920s, the freight side of its operation was not. Walter Dillingham worked diligently in an attempt to thwart Matson's shipping monopoly, always thinking that a break was in the works. He attempted to negotiate contracts for shipping cement from the mainland with little success. When LASSCO was puzzled why their negotiations had failed to produce a freight contract with Inter-Island Steamship Co., Walter Dillingham blamed the deadlock on the clique of interlocking directorships that kept Big Five directors on each other's boards.²² Inter-Island Steamship Co. directors were stockholders in Matson, and Matson owned a large portion of Inter-Island.

During this time, frustrated Dillingham corporate entities realized that they were so constrained by Big Five interests that Walter Dillingham proposed starting their own bank to release family companies and LASSCO from outside control. The Big Five kept control of most of Hawaii's sugar production and shipping. Although Walter Dillingham had his own means for support, it was generally outside the larger system of Big Five dealings. During the 1920s, after he and LASSCO unsuccessfully tried to break into the business of transporting Hawaii's sugar, and eventually came to understand it was closed to them, the B.F. Dillingham Co, negotiated the shipping of some pineapple with James Dole.²³

By early 1929,²⁴ with expectations of eventually breaking Matson's monopoly on shipping to and from Hawaii,²⁵ Walter Dillingham and LASSCO formed Dillingham Transportation Building Ltd. (DTB Ltd.), which was the company responsible for planning and constructing the Dillingham Transportation Building. Officers and directors of the company were;

²⁰ William L. Worden, *Cargoes, Matson's First Century in the Pacific*, (Honolulu: The University Press of Hawaii). 1981. P. 70.

²¹ Melendy, *Walter Francis Dillingham*, 1996. Pp. 6, 10, 21, 174.

²² Melendy, *Walter Francis Dillingham*, 1996. P. 175.

²³ Melendy, *Walter Francis Dillingham*, 1996. P. 175, 176. Worden, *Cargoes*, 1981. P. 58.

²⁴ "Woolley Gets Dillingham Contract," Honolulu Advertiser. May 7, 1929. P. 1.

²⁵ Melendy, *Walter Francis Dillingham*, 1996. P. 176.

President, Walter Dillingham (President of OR&L and Hawaiian Dredging Co., Ltd.)
First Vice President, M. S. Sherman (President of LASSCO)
Second Vice President, Lee A. Phillips (President of Pacific Mutual Life Insurance Co.)
Third Vice President, A. N. Campbell (President of Henry Waterhouse Trust Co.)
Treasurer, Harold G. Dillingham (President of B.F. Dillingham Co. and brother of Walter Dillingham)
Director, R. W. Atkinson (Vice president of Hawaiian Dredging Co., Ltd.)
Director, W. F. Frear (President of Bishop Trust Co.)
Director, Robert W. Shingle (Trustee of James Campbell Estate)
Director, Burton Newcomb (Director of Honolulu Gas Co. and S. N. Castle Estate)
Director, Paul I. Fagan (Entrepreneur)
Director, A. W. Van Valkenburg (Secretary of OR&L)
Secretary, Charles F. Weeber (Walter Dillingham's private secretary since 1921)
Asst. Secretary, John C. Walker
Auditors, Young Lambertson & Peterson
Building Manager, Earl Thacker
Building Superintendent, Fred Williams²⁶

San Diego architect H. Lincoln Rogers was hired to produce plans for the building. Drawings were completed in the Spring of 1929 and distributed to interested builders. On April 13, 1929, it was announced that Honolulu contractor Ralph E. Woolley was the low bidder out of seven competing for the job. Woolley's "lump sum total" bid was \$595,924, and Dillingham Transportation Building Ltd. Director R. W. Atkinson stated that separate alternates for the specifications would be examined to determine the official awarding of the contract.²⁷ This eventually went to Woolley on May 7, 1929, when he was awarded a \$619,368 contract to construct the building. The local newspaper reported his work was to be completed in 325 working days.²⁸

Unfortunately, as the building was nearing completion, disaster struck. On the afternoon of May 25, 1930, the LASSCO passenger liner *City of Honolulu* caught fire at Pier 8 in Honolulu, in sight of the Dillingham Transportation Building. The vessel burned for six hours with fire crews working tirelessly and futilely, before she succumbed to the fire, and sank at the pier. The ship was not salvageable and was a major financial loss for LASSCO. The loss of the ship, combined with the revenue losses already occurring during the Great Depression, doomed LASSCO's partnership with Walter Dillingham in the Dillingham Transportation Building.

The Dillingham Transportation Building opened on September 4, 1930. On October 24, 1930, Walter Dillingham received notice from Ralph Chandler that LASSCO had sold controlling interest in its DTB. Ltd. stock to Matson Navigation Co. LASSCO became a subsidiary of Matson. The merger netted LASSCO about \$100,000 and was a major disappointment to Walter Dillingham. Embittered, he wrote, "It was quite a severe blow to

²⁶ "Business Men Are Directors of Company," Honolulu Advertiser. September 4, 1930. Special Section p. 4.

²⁷ "Dillingham Bids Are Opened," Honolulu Advertiser. April 14, 1929. P. 7.

²⁸ "Woolley Gets Dillingham Contract," Honolulu Advertiser. May 7, 1929. P. 1.

the plans we have been working on for the opening up of the hold which the Matson and affiliated interests have upon this community."²⁹

In December 1930, the total investment for the Dillingham Transportation Building was well over \$1.2 million, including real estate, construction, furnishings, and equipment. Of this amount, about \$760,000 was still owed by Dillingham Transportation Building, Ltd. Walter Dillingham's hopes were still high that the projected business plan for the building would come to fruition, which anticipated a budget deficit of only \$31,000 for the building by the end of 1931.³⁰ Instead, both 1931 and 1932 were financial disappointments. The building ran a profit of only \$7,191 in 1932.

Although the effects of the Great Depression (1929-1939) on Hawaii business were not as severe overall as on the U.S. mainland, it was felt in Honolulu with a decline in business. During this time, rents in the building were reduced, but nevertheless there were still many vacant suites. LASSCO had moved out of its ground floor corner offices in March 1931. B. F. Dillingham Co. had to loan Dillingham Transportation Building, Ltd. about \$169,000 to meet mortgage payments. Matson, now half owner of the building, advanced no money toward the deficit and did nothing to provide any tenants for the building.³¹ Vacancies in the building continued throughout the 1930s.

World War II brought no relief. "Low occupancy rates during the 1930s and the freezing of business enterprise during World War II led 70 year old Walter and 64 year old Harold to assess their holdings in 1945."³² That year, they donated the Dillingham Transportation Building to the Kauaikeolani Children's Hospital, for tax purposes and as a humanitarian gesture.³³

Kauaikeolani Children's Hospital had started in 1908 in response to a high rate of infant mortality. It was located on Kuakini Street between Nuuanu and Liliha. Harold Dillingham had been president of the hospital board since 1926. The hospital initially had plans to convert the Dillingham Transportation Building into a children's hospital building.³⁴ However, these never materialized and new facilities were later added at their existing campus.

Built as a catalyst to break Big Five domination of big business in Hawaii, the Dillingham Transportation Building failed to achieve the expectations of its builders.³⁵

Designed for Tenant Use

In 1930, when the Dillingham Transportation Building opened, much attention was given to the fact that it was the first large office building in downtown Honolulu that was planned almost entirely as tenant space. A local newspaper announced that "the Dillingham Transportation Building is Honolulu's first business edifice designed primarily for the

²⁹ Melendy, *Walter Francis Dillingham*, 1996. P. 176.

³⁰ Melendy, *Walter Francis Dillingham*, 1996. P. 177.

³¹ Melendy, *Walter Francis Dillingham*, 1996. P. 177.

³² Melendy, *Walter Francis Dillingham*, 1996. P. 178.

³³ Melendy, *Walter Francis Dillingham*, 1996. P. 178.

³⁴ Gerry Burtnett, "Children's Hospital Plan For Downtown Dillingham Building," *Honolulu Advertiser*. December 16, 1944. P.1. "Tenants of Dillingham Building Will Return to Prewar Locations," *Honolulu Star Bulletin*. October 10, 1945. P. 3.

³⁵ Melendy, *Walter Francis Dillingham*, 1996. P. 178.

accommodation of general tenants."³⁶ Previous large-scale downtown structures had been constructed by other companies for their exclusive use, with little space devoted to tenant leasing. The Alexander Young Hotel, erected in 1908, had shops and offices, but it was a hotel. The Dillingham Transportation Building was promoted as, "Built for tenants, not for the owners."³⁷

To ensure the building was designed for tenants, DTB Ltd. hired a man named Burton Newcomb as a consultant for the layout and amenities. Newcomb had previously served in similar positions for buildings in Los Angeles, Detroit, and Chicago. He settled in Honolulu in December of 1927, after having arrived earlier in 1926 to recuperate from a nervous breakdown. In February of 1928 he married Beatrice Castle, and by 1929 he was Director of Honolulu Gas Co., and Director of the S. N. Castle Estate.³⁸ He was also appointed a Director of DTB, Ltd. in 1929.

Newcomb was hailed for his involvement in the building design from the viewpoint of the potential tenants. While his consultation services were intended to "bring in the largest income to [the] owners," his aim was also to provide tenants with optimized spaces. This was rationalized by claiming that, "a tenant who can have things arranged for the best pursuit of his business can naturally afford to pay more, so that the income from the building is proportionately increased."³⁹

Newcomb was tasked with working with the architect to, "see that the practical needs of the tenants were made paramount in designing and in the arrangement of the interior of the building and determining the tenant conveniences."⁴⁰ Newcomb's collaboration with the architect resulted in numerous features that were originally promoted to prospective renters; a flexible interior layout with wide corridors, building maintenance and janitor service, around the clock elevator service, large freight elevator from the rear courtyard, the convenient rear courtyard itself, an adjacent garage, a restaurant on the premises, and the building's location near other businesses, banks, and wharfs.⁴¹

When the building opened, the owners hired an (unidentified) African-American woman to serve as "matron" to "personally attend to the ladies' rooms and [be] available for minor ailments of female employees of tenants."⁴² The employment of an African-American is notable in light of the relatively few African-American women in Hawaii at the time; a total of 241 African-American women were noted in the census of 1930.⁴³ The Dillingham Transportation Building was located in the white business section of downtown and this selection may be demonstrative either of transplanted American business practice from

³⁶ "Dillingham Building in Fine Location," Honolulu Advertiser. September 4, 1930. Special Section P. 3.

³⁷ Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners." Honolulu. Ca. 1930.

³⁸ "Burton Newcomb Dies in Redlands," Honolulu Newspaper, February 8, 1943. UH microform biography files, Newcomb.

³⁹ "Visitor Stands All Alone in His Profession," Honolulu Newspaper, December 29, 1927. UH microform biography files, Newcomb.

⁴⁰ "Admirable Arrangement of Beautiful New Structure Largely Due to Newcomb," Honolulu Advertiser. September 4, 1930. Special Section P. 14.

⁴¹ Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners." Honolulu. Ca. 1930. P. 12-13.

⁴² "Building Plan Gives Tenants Consideration," Honolulu Advertiser. September 4, 1930. Special Section P. 2.

⁴³ Eleanor C. Nordyke, "Blacks in Hawaii: A Demographic and Historical Perspective." Hawaiian Journal of History. Vol. 22, 1988. P. 245.

the mainland, or local concerns about having an Asian employed in a similar position, given the tenancy by the U.S. military and the FBI.

Originally, the building had a ceiling height of 22'-0" at the ground floor, which allowed a first floor mezzanine at the rear. The upper floors (2-4) were laid out with large and small interconnecting office spaces to accommodate a variety of needs. Upper floor corridors were 8'-0" wide to enable their use as work space or reception areas for large area renters. On the fourth floor, the northeast end was configured to accommodate a suite of medical offices and equipped for a lab, minor surgery, and x-ray departments. Promotions boasted that the passenger elevators offered "the fastest service of any in the Territory." The original freight elevator was the center elevator in the bank of three in the lobby. It also opened onto the rear service area and was large enough to carry a patient gurney, "for physicians treating patients who [could not] sit upright."⁴⁴

The garage behind the building had parking space for 250 automobiles. Harry Becker was the manager of the garage, overseeing a staff of fifteen, including attendants that parked and retrieved cars. Self-parking was also allowed. The garage sold gasoline and was equipped for washing and lubricating automobiles, and carried automotive batteries, tires, and inner tubes.⁴⁵

Contributing to the decoration of the lobby ceiling was muralist Einar Petersen. Born in Denmark, Petersen studied in Europe and worked in Switzerland before moving to the U.S. and settling in Los Angeles. He collaborated with Rogers on the Army Navy Y.M.C.A. buildings in Honolulu (1928) and San Diego (1924). In Honolulu, Petersen also crafted the ceiling decoration in Honolulu Hale (1929) and worked on the Alexander & Baldwin Building (1929), including the ceiling of the portico and decorative tiles featuring underwater scenes and fish. Petersen had a partner, Niels Miller, who frequently executed Petersen's designs. Attesting to the importance of Petersen's ceiling designs, in conjunction with the mid-1980's restoration of Petersen's ceiling decorations at Honolulu Hale (Honolulu City Hall), Mayor Frank Fasi proclaimed October 17, 1985 as "Einar Petersen Day."⁴⁶

Original plantings for the building, including the transplanting of ten coconut trees along the Bishop Street side, were handled by Richard Tongg's Honolulu firm, Mid-Pacific Horticultural Establishment. The painting contractor for the building was Arenz-Warren Co., Inc. of Los Angeles.

Prior to construction, Dillingham Transportation Building Ltd. had purchased most of the block bounded by Bishop, Queen, Alakea, and Halekauwila Streets. Properties at the corners of Alakea and Queen (Gregg Company) and Alakea and Halekauwila (Hollinger Garage) were not included. Rogers drew plans for the building with a two-story parking garage (demolished ca. 1974) behind it that had a "T" shaped footprint which provided access from Alakea Street, between the Hollinger and Gregg properties.

⁴⁴ "Building Plan Gives Tenants Consideration," Honolulu Advertiser. September 4, 1930. Special Section P. 2.

⁴⁵ "Modern Equipment Installed in Dillingham Garage Unit: Motorists Get Fine Service," Honolulu Advertiser. September 4, 1930. Special Section P. 6.

⁴⁶ "Name Decorator for City Hall," Honolulu newspaper, June 29, 1929. UH microform biography files, Petersen.

"100th Birthday Celebrated: Honolulu Honors an L.A. Muralist. Los Angeles Times. October 20, 1985.

The two-story parking garage was separated from the four-story building by a driveway, called a "motor court," which extended the length of the block from Queen Street to Halekauwila Street, and allowed motorists to pull into the parking garage from either street.⁴⁷ Flanking the parking garage at the Queen Street and Halekauwila Street sides were two two-story annex buildings (demolished ca. 1974), that contained additional shops and offices. The Queen Street and Halekauwila Street entrances to the motor court were between each annex and the Dillingham Transportation Building.

Benjamin Franklin Dillingham Memorial Lobby

The Dillingham Transportation Building was built as a memorial to the original patriarch of the Dillingham family in Hawaii; Benjamin Franklin Dillingham. The building was opened on September 4, 1930, which was the eighty-sixth anniversary of his birth. The Benjamin Franklin Dillingham Memorial Lobby in the Dillingham Transportation Building is embellished with scenes from the life of Benjamin F. Dillingham (1844-1918), as well as a commemorative plaque that dedicates the building. (For additional historical information on the OR&L Co., and the extant buildings from its downtown Honolulu terminal, see HABS Nos. HI-573-A and HI-573-B.)

Benjamin F. Dillingham was born in Massachusetts, and went to sea at the age of fourteen. He sailed around the world twice on the clipper *Southern Cross*, which was captained by his maternal uncle. Dillingham was aboard the vessel when it was captured and burned off Brazil by Confederate forces in 1863. Frank Dillingham arrived in Hawaii in 1865, at the age of twenty as an officer on the sailing ship *Whistler*, which operated on a regular run between the ports of San Francisco and Honolulu. He suffered a broken leg in Honolulu when his rented horse collided with a carriage, and stayed to convalesce. He subsequently obtained employment as a clerk in a hardware store. In 1869, he borrowed about \$28,000 from Alfred Castle to purchase the store, partnering with him in the venture named Dillingham & Co. The same year he married Emma Smith. Both Alfred Castle and Emma Smith were from missionary families that had arrived in Hawaii in the 1830s. With these connections to established families helping him, Frank Dillingham was able to secure financing for several upcoming business deals that would eventually form his legacy.

Although Frank Dillingham's hardware business struggled during the 1870s, he was able to begin several other businesses including real estate developments and a dairy. Although they remained solvent, they kept Frank Dillingham under a debt that led to a severe bout of depression in 1876. The Dillingham's lived well but with each new business venture Frank Dillingham took on, his indebtedness increased.

In 1886 Frank Dillingham was able to secure from James Campbell a fifty-year lease on two large tracts of relatively barren land at Ewa, Oahu. Artesian water had been discovered at Ewa in 1879 at a well that Campbell had drilled. Frank Dillingham leased the land with a vision of it becoming arable and cultivated in sugarcane. He speculated that a plantation there could deliver its sugar to Honolulu on a railroad that he would build. In 1888, he received a franchise from the Hawaiian Kingdom government to build that railroad, with a plan to be operational (from Honolulu to Pearl Harbor) within three years. Frank Dillingham sub-leased the Ewa lands to the Castle Estate, which began sugar

⁴⁷ "Motor Court Connects Office Building and Garage," *Honolulu Star Bulletin*. September 3, 1930. P. 16.

cultivation there in 1890. In September of that year, Frank Dillingham's railway, Oahu Railway & Land Co. (OR&L Co.) was opened to Ewa Plantation. Frank Dillingham eventually extended the OR&L Co. line to Kahuku, and was able to broker leases of potential sugar cane land there and at Waialua that led to the formation of those sugar plantations.

His empire grew, despite always operating on margins and under tremendous debt. This took its toll in 1904 when he suffered a nervous breakdown, after which he relinquished control over most concerns to his eldest son, Walter Dillingham. After several years of tireless work, in 1911, Walter Dillingham and his brother Harold Dillingham were finally able to arrange for the last of Frank Dillingham's notes to be paid, and their father was debt free for the first time in over forty years. Although Frank Dillingham's business empire was almost entirely realized by borrowing against future profits, the railroad he built was a critical component in the economic development of Hawaii. His railroad, sugar plantations, and other operations were vital to the developing Hawaiian Kingdom and Territory.

The lobby of the Dillingham Transportation Building has many icons that relate to the life of Benjamin F. Dillingham, along with a large brass commemorative plaque on the southwest wall.

Part II. Architectural Information

A. General Statement

1. Architectural character: The Dillingham Transportation Building is an Italian Renaissance Revival-style building, with Mediterranean Renaissance Revival influences. These revival styles were adopted and adapted by architects practicing in Hawaii, for their suitability to a tropical climate.⁴⁸ Overall, the building exhibits a symmetry typical of the Italian Renaissance Revival style. The three street-facing facades, Bishop Street, Queen Street, and Ala Moana Boulevard, are treated with a higher level of detail and ornament than the simpler rear (southeast) elevation. The front facade along Bishop Street features an arched loggia that spans the distance between the two outer building wings. The loggia creates an open balcony at the second level, featuring large cast stone planters raised on large square plinths. The building's elevator lobby is stylistically inconsistent with the exterior. This notable Art Deco space features architectural details relating to the life of Benjamin Dillingham. The building is a monument to the memory of Benjamin F. Dillingham.

2. Condition of fabric: The building is in excellent condition. The building appears to be structurally sound and the architectural detailing is unchanged from the time of construction, and suffers minor wear and tear. An original parking garage and two annex office spaces, also constructed in 1929 to accompany the building, are no longer extant. Although a 1978 renovation opened three bays at each end of the loggia interior, the exterior remains relatively unaltered and the property's historic appearance has been well preserved.

⁴⁸ "Architecture of Mediterranean Best for Honolulu." *Honolulu Advertiser*, July 24, 1926.

B. Description of Exterior

1. Overall dimensions: The Dillingham Transportation Building is four stories in height with an additional partial fifth floor at the rear center of the building. In plan, at the ground level, it is shaped like a truncated "E", with the shortened legs of the 'E' facing the rear. At the upper levels the footprint changes. With the subtraction of the loggia, the footprint here is a barbell shape with an additional outset section at the center, resulting in a symmetrical plan with three primary bays connected by two inset building sections. These building sections will be referred to as the Mauka⁴⁹ Wing (bay along Queen Street), the Makai⁵⁰ Wing (bay along Ala Moana, previously Halekauwila Street), the Lobby Wing (at the center of the building), Makai Retail (connector bays between the Makai and Lobby wings), and the Mauka Retail (connector bays between the Lobby and Mauka wings). The overall rectangular footprint of the building measures 95'-0" x 290'-0" and occupies 27,750 square feet of the 66,547 square foot parcel.⁵¹

2. Foundations: Original drawings indicate that the four-story Dillingham Transportation Building is supported by 700 steel-reinforced concrete piles, each measuring 1'-2" square, driven into the ground to depths ranging from about 12'-0" to 17'-0". (At the time of construction, the first floor level was 7'-0" above sea level.) Builders used a steam driven pile driver to force the piles into the ground.⁵² These are embedded (3" minimum) into reinforced concrete footings. The footings range in size from 2.5' x 5.5' to 6.5' x 9.5' with 2, 3, 4, 5, or 8 piles each. Each of the 108 footings supports a single column and all but the truncated triangle footings are tapered at the top half. Column spacing ranges from 10'-0" to 16'-0", with the majority forming an approximate 14' grid; the upper and lower ranges are found primarily in the Lobby Wing to accommodate for the common areas such as lobby, elevators, and stairwells.

3. Walls: The building's upper stories are covered in concrete stucco and are stylistically modest in comparison to the building's ground level, an example of smooth-faced building rustication. Cast concrete blocks in various muted shades, laid in a running bond, clad the building's first-story Bishop Street, Queen Street, and Ala Moana Boulevard facades. These blocks, described in early construction photographs as "synthetic limestone", vary in size and are treated in flat and tooled finishes at building corners and around openings; along the building face, the field stones are all smooth. The stones were cast with a 90-degree inset surface along two adjoining faces, creating a recessed, open joint appearance. Tuscan pilasters mark the first floor building corners as well as demarcate the bays along the length of the building, corresponding to the column layout within and dividing the loggia's arched openings. The building façade at the ground floor rear is flat stucco, the cast stone terminating at the east corner pilasters of the Mauka Wing and the south corner pilaster of the Makai Wing. At the upper levels, alternating quoins are on the external corner of each of the wings, with the exception of the rear Lobby Wing whose exterior corners are plain concrete stucco. The building corners on the ground level have

⁴⁹ Mauka is a Hawaiian word meaning "in the direction of the mountains."

⁵⁰ Makai is a Hawaiian word meaning "in the direction of the sea."

⁵¹ Tax Map Key No.:(1) 2-10014-003

⁵² "Memorial Structure Completed in 325 Working Days." *Honolulu Star-Bulletin*, September 3, 1930.

a stepped detail that blends into the adjacent pilasters. At the upper floors, a round, attached column with a slim Corinthian capital forms the corner of the building where the quoins meet.

The majority of ornament is found on the building's first-floor facades. At the ground floor, a plinth surrounds the base of the building and an ornate belt cornice and entablature encircles the building, dividing the building's first and second stories. The first floor entablature, around the majority of the building, includes a foot molding, consisting of a cavetto molding topped with a decorative rope mold, and located directly above the top of the arched windows; a frieze made up of a single course of cast stone placed with flush joints (as opposed to the building face with its larger recessed joints); and a modillion course topped by a projecting belt cornice or crown. All are cast stone. At the rear elevation, the entablature changes at the south and east corners of the Mauka and Makai Wings, respectively. The foot molding changes to a simple rectangular cast stone, the frieze is flat stucco, the modillion changes to a simple dentil molding, and the belt cornice becomes a flat plane.

The base of the second floor has a cast concrete belt course topped by a sill course; both encircle the front elevation of the building and the two end wings, mimicking the first floor entablature. At the rear, the Lobby and Retail sections have simplified detailing, much like the rear ground floor entablature below, resulting in a simple band of flat stucco topped by a plain flat stucco cap painted to match the cast stone. The upper façade, around the entire building, is simple flat concrete stucco. It was originally light tan in color, but it is now painted white. The window openings are set back and have no ornamentation other than a simple concrete sill. The upper entablature, directly under the overhanging eaves, has a painted frieze featuring alternating square foliated panels and rectilinear geometric panels. Each geometric panel centers on and highlights inset ship wheel medallions. A cast concrete foot course completes the upper entablature.

4. Structural system, framing: The building's walls are comprised of a steel-reinforced concrete clad in cast stone at the ground level. The upper stories consist of a reinforced concrete frame infilled with "50,000 hollow terra cotta building tiles"⁵³ covered in concrete stucco. The roof structure is not known, but is believed to be concrete on a metal deck based on the building's structural system and other similar buildings constructed in Honolulu at the time.

5. Porches, stoops, balconies, porticoes, bulkheads:

Two second-story balconies are formed by the flat roof of the Bishop Street loggia and are enclosed on three sides; bounded on their short ends by the building wings and on the back side by the Bishop Street façade of the retail connector sections. The rhythm of the second story belt course is maintained along the front edge of the balcony by a wrought iron balustrade that maintains the same height as the belt course. The balustrade railing is interrupted by fluted cast stone piers that give the appearance of being a continuation of the pilasters below. Each of these piers supports a large original cast stone urn. Gadrooning adorns every urn's foot and two prominent handles top large acanthus leaves that round the base of the bowl. Female mascarons, festoon swags of fruit, and ribbon motifs adorns the urns below the upper rim.

⁵³ "Memorial Structure Completed in 325 Working Days." *Honolulu Star-Bulletin*, September 3, 1930, p.21.

Below the balconies, the uninterrupted one-story arcaded loggia spans the primary facade's first story along Bishop Street, between, and flush with, the projecting Mauka and Makai Wings. Thirteen openings mark the front façade of the loggia; except for two rectilinear openings that flank the center opening, all are alike. The piers supporting the arches are part of the building's structural grid and are spaced approximately 14'-0" on center. The piers supporting the center three openings are spaced about 15'-0" on center, a reflection of the more robust foundation and fewer columns of the Lobby Wing, which allows for its larger open spaces and common areas unencumbered by columns.

Each loggia pier consists of a centered Tuscan pilaster that spans from the ground to the foot course of the continuous first floor entablature. This flush-jointed cast concrete pilaster is flanked by narrower twin pilasters formed by smooth-faced, open-jointed blocks, like those found on the adjacent wings facade. These narrow pilasters reach to the spring point of the arch and terminate in an acanthus capital and impost. The voussoir of the rounded arch is of the same open-jointed blocks with a tooled finish, and the keystone features a cartouche nestled in a scroll. The intrados is clad in flush-jointed, smooth-faced, almost square blocks. The back (interior arcade side) of the piers have two courses of block at the base. Its exterior corners are trimmed in half-round pieces adhered to the side of the voussoir blocks, and the face of this side of the pier is stucco. A terra cotta impost is centered on the face at the spring point of the stuccoed arch that spans to the engaged pilasters on the retail space facades across the ten-foot-wide loggia. The loggia terminates at each end in engaged arches located over building openings in the end wings of the building.

The three center openings in the loggia lead through the arcade to the Lobby. The center arched opening is flanked by mirrored rectilinear openings and matches the arches previously described, with three exceptions: the narrow pilasters have a tooled surface, the intrados panels feature a relief pattern, and the cartouche has been replaced by a mascarón of a then-modern sea captain looking towards the harbor. The wall face surrounding the squared openings is made up of the tooled finished, open-jointed blocks. The openings are outset from the face of the surrounding wall and trimmed in a cast stepped molding that is edged in a decorative rope pattern. The simple stepped cornice features a cyma recta modillion. Above the openings, set into the wall face, are terra cotta decorative medallions. The northeast medallion is a carving of a clipper ship at sea in the foreground, surrounded by ships in the distance. This image references Benjamin F. Dillingham's early sailing career and the clipper on which he travelled to Hawaii. The southwest medallion features a steamship, modern at the time of the building's construction. Both medallions are circled by rope molding and a leaf wreath. At the second floor Lobby Wing façade, the beltcourse frieze above the central openings is inscribed with "THE DILLINGHAM TRANSPORTATION BUILDING."

The back (interior side) of the piers flanking the three center openings are fully clad in cast stone. Like the front, each has a center Tuscan pilaster and impost that accepts the arches that span across the loggia to the lobby-front. These four transverse arches are also stone clad (unlike the plain stucco arches along the remainder of the loggia) and the two outer arches abut directly with an adjacent stuccoed arch. The adjoined stucco arches in these locations have a Tuscan impost matching the abutting Tuscan pilaster.

The building's fifth-story has an open-air balcony that projects from the central pavilion at the rear of the building. The balcony's base features a repetitive, half round-arch motif

supported by corbels at their meeting spring points. A decorative band of triangles and rectangles spans the front and sides of the balcony above the apex of the arches.

6. Chimneys: There are no chimneys in this building.

7. Openings

a. Doorways and doors: The Mauka and Makai Wings have original doors on their Bishop Street and rear elevations (northeast and southwest). The Bishop Street door is a wood, half-light double door with a large eight-light transom above. The door is recessed into the thick wall with a smooth cast stone reveal. The opening itself is outset from the face of the wall and framed with closed-joint smooth blocks ornamented with a bordered band of leaf and dart trim with a crossette at the door head. A ribbon rope molding forms the outside corner of the door reveal, with acanthus leave at the corners and midpoints. An elaborate entablature tops the door. The tall architrave features a large cast stone cartouche that spans the width of the door surround and terminates in a cavetto mold capital capped with twisted rope molding. The cartouche edges scroll symmetrically in all directions, and at its apex is a mascarón of a traditional sea captain wearing a Monmouth cap and lacy collar, surrounded by festooning, and hooded by a seashell. Above, the terra cotta frieze features a geometric panel flanked by griffins and rinceau motif terminating in ovolo molding. The rear doors are three-quarter light, single panel, double, wood doors with a five-lite transom above. This door, too, is recessed into the wall and has a smooth cast concrete reveal. The cast opening is flush with the face of the stucco wall and framed with closed-joint smooth blocks ornamented with an exaggerated beak mold. A simple round molding forms the outside corner of the door reveal. The entablature consists of a flat frieze with a leaf and dart and cyma recta crown. A window sits directly on top of the door entablature. On either side of the door are decorative breeze blocks detailed with a smooth-faced plus sign with an X-shaped leaf pattern behind.

The central Lobby Wing also has original doors on the Bishop Street and rear elevation. The Bishop Street doors are located along the inside of the front loggia, with the openings of three sets of double doors corresponding to the openings at the loggia exterior. The brass-framed doors are full glass with Art Deco brass hardware. The center door features single-lite sidelights. The doors are framed in cast stone, echoing the scale and form of the arches at the exterior of the loggia. The engaged pilasters along the Lobby wall that accept the transverse arches match those at the exterior. A large multi-light transom window is located above the center door, while the two flanking doors have relief-patterned cast stone lunettes with above the doors. The rear entry to the Lobby Wing is inset from the face of the building and provides access to an open interior "Court Entry" foyer. The opening is framed in cast stone with a simple hooded entablature. The eight foot wide opening is flanked by large, banded and tapered, engaged Tuscan columns that reach up to the second story belt course. Directly inside the rear foyer is an arched opening providing access to the rear door of the service elevator. To the left and right are decorative wrought iron double doors with wrought iron transoms that separate this outer foyer from the Stair Lobby.

The Bishop Street Mauka and Makai Retail section facades continue the echoing of the loggia arches. A single three-quarter-light door with a two-light transom is located along one side while a large fixed display window takes up the remainder of the space below the spring-point. Filling the arch above is a large multi-lite fixed window. Currently the base below the fixed display window is stucco but historic photographs show this to have

been marble. The retail stores also have entrances along the former motor court at the rear of the building. These are rectilinear openings of the same scale of the arched entries at the front. Full glass, three-lite double doors are flanked by four-lite sidelights. The doors are topped by either single or double-lite transoms. Above the transoms is a three panel frieze that varies at each door; there are blank panels, sign panels, louvered panels, and panels with inserted grills. Above the frieze is a three-lite, in-swinging casement window flanked by three-light sidelights. The frieze likely allowed for the floor structure of the now-defunct mezzanine levels and the upper windows opened into those spaces. Currently there is a wrought iron balconette spanning this upper window that does not appear to be extant in the historic photographs.

The original ground floor retail spaces (shown as Stores 1-3 and Stores 8-10 on an original marketing building plan) were demolished in the 1978 renovation of the building to provide through-access to the courtyard and high-rise buildings at the rear of the block, where the motor court, garage, and additional shops once stood, as well as open-air seating. The arcades are three bays wide and three deep, with each having four free-standing stuccoed piers with Tuscan capitals and impostes at the spring point of longitudinal arches. At the rear of the building, the former rectilinear shop openings have been arched to match those within the arcade and each arch is covered with a large quarter-round fabric awning.

Doors were added along both walls of the open arcades as part of the 1978 changes. An aluminum storefront door has been added in the southeast wall of the Mauka Wing. Doors and windows have been added in both the northeast and southeast walls of the new arcade to allow access from within the arcade to the adjacent tenants. A former window at the northeast corner of the Makai Wing, at the terminus of the loggia, has been converted into a door.

b. Windows: The Mauka and Makai Wings have a number of different types of windows. On the Bishop Street elevation, the prominent entry doors on each wing are flanked by comparatively small-scale fixed single-lite picture windows. These rectangular metal windows have a simple cast rounded sill and flush-jointed slightly concave apron. At the window head is a volute keystone and one course above that is a rectangular panel inset into the face of the façade. The panel features a convex shield surrounded by a rinceau motif. On the shield is a sextant topped by a partial radiating sunburst. Windows and decorative panels matching these are located on the Queen Street and Ala Moana elevations of these wings, where they flank a set of three large arched windows. The prominent arched windows repeat the size and scale of the loggia arches and visually mark the three central longitudinal bays of the Mauka and Makai Wings. These multi-pane steel windows have two operable casement panels with a center fixed section at the lower rectilinear portion, topped by the fixed rounded arch. The window have a simple rounded cast stone sill and closely-jointed slightly concave apron like that of the adjacent picture windows. The arched surround of the window is slightly inset into the face of the façade. Flanking narrow twin pilasters of smooth-faced, open-jointed blocks reach to the spring point of the arch and terminate in an acanthus capital and impost. The voussoir of the rounded arch is of close-jointed blocks banded with dentils along their extrados. The keystone features a cartouche nestled in a scroll, like those found capping the loggia arches.

The detailing of the windows at the rear elevations of the Mauka and Makai Wings match that of the door they flank. The windows are rectangular two-lite casements with simple

rounded sills and closely-jointed slightly concave aprons like that of the other elevations' windows. These windows are recessed into the wall with smooth cast concrete reveals. The cast openings are flush with the face of the stucco wall and framed with closed-joint smooth blocks ornamented with an exaggerated beak mold. A simple round molding forms the outside corner of the window reveal. The entablature consists of a flat frieze with a leaf and dart and cyma recta crown. Above both the windows and the door are two-lite rectangular casement windows; the sills of which sit directly on the lower window and door entablature, and the heads terminate into the foot course of the first floor entablature. The upper and lower windows are the same width but the cast surround of the upper window is narrower, fluted, and set at an angle within the window reveal. A wrought iron balconette is mounted to the façade at the bottom half of the upper windows.

The windows on the second through fourth floors are double-hung eight-over-one at all elevations and all wings. The windows are set back into the stucco wall with no ornamentation other than a simple stone sill. At the fifth floor are four paired, one-light, wood-frame casement openings topped by single-light transoms; these openings provide access to the balcony located at the rear of the building. The partial-height side elevations of the fifth floor element each contain two openings. Three of these are small metal sash window, while the fourth, located on the southeast corner of the fifth floor structure, is a large (eight foot wide) multi-sash window.

On either side of the rear Lobby entrance are small one-over-one double-hung windows that open into the interior stair lobby. A decorative wrought iron security panel is mounted onto the wall over these windows.

8. Roof:

a. Shape, covering: The Dillingham Transportation Building has a low-pitched hip roof clad in variegated terra-cotta barrel tiles. The Mauka and Makai Wings are joined by a continuous roof of the same slope along the length of the Lobby and Retail sections. This connector has a flat walkway at the ridge to accommodate vents and maintenance. The outset area of the Lobby Wing along Bishop Street has a hipped roof extending from the connector roof, much like a dormer. On the rear of the Lobby Wing, the outset rises above the roof to a fifth floor; this raised element is topped with a hipped roof matching the rest of the building.

b. Cornice, eaves: The building features wide, overhanging eaves supported by regularly spaced corbels attached to the soffit and the building. Between each corbel, the soffit is painted with alternating geometric and quatrefoil patterns in bright orange, red, and blue. Half-round copper gutters are mounted around the entire perimeter of the building, with surface mounted square copper downspouts located at the Mauka and Makai ends and at interior corners along the front and rear elevations. The building's fifth story is encircled by a cast stone entablature that terminates in a prominent, projecting cornice. Its barrel tile roof is set back from the edge of the cornice, with an integral metal gutter recessed between the roof tiles and the cornice edge.

c. Dormers, cupolas, towers: There are no actual dormers, cupolas, or towers, although the previously mentioned Lobby Wing roof approximates a dormer at the front elevation and a squat tower at the rear elevation.

C. Description of Interior

1. Floor plans: At the ground floor, the Mauka and Makai wings were, and still are, single tenant spaces three bays wide and five bays deep. The rear (fifth bay) was enclosed for service spaces with a mezzanine above. The loggia runs in front of both Mauka and Makai Retail connector sections and the Lobby wing. The ground floor Lobby Wing remains in its original use, with a spacious and ornate lobby occupying the front half of the wing. The rear half has three elevators at the center flanked by hallways that provide access to twin staircases and an exit to the rear of the building. The connector sections originally contained ten retail spaces, five per side (spaces 2 and 3 are shown on an early marketing plan as an example of how the spaces could be reconfigured for larger tenants). Each of the “stores” were one bay wide and three bays deep, with the third (rear) bay having a small restroom tucked into a back corner and a mezzanine area above. As described in a 1930 newspaper article:

The front of each store is practically a solid expanse of plate glass, affording the maximum of light for the shops. Each store is given additional floor space by the use of a mezzanine floor extending across the entire rear. This floor is reached by a stairway having ornamental wrought iron railing to harmonize with the railing used across the front of the mezzanine and is lighted by large windows looking out onto the planted motor court.⁵⁴

A 1978 renovation opened up three retail bays at each end, adjacent to both the Mauka and Makai wings, providing thoroughfares through the building to the new high-rise office buildings located in the former space of the 1930 garage and shops.

The second through fourth floors have a double-loaded central corridor extending the length of building, terminating in a “T” near the center of the Mauka and Makai Wings. The Mauka and Makai Wings at these levels were originally divided into seven office spaces of varying sizes. A 1930 newspaper article explained:

The Mauka Wing has been set aside for the use of doctors and dentists. This space on each floor is sufficiently large for a clinic, in deference to medical trend of the present time for this class of professional service. This wing has been piped and wired for these professional uses.⁵⁵

The Lobby Wing’s upper floors originally housed a large office with three double-door entrances at the front half of the building. The rear half houses the bank of elevators, two stairwells, a mail chute, and men’s and women’s restrooms, in their original configuration. The connector wings each had five offices on each side of the central corridor. The fifth floor is accessible only via a stairway located at the southeast corner of the southwest office in the Mauka Retail connector (Office #18 on the marketing plans). [Offices and restrooms at the upper floors were not accessible]

2. Stairways: The stairways are located at the rear of the Lobby Wing and are accessed either from the rear Court entrance or via the hallways that flank the elevators. At the ground floor, a stair lobby opens up at the entry to the stairwells. On each of the upper floors, the stairs are open to a service corridor that runs parallel to the stairwells and leads

⁵⁴ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930 at 19.

⁵⁵ *Ibid.*

to the office corridor. The stairs are painted concrete with a decorative cast iron banister topped by a wood handrail. The stair to the fifth floor was originally private; leading to Mr. Dillingham's private office. The stair opening is tucked into a small alcove space directly across from the elevators. The enclosed stair leads up to the northwest, parallel to the adjacent corridor and then turns towards the rear of the building, terminating at a small landing in front of the door to the waiting room of the private office. Currently the stairs are clad in terra cotta tiles with a marble baseboard. Simple wood handrails are attached to the sidewalls.

Originally all of the first floor retail spaces had stairs leading to their mezzanine spaces, but all of these appear to have been removed (along with the mezzanines) during the 1978 renovation.

3. Flooring: Glazed terra-cotta tiles clad the loggia's floor. Inlaid arrangements of octagonal, diamond, square, and rectilinear tiles form alternating geometric sections. Bands of acid-stained concrete that match the floor of the openings between the loggia piers divide the inlaid tile sections, emphasizing the bay divisions created by the loggia's arches. The open arcade floor is not original and consists of four-inch concrete pavers in a terra cotta colored field with grey banding.

The Lobby floor is glazed terra cotta tiles laid in a mosaic of varying shapes and sizes including waves and chevrons with marble and bronze inserts; the floor representing "the restless surging waves of the sea."⁵⁶ At the center is a ship's compass and wheel. The compass, although oriented to the room and not to the cardinal directions, includes designs within circles at each cardinal direction point. These designs include the North Star, the Southern Cross constellation and the airplane Southern Cross,⁵⁷ a crusader's cross, and a setting sun. A large ship is located at the compass and wheel's center.⁵⁸ The floor at the ground floor stair lobby has glazed ceramic tile similar to that at the loggia, but in a geometric pattern created by square tiles of various sizes. At the rear court entry, the floor is green acid-stained concrete marked off in an eighteen-inch square grid.

The elevators and upper corridors were carpeted during the 1978 renovation. Originally, "wide halls floored with Terrazzo marble and marked off in large squares by borders of pink Tennessee marble run the length of the building."⁵⁹ In the upper service/stair corridors, the floors are painted concrete marked off in a three foot grid.

4. Wall and ceiling finish: The Lobby's walls are clad with Italian Loreda Chiaro marble with red Rojo Alicante Spanish marble used as wall base and to trim doorways, elevators, flooring, and wall panels.⁶⁰ The white marble at lobby walls was set vertically (rather than the standard horizontal orientation) to add visual height, and the red marble interrupts the white marble panels with vertical lines extending from floor to ceiling at key locations to highlight plaques, door entrances, and elevators. Gold-colored mosaic squares laid in thin

⁵⁶ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930 at 19.

⁵⁷ Southern Cross is the name of the Fokker F.VIIb/3m trimotor monoplane which in 1928 was flown by Australian aviator Sir Charles Kingsford Smith and his crew in the first ever trans-Pacific flight to Australia from the mainland United States, and which stopped for rest and refueling in Hawaii.

⁵⁸ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930 at 19.

⁵⁹ "New Dillingham Building Will Be Open Tomorrow," *Honolulu Star-Bulletin*, September 3, 1930 at 19.

⁶⁰ Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners." Honolulu. Ca. 1930.

lines form additional vertical elements in the lobby, both independent and adjacent to the red marble. Red marble panels that are carved in low relief encircle the room above the wall base, their design includes chevrons, and the image of large ship rendered in Art Deco style. Decorative foliage and geometric patterns rendered in low relief adorns the brass top rail of entry doors leading to the loggia.

On the northeast wall is a business directory for the Dillingham Transportation Building with a brass, zigzag trim. The southwest wall holds a memorial panel for Benjamin F. Dillingham carved in low relief with square panels of images illustrating Dillingham business ventures along the sides. The ten panels (five on each side) depict a church building, sailing ship, locomotive, sugar plantation, draft animal, OR&L Co. station, steam ship, train, sugar mill, and tropical foliage. At the center, the panel's text reads:

DEDICATED
TO THE MEMORY OF
BENJAMIN FRANKLIN DILLINGHAM
HIS VISION AND HIS WORK
JUNE THE FOURTH
MCMXXX
AD

Above the text is a medallion with Dillingham's likeness and the years 1844 and 1918; below the text is a sailing ship set on stylized waves. The Lobby ceiling was painted by noted artist Einar Petersen.⁶¹ It is painted in hues similar to the red marble and gold mosaic used on the lobby's walls and consists of intricately painted stylized diamonds, chevrons, sunbursts, fleurs-de-lis, and other geometric shapes on the ceiling, crown molding and cross beams.

The twenty-two foot high ground floor arcade space has a flat concrete ceiling with painted structural beams and a painted border within the ceiling bays.

The corridor walls at the upper floors are flat plaster with twelve inch marble bases at all but the fourth floor, where the base changes to wood. A wood cove molding runs along the tops of the doorways and the applied ceiling bays feature a red and green painted crown molding.

5. Openings

a. Doorways and doors: Brass-framed full glass Art Deco doors matching the Lobby's Bishop Street entrance are located at the Stair Lobby's rear entrance to the Main Lobby. All other interior doors in the building are wood. Service doorways and some office doors are single-panel with wood trim. Other office doors are full panel obscure glass. The doors leading from the office corridors to the stair corridors are half-light panel doors with obscure glass. Doors in the office corridors have a dark stained finish while those in the stair corridor are painted.

⁶¹ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930 at 19.

b. Windows: Interior window trim at the upper floors is wood. Originally, there were interior windows in the office corridor at the stairwells on each floor - but these windows were removed as part of the 1978 renovation.

6. Decorative features and trim: Described in other sections as appropriate.

7. Hardware: Original door knobs, hinges, and informational signage are extant in numerous locations. Original pull latches and door closers are located at some service doors in the stairwells. Original hardware is extant at most windows.

8. Mechanical equipment

a. Heating, air conditioning, ventilation: There would have been no original heating systems given the Hawaii climate. Currently the spaces are air conditioned. During the 1978 renovation, the ground floor side walls of the rear Lobby Wing were furred out 2'-0" x 3'-7" to hide chiller piping.

b. Lighting and Electrical: The loggia has wrought-iron light fixtures comprised of four-light electrified candelabras suspended from a wrought-iron chain. There are seven light fixtures located in alternate bays along the length of the space.

In the Lobby, four large brass light fixtures with etched white glass hang from the ceiling, two at the northeast end and two at the southwest end. The tall fixtures have faceted glass separated by brass banding, topped with a decorative "crown", and hung from a square brass ceiling medallion by four brass rods. A vintage newspaper photograph of a "women's shop" appears to show this same fixture inside a first floor retail store, while a second photograph of "Chez Pierre", a lunchroom, shows schoolhouse style pendant fixtures that appear to match ones currently found in the upper stair halls.

At the new ground floor arcade, modern pendant fixture are hung at the center of each bay. The upper floor corridors have modern, domed chandeliers and square, wood-framed ceiling light fixtures.

An original electrical diagram is part of the historic drawings included with this document.

c. Plumbing: It is unknown if there is extant original plumbing. Restrooms at the upper floors have basket weave patterned, black-and-white tile floors with marble border and baseboards. Marble is also used as stall walls and around the two porcelain pedestal sinks. Replacement wood doors are used on each stall, and one wood-trimmed window is located in each restroom. Wall tile, lavatories, and accessories were replaced during the 1978 renovation. An original riser diagram is part of the historic drawings included with this document.

d. Elevators: Three elevators are located directly across from the Lobby entrance, at the center of the Diamond Head wall. The bi-parting doors are recessed into the wall and both the reveal and elevator trim are red Rojo Alicante Spanish marble.⁶² The ornate brass elevator doors have low relief Art Deco geometric floral patterns. Above the center door is a replica historic floor indicator that is half-round with a clock-like hand that

⁶² Dillingham Transportation Building, Ltd., Dillingham, p. 10.

indicates the floor level of the cab. The two outer elevators have modern brass, digital floor indicators.

The two outer elevators are strictly passage carriers while the center elevator was designed as a service elevator, is slightly longer, and has entrance doors at both the front and rear. It was designed to *“take a litter with a patient outstretched at full length, thus providing special service for physicians treating patients who cannot sit upright.”*⁶³ The rear elevator door is metal with a five-panel grid inlay on each parting door. Above the door is a sign painted onto the stucco wall that says “DILLINGHAM TRANSPORTATION BUILDING.”

On the upper floors, the elevator doors are flat, painted metal with a metal rope-like molding around each elevator opening. The elevator cabs were completely redone during the 1978 renovation.

9. Original furnishings: The lobby contains a marble bench believed to be original. It has a simple rectangular Italian Loreda Chiaro marble seat with two rectangular cube legs of red Rojo Alicante Spanish marble. The benches are located along the side walls of the lobby, adjacent to the wall plaques.

D. Site

1. Historic landscape design: The Dillingham Transportation Building is oriented in a north-south direction, parallel to Bishop Street, a historically prominent thoroughfare in Honolulu’s downtown, referred to as Hawaii’s “avenue of pioneers.”⁶⁴ Since its completion, the building has been surrounded by commercial and industrial buildings in an urban setting. Today, the Dillingham Transportation Building’s setting is comprised of modern high-rise commercial and residential buildings, and industrial buildings associated with the Honolulu Harbor. Along Bishop Street, the majority of the original palm trees lining the street are intact, as is the curbside planting strip. Low shrubs and other plantings have been removed from the Bishop Street, Queen Street, and Ala Moana Boulevard facades where the beds have either been expanded or removed.

2. Outbuildings: The Dillingham Transportation Building was strategically constructed on Bishop Street, in close proximity to the Honolulu Harbor, prominent Honolulu businesses, civic buildings, and banks. The block is shared with a modern central landscaped courtyard, which spans the length of the block between Queen Street and Ala Moana Boulevard, a nod to the motor court that once traversed this area and provided access to the demolished garage. The concrete-paved motor court originally had ornamental entrances at both streets. Each entrance had a pair of swinging wrought iron gates, with a four by five grid inset with alternating decorative panels with designs similar to that found on the existing metal gates at the rear entrance to the Lobby. The gate posts were cast concrete clad Tuscan columns that were each capped with an urn, like those currently found on the Bishop Street balcony.

⁶³ Dillingham Transportation Building, Ltd., Dillingham, p. 12.

⁶⁴ "The Dillingham Transportation Building, Honolulu's Newest Structure, Adds Dignity And Charm To "The Avenue of Pioneers"" *Paradise of the Pacific*, July 1930, 16-17.

A modern commercial office complex with two 31-story towers now occupies the southeast portion of the block, these replacing the original parking structure and shops, demolished in 1974.

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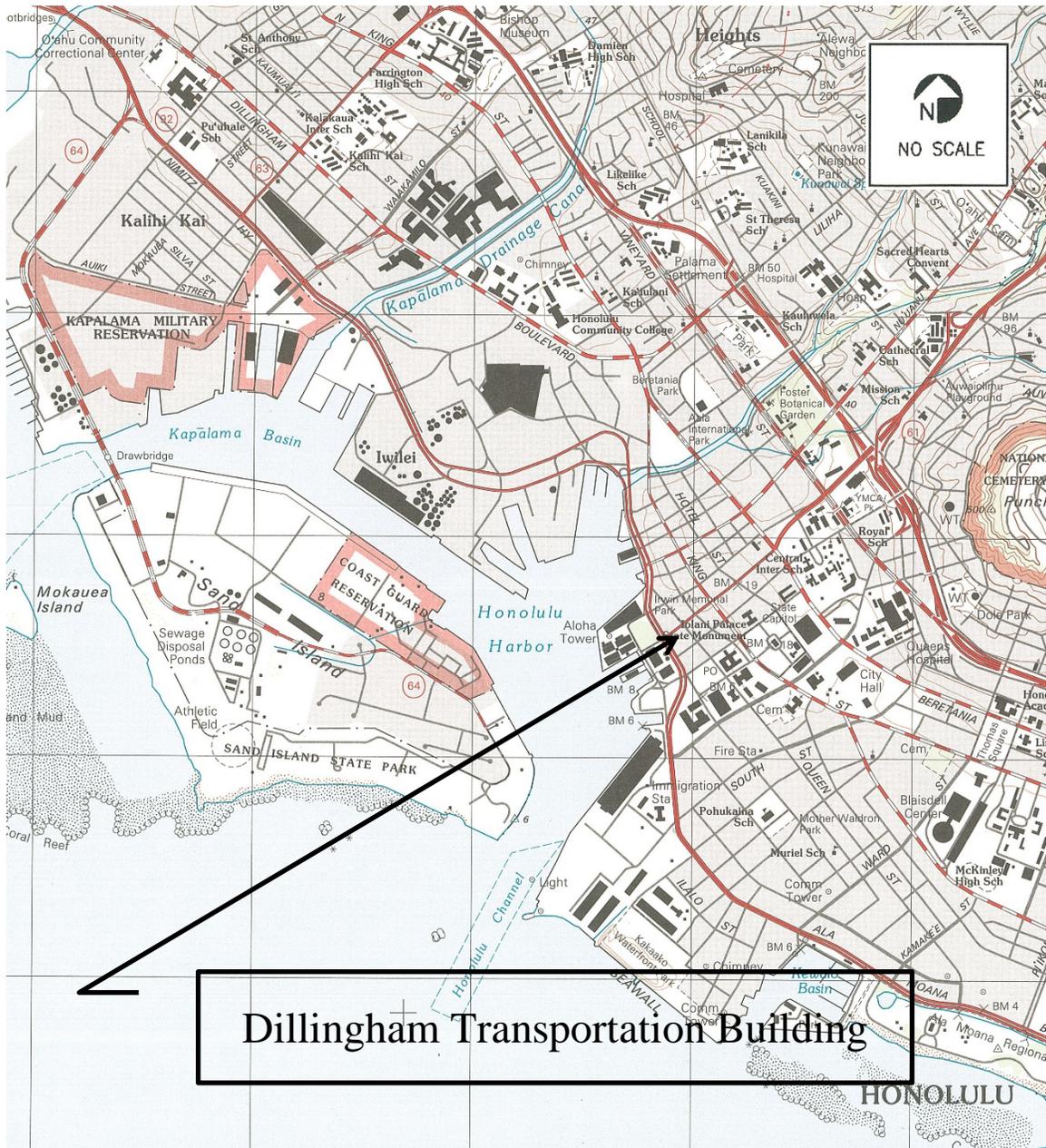
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Early Views:

Early views of the building, including photographs taken at the time the building was opened, are found at the Hawaii State Archives (HSA), Photograph Collection, Folder PP 8-4, Buildings, Business, Dillingham & Co. Dillingham Transportation Building. Other photographs take ca. 1970s are in HSA Nancy Bannick Collection, Folder PPBAN -2-5.

Another photo at HSA is an aerial that shows the building under construction, dated October 18, 1929, Folder PP-4-5, photo .007. This photo was taken by the U.S. Army Air Corps, 11th Photo Section and is in the public domain.

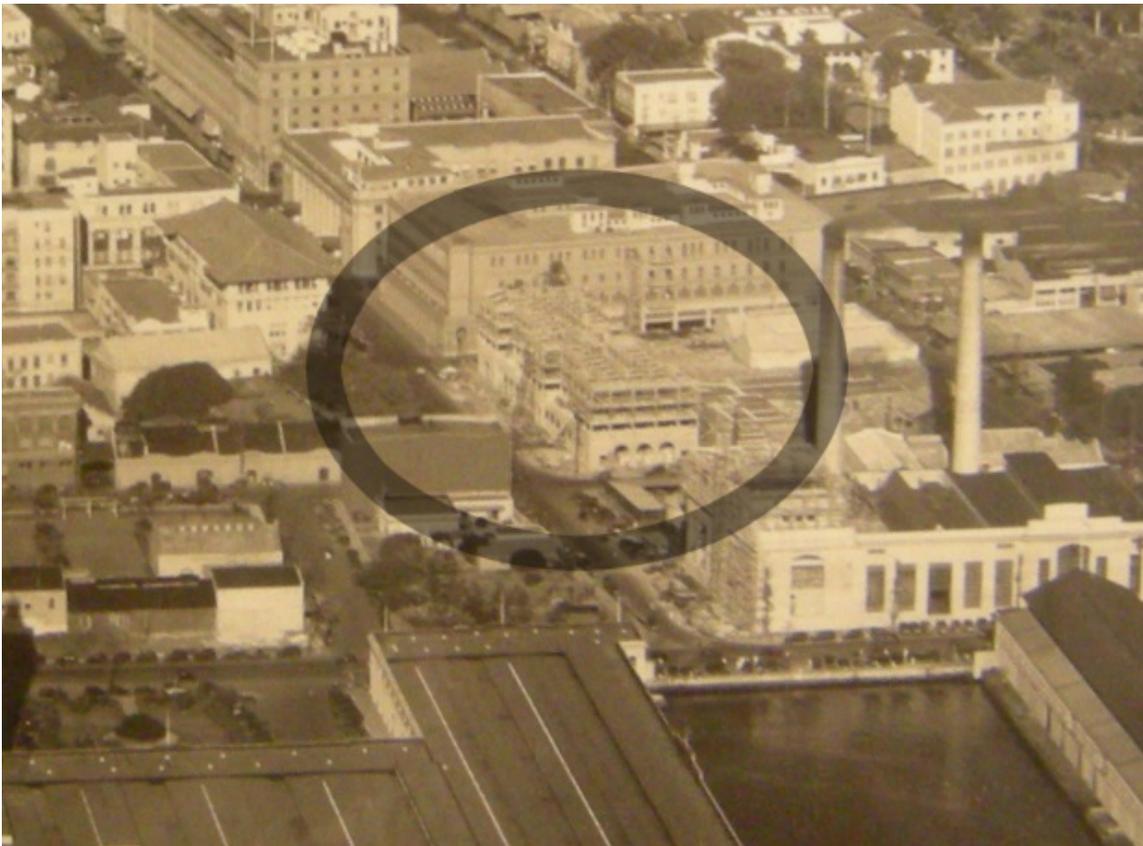
Location Map



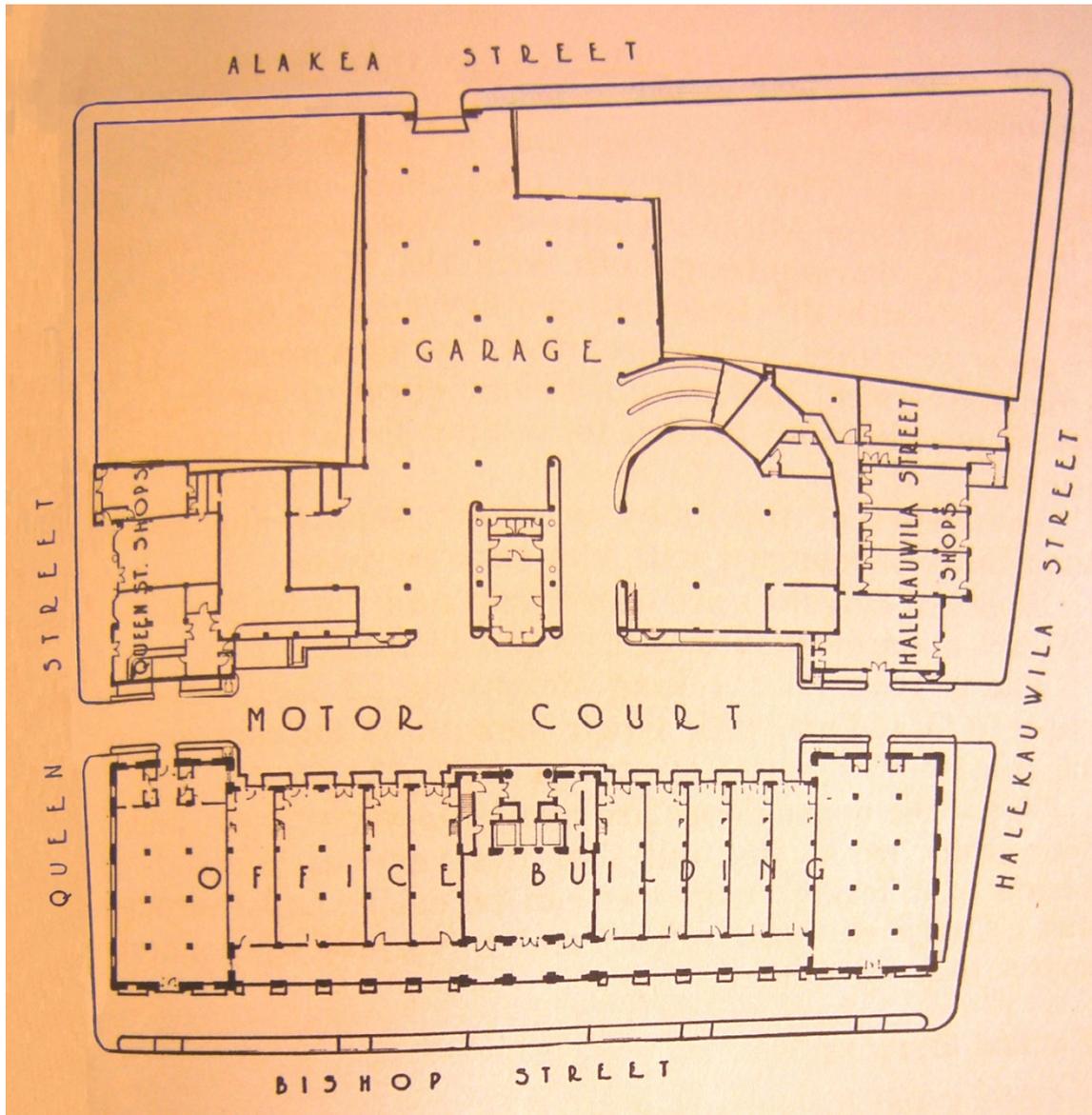
Dillingham Transportation Building

DILLINGHAM TRANSPORTATION BUILDING
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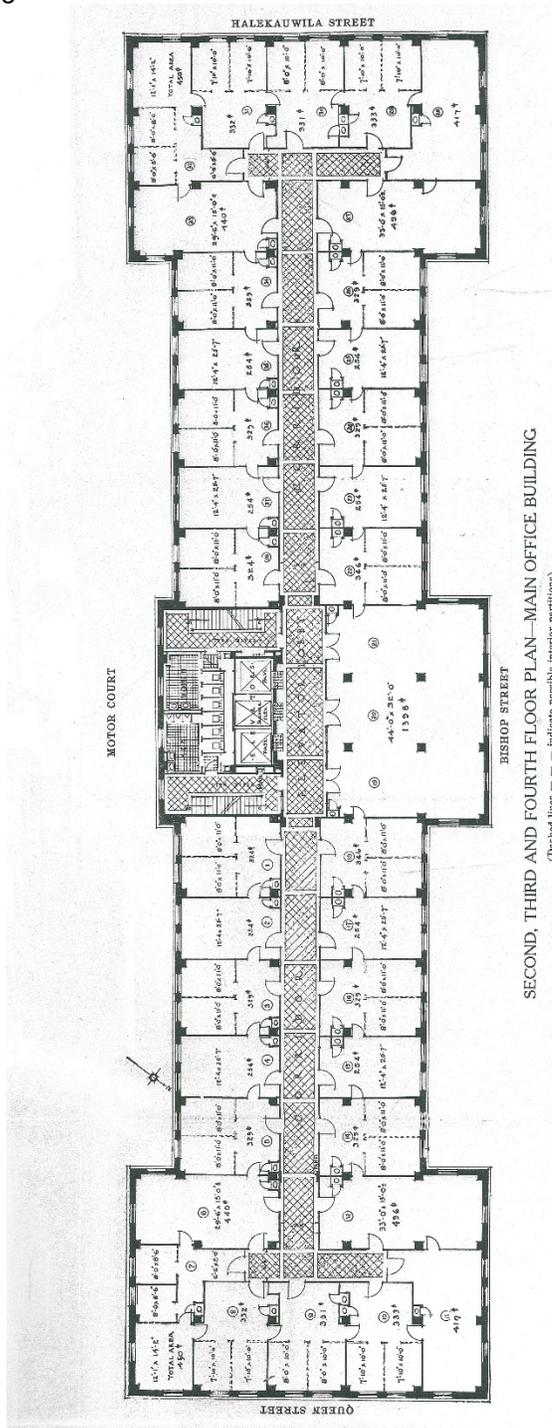
Portion of historic aerial photo taken October 18, 1929 showing the Dillingham Transportation Building under construction. All four floors of the building framing are up and exterior wall cladding has been applied at the first floor. Highlighting added. View facing northeast. This photo was taken by the U.S. Army Air Corps, 11th Photo Section and is in the public domain. *Photo from Hawaii State Archives photo collection folder PP-40-5, photo # .007. October 18, 1929.*



1930 sketch plan of the Dillingham Transportation Building showing the layout of the office building (extant Dillingham Transportation Building) and the (demolished) garage, motor court, and annex buildings (Queen St. Shops and Halekauwila St. Shops). Note: because this sketch, published in 1930, has not had a copyright renewal filed with the U.S. Copyright Office, its copyright protection has expired and it is in the public domain. *Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners." Honolulu: Dillingham Transportation Building Ltd. 1930.*



1930 sketch plan of the Dillingham Transportation Building showing the original layout of the upper floors of the office building. Note: because this sketch, published in 1930, has not had a copyright renewal filed with the U.S. Copyright Office, its copyright protection has expired and it is in the public domain. *Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners." Honolulu: Dillingham Transportation Building Ltd. 1930.*



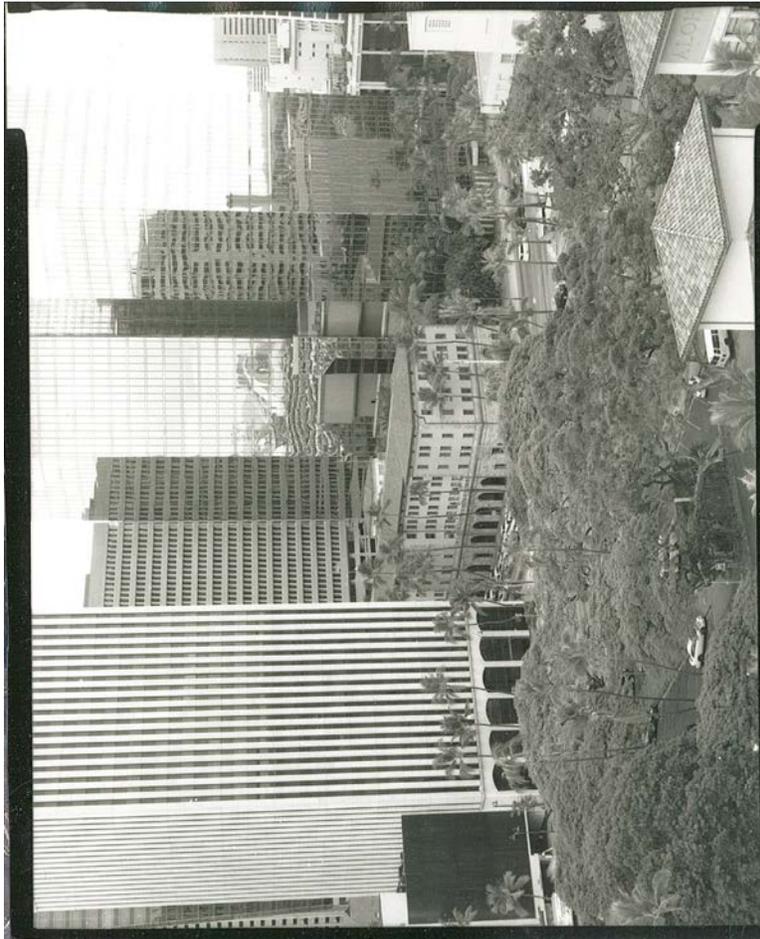
DILLINGHAM TRANSPORTATION BUILDING
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Historic photo ca. 1930s showing the motor courtyard of the Dillingham Transportation Building. View facing southwest with the Dillingham Transportation Building on the right and the parking garage and annex on the left. Compare this view to HABS photo HI-578-14 taken in 2012 with a similar orientation. This historic photo is part of the archives collection of the State of Hawaii and under Hawaii state records law it is considered in the public domain. *Photo from Hawaii State Archives photo collection folder PP-8-4, photo # .004. Ca. 1930s.*



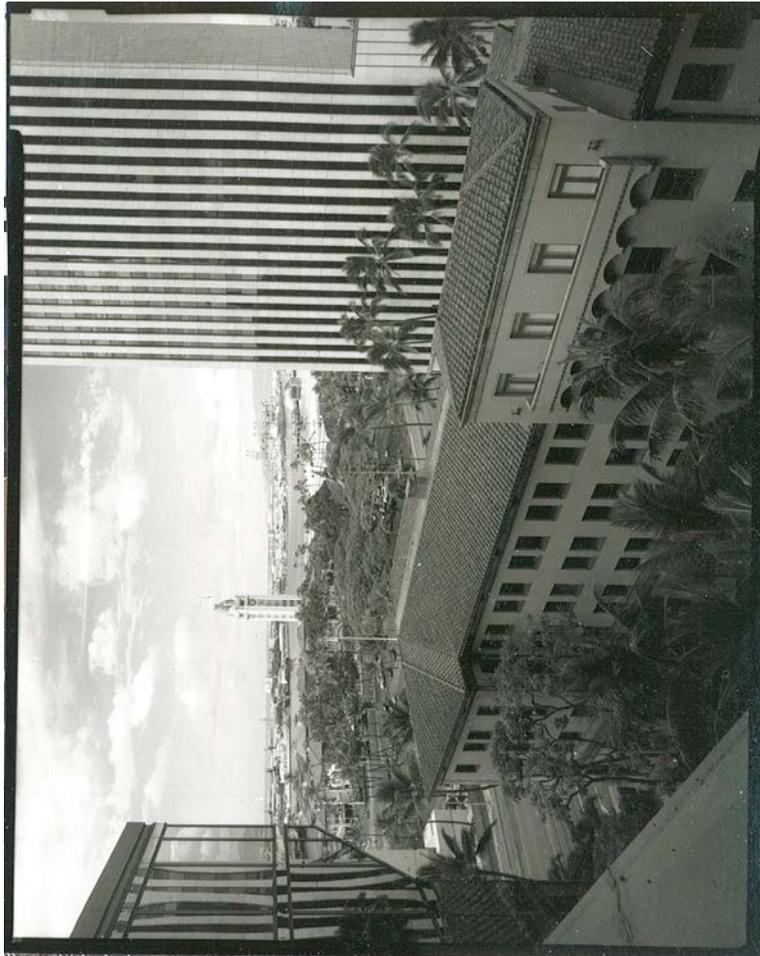
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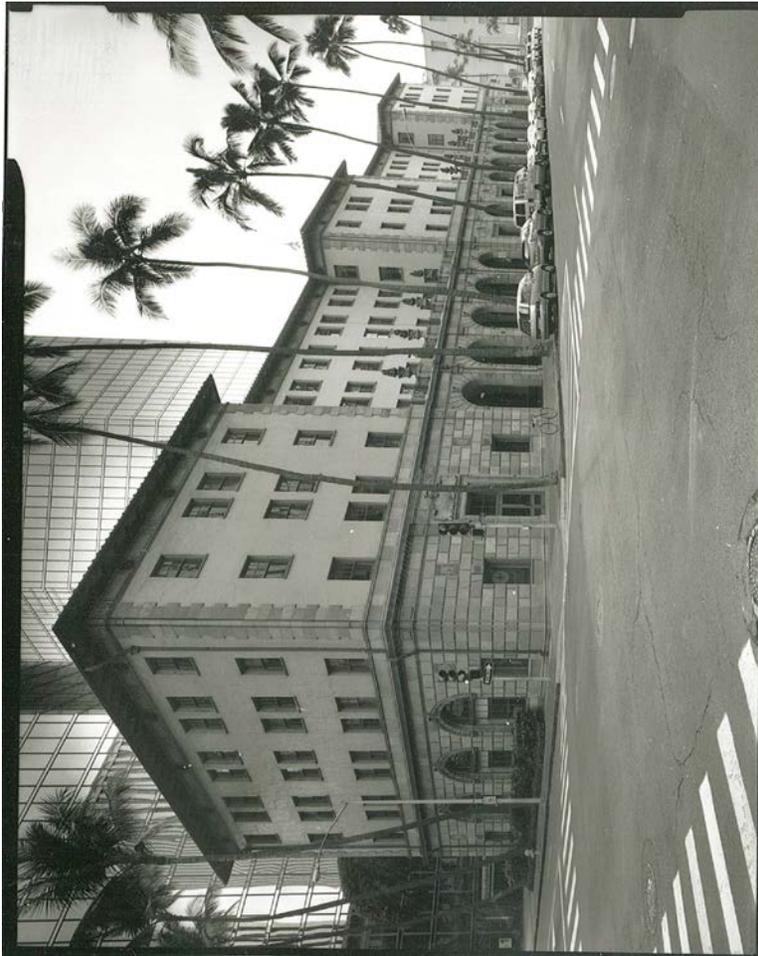
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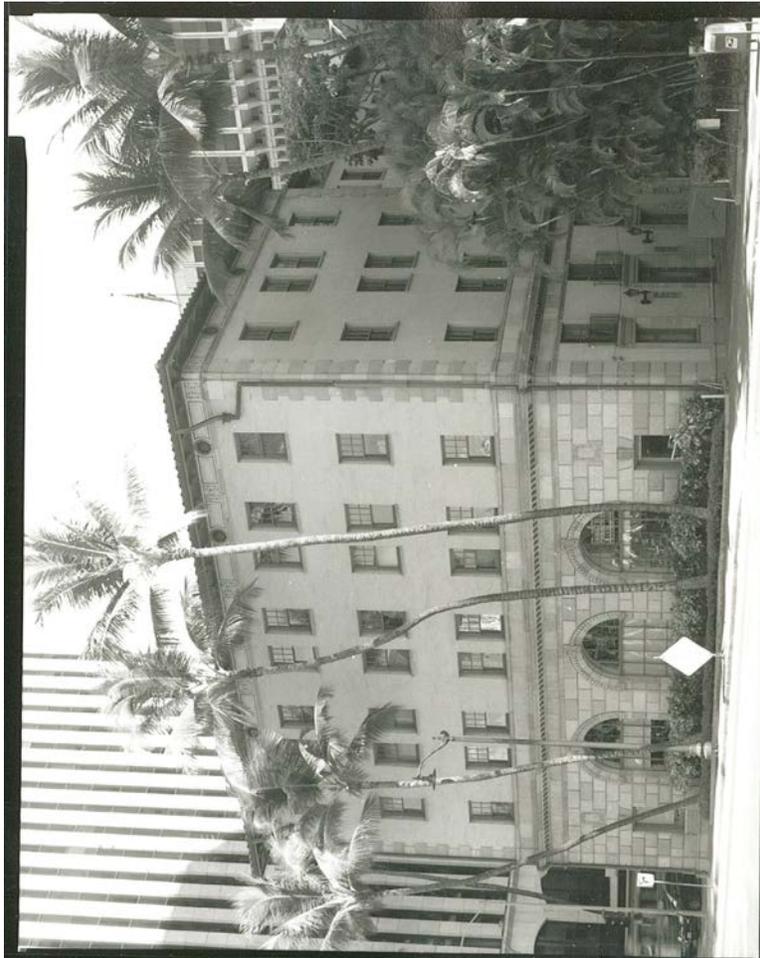
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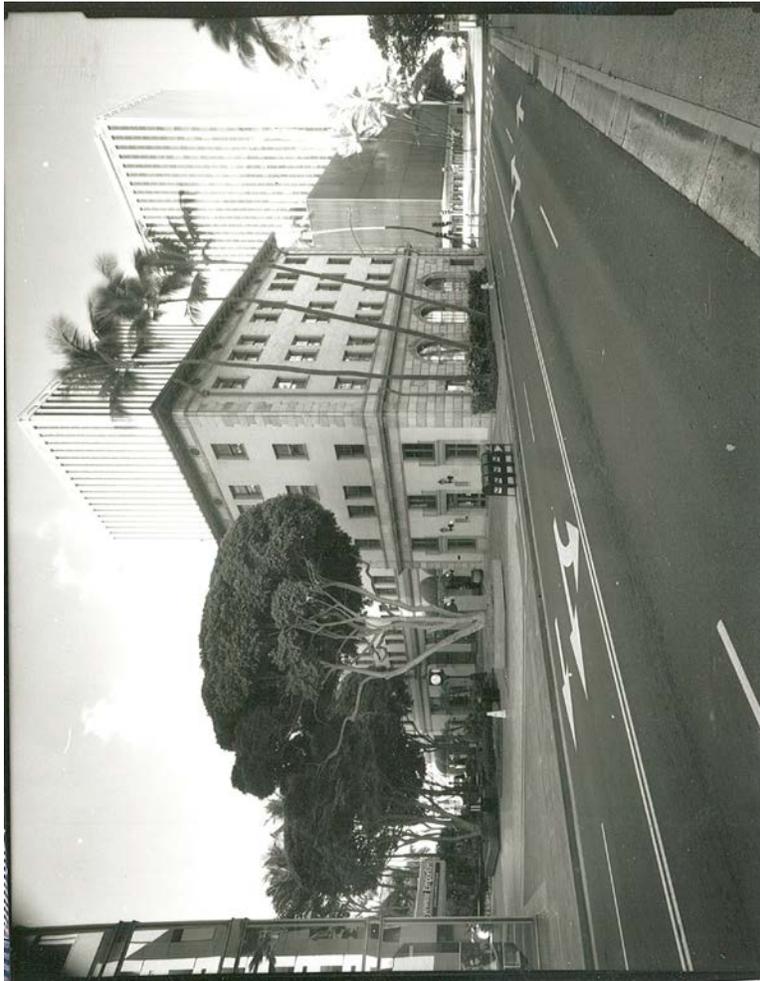
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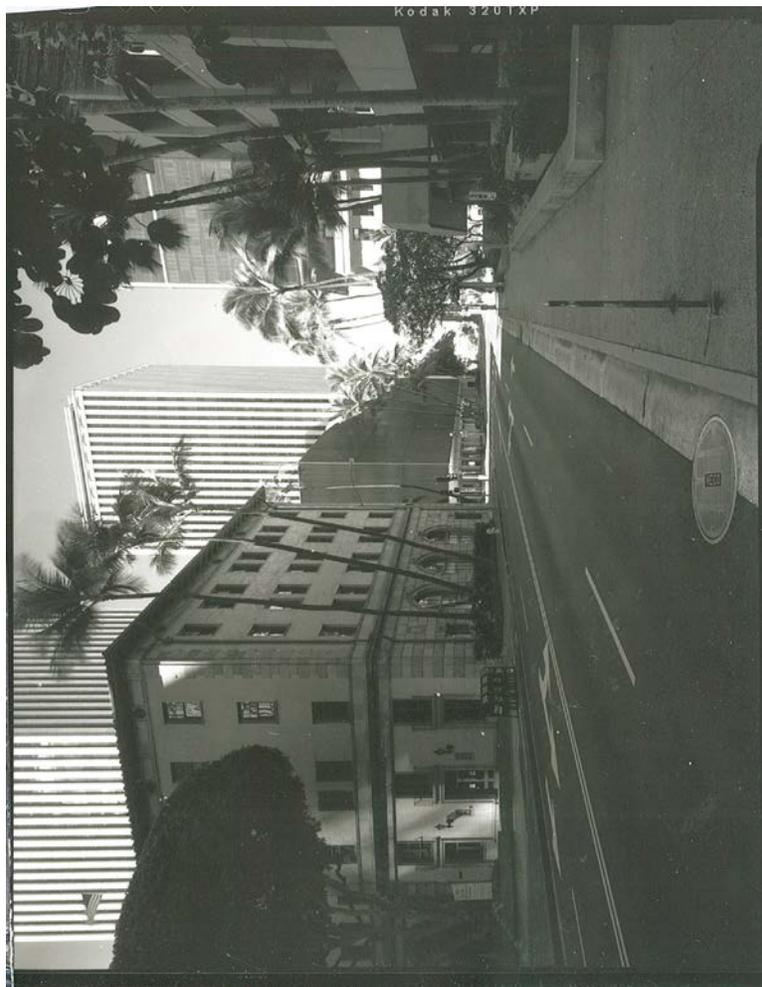
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HABS No. HI-578-17



DILLINGHAM TRANSPORTATION BUILDING
ERECTED 1929
CONSTRUCTED OF REINFORCED CONCRETE,
FACED WITH SYNTHETIC LIME STONE.

**HISTORIC AMERICAN BUILDINGS SURVEY
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