

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Dillingham Transportation Building

Other names/site number: N/A

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 735 Bishop Street

City or town: Honolulu State: HI County: Honolulu 003

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☐
- Public – State ☐
- Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☒
- District ☐
- Site ☐
- Structure ☐
- Object ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

| Contributing | Noncontributing | |
|-----------------------------|-----------------------------|------------|
| <u>1</u> | <u> </u> | buildings |
| <u> </u> | <u> </u> | sites |
| <u> </u> | <u> </u> | structures |
| <u> </u> | <u> </u> | objects |
| <u>1</u> | <u> </u> | Total |

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE

Business

Professional

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE

Business

Professional

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals

Italian Renaissance Revival

Mediterranean Revival

Modern Movement

Art Deco

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Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Concrete

Walls: Concrete

Roof: Terra Cotta Tile

Decorative: Terra Cotta

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **summary paragraphs** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraphs

The 1930 Dillingham Transportation Building, located in Honolulu, Hawai'i, was previously listed in the National Register of Historic Places on September 7, 1979 under the Architecture and Commerce Areas of Significance.¹ This updated nomination serves to provide a more comprehensive survey of the historic property's architectural and historical significance. The historic property boundary is also amended as a result of changes executed during the 1970s that were not included in the property's 1979 listing.

The Dillingham Transportation Building is a commercial building completed in 1930 in memory of prominent Honolulu businessman Benjamin F. Dillingham, by his son Walter Dillingham. The building was designed not only to house the corporate concerns of the B.F. Dillingham Company but also to provide retail and tenant spaces for other businesses, which was unique for downtown Honolulu at the time.

Located in Honolulu's central business district, the building's primary façade is oriented toward Bishop Street, a historically prominent downtown thoroughfare, commonly referred to during the period of significance as Hawai'i's "Avenue of Pioneers." The development originally occupied the entire block bounded by Bishop, Queen, and Alakea Streets, and Ala Moana Boulevard. It included the Dillingham Transportation Building along with a 250-car garage as well as a pair of two-story shop annexes. The garage and annexes were demolished in 1978. The block is now shared by a modern landscaped central courtyard that spans the length of the block between Queen Street and Ala Moana Boulevard, and a modern commercial office complex with two thirty-story towers occupying the southeastern half of the block.

¹ Robert M. Fox and Dorothy Riconda, "Dillingham Transportation Building," National Register of Historic Places Nomination Form. Washington, DC: US Department of the Interior, National Park Service, 1979.

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The Dillingham Transportation Building was strategically constructed in close proximity to Honolulu Harbor, as well as prominent Honolulu businesses, civic buildings, and banks. Since the time of 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, as well as industrial buildings associated with Honolulu Harbor.

The rectangular footprint of the building measures 95 by 290 feet and occupies 27,750 square feet of the 66,547 square foot parcel. Current landscaping is minimal, limited to a small residual space between the building and sidewalks. Rows of original coconut palm trees now tower over Bishop Street and Ala Moana Boulevard. An open paved courtyard with trees planted in the center divides the Dillingham Transportation Building from the high-rise towers.

Designed by master architect H. Lincoln Rogers, the Dillingham Transportation Building is an Italian Renaissance Revival-style building with Mediterranean Revival influences. Overall, the building exhibits the symmetry, rustication, classical forms, and finishes typical of the Italian Renaissance Revival style. These revival styles were adapted by architects practicing in Hawai'i, resulting in the popular vernacular interpretations of this era. The three street-facing elevations - Bishop Street, Queen Street, and Ala Moana Boulevard - are treated with a higher level of detail and ornament than the simplified rear southeast facade of the building.

The four-story building consists of a central spine with three connected wings. The first floor features a loggia along its primary Bishop Street facade that extends between the outermost projecting wings and passes along the front of the center wing. The loggia arches span between rectilinear engaged columns that support a dentiled cornice forming a horizontal band above the ground floor of the building. At the second floor, the recesses created by the three wings form a balcony area featuring large urns atop piers formed by the continuation of the engaged loggia columns below. The main entry arch at the center of the building is flanked by rectangular openings that are topped with terra cotta medallions depicting maritime scenes. The entries at the two outer projecting wings are rectangular openings with large terra cotta scrolls above. The upper three floors are simple stuccoed planes pierced by wood double-hung window openings. The only break in the stucco finish is at the rusticated stone quoins at the outside corners. At the upper portion of the wall, below the eave, a frescoed frieze is punctured with circular attic vents with a wheel spoke design. The eaves of the Spanish tile, low-sloped hip roof is supported at the eave overhangs by exposed rafter tails and between the rafters the soffits are painted with alternating bright geometric motifs.

At the interior, the first floor features an ornate Art Deco lobby, while the upper floor corridors and office spaces are simpler in design. Originally five shops flanked each side of the lobby but some of these were removed in a 1978 renovation in order to create pass-through arcade spaces.

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DESCRIPTION

Description transcribed from the 1972 National Register Nomination:

The Dillingham Transportation Building is a four-story Italian Renaissance concrete and concrete block structure with three connected wings. The first floor features an arcade [loggia] that extends between the projecting wings. The cut stone arches span between massive rectilinear columns which support a classical, dentiled cornice creating a horizontal band surrounding the building. The columns extend above the cornice creating piers between a wrought iron hand rail and support classical concrete urns. The arcade roof is a simulated porch at the second floor level. The main entry arch is flanked by rectilinear openings decorated with a twisted rope pattern. Above each of the openings is a medallion depicting a square rigged sailing ship and a modern (at the time of construction) steamship. The main entry at each of the other two projecting wings is a rectilinear opening with massive scrolls in terra cotta above. The upper three floors are simple planes pierced by rectilinear window openings, the only break in the stucco finish being at the rusticated stone quoins. At the upper portion of the wall, below the eave, a frescoed frieze is punctured with circular attic vents with a wheel spoke design. A Spanish tile roof in a hip form is supported at the eave overhang by exposed rafters. Between rafters the eave is painted with bright designs. The entry lobby is a wonder of design and decoration. Multi-toned glazed brick in many patterns and textures create a unique floor covering with the center being concentric circles ending in a multi-pointed star. Walls are buff marble divided with stripes of gold mosaic tile strips and red marble. The ceiling consists of paneled beams with gold, black, green and red designs both on the beams and on the ceiling between, surrounded at the perimeter by a crown molding. Elevator doors are of "modernistic" designs cast in aluminum. After this elaborate entry all other interior spaces are of simple business-like design. The first floor actually consists of the ground-floor and a mezzanine floor. Landscaping is minimal but tasteful in a small setback space between the building and sidewalks. Along the street a row of coconut palm trees overlook Bishop Street.²

Form and Structure. The Dillingham Transportation Building is four stories in height with an additional partial fifth floor at the rear center of the building. At the ground level the plan forms a truncated "E" with the shortened wings of the 'E' facing the rear. At the upper levels the footprint changes. With the subtraction of the loggia, the footprint becomes 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 are referred to here as the mauka wing (along Queen Street), the makai wing (along Ala Moana Boulevard, previously Halekauwila Street), the lobby wing (at the center of the building), the makai tenant connector (section between the makai and lobby wings), and the mauka tenant connector (section between the lobby and mauka wings).³

² Robert M. Fox and Dorothy Riconda, "Dillingham Transportation Building," National Register of Historic Places Nomination Form. Washington, DC: US Department of the Interior, National Park Service, 1979.

³ Makai is a Hawaiian word meaning "in the direction of the sea." Mauka is a Hawaiian word meaning "in the direction of the mountains."

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Original architectural drawings indicate that the four-story Dillingham Transportation Building is supported by steel-reinforced concrete piles and the builders used a steam driven pile driver to force the piles into the ground.⁴ The building's walls are comprised of 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" covered in concrete stucco.⁵ The building has a low-slope 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 tenant sections. This connector has a flat walkway at the ridge to accommodate vents and maintenance. The projecting 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 projection rises above the roof to a partial fifth floor; this fifth floor is topped with a hipped roof that matches the adjacent building roofs. 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.

Ground Floor Facades. Cast concrete blocks in various muted shades and laid in 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; and along the building face the field stones are all smooth. The stones were cast with 90-degree inset surfaces 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 corners on the ground level have stepped details that blend into the adjacent pilasters. The building façade at the ground floor rear is flat stucco. The cast stone terminates at the east corner pilasters of the mauka wing and the south corner pilaster of the makai wing.

At the ground level, a plinth surrounds the base of the building. An ornate belt cornice and entablature encircles the building, dividing the building's first and second stories. The first-floor entablature around the three primary facades is located directly above the top of the arched windows and loggia. It includes a base molding consisting of a cavetto molding topped with a decorative rope mold and 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 facade, the entablature changes at the south and east corners of the mauka and makai wings, respectively. The base molding changes to a simple rectangular cast stone, while the frieze is flat stucco, the modillion changes to a simple dentil molding, and the belt cornice becomes a flat plane.

The mauka and makai wings have replacement doors that replicate the original doors on their Bishop Street side and original doors on the rear facades (northeast and southwest). The Bishop Street doors are wood, three-quarter-light double doors with large eight-light transoms above. The doors are recessed into the thick wall and have 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

⁴ "Memorial Structure Completed in 325 Working Days." *Honolulu Star-Bulletin*, September 3, 1930.

⁵ "Memorial Structure Completed in 325 Working Days." *Honolulu Star-Bulletin*, September 3, 1930, p.21.

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forms the outside corner of the door reveal with acanthus leaves at the corners and midpoints. An elaborate entablature surmounts the doorway. 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. He is surrounded by festooning and hooded by a seashell. Above, the terra cotta frieze features a geometric panel flanked by griffins and a rinceau motif terminating in ovolo molding.

The rear doors of the mauka and makai wings are three-quarter light, single panel, wood double doors with five-light transoms above. These doors, too, are recessed into the wall and have 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 exaggerated beak molds. A simple round molding forms the outside corner of the door reveals. The entablature consists of flat friezes with both a leaf and dart and cyma recta crown moldings. A window sits directly on top of each door entablature. On either side of the doors are custom breeze blocks detailed with a smooth-faced eight-opening grid with two X-shaped leaf patterns behind.

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-light picture windows. These rectangular metal windows have a simple, rounded, cast sills and flush-jointed slightly concave aprons. At the window head are volute keystones and one course above are rectangular panels inset into the face of the façade. The panels feature convex shields surrounded by rinceau motifs. On each 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 facades 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 flanking center fixed sections at the lower rectilinear portion, surmounted by fixed rounded arches. The windows have simple rounded cast stone sills and closely jointed, slightly concave aprons like those of the adjacent picture windows. The arched surrounds of the windows are slightly inset into the face of the façade. Flanking narrow twin pilasters of smooth-faced blocks with open joints reach to the spring point of the arch and terminate in an acanthus capitals and imposts. The voussoirs of the rounded arch are of close-jointed blocks that are banded with dentils along their extrados. The keystones feature cartouches nestled in scrolls, like those found capping the loggia arches.

The detailing of the windows at the rear facades of the mauka and makai wings match that of the doors they flank. The windows are rectangular two-light 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 detailed with an exaggerated beak mold. Simple round moldings embellish 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-light rectangular casement windows; the sills of which sit directly on the lower window and door entablature, and the heads terminate into the base 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 reveals. A wrought iron balconette is mounted to the façade at the bottom half of the upper windows.

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Loggia. An 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. The loggia on the front façade has thirteen openings; 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.

The interior side of the loggia contains the lobby entrance at its center, flanked by retail shops. A 1978 renovation removed three retail shop bays at each end, adjacent to both the mauka and makai wings, opening up and providing thoroughfares through the building to the new courtyard and high-rise office buildings located in the former space of the 1929 garage and annex buildings.

The three center openings in the loggia lead to the lobby. Centered above the rectilinear openings, set into the wall face, are two 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 recalls Benjamin F. Dillingham's early sailing career and the clipper on which he travelled to Hawai'i. The southwest medallion features a steamship, contemporaneous to the building's construction. Both medallions are encircled by rope moldings and leaf wreaths. The center arched opening has a mascarón of a sea captain at the keystone. At the second-floor lobby wing façade, the beltcourse frieze above the central openings is inscribed with "THE DILLINGHAM TRANSPORTATION BUILDING."

The loggia piers consist of centered Tuscan pilasters that extend from the floor to the base course of the first-floor entablature. This flush-jointed cast concrete pilaster is flanked by narrower twin pilasters formed by smooth-faced blocks with open joints, 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 are 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. Terra cotta imposts are centered on the face at the spring point of the stuccoed arches that span to the engaged pilasters on the retail space façade. The loggia is ten feet wide and provides cover and shade for the ground floor retail spaces. The loggia terminates at each end in engaged arches located over openings in the end wings of the building.

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 feature panels with a relief pattern, and the cartouche has been replaced by a mascarón of a sea captain looking towards the harbor. The wall face surrounding the squared openings is made up of the tooled finished blocks with open joints. 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.

The back (interior faces) of the piers that flank the three center openings are fully clad in cast stone. Like the front, each has a center Tuscan pilasters and imposts that accepts the arches

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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 adjoining Tuscan pilaster.

Glazed terra-cotta tiles clad the loggia's floor. Inlaid arrangements of octagonal, diamond, square, and rectilinear tiles form alternating geometric motifs. 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 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.

Upper Floor Facades. Most of the ornament is found on the building's first-floor facades. The building's upper stories are covered in concrete stucco and are stylistically modest in comparison to the building's ground floor that is an example of smooth-faced building rustication.

The base of the second floor has a cast concrete belt course surmounted by a sill course; both adorn the front facade of the building and the two end wings, duplicating the details of the first-floor entablature. Alternating quoins are on the external corner of each of the wings at the upper levels, except for the lobby wing rear elevation, whose exterior corners are plain concrete stucco. A narrow, round attached column with a slim Corinthian capital forms the corner of the building where the quoins meet. At the rear, the lobby and tenant spaces 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 that has been 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 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 architrave completes the upper entablature.

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 tenant 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 is 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 an original large cast stone urn. On the urns, gadrooning adorns the urns' feet and two prominent handles top large acanthus leaves that round the base of each bowl. Female mascarons, festoon swags of fruit, and ribbon motifs adorn the urns' below the upper rims.

The building features wide, overhanging eaves supported by regularly spaced corbels attached to the soffit and the building face. Between each corbel, the soffit is painted with alternating geometric and quatrefoil patterns in vibrant 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 facades.

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The building's fifth story, located only at the rear, 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. The fifth story has an open-air balcony that projects from the central pavilion at the rear of the building. The balcony's base features repetitive, half round-arch motifs that are supported by corbels at their intersecting spring points. A decorative band of triangles and rectangles spans the front and sides of the balcony above the apex of the arches.

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

First Floor Retail Spaces. At the ground floor, the mauka and makai wings were historically single tenant spaces and remain so. They are three bays wide and five bays deep, with a floor-to-ceiling height of over eighteen feet. The rear (fifth bay) was enclosed for service spaces with a mezzanine above.

The Bishop Street mauka and makai leased tenant spaces' first floor facades echo the loggia arches. The connector sections originally contained ten retail spaces, five per side (spaces 2 and 3 are shown on a 1930s 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.⁶

At the front façade, 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-light fixed window. Currently the base below the fixed display window is stucco but historic photographs show this to have been marble⁷. The retail stores also have entrances along the courtyard (former motor court) at the rear of the building. These are rectilinear openings of the same scale as the arched entries at the front. Full glass, three-light double doors are flanked by four-light sidelights. Above the doors are either single or double-light transoms. Above the transoms are three-panel friezes that vary at each shop's door. There are blank panels, sign panels, louvered panels, and panels with inserted grills. Above the

⁶ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930 at 19.

⁷ According to 1978 renovation drawings, the marble panels should be extant beneath the concrete stucco and metal lath.

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friezes are three-light, inward-swinging casement windows flanked by three-light sidelights. The friezes likely accommodated the floor structure of the now-defunct mezzanine levels and allowed

the upper windows to open into those mezzanine spaces. Currently there is a wrought iron balconette spanning the upper window that does not appear to be extant in the historic photographs.

Lobbies. The ground floor lobby wing is original and retains its original function. A spacious and ornate "Memorial Lobby," dedicated to the life and memory of Benjamin Franklin Dillingham, occupies the front half of the wing. The rear half has three elevators at the center flanked by hallways that provide access to twin staircase and stair lobbies, and an exit with a small Court Entry Lobby at the rear of the building.

The original entry doors remain on both the Bishop Street side and rear elevations. The Bishop Street doors are located along the inside of the front loggia, with the openings of three pairs of double doors corresponding to the openings in the loggia. The brass-framed doors are full glass with Art Deco brass hardware. The center door features single-light 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 support transverse arches that 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 above the doors.

Inside the Memorial Lobby the floor pattern represents "the restless surging waves of the sea."⁸ The scene is achieved with glazed terra cotta tiles laid in a mosaic of varying shapes and sizes including waves and chevrons with marble and bronze inserts. 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, the airplane "Southern Cross," a crusader's cross, and a setting sun. A large ship is located at the compass and wheel's center.^{9,10}

The lobby's walls are clad with Italian Loreda Chiaro marble with red Rojo Alicante Spanish marble used as the wall base and trim for doorways, elevators, flooring, and wall panels.¹¹ The white marble lobby walls were 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 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 a large ship rendered in Art Deco style. Decorative foliage and geometric patterns rendered in low relief adorn the brass top rail at the lobby-side of entry doors leading to the loggia.

⁸ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930, page 19.

⁹ 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 Hawai'i.

¹⁰ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930, page 19.

¹¹ Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners." Honolulu. Ca. 1930.

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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. station¹², 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.¹³ 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.

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, capped with a decorative "crown," and hung from a square brass ceiling medallion by 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.¹⁴

The Memorial 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.

Three elevators are located directly across from the lobby entrance, at the center of the Diamond Head wall of the Memorial Lobby. The bi-parting doors are recessed into the wall and both the reveal and elevator trim are red Rojo Alicante Spanish marble.¹⁵ The ornate cast-aluminum elevator doors have low relief Art Deco geometric floral patterns. Above the center door is a replica historic floor indicator that is a half-round with a clock-like hand that indicates the floor level of the cab. The two outer elevators have modern brass, digital floor indicators.

The two outer elevators are strictly passenger carriers while the center elevator, designed as a service elevator, is slightly longer, and has entrance doors at both the front and rear. It was

¹² Oahu Rail and Land Company. See Significance Section, Criterion Consideration F for additional information.

¹³ "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930 at 19. Einar Petersen (1885-1986), from Copenhagen Denmark was a noted landscape artist and muralist. He came to America in 1912 and did commissions throughout the country, including the Dillingham Transportation Building and Honolulu Hale (City Hall Building).

¹⁴ Schoolhouse style pendant fixtures, with their white glass globes in various rounded shapes, were common in public and commercial buildings from the 1900s through the 1950s.

¹⁵ Dillingham Transportation Building, Ltd., Dillingham, p. 10.

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designed to "take a litter with a patient outstretched at full length, thus providing special service for physicians treating patients who [could not] sit upright."¹⁶

The stairways are located along the mauka and makai walls of the rear lobby area and are accessed either from the corridors from the Memorial Lobby that flank the elevators or via the Court Entry. Full-glass, Art Deco detailed, double doors separate the stair lobby from the Memorial Lobby. The floor at the ground floor stair lobby has glazed ceramic tile similar to that in the loggia, but in a geometric pattern created by square tiles of various sizes.

The rear entry to the lobby wing is recessed from the face of the building and provides access to the 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. On either side of the rear lobby entrance are small one-over-one double-hung windows that open on to the interior stair lobby. A decorative wrought iron security panel is mounted onto the wall over these windows. Inside the rear Court Entry, the floor is green acid-stained concrete marked off in an eighteen-inch square grid. Across from the rear entrance is an arched opening providing access to the rear door of the service elevator. Above the door is a sign painted onto the stucco wall that says "DILLINGHAM TRANSPORTATION BUILDING." The rear door of the service elevator is metal with a five-panel grid inlay on each parting door. To the left and right are decorative wrought iron double doors with wrought iron transoms that separate this outer foyer from the stair lobby.

Upper Floors. The second through fourth floors have double-loaded central corridors extending the length of building, terminating in a "T" near the center of both 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.¹⁷

The lobby wing's upper floors originally housed a large office with three double-door entrances at the front half of each floor 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 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 extends along the tops of the doorways and the applied ceiling bays feature a red and green painted crown molding. Corridor floors are now carpeted, where 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."¹⁸ 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.

¹⁶ Dillingham Transportation Building, Ltd., Dillingham, p. 12.

¹⁷ Ibid.

¹⁸ "New Dillingham Building Will Be Open Tomorrow," *Honolulu Star-Bulletin*, September 3, 1930, page 19.

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On each of the upper floors, the stairs are open to a service corridor that runs parallel to the stairwells and leads to the office corridor. In the upper service/stair corridors, the floors are painted concrete marked off in a three-foot grid and the stairs are painted concrete with decorative cast iron banisters topped by a wood handrail. The stair to the fifth floor was originally private, leading to Mr. Walter Dillingham's personal office. This stair opening is tucked into a small alcove space directly across from the elevators on the fourth floor. The enclosed stair leads up to the northwest, parallel to the adjacent main 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 marble baseboards. Simple wood handrails are attached to the sidewalls.

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.

Interior doors at the upper floors of 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. Original doorknobs, 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.

Building changes. The first major alteration to the property was the 1974 demolition of the two-story parking garage and two annex office buildings located on the southeast (rear) side of the Dillingham Transportation Building. These buildings were separate from the Dillingham Transportation Building. This demolition provided the site for the subsequent construction of the two high rise office towers of the Grosvenor Center.

In 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 high-rise buildings at the rear of the block, where the buildings that were demolished in 1974 once stood. The original ground floor retail spaces (shown as Stores 1-3 and Stores 8-10 on the original marketing building plan) were demolished to provide through-access to the courtyard, as well as provide covered, open-air seating. The arcades are three bays wide and three deep, with each having four free-standing stuccoed piers with Tuscan capitals and imposts 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 renovation. An aluminum storefront door was 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 and views from within the arcade. A former window at the northeast corner of the makai wing, at the terminus of the loggia, has been converted into a door. The twenty-two-foot-high ground floor

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arcade space has a flat concrete ceiling with painted structural beams and a painted border within each ceiling bay. Modern pendant fixture are hung at the center of all bays.

Originally all 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. This renovation also included work on the upper floors including washroom renovations, and new

carpeting, wall coverings, and replacement light fixtures in the corridors. Interior windows in the office corridor at the stairwells on each floor were removed. Currently the spaces are air conditioned. During the 1978 renovation, the ground floor exterior side walls of the rear lobby wing were furred out 2'-0" x 3'-7" to hide chiller piping for the air conditioning system.

INTEGRITY

Dillingham Transportation Building retains good integrity. Integrity of location is retained. Integrity of setting has changed markedly since the building was constructed. The building is surrounded today by modern high-rise buildings, including two towers within the original site in the location of the former parking garage and annex office spaces that were also constructed in 1929 as part of the complex. (The garage and annex buildings were demolished in 1978 when the towers were built.) One aspect of the setting that has remained unchanged is the Alexander and Baldwin Building (1929) that was designed by Hart Wood and sits diagonally across Bishop Street. Across Ala Moana Boulevard, within sight, are additional buildings of the same era that include the Aloha Tower (1926), Piers 10/11 (ca. 1920s), and the HECO downtown plant (1920/1930).

Integrity of design, materials and workmanship are retained and in good condition. The exterior of the building is remarkably free of alterations. The exterior surfaces of concrete and "synthetic limestone," the distinctive arched loggia, second story balcony, and ornate detailing remain as constructed. Changes to the exterior include a 1978 renovation that opened three bays at each end of the loggia interior creating mirrored arcades, and new doors and windows at the arcade interior. The arcades are screened by the loggia and not visible from the exterior except from close proximity. The building interior retains its original Art Deco lobby, including ornate marble, terra cotta, and bronze decorative elements. Integrity of feeling and association are retained. The property continues to express its historic character and aesthetic sense of the time when it was built. It is sufficiently intact to convey this association to an observer.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☒ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Commerce

Ethnic Heritage - Asian

Period of Significance

1930-1978

Significant Dates

1930

1941

Significant Person

(Complete only if Criterion B is marked above.)

Dillingham, Walter F.

Shivers, Robert L.

Cultural Affiliation

N/A

Architect/Builder

Rogers, H. Lincoln

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Dillingham Transportation Building, completed in 1930 in Honolulu, Hawai'i, is a historically and architecturally significant building. It was previously listed in the National Register of Historic Places on September 7, 1979,¹⁹ and is significant at the local, state, and national levels under National Register Criteria A, B, and C. Although building has a memorial purpose, with the lobby dedicated to Benjamin Franklin Dillingham, and its name and design elements intended to inform later generations of Dillingham's life and achievements in Hawai'i, its primary use as an office building satisfies the requirements of Criterion Consideration F for memorial properties.

¹⁹ Fox, "Dillingham Transportation Building," 1979.

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The period of significance for the building is 1930-1978. The earlier year is its construction date of 1930, and the end year (1978) is when the building was modified.

The Dillingham Transportation Building is significant under Criterion A for its association with the commercial development of Hawai'i and as the first large commercial building in downtown Honolulu designed entirely for rental tenants. It is also one of only two extant historic properties of the period located on Bishop Street. Once referred to as the city's "Avenue of Pioneers," Bishop Street is now home to high-rise developments.

The building is significant under Criterion B for its association with Walter F. Dillingham (1875-1963), an important business and civic leader, who was responsible for commissioning it. Built in memory of B. F. Dillingham, Walter Dillingham's father, the building is named "Transportation Building" because, during that era, the Dillingham family business had been concerned primarily with various types of transportation to and within Hawai'i.

The building is further significant for its association with the internment of Japanese and Japanese Americans during World War II. Under Criterion A, the building is eligible as the location of the Federal Bureau of Investigation (FBI) field office from which investigations were conducted and lists of arrestees were drawn up. It is significant under Criterion B for Robert L. Shivers, the head of the FBI office in Honolulu. Shivers played a crucial role in "preventing a massive forced removal and incarceration of Hawai'i's 160,000 people of Japanese ancestry. He also contributed substantially to the mobilization of the 442nd Regimental Combat Team."²⁰

The building is further eligible under Criterion C as an Italian Renaissance Revival-style building with Mediterranean Renaissance Revival influences. Designed by master architect Lincoln Rogers, the Dillingham Transportation Building is architecturally significant as a good example of the Mediterranean Revival style applied to a commercial structure. These revival styles were frequently adopted and adapted by architects practicing in Hawai'i, resulting in their becoming popular vernacular styles during this era. Overall, the building exhibits the symmetry, rustication and classical forms typical of the Italian Renaissance Revival style. The three street-facing facades exhibit a high level of detail and ornament, with a more simplified rear elevation.

²⁰ "Robert Shivers." Robert Shivers | Densho Encyclopedia. Accessed September 12, 2017.
http://encyclopedia.densho.org/Robert_Shivers/

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Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

CRITERION A

The Dillingham Transportation Building is significant under Criterion A in the area of Commerce and is associated with the history of commercial development in Honolulu and Hawai'i. It was the first large commercial building in downtown Honolulu designed entirely for rental tenants. The building directly conveys the emergence of grand commercial buildings in Honolulu's business district during the early twentieth century.

Though the Western presence in the Hawaiian Islands - which initiated foreign and Hawaiian economic integration - dates to the late 1770s, it was several decades before the Honolulu Harbor, and subsequently a city, began to develop in conjunction with its use as a major port. Honolulu did not fully take on the appearance of a Western city until the early 1870s. The first major wave of construction in Honolulu (1898-1905) coincided with the annexation of the Hawaiian Islands by the U.S. Government (1898) and the Chinatown fire (1900). The Dillingham Transportation Building was constructed during Honolulu's second major building boom (1919-1932), which was fueled by sugar, pineapple, shipping, and tourism.

Commercially, Bishop Street was considered to be the most important avenue in Honolulu and was referred to as the city's "Avenue of Pioneers." The Dillingham Transportation Building was strategically constructed on Bishop Street, near Honolulu Harbor, prominent Honolulu businesses, civic buildings, and banks, as well as sugar factors, shipping companies, and real estate agencies. When the Dillingham Transportation Building was completed in 1930, it was among the grandest commercial buildings ever constructed in Honolulu or the Hawaiian Islands. Currently it is one of the two extant historic properties on Bishop Street (the other being the Alexander and Baldwin Building by Hart Wood [NR]).²¹ The remainder of Bishop Street is now populated by modern, high-rise development.

The building's completion in 1930 denoted a transition in commercial building design in Honolulu and Hawai'i. The Dillingham Transportation Building was the first-large scale commercial office building in the Hawaiian Islands designed specifically to appeal to a wide variety of tenants and offer customized spaces to suit their unique needs. Designed to attract retailers, shipping and transportation companies, real estate agents, tourism companies, doctors, surgeons, and dentists, the building and its complex featured many modern amenities, including a restaurant, elevator service, and a full-service parking garage. The building also benefitted from its prime location, close to Honolulu Harbor and thereby appealing to tenants who needed to be near the waterfront.

²¹ Alexander and Baldwin Building, NRHP # 79000755, 1972.

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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 lease space. A local newspaper announced that "the Dillingham Transportation Building is Honolulu's first business edifice designed primarily for the accommodation of general tenants."²² Previous large-scale downtown buildings had been erected by other companies for their exclusive use, with little or no space devoted to tenants. The Alexander Young Hotel, erected in 1908, had shops and offices, but it was a hotel. The Dillingham Transportation Building was a project that was promoted as: "Built for tenants, not for the owners."²³

To achieve the goal of a building designed for tenants the owners hired Burton Newcomb as a consultant to architect Lincoln Rogers for the layout, interior specifications, 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.²⁴ He was also appointed the Director of Dillingham Transportation Building, Ltd. in 1929.

Newcomb was tasked with working with the Rogers 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."²⁵ Newcomb's collaboration with Rogers resulted in numerous features that were originally promoted to prospective renters: a flexible interior layout with wide corridors, building maintenance and janitor service, and around the clock elevator service. Promotions boasted that the passenger elevators offered "the fastest service of any in the Territory." The large freight elevator was also accessible from the rear courtyard and was large enough to carry a patient gurney, "for physicians treating patients who [could not] sit upright."²⁶ On the fourth floor, the northeast wing was configured to accommodate a suite of medical offices and equipped for a lab, minor surgery, and x-ray departments.

Other amenities included the convenient rear drive court, an adjacent garage, a restaurant on the premises, and the building's location near other businesses, banks, and wharfs.²⁷ The garage behind the building had parking space for 250 automobiles. The manager of the garage oversaw a staff of fifteen, including attendants that parked and retrieved cars. Self-parking was also allowed. The garage sold gasoline and was equipped with facilities for washing and lubricating automobiles, and carried automotive batteries, tires, and inner tubes.²⁸ The two-story parking

²² "Dillingham Building in Fine Location," Honolulu Advertiser. September 4, 1930. Special Section page 3.

²³ "Dillingham Transportation Building: Built for tenants not for the owners." Dillingham Transportation Building Ltd., Honolulu. Ca. 1930.

²⁴ "Burton Newcomb Dies in Redlands," Honolulu Newspaper, February 8, 1943. UH microform biography files, Newcomb.

²⁵ "Admirable Arrangement of Beautiful New Structure Largely Due to Newcomb," Honolulu Advertiser. September 4, 1930. Special Section, page 14.

²⁶ "Building Plan Gives Tenants Consideration," Honolulu Advertiser. September 4, 1930. Special Section P. 2.

²⁷ Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners." Honolulu. Ca. 1930, pages 12-13.

²⁸ "Modern Equipment Installed in Dillingham Garage Unit: Motorists Get Fine Service," Honolulu Advertiser. September 4, 1930. Special Section, page 6.

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garage (demolished ca. 1974) was separated from the four-story Dillingham Transportation 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 thoroughfare.²⁹ 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 located between the Dillingham Transportation Building and each annex building.

Newcomb was hailed for his involvement in the building design. 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. Newcomb rationalized his decision 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."³⁰

The original owner of the building was Dillingham Transportation Building Co., Ltd. (DTB Ltd.), which was a partnership between the B.F. Dillingham Company Ltd. and the Los Angeles Steamship Company (LASSCO). The construction of the Dillingham Transportation Building was financed by the sale of shares divided equally by LASSCO and the B.F. Dillingham Company Ltd., a holding company headed by Walter F. Dillingham.

In 1921, on his way back to Hawai'i 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, to discuss expanding the steamship company's line from coastal operations into trans-Pacific voyages.³¹ LASSCO was a small freight and passenger shipping transport service that was formed earlier that same year, consisting of two steamships that operated between San Francisco and Los Angeles, California. In 1922, the B.F. Dillingham Co. became the Honolulu agent for LASSCO, and the company subsequently purchased two former German vessels that were put into operation between Los Angeles and Honolulu in September of 1922.³²

In initiating new service from California to Hawai'i, 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 Hawai'i's "Big Five" companies. The Big Five (Alexander & Baldwin, American Factors, C. Brewer, Castle & Cooke, and Theo H. Davies) all had their beginnings in sugar operations that had been formed in Hawai'i in the nineteenth century. During

²⁹ "Motor Court Connects Office Building and Garage," *Honolulu Star Bulletin*. September 3, 1930, page 16.

³⁰ "Visitor Stands All Alone in His Profession," Honolulu Newspaper, December 29, 1927. UH microform biography files, Newcomb.

³¹ Melendy, *Walter Francis Dillingham*, 1996. pages. 118, 173.

³² "Los Angeles Steamship Co. Celebrates Steady Growth With Move to Its New Home. Honolulu Advertiser. September 4, 1930. Special Section, page 3.

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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 Hawai'i.³³

Walter Dillingham saw the potential for LASSCO to make inroads in to Matson's monopoly to and from the West Coast and advised LASSCO that the line would need to get a significant share of Hawai'i's freight to succeed.³⁴ Although various Dillingham interests had a working relationship with Hawai'i's Big Five companies, and even shared some board members, Walter Dillingham's support of LASSCO was viewed by Matson as an incursion in to its West Coast shipping territory.³⁵

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 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 Hawai'i 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.³⁶

LASSCO experienced some success in capturing a significant share of mainland passenger travel from Matson in the 1920s. In October of 1922, LASSCO had the misfortune of having one of their flagship passenger liners, the *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 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, again named *City of Honolulu*, was put into service in June 1927.

Although LASSCO's passenger business was doing well by the late 1920s, the freight side of its operation was not. Walter Dillingham worked diligently to thwart Matson's shipping monopoly, always thinking that a break was imminent. He attempted to negotiate shipping contracts from the mainland with little success. When LASSCO was puzzled why their negotiations 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.³⁷ Inter-Island Steamship Co. directors were stockholders in Matson, and Matson owned a large portion of Inter-Island. The Big Five also kept control of most of Hawai'i's sugar production and shipping. During the 1920s, after Dillingham and LASSCO tried unsuccessfully to break into

³³ Gavin Daws, *Shoal of Time, A History of the Hawaiian Islands*, (Toronto: The MacMillan Company). 1969. Pp. 312-313.

³⁴ Melendy, *Walter Francis Dillingham*, 1996, page 173.

³⁵ William L. Worden, *Cargoes, Matson's First Century in the Pacific*, (Honolulu: The University Press of Hawai'i). 1981, page 70.

³⁶ Melendy, *Walter Francis Dillingham*, 1996, pages 6, 10, 21, 174.

³⁷ Melendy, *Walter Francis Dillingham*, 1996, page. 175.

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the business of transporting Hawai'i's sugar, and eventually came to understand it was closed to them, the B.F. Dillingham Co, they negotiated the shipping of pineapple with James Dole.³⁸

By 1929, with expectations of eventually breaking Matson's monopoly on shipping to and from Hawai'i, planning and constructing began on the Dillingham Transportation Building.³⁹ San Diego architect H. Lincoln Rogers was hired to design 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 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.⁴⁰

Unfortunately, as the building was nearing completion, disaster struck. On May 25, 1930, the second LASSCO *City of Honolulu* passenger liner 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 succumbing to the fire, and sinking 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, eventually doomed LASSCO's partnership with Walter Dillingham in the Dillingham Transportation Building.

Nonetheless, the Dillingham Transportation Building opened on September 4, 1930. On October 24, 1930, Walter Dillingham received notice that LASSCO had sold controlling interest in its DTB. Ltd. stock to Matson Navigation Co., and 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 the plans we have been working on for the opening up of the hold which the Matson and affiliated interests have upon this community."⁴¹

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 1931.⁴² Instead, both 1931 and 1932 were financial disappointments. The building saw a profit of only \$7,191 in 1932.

The Great Depression (1929-1939) was not as severe overall on Hawai'i businesses as on the U.S. mainland, it was nonetheless experienced in Honolulu with a decline in business. During this time, rents in the building were reduced but there were still many vacant suites. LASSCO

³⁸ Melendy, *Walter Francis Dillingham*, 1996, pages 175, 176. Worden, *Cargoes*, 1981, page 58.

³⁹ Melendy, *Walter Francis Dillingham*, 1996, page 176.

⁴⁰ "Dillingham Bids Are Opened," Honolulu Advertiser. April 14, 1929, page 7.

⁴¹ Melendy, *Walter Francis Dillingham*, 1996, page 176.

⁴² Melendy, *Walter Francis Dillingham*, 1996, page 177.

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moved out of its ground floor corner offices in March 1931. B. F. Dillingham Co. had to loan Dillingham Transportation Building, Ltd. money 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.⁴³ Vacancies in the building continued throughout the 1930s. Built as a catalyst to break Big Five domination of big business in Hawai'i, the Dillingham Transportation Building failed to achieve the expectations of its owners.⁴⁴

World War II brought no relief. "Low occupancy rates during the 1930s and the freezing of business enterprise during World War II led the Dillingham's to assess their holdings in 1945."⁴⁵ That year, they donated the Dillingham Transportation Building to the Kapiolani Children's Hospital, for tax purposes and as a humanitarian gesture.⁴⁶ Kapiolani Children's Hospital had started in 1908 and Harold Dillingham (Walter's brother and partner) 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, however these never materialized and instead the hospital assumed control and management of the commercial building and new hospital facilities were later added at their existing campus.⁴⁷

Today, the Dillingham Transportation Building retains its original use, even maintaining a similar mix of tenants.

CRITERION B

The building is significant under Criterion B for its association with two individuals: Walter F. Dillingham and Robert L. Shivers.

Walter F. Dillingham (1875-1963)

Walter F. Dillingham was an important business and civic leader and was responsible for commissioning the Dillingham Transportation Building. Built in memory of B. F. Dillingham (1844-1918), Walter Dillingham's father, the building is named "Transportation Building" because the Dillingham family business was integrally involved with various types of transportation to and around Hawai'i. (See the Criterion Consideration F Significance for additional information on Benjamin Franklin Dillingham.)

Walter Dillingham was instrumental in the conception and/or management of several major businesses and ventures in Hawai'i, the results of which are still evident today. These include the Oahu Railway and Land Company (OR&L), Young Brothers Shipping, Hawaiian Dredging, and multiple land development companies. His companies were responsible for the dredging and

⁴³ Melendy, *Walter Francis Dillingham*, 1996, page 177.

⁴⁴ Melendy, *Walter Francis Dillingham*, 1996, page 178.

⁴⁵ Melendy, *Walter Francis Dillingham*, 1996, page 178.

⁴⁶ Melendy, *Walter Francis Dillingham*, 1996, page 178.

⁴⁷ Gerry Burnett, "Children's Hospital Plan For Downtown Dillingham Building," *Honolulu Advertiser*. December 16, 1944, page 1.

"Tenants of Dillingham Building Will Return to Prewar Locations," *Honolulu Star Bulletin*. October 10, 1945, page 3.

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filling of the Waikiki wetlands and creation of the Ala Wai Canal, construction of a dry dock at Pearl Harbor that became part of the US Navy base, and development of residential subdivisions in various locations around Oahu.

Walter Dillingham, in the true sense of the meaning, led three lives as a successful entrepreneur, as a statesman and negotiator on behalf of Hawai'i at the national level, and as a proud and caring family man, Dillingham led the Hawaiian Dredging Company and the Oahu Railway and Land Company in bringing significant changes to Hawai'i, particularly on the island of Oahu. He and his companies were key elements in the development of, and the later improvements at Pearl Harbor. Several times, his peers called upon him to speak out on behalf of the territory from Honolulu and in Washington D.C.⁴⁸

Walter Dillingham became 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.⁴⁹ 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 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.

A major part of the Dillingham family interests was the OR&L Co. During the 1920s, all three of OR&L Co.'s divisions - railway, land, and ranch - had poor earnings 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. An increased reliance on trucks by the military and civilian sector, along with the development in the 1920s of streetcars and an increase in personal vehicles, further cut into rail revenues. OR&L Co. responded by retiring engines and rail cars and initiating a bus line. Although the OR&L Co. did not cease rail operations until 1947, Walter Dillingham saw the end of rail on Oahu as early as the 1920s.⁵⁰

Although Walter Dillingham knew that his prolific Hawaiian Dredging Co. could sustain the family dynasty,⁵¹ he began to look for opportunities to replace the railroad in the portfolio. He researched other potential modes of transportation modes (sea and air),⁵² and was an early supporter of aviation in Hawai'i, advocating for the formation of Inter-Island Airways, which was begun in 1927.⁵³

⁴⁸ Melendy, *Walter Francis Dillingham*, 1996, page iii.

⁴⁹ Melendy, *Walter Francis Dillingham*, 1996, pages 177, 13, 14.

⁵⁰ Melendy, *Walter Francis Dillingham*, 1996, page 172.

⁵¹ Melendy, *Walter Francis Dillingham*, 1996, page 167.

⁵² Melendy, *Walter Francis Dillingham*, 1996, page 171.

⁵³ Melendy, *Walter Francis Dillingham*, 1996, pages 102, 178.

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Dillingham 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 Hawai'i businesses. A 1929 newspaper article which listed Walter Dillingham's interests, affiliations, and directorships proclaimed "Walter F. Dillingham's business career in Hawai'i is probably without parallel in the islands."⁵⁴ He was referred to in a 1941 Tampa Tribute article as "an internationally known financier, polo player, and socialite.....whose interests range from banking, trust companies and railroading, to cattle, sugar, aviation, and education."⁵⁵ It was also noted in the same article that Walter Dillingham was a Harvard classmate of President Franklin D. Roosevelt and "is as well-known in Washington, New York, and Europe, almost, as he is in Hawai'i." The home he built for his family on the slopes of Diamond Head in 1921, La Pietra, an Italian-style villa, is a landmark in its own right (HABS No. HI-30, 1967/ NR 1971), and where he received such notable guests as the President of the United States, the Prince of Wales, and Noel Coward.⁵⁶

Robert L. Shivers (1895-1950)

Federal Bureau of Investigation (FBI) Special Agent in Charge Robert L. Shivers was instrumental in preventing the mass internment of Japanese Americans in Hawai'i. With the backing of U.S. Army General Delos C. Emmons, Military Governor of Hawai'i under martial law from 1941 to 1944, Shivers and his team conducted investigations from the FBI offices located in the Dillingham Transportation Building. These investigators found no evidence that Japanese on Oahu had any traitorous intentions. Shivers was designated by Emmons as the sole authority to determine who was to be interviewed and eventually interned. Although over 1,200 persons of Japanese ancestry were interned in Hawai'i during World War II, this was far fewer than the mass internment advocated by Washington and the number of those interned on the U.S. mainland. Shivers was later lauded by the territorial Senate of Hawai'i both for "safeguarding Hawai'i's internal security" and for displaying "sympathy, sound judgment, and firmness."⁵⁷

The first FBI office in Honolulu was opened in April 1931 to establish a presence in the U.S. Territory of Hawai'i "to handle immigration and fugitive matters but also to address concerns about rising Japanese militarism in the Pacific." Special Agent Joseph P. MacFarland was the first Bureau employee stationed in Honolulu. This early office was closed in 1934 only to reopen in 1937, again under MacFarland. It closed the next year, but again reopened, this time under the direction of Special Agent in Charge Robert L. Shivers in August 1939.⁵⁸

⁵⁴ Honolulu Star-Bulletin. "Leader's Career is Unexampled." April 26, 1929, page 9.

⁵⁵ Lytle, Hugh. "Hawai'i Isn't All Romance, Dillingham Dynasty Battles Islands 'Big Five' for Control of Industry." Tampa Tribune, October 12, 1941, page 50.

⁵⁶ Ibid.

⁵⁷ "Remembering Robert Shivers." FBI. December 07, 2009. Accessed September 14, 2017.

https://archives.fbi.gov/archives/news/stories/2009/december/shivers_120709.

⁵⁸ Federal Bureau of Investigation, "FBI Honolulu History." Website www.fbi.gov/history/field-offices/honolulu. Accessed on September 16, 2017.

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In the summer of 1939 Europe was on the verge of war, and in the U.S. the FBI was working to prevent espionage and sabotage at home. In August, FBI Director J. Edgar Hoover turned to Shivers to re-open the now strategically important FBI division in Honolulu. Shivers had become a Special Agent in the early 1920s and had come up through the ranks with Hoover. After serving in multiple duty stations, the Tennessee native was chosen to head field offices in Pittsburgh, Buffalo, and Miami. But because of persistent health problems, he went on restricted duty in the late 1930s. Despite his health problems, Shivers was handpicked by Hoover to run the Honolulu office because of his proven leadership abilities.

Shivers immediately began assessing the possibility of Japanese spies and saboteurs working against the U.S. in Hawai'i—and developing Bureau plans in case war broke out. Within a few months, he developed strong relationships with local police as well as with the Army and Navy. He also began making contacts in the islands' Japanese communities.

Under Shivers, the FBI office was initially located in the Federal Building, but within two months moved into the Dillingham Transportation Building, in greatly expanded accommodations and with an ever-increasing staff; 33 agents and support staff worked for Shivers by the end of the war.⁵⁹ The FBI maintained their offices in Rooms 301, 302, and 303 of the building. It was in these offices that the interrogation of many Japanese and Japanese Americans occurred, including those eventually interned at Sand Island Detention Camp.⁶⁰ U.S. Army Intelligence occupied the second floor of the building.

Shivers first worked with Army and Navy lists of names recommended for arrest in the event of war but found them to be too all-encompassing and overwhelming to investigate on a case-by-case basis. He therefore quickly turned his attentions to more community-based sources, such as the local Honolulu police (including future governor George Burns, the head of their Espionage Bureau that was created at the request of Shivers), University of Hawaii faculty, and Oahu Japanese community leaders. With the help of these resources, as well as with the cooperation of the Army, Shivers and his staff developed the list of Japanese and Japanese Americans to be arrested in Hawai'i and interned in the event of war.

Shivers was instrumental in the formation of the Oahu Citizens Committee for Home Defense in early 1941, which focused on the Japanese community. The committee membership consisted of an advisory group of Japanese Americans organized to promote the loyalty of Hawai'i's Japanese population and suppress subversive elements. Similar advisory groups, such as the Council of Interracial Unity, had already been created to discuss security issues within the Japanese community, inter-racial relations, and the reaction of the population in Hawai'i in the event of war with Japan. The board of directors of the Oahu Citizens Committee for Home

⁵⁹ "Spotlight on FBI Honolulu." FBI. April 19, 2004. Accessed September 13, 2017.
https://archives.fbi.gov/archives/news/stories/2004/april/honolulu_041904.

⁶⁰ Hideo Kaneshiro, "Oral History Interview, Call # OH Kaneshiro." (Honolulu; Japanese Cultural Center of Hawai'i). August 14, 2012. P. 5-6. Polk City Directory, City and County of Honolulu, 1939-40 and 1941.

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Defense was comprised of over 75 men and women, many of whom met with Shivers and his FBI agents at least once a week. According to Shivers, the Oahu Citizens Committee for Home Defense was tasked with working with authority figures to evaluate what went on in the Japanese community, to foster the loyalty of the Americans of Japanese ancestry toward the United States, and "to prepare the Japanese community psychologically for their responsibilities toward this country in the event of war and for the difficult position in which the war would place them in their relationship with the rest of the community."⁶¹

On June 13, 1941, the Oahu Citizens Committee for Home Defense organized a rally at McKinley High School, attended by over 2000 people, to promote racial cooperation, unity and "unswerving loyalty to the United States".⁶² Colonel M.W. Marston, assistant chief of staff for military intelligence, Hawaiian Department, U.S. Army, delivered a message on behalf of Lt. General Walter C. Short, the commanding general of the Hawaiian Department, on the official attitude of military officials toward the Japanese in the event of war. Marston praised the Japanese community, and especially those who had already joined the Army. He also promised that the Army would "back fair treatment of all the population in Hawai'i." According to Shivers in an official post-war statehood statement, the rally helped to allay much of the fear and insecurity in the community even as the prospect of war loomed ever closer.⁶³ As a direct off-shoot of this rally multiple other community advisory groups were formed, such as the Morale Section, the Emergency Service Committee, the Police Contact Group, the Citizen's Council, and other groups organized to promote unity among and with the Japanese in the Islands. When the attack on Pearl Harbor occurred, members of these organizations went to the FBI office in the Dillingham Transportation building to "offer their assistance in putting into operation the plans they had helped to evolve during the months preceding the outbreak of hostilities."⁶⁴

From its newly installed radio facility (presumed to be in the Dillingham Transportation Building), the Honolulu FBI provided one of the earliest notifications to the mainland of the aerial assault on Pearl Harbor on that Sunday morning of December 7, 1941.⁶⁵ Shivers, who was having breakfast at his home with his inner circle of Japanese advisors, called FBI Director Hoover directly within minutes of the attack and said: "The Japanese are bombing Pearl Harbor...It's war. You may be able to hear it yourself. Listen!"⁶⁶

⁶¹ "Oahu Citizens Committee for Home Defense," Oahu Citizens Committee for Home Defense | Densho Encyclopedia, accessed September 12, 2017, http://encyclopedia.densho.org/Oahu_Citizens_Committee_for_Home_Defense/.

⁶² "Nisei Give New Pledge of Loyalty." Honolulu Advertiser. June 14, 1941, page 1.

⁶³ Cooperation of the Various Racial Groups with Each Other and with the Constituted Authorities before and after December 7, 1941: Statement Presented before Sub-Committee on Statehood, United States House of Representatives at Iolani Palace, Honolulu, Hawai'i.

⁶⁴ Ibid.

⁶⁵ Federal Bureau of Investigation, "FBI Honolulu History." Website www.fbi.gov/history/field-office-e-histories/Honolulu. Accessed on September 16, 2017.

⁶⁶ "Spotlight on FBI Honolulu: Positioned on the Asia-Pacific Rim to Protect America." <https://archives.fbi.gov/archives/news/stories>. April 03, 2010. Accessed September 13, 2017.

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Both to protect the diplomats from retaliation and to prevent their escape, Shivers immediately placed the Japanese Consulate under police guard after the attack. The Honolulu Police and FBI agents seized a large quantity of suspiciously coded documents that consulate employees were trying to burn. With the FBI suspect list and the addition of these documents, the authorities began running down key cases of suspected espionage (especially that of Otto Kuehn⁶⁷).

The FBI office worked around the clock to deal with the aftermath of the bombing and onset of war. Given the responsibilities granted him by military Governor Emmons, Shivers soon became a central figure in the civil security measures taken in Hawai'i at the time. For his part, Shiver's office had already created a list of possible security threats through interviews and advisors.

The Honolulu FBI office opposed detaining anyone without just cause, arguing that the Bureau and military intelligence forces had a clear picture of the situation and knew who any potential threat might be. With full support from Director Hoover, Shivers and key members of the Hawaii armed services and territorial government strongly believed in the loyalty of the Hawai'i Japanese population and succeeded in preventing the kind of mass internment that happened on the mainland. This was in direct opposition to Navy Secretary Frank Knox, who pushed for internment and spread false information about Hawai'i's Issei and Nisei (first and second generation Japanese) and their purported role in the attack. Knox's stance is now believed to have been a deflection away from the unprepared response by the military under his charge.

While more than 110,000 individuals of Japanese descent from the West Coast were relocated inland during World War II, approximately 2000 (fewer than one percent) of the 160,000 persons of Japanese heritage in Hawai'i were interned.⁶⁸ These innocent internees were never charged, but their incarceration placated Washington bureaucrats who were advocating strong action against the Japanese population but who eventually deferred to Emmons' judgement on the situation.⁶⁹ Despite the very low percentage of people of Japanese ancestry interned in the islands, not a single act of enemy-directed sabotage was committed in the region following the attack on Pearl Harbor. This was clear vindication for the policies and procedures implemented by Shivers and the other authorities who had placed their trust in his evaluation of the Hawaii Japanese community.⁷⁰

⁶⁷ Even before the U.S. entered World War II, the office was investigating German-born Bernard Julius "Otto" Kuehn, who first aroused suspicions in 1939. Kuehn, a member of the Nazi party arrived in Hawai'i in 1935 and developed an elaborate system of signals to inform the Japanese Consulate about the movements of the U.S. Pacific Fleet. At the time of the attack of December 7, 1941, Shivers immediately began coordinating homeland security in Hawai'i and tasked local police with guarding the Japanese consulate. They found consulate officials trying to burn documents. Once decoded, these included the set of signals for U.S. fleet movements. Kuehn was arrested the next day and confessed, though he denied ever sending coded signals. He was convicted of espionage and initially sentenced to be shot "by musketry." His sentence was later commuted to 50 years of hard labor instead. He was eventually deported.

⁶⁸ "Honouliuli Gulch and Associated Sites Special Resource Study and Environmental Assessment." National Park Service, 2014, p.5.

⁶⁹ Tom Coffman, "The First Battle, The Battle for Equality in War-Time Hawai'i. Hawai'i Council for the Humanities for PBS. Video disc. 2006.

⁷⁰ A.A. Smyser, "He Saved Island AJAs from Mass Internment," Honolulu Star-Bulletin. December 6, 1979, p. A20.

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Shivers suffered a debilitating heart attack in June of 1942. The FBI, in 1943 in deference to his ill health, transferred him to less arduous positions in Miami and then Los Angeles. But he wanted to get back to Hawai'i so he enlisted the help of his advisor and the original chairman of the Committee of Interracial Unity, Hung Wai Ching, who had a close relationship with Eleanor Roosevelt. Ching flew to Washington DC in April of 1944 to speak with the First Lady. Shivers was appointed by the President as the Collector of Customs for Hawai'i in May of 1944.⁷¹ Shivers became a very well-known and respected figure in the Territory of Hawai'i and was even considered the front-runner for post-war territorial governor of Hawai'i, but this was not to be because of his declining health leading to his death in 1950.⁷²

CRITERION C

The building is eligible under Criterion C as an Italian Renaissance Revival-style building with Mediterranean Renaissance Revival and Beaux Arts influences. Designed by master architect Lincoln Rogers, the Dillingham Transportation Building is architecturally significant as an excellent example of the Mediterranean revival style applied to a commercial structure. The first story round arched arcade, and engaged columns, the upper story quoins and the low pitched, hipped tile roof, well convey the style. Typical of this period, Rogers also incorporated Mediterranean Renaissance Revival-style elements and regional Hawaiian elements into his design. By 1930, the movement toward cultivating a regionally appropriate architectural style for the Hawaiian Islands was in effect and architects practicing in Hawai'i experimented with combining Renaissance Revival and Spanish Colonial Revival elements, while also adapting structural building features to suit the unique needs and attributes of Hawai'i and the island climate. The Mediterranean and Spanish mission revival styles enjoyed tremendous popularity

in Hawai'i beginning in the twenties. These styles, the closest European equivalents to tropical design, were considered to be the most appropriate forms for Hawai'i's climate with their arcades providing a sense of airy openness. The Dillingham Transportation Building is one of several downtown buildings to have employed these styles and was the most imposing of the Mediterranean revival buildings in the area.

Overall, the building exhibits the symmetry, scale, and classical details 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 upper floors have a smooth, unadorned stucco surface that is reflective of both Revival styles. 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 Beaux

⁷¹ "Shivers, Ching, and Eleanor Roosevelt," Honolulu Star Bulletin. December 6, 1979. P. A21.

⁷² "Robert Shivers." Robert Shivers | Densho Encyclopedia. Accessed September 13, 2017.
http://encyclopedia.densho.org/Robert_Shivers

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Arts style is represented in the rusticated first story, the use of classical details such as pilasters and cartouches, and the themed sculptural elements. The lower-pitched roof is more indicative of the Mediterranean, as are the wrought-iron grills and railings. Employing Renaissance revival elements in a commanding way, the Dillingham Transportation Building stands as a significant architectural landmark in Honolulu's downtown area.

The building's lobby exemplifies the Art Deco style, and although stylistically inconsistent with the exterior, was very modern at the time and is a prominent component of the overall building design. At the time of the building's opening, it was called "one of the city's most beautiful lobbies."⁷³ This exuberant interior space, in which glazed terra-cotta tile, marble, and mosaics are arranged to emphasize height and verticality, features highly-stylized nautical and tropical motifs, along with more typical Art Deco ornamentation, such as the chevron and zigzag. The notable Art Deco space also features architectural details relating to the life of Benjamin Dillingham. Of the then modern approach to the lobby, which Rogers considered restrained and conservative, he said: "There is nothing new about modern ornament. It is hundreds of years old and its restrained application to sane and well-proportioned buildings in appropriate locations and settings is most pleasing. That is why I employed its use in a modified and conservative manner in the memorial lobby."⁷⁴

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."⁷⁵

H. Lincoln Rogers (1878-1944)

Lincoln Rogers was born and raised in Maine. He studied at Columbia University, the Pratt Institute, and Emmanuel Louis Masqueray's atelier in New York City. After travelling to Europe and finishing his education (ca. 1900 - 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

⁷³ "Memorial Lobby Strikes Dignified Architectural Note," Honolulu Star-Bulletin. September 3, 1930, page 19.

⁷⁴ Ibid.

⁷⁵ "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.

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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 Hawai'i. 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, detached from Washington D.C., and sent 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 (1924). Rogers and Stevenson also worked on Claus Spreckels' Spanish Renaissance property at Mission Beach, California, including the Plunge Pool (1925). In Honolulu, Rogers used the Spanish Mission style in the Army Navy YMCA (1928), now the Hawai'i State Art Museum (No. 1 Capitol District).

The Dillingham Transportation Building was one of Rogers' last major commissions in the west.⁷⁶ Lincoln Rogers designed the Dillingham Transportation Building in the Italian Renaissance Revival Style.⁷⁷ Boone Sadler was the mechanical engineer, and Marshal H. Webb was supervising architect.⁷⁸

In 1930, Rogers left San Diego and returned to New York as the General Manager of the Works Bureau of the Depression Era Emergency Work and Relief Administration. When Rogers died in 1944, he was working as the Chief Engineer at the Federal Public Housing Authority in Chicago.⁷⁹

⁷⁶ Don J. Hibbard, *Buildings of Hawai'i*, (Charlottesville: University of Virginia Press). 2011. P. 102.

⁷⁷ "Woolley Gets Dillingham Contract," Honolulu Advertiser. May 7, 1929. P. 1.

⁷⁸ "Marshall H. Webb," Honolulu Advertiser. September 4, 1930. Special Section P. 10.

⁷⁹ 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.

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CRITERIA CONSIDERATION F

The Dillingham Transportation Building opened September 4, 1930, the eighty-sixth anniversary of Benjamin Franklin Dillingham's (1844-1918) birth. The Benjamin Franklin Dillingham Memorial Lobby in the building of the same name, is embellished with scenes from his life, as well as a commemorative plaque that dedicates the building to his memory (see Criterion C for their descriptions).

B.F. Dillingham was a sailor from Massachusetts who went on to become the founder of the Dillingham Corporation, a company that had major impacts on Hawai'i's late-nineteenth and early-twentieth century development. However, the primary use of the building is for offices, meaning that it is not strictly a memorial property. In addition, the building's significance is based on its architecture, and its association with Walter Dillingham, who had offices on the 5th floor. Since the Dillingham Transportation Building is significant under these other areas, Criteria Consideration F is satisfied. See HABS Nos HI-573-A and HI-573-B for more information on Benjamin Franklin Dillingham, as well as some of his other transportation holdings in Honolulu.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Architectural Drawings and Maps:

Historic drawings are available as electronic scans only and consist of an incomplete set of only nine (9) miscellaneous sheets. Most available original drawings are dated June 28, 1929.

U.S.G.S. Honolulu, Hawai'i Quadrangle 1999 (7.5 Minute Series)
Google Earth using NAD 1983

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.

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- "100th Birthday Celebrated: Honolulu Honors an L.A. Muralist." *Los Angeles Times*. October 20, 1985. Part VIII, P1.
- "Admirable Arrangement of Beautiful New Structure Largely Due to Newcomb," *Honolulu Advertiser*. September 4, 1930. Special Section P. 14.
- "Architecture of Mediterranean Best for Honolulu," *Honolulu Advertiser*, July 24, 1926. P. 3.
- "Building Plan Gives Tenants Consideration," *Honolulu Advertiser*. September 4, 1930. Special Section, P. 2.
- "Business Men Are Directors of Company," *Honolulu Advertiser*. September 4, 1930. Special Section P. 4.
- "Dillingham Building Bids Are Opened," *Honolulu Advertiser*. April 14, 1929. P. 7.
- "Dillingham Building in Fine Location," *Honolulu Advertiser*. September 4, 1930. Special Section P. 3.
- "Los Angeles Steamship Co. Celebrates Steady Growth With Move to Its New Home." *Honolulu Advertiser*. September 4, 1930. Special Section.
- "Modern Equipment Installed in Dillingham Garage Unit: Motorists Get Fine Service," *Honolulu Advertiser*. September 4, 1930. Special Section P. 6.
- "Woolley Gets Dillingham Contract," *Honolulu Advertiser*. May 7, 1929. P.1.

Honolulu Star Bulletin

- "Memorial Lobby Strikes Dignified Architectural Note," *Honolulu Star-Bulletin*, September 3, 1930. P.43.
- "Memorial Structure Completed in 325 Working Days." *Honolulu Star-Bulletin*, September 3, 1930. P. 21.
- "Motor Court Connects Office Building and Garage," *Honolulu Star Bulletin*. September 3, 1930. P. 8.
- "New Dillingham Building Will Be Open Tomorrow" *Honolulu Star-Bulletin*, September 3, 1930. P. 19.
- "Tenants of Dillingham Building Will Return to Prewar Locations," *Honolulu Star Bulletin*. October 10. 1945. P. 3.

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- "Burton Newcomb Dies in Redlands," Honolulu Newspaper, February 8, 1943. UH microform biography files, Newcomb.
- "Latin type of architecture is seen by Lincoln Rogers," Honolulu Newspaper, June 21, 1930. UH microform biography files, Rogers.
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- "Rogers Has Long Record as Architect," Honolulu newspaper, March 17, 1928. UH microform biography files, Rogers.
- "Visitor Stands All Alone in His Profession," Honolulu Newspaper, December 29, 1927. UH microform biography files, Newcomb.
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- Paradise of the Pacific "The Dillingham Transportation Building, Honolulu's Newest Structure, Adds Dignity And Charm To 'The Avenue of Pioneers,'" July 1930, P. 16-17.
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1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The Dillingham Transportation Building in downtown Honolulu is bounded by Bishop Street to the west (primary façade), Queen Street to the north, and Ala Moana Boulevard to the south. The historic boundary of the complex (which then included a motor court, parking garage and two retail annex buildings) to the east was Alakea Street, but demolition of the accessory buildings and their replacement by modern high-rise buildings has changed the western boundary to directly adjacent to the building's western façade.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the footprint dimensions of the historic building plus the landscaping border and sidewalks along Bishop Street, Queen Street, and Ala Moana Boulevard. The boundary does not include the portion of the block previously occupied by the motor court, the parking garage, and the two annex office spaces that were demolished in 1974. This excluded portion of the block currently contains a plaza and high-rise towers located southeast of the building's rear elevation. This plaza was completed circa 1981 and is not a contributing element to the Dillingham Transportation Building.

11. Form Prepared By

name/title: Angie Westfall, Architectural Historian

organization: Mason Architects, Inc.

street & number: 119 Merchant Street Suite 501

city or town: Honolulu state: HI zip code: 96813

e-mail: aw@masonarch.com

telephone: 808-536-0556

date: September 2017

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Name of Property

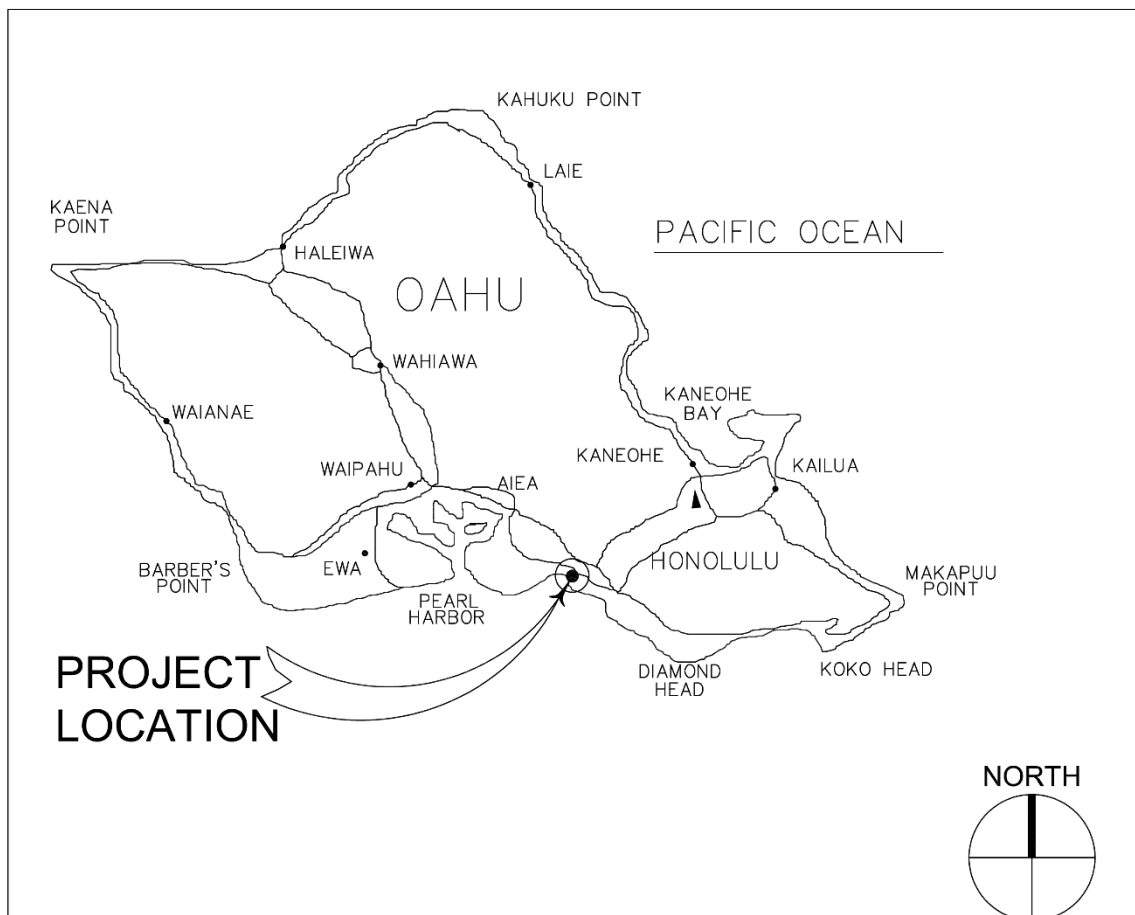
Honolulu, HI
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Additional Documentation

Submit the following items with the completed form:

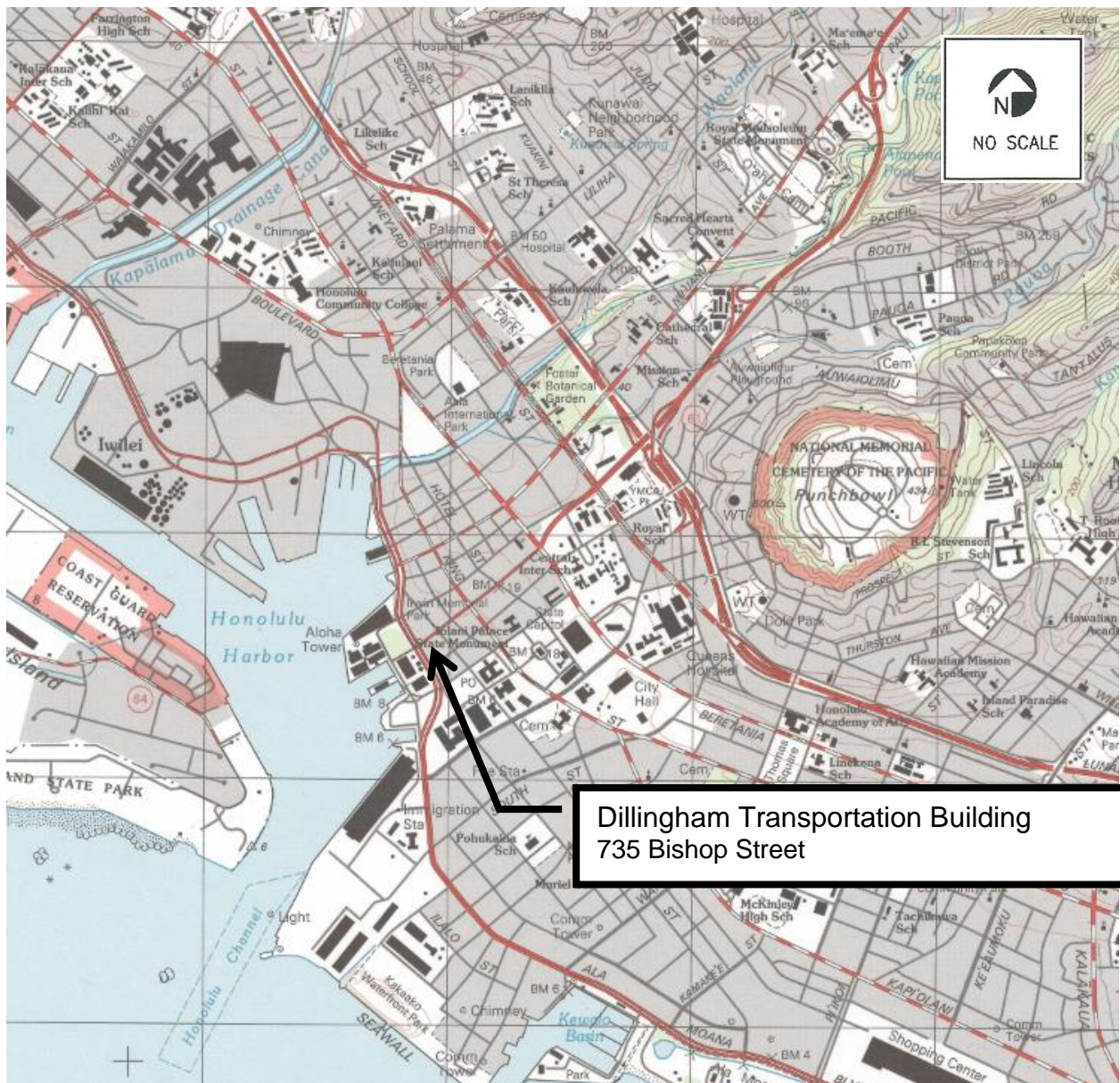
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Location Maps



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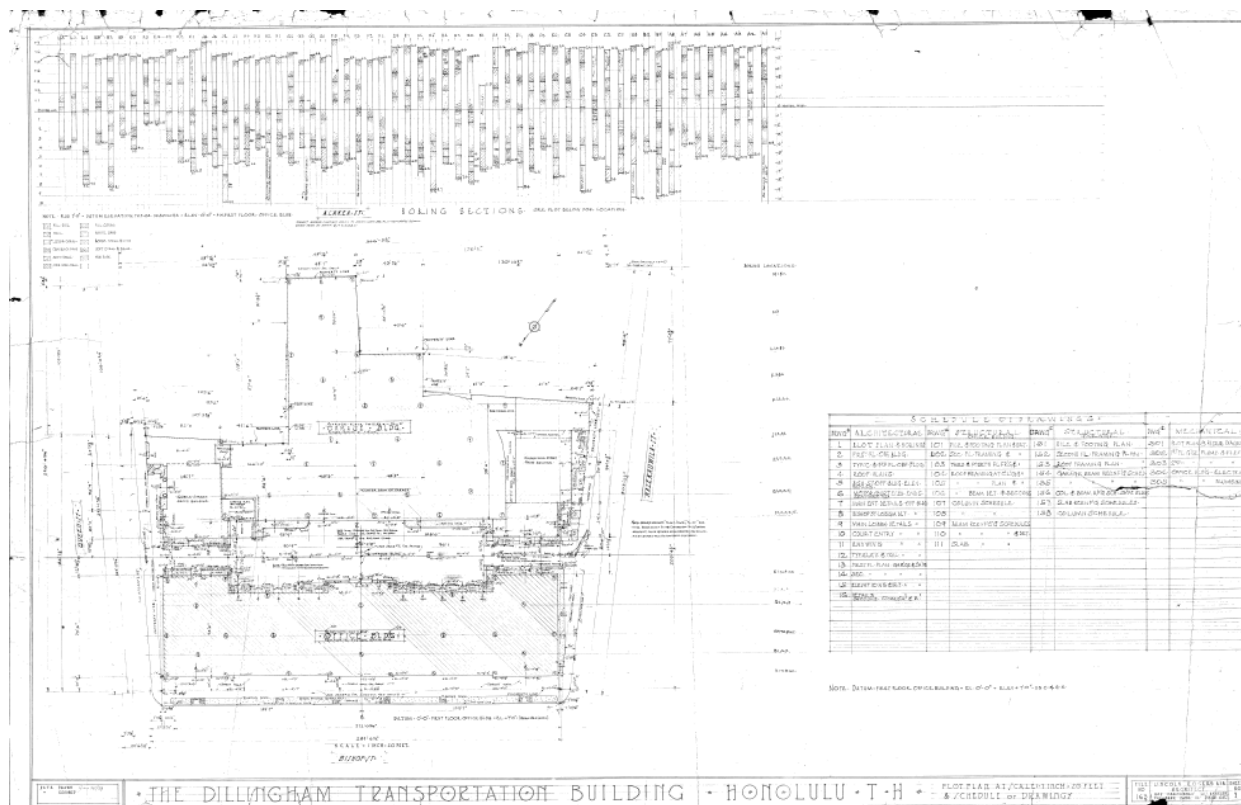


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Original Drawing

Original plot plan drawing for the Dillingham Transportation Building. The title block along the bottom edge of the drawings shows Lincoln Rogers, A.I.A. Architect, 609 Carondelet, Los Angeles, Cal Bank Bldg San Diego. The project is identified as File No. 163, Sheet No. 1. The date drawn was June 28, 1929, no revision date is indicated.

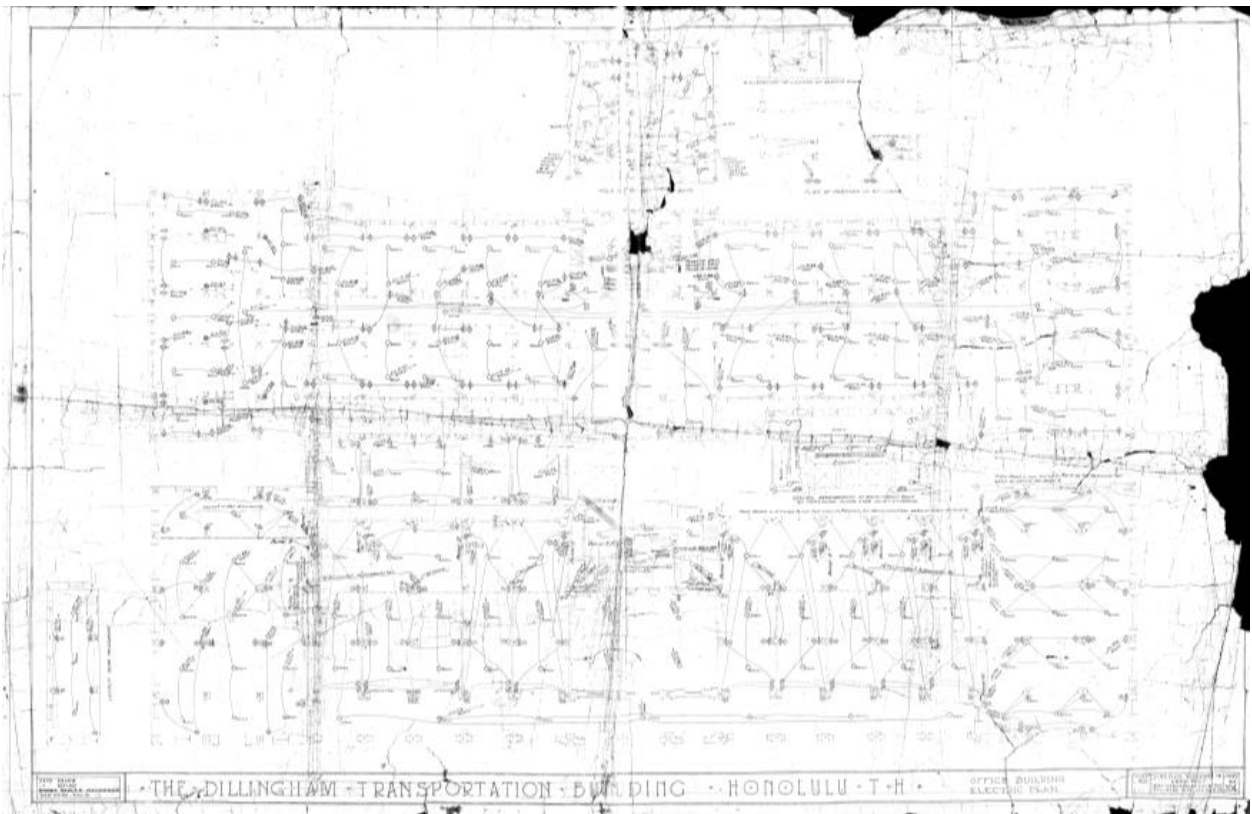


Dillingham Transportation Building
Name of Property

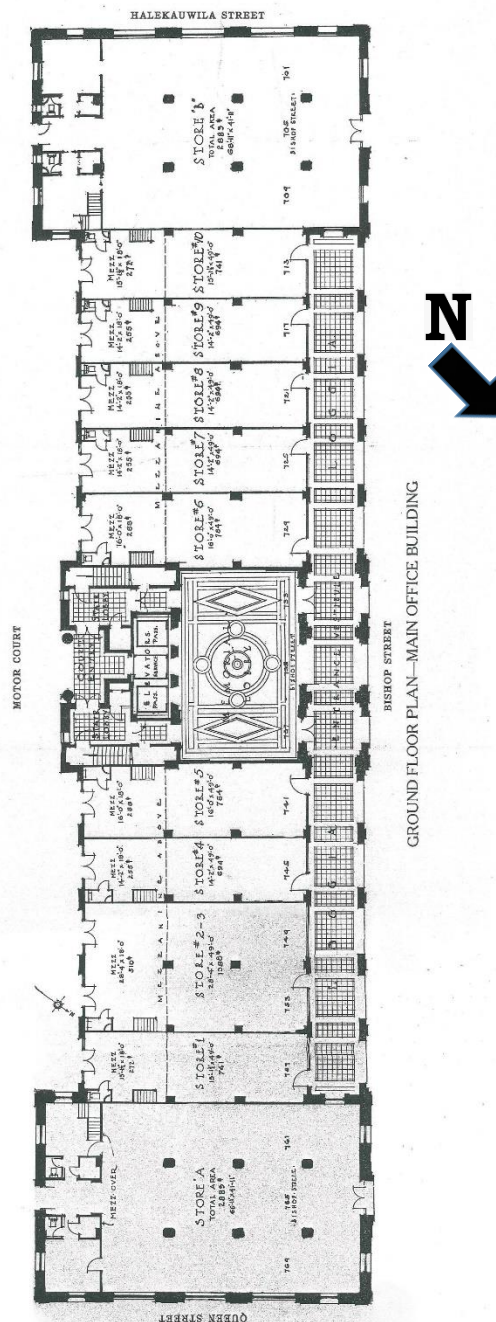
Honolulu, HI
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Original Drawing

Original electrical plan drawing for the Dillingham Transportation Building. The title block along the bottom edge of the drawings shows Lincoln Rogers, A.I.A. Architect, 639 Carondelet, Los Angeles, Cal Bank Bldg San Diego. The project File No. is not identified – Sheet No. 304. The date drawn block, no date is indicated but the block says Boone Sadler, Mech. Engr, San Diego Calif.



Original 1930 marketing plan for the Dillingham Transportation Building. *Dillingham Transportation Building Ltd., "Dillingham Transportation Building: Built for tenants not for the owners."* Honolulu: Dillingham Transportation Building Ltd. 1930, p. 16.



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Archive Photograph

Early views of the building. Hawaii State Archives (HSA), Photograph Collection, Photo PP 8-003-00001, Buildings, Business, Dillingham & Co. Dillingham Transportation Building. (Corresponds to Photo: HI_HonoluluCounty_DillinghamTransportationBuilding_0002 to follow.)



Dillingham Transportation Building

Name of Property

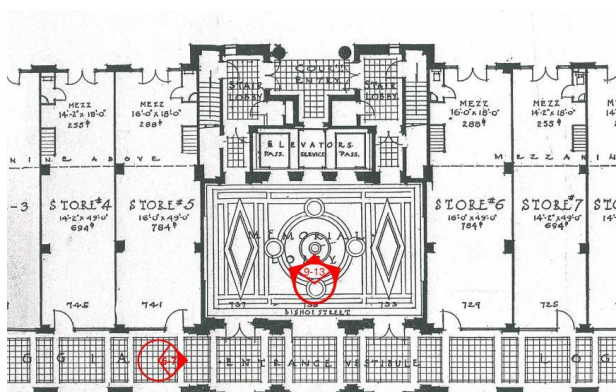
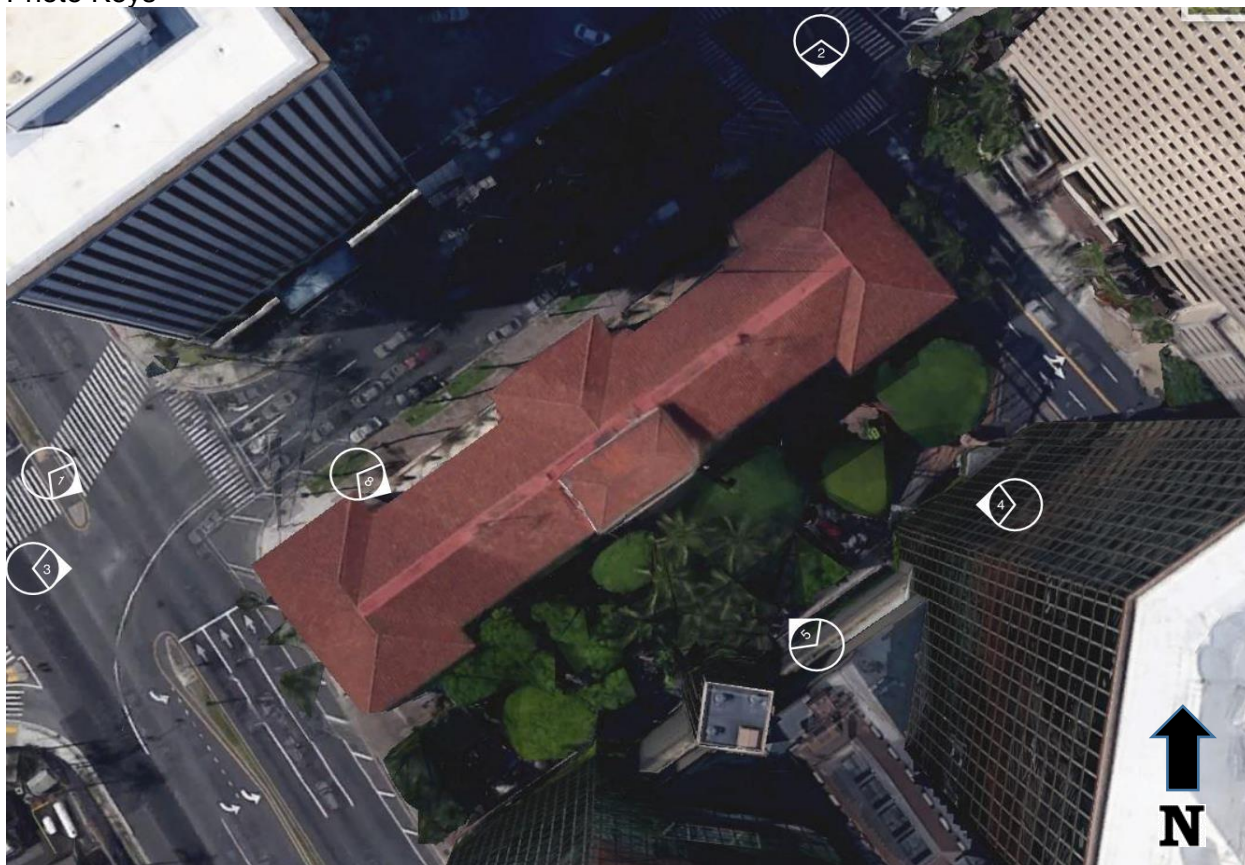
Honolulu, HI

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Keys



GROUND FLOOR PLAN—MAIN OFFICE BUILDING



Dillingham Transportation Building
Name of Property

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Photo Log

Name of Property: Dillingham Transportation Building

City or Vicinity: Honolulu

County: Honolulu

State: HI

Photographer: Various

Date Photographed: April, 2014 (Photos 1-13) and May 2016 (Photos 14-20)

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo #1 (HI_HonoluluCounty_DillinghamTransportationBuilding_0001)
West and south facades, camera facing east.

Photo #2 (HI_HonoluluCounty_DillinghamTransportationBuilding_0002)
North and west facades, camera facing south.

Photo #3 (HI_HonoluluCounty_DillinghamTransportationBuilding_0003)
City context, camera facing east.

Photo #4 (HI_HonoluluCounty_DillinghamTransportationBuilding_0004)
East (rear) facade, camera facing west.

Photo #5 (HI_HonoluluCounty_DillinghamTransportationBuilding_0005)
East facade, camera facing northwest.

Photo #6 (HI_HonoluluCounty_DillinghamTransportationBuilding_0006)
Bishop Street loggia, camera facing southwest.

Photo #7 (HI_HonoluluCounty_DillinghamTransportationBuilding_0007)
Bishop Street loggia, camera facing northeast.

Photo #8 (HI_HonoluluCounty_DillinghamTransportationBuilding_0008)
Eave detail, camera facing up and east.

Photo #9 (HI_HonoluluCounty_DillinghamTransportationBuilding_0009)
Lobby and elevators, camera facing east.

Photo #10 (HI_HonoluluCounty_DillinghamTransportationBuilding_0010)
Lobby and elevators, camera facing south.

Photo #11 (HI_HonoluluCounty_DillinghamTransportationBuilding_0011)
Lobby ceiling, camera facing up and northeast.

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Photo #12 (HI_HonoluluCounty_DillinghamTransportationBuilding_0012)
Lobby, camera facing northeast.

Photo #13 (HI_HonoluluCounty_DillinghamTransportationBuilding_0013)
Detail of elevator doors, camera facing southeast.

Photo #14 (HI_HonoluluCounty_DillinghamTransportationBuilding_0014)
Mauka wing door, camera facing southeast.

Photo #15 (HI_HonoluluCounty_DillinghamTransportationBuilding_0015)
Loggia at center (lobby entrance area), camera facing south.

Photo #16 (HI_HonoluluCounty_DillinghamTransportationBuilding_0016)
Detail of Loggia at center (lobby entrance area), camera facing south.

Photo #17 (HI_HonoluluCounty_DillinghamTransportationBuilding_0017)
Upper floors at balcony area, camera facing east.

Photo #18 (HI_HonoluluCounty_DillinghamTransportationBuilding_0018)
North corner detail at Mauka wing, camera facing south.

Photo #19 (HI_HonoluluCounty_DillinghamTransportationBuilding_0019)
Fourth floor corridor with stairs to fifth floor office, camera facing northeast.

Photo #20 (HI_HonoluluCounty_DillinghamTransportationBuilding_0020)
Rear entrance to service elevator, camera facing northwest.

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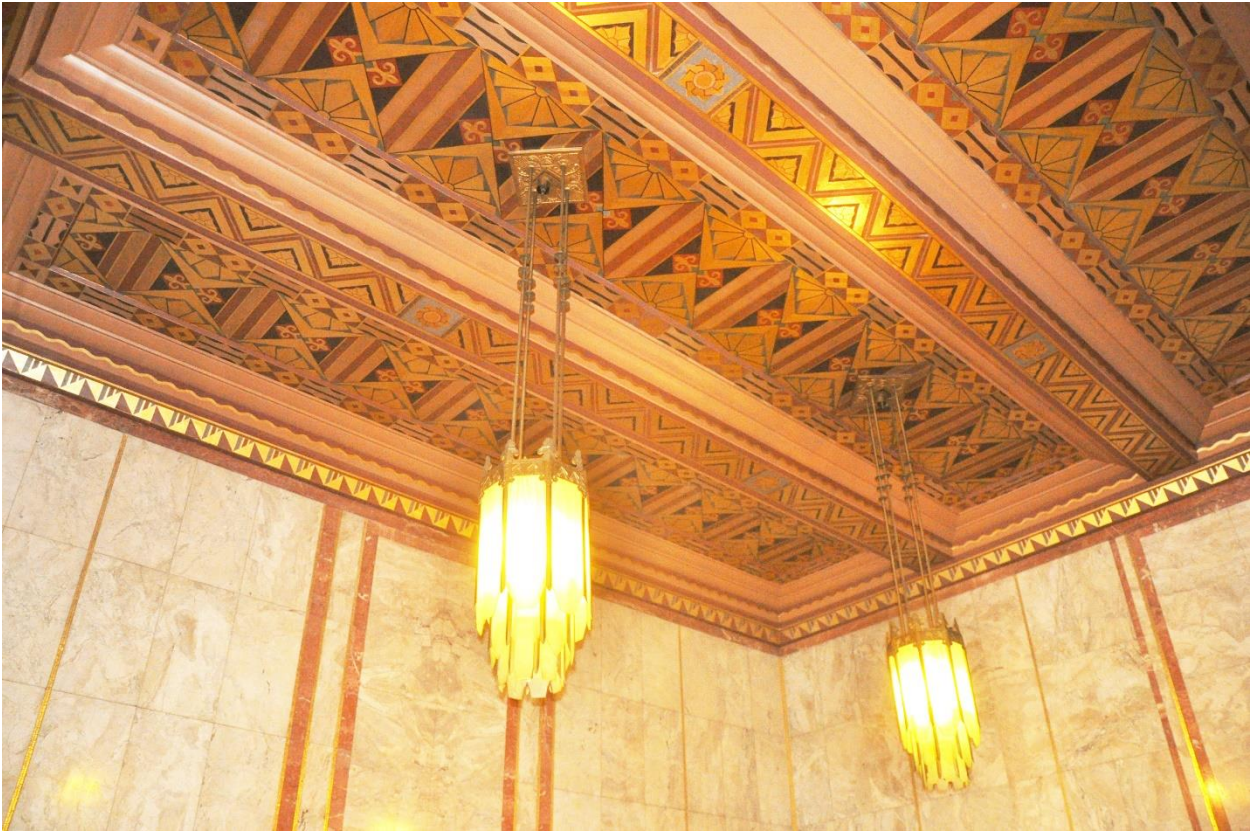


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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.