

**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: Stangenwald Building

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

Merchant and Nuuanu Streets Historic District (HABS No. HI-55-F)

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

## 2. Location

Street & number: 119 Merchant Street

City or town: Honolulu State: Hawaii County: Honolulu

Not For Publication:  Vicinity: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

<p>_____</p> <p><b>Signature of certifying official/Title:</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____</p> <p><b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p><b>Signature of commenting official:</b></p> <p>_____</p> <p><b>Title :</b></p>	<p>_____</p> <p><b>Date</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>

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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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE/TRADE

Business

**Current Functions**

(Enter categories from instructions.)

COMMERCE/TRADE

Business

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**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

LATE 19<sup>TH</sup> & 20<sup>TH</sup>

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CENTURY REVIVALS  
Italian Renaissance  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)  
Principal exterior materials of the property: Concrete Brick/Stucco /Terra Cotta

### Narrative Description

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#### Summary Paragraph

The Stangenwald Building, located at 119 Merchant Street in downtown Honolulu, is a six-story Renaissance Revival office building with Italianate detailing. Completed in 1901 and designed by noted Hawaii architects Charles W. Dickey and Clinton B. Ripley, the building has a structural steel frame with concrete foundations, brick masonry walls, and terra cotta and wrought iron details. The 85' tall building is 66' deep and has a 79' wide symmetrical street frontage that is divided into five bays. The Stangenwald Building was considered Hawaii's first skyscraper and was the tallest office building in the Hawaiian Territory until the 1950s. It was also considered downtown Honolulu's first "fireproof" building, which was especially significant at the time due to devastating Chinatown fires in 1886 and 1900 (both fires coming to within two blocks of the Stangenwald Building site).

The Stangenwald Building is included in the Merchant Street Historic District (Multi-Property District, National Historic District National Register of Historic Places #73000661). The four square block district was once the main street of Honolulu's financial and civic center. It has Hawaii State Historic Preservation Division Historic Site Number 80-14-9905. The building is also part of the Merchant and Nuuanu Streets Historic American Building Survey (HABS HI-55-F, 1987).

Although the building has undergone numerous renovations, both exterior and interior, it retains significant integrity of location, design, setting, materials, workmanship, feeling, and association.

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**Narrative Description**

The Stangenwald Building is a six-story, commercial office building, located in downtown Honolulu on the island of Oahu, and is part of the historic Merchant Street District. The building is within the *ahupua'a* of Honolulu, in the *moku* of Kona.<sup>1</sup> The rectangular lot is 65' x 81.5' (.1218 acres) and is nearly wholly occupied by the building. The adjacent buildings, directly abutting the Stangenwald along Merchant Street, are the Judd Building (1900) to the west and the Hawaiian Star Building (1911 by Ripley and Reynolds) to the east. To the rear of the building is the C. Brewer Building and grounds (1929).<sup>2</sup>

The footprint of the building, although nearly square, has subtractions of its volume along the east and south sides. There is an approximate 10' x 36' void (or notch) at the southeast corner of the building that provides off-Merchant Street access to the building. A one-story stuccoed structure sits within this notch. At the rear (south) façade there is an approximate 15' x 9' building notch that is filled by a metal fire escape that extends to all floors and discharges at the rear of the building. Once likely open, the ground level at the fire escape is now enclosed with a wall and a single door that provides exit into the C. Brewer parking carport that is attached to the rear of the Stangenwald Building.

The building is constructed of steel, concrete, and masonry. The building footings and basement are constructed of reinforced concrete. The building's floors and roof structure are steel framed with a three-inch metal-mesh reinforced concrete topping. The low-slope roof slopes toward Merchant Street and is bounded by a stepped parapet wall. The floor-to-floor height varies, with the basement at 9'-6", the ground level is 15'-8", floors two through five are 12'-6", and the top floor is 15'-0". Ceilings have been lowered at all floors. Interior partitions were originally steel with plaster and metal lath. The interior was always intended to be reconfigurable and it is unknown if any of the existing interior partitions are original. Exterior walls were constructed of smooth pressed brick in a running bond pattern with applied decorative elements of metal and terra cotta.

Exterior

The primary Merchant Street façade of the Stangenwald building is an eclectic interpretation of the Renaissance Revival style with Italianate detailing. The six-story building's Merchant Street façade is broken up into five vertical bays in which all the fenestration stacks, and four horizontal compositional divisions that vary in height and detailing. Façade materials include brick, stone, concrete, terra cotta, wrought iron, wood, and glass.

The ground floor of the Stangenwald building features six large engaged brick piers with simple Tuscan capitals and granite bases.<sup>3</sup> The fine pressed brick was brought to Hawaii from the west coast. The brick is laid in a precise running bound with minimal grout lines. The building originally had three ground floor entrances, each with a single shallow step up into the building that spanned the distance between the piers. At the center of the facade were fully-glazed double doors with narrow sidelights topped with a large two-part glazed transom above.

<sup>1</sup> *Moku* and *ahupua'a* are Hawaiian terms that refer to land divisions. An *ahupua'a* is a portion of land that is typically somewhat pie-shaped, and runs from the mountains to the ocean, and a *moku* is a larger district consisting of multiple *ahupua'a*. OHA - KIPUKA Database. (n.d.). Retrieved August 3, 2018, from <http://kipukadatabase.com/kipuka/TMK.html?ObjectID=75001&b=2#view1>

<sup>2</sup> Begun by Bertram Goodhue and completed by Mayers, Murray, and Phillips, with Phillips as chief architect (C. Brewer Building, National Register of Historic Places 80001272, 1973).

<sup>3</sup> Stangenwald Block Fine Example of Architecture. *Pacific Commercial Advertiser*, September 21, 1900, p6.

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The center entry also featured a half-round copper awning whose roof angled back to the building to a single point that was capped with a decorative finial. The lower edge of the awning had decorative metal fretwork. Additional doors were originally located at the outer bays and were also fully-glazed double doors with two-part glazed transoms. Between the doors (in the second and fourth bays) were large double-hung windows with decorative bases that aligned with the base of the adjacent pilasters. The material of the decorative window bases is unknown, but in an early rendering of the building it appears to match the decorative wrought iron elements above.

Both the windows and the doors are set back from the face of the piers approximately two feet. Replacement double sliding doors with narrow fixed sidelights are located in the center bay and remain open during business hours. These doors are taller than the original and the transom has been replaced by a shallow three-part etched glass panel topped by a decorative wood panel; both of which are nearly flush with face of the brick piers. The copper awning above is also a replacement but is in keeping with the original. The remaining four openings at the ground level are now fixed picture windows with sixteen smaller square lights surrounding the picture window. Squared sheet metal awnings, with slightly swooped tops, sit atop each window and announces the businesses within.

A wide entablature spans over all the openings and features lintels of thin masonry set on their sides and mimicking a flat arch keystone pattern. Inset rounded bullnose pieces are placed every five to seven brick courses, articulating the lines of the keystone arrangement. Where these radiating articulations approach the tops of the pilasters, they turn horizontal and join the articulations of the adjacent flat arch forms, creating a continuous pattern across the entire façade that harkens to deep-cut rusticated stonework. A Tuscan-style cornice tops the entablature and separates the first and second floor.

The second floor façade is completely sheathed in narrow masonry units that have the same articulation details as the first floor entablature but the pattern of inset bullnose is completely horizontal, creating a clean, linear appearance. The linear masonry pattern returns to meet the five deeply-set window openings at the second floor. The two outer bays' windows are relatively wide (4'-6"), double-hung, wood windows. At the three center bays, the remaining three windows are triple-assembly double-hungs with the center sash being slightly wider than the two flanking windows. Separating the triple sash assemblies are scrolling full-height corbels with Tuscan capitals. On the building face and flanking the center window assembly are two large ornate terra cotta cartouches that serve as visual anchors for the small wrought iron balcony on the third floor. The cartouche edges scroll symmetrically in all directions and at its center is an unadorned convex oval surrounded by a wreath pattern. A cornice with a double Greek key pattern and dentil molding separates the second and third floors. The dented cornice wraps the base of the small third-floor balcony at the center of the façade.

The third, fourth, and fifth floors combine to form a single, although diverse, compositional element. The three center bays visually span the third through fifth floors, whereas the outer bays exhibit a strong cohesion at the third and fourth floors, with the fifth floor outer bays being relatively unadorned - likely to allow the three ornate fifth floor center bays, with their arched windows to command the attention.

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The symmetrical outer bays at the third and fourth floors give the appearance of being slightly outset from the inner bays due to the placement of masonry chamfered quoins on each side of the bays. The quoins terminate at an entablature dividing the fourth and fifth floors. The classical stepped architrave has stylized decorative foot molding and the wide frieze features swags of ribbon and foliage. The cornice features stylized foliage and shells with a repeating vertical geometric pattern along the fascia. The frieze was originally interrupted by an open pediment atop the fourth floor outer windows. The pediment extended forward of the building face by approximately two feet and was supported by a pair of scrolling console corbels. Currently a triangular void is visible at the center of the entablatures on both ends of the fourth floor façade.

The outer bay windows at the second through fifth floors are the same size but each floor's windows are detailed differently. Similar to the first floor, the second floor outer bay windows do not have any applied trim; the brick courses turn back to meet the recessed windows. The third through sixth floor outer bay windows have shallow-stepped terra cotta window surrounds that are approximately twelve inches wide. The third and fifth floor outer bay windows have a serif-like widening of the surround near the window head. In addition, the third floor windows have a scroll bracket at the window head, like a keystone. The fourth floor outer bay windows have the serif shapes below and at the sides of the sill, in addition to the serif shape at the upper window that begins near the meeting rail. (These are also the windows now missing their original pediment tops.)

The three center bays at the third through fifth floors of the Stangenwald Building are the focal point of the façade. There, the stacked windows work as a visual unit providing verticality to the façade. The windows at the third and fourth floors match those of the floor below, except these upper windows have delicate engaged round columns separating the three-part sashes. The columns and the arched window surrounds are of sheet metal. The windows at the fifth floor follow the same rhythm as those below but are arched and within a stilted arch, shallow, stepped terra cotta frame surround. A scroll keystone echoes the outer bay windows. Two large brick pilasters, with capitals matching the entablature of the outer bays, separate the triple-assembly windows at the third and fourth floors. Decorative panels with festoons of garland and flowers, with a small lion's head near the center, separate the three floors of windows. More foliage decoration, with wreaths at the corners and radiating plant stalks, fill in the rectangles above the arches on the fifth floor.

A small balcony is located below the window at the center of the third floor. It extends approximately 3'-6" from the face of the building and is surrounded by a decorative wrought iron railing. Supporting the balcony are ornate corbels that are located directly above the second floor cartouches. The corbels have foliate designs along the face of the scroll and flowers resembling plumeria at the end spirals. Two large flagpoles (not original) are mounted on the brick pilasters, just above the balcony.

The sixth floor façade is made up of six wide, square, brick Tuscan columns. The four outer columns have a scroll decoration at the center of the Merchant Street side of the capital. Six round columns with composite capitals flank the openings created by the four center brick columns. The exterior wall of the sixth floor is inset and has three sets of original French doors located in the east outer bay. Twelve large, floor-to-ceiling, double hung, windows are equally spaced along the remainder of the north wall and are believed to be original.

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The sixth floor of the Stangenwald Building was originally designed to have a dining club occupying the entire floor, and has a walk-out balcony, a portion of which was cantilevered from the building face and is no longer extant. The cantilevered balcony originally extended 5' from the face of the building, while the exterior (north) wall of the sixth floor is inset approximately 4'-6". This arrangement originally provided over nine feet of exterior porch depth and a porch width that encompassed the entire front façade. The inner area of the porch, between the brick columns and the inset exterior wall, remains accessible. From archive photos and illustrations, the base of the demolished balcony had decorative cornice-style molding and was supported by six large corbels with three modillions between each corbel. The porch was enclosed by a wrought iron railing that appears to have coordinated with that of the small porch on the third floor but was detailed differently. The extant railing, in line with the back of the brick columns, has simple, small square balusters with a flat upper and lower rail. A large half-round copper gutter extends across the façade, just below floor level where the balcony originally extended.

Both the entablature and parapet above the sixth floor have been modified and are now just flat surfaces. The entablature is capped by a simple cornice mold. The sixth floor cantilevered balcony, the decorative parapet, and the previously mentioned pediments over the fourth floor windows, were removed, possibly in the 1950s.

The entablature at the sixth floor once featured large open pediments that spanned the outer two bays, were supported by large corbels, and tied into the outer two brick columns. (The scroll that is extant at the capital of these columns is the bottom section of the corbels.) Cartouche occupied the tympanum area of the pediments. The pediments extended past the upper edge of the entablature and tied into the parapet behind. Decorative elements extended up into the entablature from the four center brick columns and terminated in an eyebrow element that extended to slightly above the entablature. A dentil mold ran across the facade from the inside corners of the pediment cornices.

The front parapet is set back from the face of the building, in line with the sixth floor exterior wall. Originally, the parapet at the outer bays appears to have been a simple rectangular wall with a decorative cap. The wall was slightly higher than the pediments for which it served as a backdrop. At the center three bays, the parapet consisted of a robust decorative balustrade with turned balusters, possibly of concrete or terra cotta. Two intermediate piers aligned with the two center brick columns and center pilasters at the floors below.

The remaining facades of the building were constructed of brick with a coating of stucco. It is unknown when the stucco was applied to the walls, and may be original. The stucco walls are painted grey along the back and a salmon-pink color on the east side; the west wall abuts the 1899 Judd Building. There is an approximate 4" x 4" vertical groove near the center of the east wall that goes from the ground to near the floor level of the sixth floor and may have held a recessed downspout.

The side and rear façade windows are simple, unadorned voids in the flat surface of the brick walls. They have simple slanted concrete sills and wide-flange steel lintels hidden from view by sheet metal flashing. The windows are set deep in the thick walls, approximately twelve inches at the lower floors and eight inches at the sixth floor where the walls are thinner. Most of the existing windows are replacements but have retained the original opening size, which varies by both floor and location. The original wood windows were two-over-two or three-over-three



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double-hung and some had added awnings as early as 1902 (none of which remain). The windows at the side and rear are now fixed, full glass with no muntins, with the exception of the

rear windows that open onto the fire escape that are casements to allow emergency egress. The rear and side windows at the second and third floors each have two small anchors embedded into the wall on each side that once likely held shutters, although no shutters are visible in available archive photographs.

The roof is nearly flat with a short unadorned perimeter parapet around three sides, originally angling up near the front of the building to the taller, more decorative, parapet along Merchant Street. It is unknown how the original roof was finished but a 1911 advertisement listed the Stangenwald as a building that, since its erection, had been changed to felt pitch and gravel.<sup>4</sup> Currently the roof has a fluid-applied elastomeric roof.

Interior

The original lobby was twelve feet square with a twelve foot long hallway leading to the elevator, stairs, and inner offices. The floors were finished with mosaic tile and the walls had marble wainscoting. Stairs and a ramp lead to the basement; the ramp leading to a basement room used to store bicycles.

The lobby was completely remodeled in 1980. The lobby is at street-level and is accessed via the replacement double-sliding doors. Currently the lobby is a tall space with a large opening in the floor that holds the basement stairs. The basement stairs are along the west perimeter of the lobby and, at its lower landing is an enclosed area that functions as a small lower lobby for the basement. Surrounding the hole in the floor and down along the stair run is a wrought iron railing. The round posts have both smooth and fluted portion with a foliate design near the base and top, and the posts are capped with a substantial iron ball. The round balusters repeat the foliate design and taper at both the top and bottom rail. A large structural column sheathed in gypsum board interrupts the railing near the center of the lobby.

Painted trim pieces approximate paneling on the walls and echo the color of the base trim and door color. The floor is covered in a modern concrete tile that mimics terrazzo. Dentil crown molding surrounds the ceiling along the walls. A large, similarly trimmed ceiling coffer with cove lighting is centered over the basement opening. A large Victorian-style chandelier is mounted at the middle of the ceiling coffer.

Retail spaces are located on both the east and west sides of the lobby. The east side of the lobby has two business establishments, each entered through narrow, fully-glazed, double doors topped by a large fanlight and flanked by sidelights. The front space, with a large window onto Merchant Street, is currently occupied by a coffee shop, and a reprographic company is located at the rear. The two spaces are interconnected and their two doors are separated by a large picture window with eleven smaller square lights surrounding the top and sides of the window.

On the west side of the lobby is a shoe store. It is entered through standard-width, fully-glazed, double doors and also features a large fanlight above. A second single glazed door into the shop is located nearby on the south wall. Between these two doors is a picture window, smaller

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<sup>4</sup> Tell Your Roof Troubles to Peter Higgins (Advertisement). *Evening Bulletin*, August 12, 1911. p19.

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than the one across the lobby, with three square lights along the top. A second matching picture window, also located in the west lobby wall, sits between the single door and the elevator and is situated over the stairwell to the basement. Both street side shops contain original columns with custom capitals, featuring rosettes, beading, egg and dart, and wrapped reed designs. A portion of the ceiling in the shoe store space with elaborate crown molding may also be original. The ceiling in the coffee shop is open to the structure

The basement is accessed from the lobby via the stairs leading down along the western side of the opening in the lobby floor. According to newspapers from ca. 1900, the basement was designed to be leasable space, although, unlike the other floors, no tenant lists or advertisements specifically noted any basement tenants. Over the intervening years there have been basement tenants but most recently the basement has been used exclusively for upstairs tenants' storage and is currently unfinished and undergoing renovations necessitated by water infiltration.

Near the northeast corner of the basement is a concrete "box" approximately two feet square and three feet high with a round metal cap secured with bolts that holds a twelve-inch well casing. This box is what remains of the sump system used during the basement construction to control the water that was said to be flowing into the basement at a rate of approximately 30,000 gallons per hour.<sup>5</sup>

The stairwell to the upper floors is located on the south side of the elevator and is original. From the first to the second floor, the treads are white marble. Above the second floor, the treads are slate and the risers are metal with a cast geometric decoration. The stair rails and balusters are replacements that match the railing surrounding the lobby's basement access. Square newel posts are located at each turn of the stair run and are believed to be original. The newel posts are metal with an eased square cap and a square base that extends past the stair stringer. The flat underside of the newel is decorated with acanthus leaves that cover the bottom and come to point along the stairwell wall. Along the stringers and the visible floor depth within the stairwell, is a metal trim piece with rosettes along the centerline, egg and dart trim at the top edge, and acanthus leaves on the lower edge. A large skylight is centered at the top of the stairwell. Based on archive photographs, there was originally a skylight in this location but it appeared to have been comprised of multiple lights, whereas the current skylight is a single diffused white convex plane, most likely from the 1980 renovations.

The second through sixth floors contain offices, with both single and multi-tenant floors. Each floor has a central public hallway space, similar to the original arrangement. All the office spaces have been reconfigured numerous times over the years and the public spaces remodeled. On each floor the public space holds the stairwell, the elevator and its small lobby, and restrooms. Located on the east side of the building and stacked from floor to floor, the two restrooms are separated by a small janitor's closet. On the sixth floor, the area that on lower floors contains the upward stair run is enclosed and provides access to the roof. The office space at the northeast corner of the building (along the front façade) on the sixth floor is raised four steps above the remainder of the sixth floor level. It contains original French doors, with original hardware, that open onto what remains of the balcony.

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<sup>5</sup> Local Brevities. *Pacific Commercial Advertiser*, February 3, 1900, p11.

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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

#### Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE  
COMMERCE

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**Period of Significance**

1901-1978  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

NA  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

NA  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

NA  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

C.W. DICKEY

C.B. RIPLEY  
\_\_\_\_\_  
\_\_\_\_\_

**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 Stangenwald Building, completed in 1901 in Honolulu, Hawaii, is a historically and architecturally significant building. It was listed on the National Register of Historic Places as part of the Merchant Street Historical District in 1973,<sup>6</sup> and is significant at the local and state levels under National Register Criteria A and C.

The period of significance for the building is 1900-1978. The earlier year is its design and construction date of 1900-01, and the end year (1978) is when the building underwent a significant renovation.

The Stangenwald Building is significant under Criterion A for its association with the early commercial development of Honolulu and as the first "skyscraper" and first "fire-proof" building in Hawaii. At six-stories, it was the tallest office building in the city for nearly fifty years and the

<sup>6</sup> Robert Fox, "Merchant Street Historic District," National Register of Historic Places Nomination Form, Washington, DC: US Department of the Interior, National Park Service, 1973.

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tallest building in Hawaii for the first twenty-five of those years.<sup>7</sup> Over its early life, it also held the offices of a number of very influential individuals and companies that had, and continued to, shape the development of Hawaii.

The building is further eligible under Criterion C as an architecturally significant Italianate Renaissance Revival-style building designed and built near the beginning of Hawaii's territorial history. Designed by the architecture firm of Ripley and Dickey, the design is generally credited to master architect Charles W. Dickey, and the technical innovations of the time to Clinton B. Ripley. The Stangenwald Building is a good example of the style applied to a commercial structure and is one of Dickey's earliest designs. These revival styles were frequently adopted and adapted by architects practicing in Hawai'i, resulting in them becoming popular vernacular styles during this era. Overall, the building exhibits an exuberant symmetry, rustication, and classical forms typical of the Renaissance Revival styles. Although some of the details of the façade have been changed or removed, the Merchant Street facing façade continues to exhibit a high level of detail and ornament.

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

**CRITERION A**

The Stangenwald 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 "skyscraper" in downtown Honolulu. At six stories, it was two story taller than the Judd Building (1900) next door, until an additional story was added to the Judd Building in 1914. 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 as a major port. Honolulu did not fully take on the appearance of a Western city until the early 1870s. Around 1897-1898, the first major wave of construction in Honolulu coincided with the annexation of the Hawaiian Islands by the U.S. Government. The Stangenwald Building was constructed during this major building boom.

Merchant Street was the city's earliest hub of commercial, financial and governmental activity. Early buildings that are extant along the street include the retail Melcher Building (1854), the Kamehameha Post Office (1871), the Bishop Bank Building (1878), Yokohama Specie Bank (1909), and the Judd Building (1900). Although extant, most of these buildings no longer

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<sup>7</sup> Aloha Tower (1926 by architect Arthur Reynolds) is actually taller than the Stangenwald at ten stories but is considered more a specialty structure than an occupied building such as an office or hotel. Honolulu Hale (1928, also by Dickey with his partner Hart Wood) reaches to seven stories but only at its decorative tower, with the remainder of the building being three stories.

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function in their original capacity. The Stangenwald Building and the Judd Building retain their original use as an office buildings.

When the Stangenwald Building was completed in 1901, it was among the grandest commercial buildings in Honolulu and was its tallest, if only by two stories. The Stangenwald Building and the neighboring Judd Building were products of a post-annexation building boom that occurred over the short span of time from 1898 to 1904.<sup>8</sup> Business space was at a premium so local businessmen formed development companies to build new buildings. As stated in the 1902 edition of Thrum's Annual, the new downtown buildings promoted a "change from commonplaceness in design, to style and dignity." The developers of the buildings were deemed public benefactors "for by their munificence in erecting imposing buildings, the city is greatly benefitted," - but the buildings were also called out as "lasting monuments to themselves."

Much attention was given to the fact that the Stangenwald Building was tallest office building in downtown Honolulu. Of equal import at the time was that it was constructed as a fireproof building, given that two devastating fires had occurred in nearby Chinatown in the previous five years. The building had a concrete and stone foundation supporting a steel frame, brick walls, reinforced concrete floors, and steel and cement interior partitions. The building featured fireproof vaults on every floor but the sixth, and had fire hoses on every floor, which was unique at the time. Even in 1915, a rental notice declared: "The Stangenwald – only fireproof office building in city."<sup>9</sup>

A group of attorneys who were very influential in the history and development of Hawaii came together to form a partnership to build the Stangenwald Building. They, and many prominent businesses of the time, either relocated their offices to the newly constructed Stangenwald building or gained tenancy early in its life. These included B.F. Dillingham Company, Alexander & Baldwin, Castle & Cooke, and C. Brewer & Company. Banking concerns, stockbrokers, insurance companies, and a preponderance of attorneys were tenants of the building. Also interesting is that many advertisements and notices appearing in the newspapers of the period used the Stangenwald Building as a point of locational reference, as they had often done earlier for the medical practice of Doctor Stangenwald, a small two-story wood framed structure located in the same area (next door at the present location of the Judd Building). Even before the building construction was concluded, a small notice in the newspaper noted that ship passengers were able to "pick out the new sky scraper [sic] of Honolulu far out at sea."<sup>10</sup>

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<sup>8</sup> Hawaii was annexed into the United States in August 1898 by a resolution signed by recently elected President McKinley. Sanford Dole was the first territorial governor and Iolani Palace became the capitol.

<sup>9</sup> "Offices and Stores." *Honolulu Advertiser, Classifieds*, February 11, 1915, p11.

<sup>10</sup> "Marks Of A City." *Hawaiian Star*, December 7, 1900, p1.

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## CRITERION C

The Stangenwald Building is eligible under Criterion C both for its embodiment of its period, its innovative construction methods for its time and place, and as an early work of master architect Charles W. Dickey.

The building was designed by the architectural firm of Ripley and Dickey. The engineer on the project was F.J. Amweg, whose company, Hawaiian Engineering and Construction, later leased offices in the building. Another engineer, T.F. Osborn, came from Los Angeles to oversee the construction of the Stangenwald Building's reinforced concrete floors and was considered a fireproofing, elevator and hydraulics expert. Also part of the construction team was The Concrete Construction Company, the newly-formed company Ripley started to expand the use of concrete construction methods in Hawaii.

The construction of the Stangenwald Building was well-documented in the newspapers of the day but there appear to be no actual plans remaining. In an interview in May of 1900, Dickey stated that the walls of the building were to be 16" concrete but a later article, further along in the construction (September 1900), stated that the walls were being built of brick, as did an even earlier article from the beginning of the year which announced the building. Reinforced concrete exterior walls were becoming popular at the time for high rise construction, and the Stangenwald Building was to be the first to utilize the new system in Hawaii. At the time of the May 1900 Dickey interview, architect Ripley had been on the mainland procuring the necessary materials and machines, and learning the concrete construction method that had been "successfully constructed in New York, Chicago, and other large cities."<sup>11</sup> It is unknown why brick was ultimately chosen for the exterior walls. The pressed brick that was used for the front façade came from the west coast. Around November 1900 they ran out of brick due to a shipping error and switched to a less expensive brick that had been imported from Japan, which they chose to use after conducting strength and durability tests.<sup>12</sup>

Sixty-five offices were planned for the second through fifth floors, along with a law library on the third floor and a Businessman's Club with full dining facilities occupying the entire sixth level. The office floors were unfinished so that their size and arrangement could be customized by the lessees. With the promise of a building "strictly modern in every respect, by January 1900, seventy-five percent of the building had already been leased.<sup>13, 14</sup> By May 1901 the building was complete and tenants were moving in. The sixth floor (which had been proposed to be the Businessman's Club) had been leased at rate ten-percent higher than the other offices in the building to a number of prominent local firms and a firm of Japanese contractors.<sup>15</sup> The elevator, although not the first on the islands, was considered an engineering marvel because of its speed.<sup>16</sup> Other innovative features included the restrooms on each floor, fire hoses and charged standpipes on every floor, multiple telephone lines, fire-proof concrete vaults on all the office floors, and mail chutes at all floors.

<sup>11</sup> New Concrete Buildings. *The Hawaiian Gazette*, May 22, 1900. p7.

<sup>12</sup> Cheaper Brick From Japan Has Arrived. *The Pacific Commercial Advertiser*, August 4, 1900. p2.

<sup>13</sup> "The Stangenwald Building." *Honolulu Advertiser*, January 1, 1900, p.24.

<sup>14</sup> New Business Blocks. *The Pacific Commercial Advertiser*, January 1, 1900. p24.

<sup>15</sup> Sixth Floor of the Stangenwald Building. *The Evening Bulletin*. May 13, 1901. p1.

<sup>16</sup> The first passenger elevator in Hawaii was next door at the Judd Building.

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The Stangenwald building is somewhat referential to the Chicago Auditorium Building by Adler and Sullivan (1889), which Ripley likely visited when researching prominent skyscrapers and the use of reinforced concrete construction, it having been the tallest building in Chicago and the largest in the United States at the time. The appearance and construction of the Stangenwald Building is even more closely aligned to the Call Building of San Francisco (1897). The Call Building (although extant is now called Central Tower and is unrecognizable from its original form) was completed in 1897 and designed by architects Reid and Reid, for whom Dickey worked during 1895-1896, when the Call Building would have been under design and the early stages of construction.

Charles W. Dickey (1871-1942) and Clinton B Ripley (1849-1922)

Charles W. Dickey is one of Hawai'i's best known architects and is closely associated with the development of a Hawaiian Regional Style of architecture. He was responsible for the design of many prominent buildings in Hawai'i, including the Alexander & Baldwin Building (with Hart Wood), Halekulani Hotel, the U.S. Immigration Station, as well as numerous private homes. These Hawaiian-influenced buildings were in contrast to his early buildings that employed influences from the popular styles of the day, but were also quite eclectic. The Richardsonian Romanesque style can be seen in Pauahi Hall at Punahou School (1894-96),<sup>17</sup> the Bishop Estate Building on Merchant Street (1896), the Irwin Block (Nippu Jiji Building) on Nuuanu Street (1896), and Progress Block on Fort Street (1897). The Italianate Stangenwald Building is considered one of his finest early works.

Dickey was born in Oakland, California in 1871 and moved to Maui, Hawai'i, with his family when he was two years old. His family had been in Hawai'i since 1832. His maternal grandfather, William P. Alexander, had arrived with the fifth company of the American Board of Commissioners for Foreign Missions. Dickey's uncle, Samuel T. Alexander, was co-founder of Alexander and Baldwin along with Henry P. Baldwin, who married Dickey's aunt. Dickey was sent back to Oakland for high school, and then went on to the Massachusetts Institute of Technology to study engineering and architecture, graduating in 1894. Dickey is believed to be the first person raised in Hawaii to receive a classical architectural education in the United States.<sup>18</sup> Returning to Maui in 1895, he worked as a sheriff's deputy for a short time before moving to Honolulu to partner with Clinton B. Ripley. It was during his tenure with Ripley that Dickey designed the Stangenwald Building. Other buildings completed by the partners include the Bishop Estate Building (1896), Pauahi Hall at Punahou School (1896), and the Irwin Office Block/Hawaii Times Building (1897), and a number of large homes for prominent Honolulu residents.

Clinton B Ripley arrived in Hawaii in 1890. He was mostly self-taught in architecture but had been working in the field for over twenty years prior to his arrival, and is purported to have been the first person to come to Hawaii with the express purpose of setting up an architectural

<sup>17</sup> Although commonly accredited to Dickey, some believe, given its dates, may have actually been a Ripley and Reynolds design.

<sup>18</sup> Robert Jay. *The Architecture of C.W. Dickey: Hawaii and California*. (University of Hawaii Press: Honolulu, 1992). p. 3.



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practice. He first worked in residential design for Enterprise Planning Mill but quickly established his own firm with Arthur Reynolds, and the pair advertised their services regularly in the local newspapers. Reynolds left the islands in 1895 to join the world tour of the Ovide Musin music company as their secretary. It was then that Dickey moved from Maui to Honolulu to become Ripley's new partner.

Ripley and Dickey designed multiple residences, along with numerous commercial and civic buildings. The Honolulu Advertiser's review and preview of the city's 1899 building progress shows Ripley and Dickey having completed fourteen residences, one school, two commercial buildings, and the Stangenwald Building planned.<sup>19</sup> Ripley and Dickey may have been chosen to design the Stangenwald Building because they had just recently completed the large Nuuanu residence of Lorrin A. Thurston, one of the investors in the building. Within the partnership, Dickey is generally credited with the aesthetics of the architectural designs and Ripley with the technical aspects of engineering and construction. During the design phase of the Stangenwald Building, Ripley began to pursue an overriding interest in the design and construction of concrete buildings. This interest may have come about due to his involvement with the "Citizen's Committee," a group of local businessmen working to control the Chinatown plague.<sup>20</sup> Ripley first went on an investigatory trip across the mainland United States visiting and learning about the latest innovations in concrete construction. Then in March of 1900, Ripley set off to California and returned with the "newest machinery" and a "patent system of concrete building which is said to be superior to any other form in use at the present time."<sup>21</sup>

During the construction of the Stangenwald Building, Ripley severed his partnership with Dickey to pursue a new venture, The Concrete Construction Company, which would be in the business of constructing concrete and steel buildings. The new company, headed by Ripley, "will be prepared to erect fire-proof, earth-quake-proof and microbe-proof buildings of any size and will

have the best known machinery and appliances for the rapid and economical construction of such buildings."<sup>22</sup> The Stangenwald Building was the company's first project.

Shortly after the completion of the Stangenwald Building and due to a downturn in the economy, Ripley left Hawaii for the Philippines, then a new American territory, where he continued as the head of a reorganized Concrete Construction Company. He returned to Honolulu in 1907 where he partnered again with Reynolds who had also returned. In 1913 they parted ways again and from that time, until the time of his death in 1922, Ripley was the senior partner of Ripley, Davis, & Fishborne. Prominent buildings credited to Ripley in his later career include the Central YMCA (1911), and Hawaii Hall at the University of Hawaii, Manoa (1911).

<sup>19</sup> Gaylord Wilcox. *Business and Buildings: Downtown Honolulu's Old Fashioned Block*. (University of Hawaii Thesis, 1973) p.11.

<sup>20</sup> The Citizen's Committee, under the auspices of the Board of Health, worked to improve sanitary conditions in Honolulu's Chinatown, administered quarantine, out-of-area detention, and evacuation policies, and was involved in the decision to selectively burn portions of Chinatown in order to keep a bubonic plague epidemic under control.

<sup>21</sup> "New Concrete Building." *Hawaiian Gazette*, May 22, 1900, p7.

<sup>22</sup> "A New Construction Company." *Honolulu Advertiser*, March 22, 1900, p1.

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Dickey practiced in Honolulu with Ripley from 1896 to 1900, on his own in 1900, and with Edgar Allen Poe Newcomb<sup>23</sup> from 1901 to 1905. Dickey returned to Oakland in 1905 where he established a practice. In 1916, while still in California, he was awarded the commission to build a church in Makawao, Maui. He acquired more work in Hawai'i and established a Honolulu office with Hart Wood in 1919, while also maintaining his Oakland office. Commuting between the two locales until 1924, he then moved his practice back to Hawai'i, permanently this time.

The large number of notable designs during his later period in Hawai'i firmly established Dickey's standing as the Territory's leading architect. Beginning with his mid-1920s return to Hawai'i and throughout a career that extended into early 1942, Dickey set out to create a uniquely Hawaiian style of architecture. He did so by emphasizing tall, dual slope hip roofs with wide eaves, and combining Western and Asian design elements in ways uniquely suited to Hawaii. He crafted homes that integrated a lanai into the interior to produce openness while still remaining intimate. He then worked to transfer these principles of Hawaiian regional style from his residential design into other building types.

Dickey successfully integrated his emphasized hip roof into many important commercial and public buildings during the late 1920s and through the 1930s. Beginning about 1930 he started to utilize Moderne and Art Deco references in commercial buildings, giving indication that he was taking note of stylistic trends outside Hawai'i. Buildings with these influences represent a small part of his overall portfolio, a variance from his typical work, which was rendered with variations of a prominent hip roof.

A versatile designer, he believed that a wide range of styles and designs could be the basis for a successful adaptation to a regional Hawaiian design: He was interested in a Hawaiian regional style, but believed that a wide range of designs could achieve this:

*To be in harmony with the spirit of our people, our architecture should be simple, unpretentious and free from all effort or straining for effect. Any historic style may be modified or used, but after change to fit our conditions it loses its historic characteristics to such an extent that it might be better called Hawaiian.<sup>24</sup>*

In the late 1930s Dickey was part of the Honolulu planning commission and became involved in the planning and design of several low-cost urban housing projects. In 1939 construction was started on one of these - the Kamehameha Homes project that was the "first low-cost, federally assisted housing project in Hawaii," or as referred to in the newspapers of the time "slum clearance housing."<sup>25</sup> In the last years of his life Dickey, because of the attack on Pearl Harbor and ensuing war, was kept busy working on many notable Hawaii military projects.

<sup>23</sup> Edgar Allen Poe Newcomb (1846-1923) is known for notable buildings in Boston, Honolulu, and New York. In his obituary in the Honolulu Advertiser (November 11, 1923) he was referred to as "a world famous architect, traveler, and composer." Honolulu buildings included a number of large residences in Nuuanu and Manoa, the Sacred Hearts Academy, and Bishop Hall at Punahou School.

<sup>24</sup> Ronald Melichar. "C. W. Dickey's Immigration Station: A History of its Site, A Proposal for its Future". (MA Thesis, Columbia University, 1978) p. 37.

<sup>25</sup> "Sites for Slum Clearance." *Honolulu Star-Bulletin*, October 27, 1938, p8.

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## ADDITIONAL INFORMATION

### **Dr. Hugo Stangenwald (1829-1899)**

Dr. Hugo Stangenwald, the namesake of the Stangenwald Building, arrived in Honolulu in 1853 after leaving Austria in 1845 and living for a while in California. He was a prominent physician, as well as one of the city's pioneer photographers. Stangenwald was the first to create daguerreotypes in Hawaii.<sup>26 27</sup>

Stangenwald was born in Dresden Germany in 1829 and studied medicine in Vienna. He worked as surgeon in the German-Austrian revolution (1848) but left for the United States to escape the conflicts. He then travelled to California to pursue his fortune in the Gold Rush, but he did not stay long, leaving California for Hawaii in late 1850.

Stangenwald set up his first photography shop in 1854, first at Merchant and Fort Street then at King and Fort Streets, and was known for ads that often featured poems. Often side-by-side newspaper ads appeared for the daguerreotype business and the doctor's shop. The doctor's shop advertised the treatment of diseases of all kinds along with the sale of drugs and medicines, poisons, perfumery, and miscellaneous items such as oat meal, writing inks, and sarsaparilla.

After selling his photography business in 1858, Stangenwald is believed to have left the islands to further his medical education. Upon returning he went into partnership with Doctor Gerrit P. Judd (1803-1873)<sup>28</sup> and shared his offices. Dr. Stangenwald was well-loved by his patients and

was given the name Kauka Minukeole by his Native Hawaiian patients, which meant "doctor who does not take a minute to cure."<sup>29</sup> In 1861 it was announced the two doctors would serve as cavalry surgeons for the Kingdom of Hawaii's new Calvary Company.<sup>30</sup> The partnership between the two doctors was dissolved in 1864, with Stangenwald continuing to practice medicine in their offices.<sup>31</sup> Stangenwald was also known to have an extensive laboratory in his home in Nuuanu where he performed scientific experiments in electro-magnetism.<sup>32</sup>

Stangenwald acquired the Merchant Street plot on which the Stangenwald Building now stands in 1869 for \$950.<sup>33</sup> The lot was located next door to Dr. Judd's and contained two cottages which were demolished shortly thereafter. In January, 1899, the then-retired Dr. Stangenwald leased the property to a hui (partnership in Hawaiian) of attorneys who wanted to build an office building. Next door, on Doctor Judd's property, Honolulu's first four-story office building with the state's first elevator was nearly completed and nearly completely leased.

<sup>26</sup> Day, A. G. (1984). *History makers of Hawaii: A biographical dictionary*. Honolulu: Mutual Publishing.

<sup>27</sup> Abramson, J. (1981). *Photographers of old Hawaii*. Honolulu, HI: Island Heritage. p.17-21.

<sup>28</sup> Doctor Judd was sent to Hawaii as a missionary physician in 1827. He was one of the founders of Punahou School for missionary children in 1841 and founded the first medical school in Hawaii in 1870. In 1842 he resigned from the mission and renounced his American citizenship to become advisor and translator to King Kamehameha III. Ousted from his position in 1853, he returned to medical practice along with a variety of other ventures. His obituary in the July 19, 1873 *Pacific Commercial Advertiser* said: "It may be truly said of him, that his life was honestly, laboriously, and disinterestedly devoted to the best interests of the Hawaiian people."

<sup>29</sup> Dr. H. Stangenwald Dies in Honolulu. *The San Francisco Call*. June 10, 1899. p.8.

<sup>30</sup> Notes of the Week: Organized. *Pacific Commercial Advertiser*. December 19, 1861, p.2.

<sup>31</sup> Dissolution of Copartnership. *Pacific Commercial Advertiser*. April 23, 1864, p.4.

<sup>32</sup> Dr. H. Stangenwald Dies in Honolulu. *The San Francisco Call*. June 10, 1899. p.8.

<sup>33</sup> Free, David (1979). The house that Hugo Built. *Hawaii's Builders and Dreamers* (Pacific Business News reprint). p 19.

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The lease agreement with the hui of attorneys stated that the new building was to be at least five stories high (which would make it one story taller than the Judd Building), with the construction quality of the Judd Block. The agreement further specified the building was to be named after the doctor and his name and the building date was to be cut in stone at the top. Dr. Stangenwald contributed \$100 for the lettering and artistic work. The name of the building has withstood the test of time but the name and date of erection never materialized on the building façade.

### **The Pacific Building Company**

In April 1889 the project to construct the Stangenwald Building was publicly announced, with the lessees being Lorrin A. Thurston, Alfred W. Carter, and Alfred S. Hartwell (transferred to Hartwell by Fred Waterhouse before construction began). They had a thirty year lease for \$1,750 a year with an option to buy in twenty years for \$25,000. The lease agreement was short-lived because Doctor Stangenwald died in June of that year and the hui moved on the option to purchase. The Pacific Building Company was formed to finance the project; at the same time Hartwell left the hui. The chief financier became the year-old Samuel N. Castle Estate Limited, which by 1901 owned a majority of the stock of the Pacific Building Company and held a \$90,000 mortgage. The President was James B. Castle, with Lorrin A. Thurston as Vice President and Alfred Carter Secretary.<sup>34</sup> All were Hawaii-born attorneys.

James B. Castle (1857-1918) was the son of Samuel and instrumental in the expansion of sugar plantations in Hawaii for his father's company, Castle & Cooke, one of the Hawaii Big Five companies. A co-founder of Matson Navigation along with three other Big Five members, Castle & Cooke also later founded Dole Food Company. Castle was also a partner in Alexander & Baldwin (another Big Five company) and was instrumental in the Honolulu electric rail. He was a noted financier and sugar factor and referred to as an "empire builder" in his obituary.<sup>35</sup>

Lorrin A. Thurston (1858-1931) was a newspaperman (owner of the Pacific Commercial Advertiser, precursor to the Honolulu Advertiser), Minister of the Interior for the Kingdom of Hawaii (authored the Bayonet Constitution that allowed legislative voting rights only to property owners resulting in control by wealthy Americans and Europeans), and a staunch annexationist who played a prominent role in the overthrow of the Hawaiian Kingdom. Thurston also lobbied to obtain National Park status for Volcanoes National Park on the Big Island of Hawaii and ban billboards in Hawaii.<sup>36</sup> In his obituary in the newspaper he owned, he was described as a "militant leader in Hawaiian affairs for more than a half century, lawyer, statesman, and publisher" and "his greatest work, laying the permanent foundations of good government in Hawaii."<sup>37</sup>

Alfred Carter (1867-1949) was a lawyer and judge in both the Republic and Territory of Hawaii. He also managed Parker Ranch and eventually purchased it. Parker Ranch, founded in 1847 on the Big Island of Hawaii, is one of the oldest and largest ranches in the United States. (A visitor's center and historic homes are available for tours.) During Carter's management Parker

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<sup>34</sup> Wilcox. P. 10.

<sup>35</sup> Death Removes James B. Castle. *Honolulu Star-Bulletin*, April 5, 1918. pp.1-2.

<sup>36</sup> Lorrin A. Thurston. (2018, September 09). Retrieved September 12, 2018, from [https://en.wikipedia.org/wiki/Lorrin\\_A.\\_Thurston](https://en.wikipedia.org/wiki/Lorrin_A._Thurston)

<sup>37</sup> Great Island Figure Goes to His Reward. *Honolulu Advertiser*, May 12, 1931. pp.1-2.

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Ranch grew to over 500,000 acres and 30,00 head of cattle.<sup>38</sup> Carter was also a trustee of Kamehameha Schools, the estate of Bernice Pauahi Bishop – an even larger land-owner than Parker Ranch.<sup>39</sup> In his obituary he was described as: “lawyer, guardian and trustee of estates and through the husbanding of their resources the creator of wealth beneficial alike to the heirs and the state”. “His passing is the passing of one of the great builders of Hawaii.”<sup>40</sup>

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<sup>38</sup> Modern History. (n.d.). Retrieved September 12, 2018, from <https://parkerranch.com/legacy/history-of/modern-history/>

<sup>39</sup> Alfred Wellington Carter. (2018, August 26). Retrieved September 12, 2018, from [https://en.wikipedia.org/wiki/Alfred\\_Wellington\\_Carter](https://en.wikipedia.org/wiki/Alfred_Wellington_Carter)

<sup>40</sup> Alfred W. Carter *Honolulu Advertiser*, April 29, 1949. Editorial Page.

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City and County of Honolulu, Real Property Assessment Division. Residential Property Appraisal Card, History for Parcel (1) 2-1-013:005.

City and County of Honolulu, Bureau of Conveyances. History for Parcel (1) 2-1-013:005

U.S. Geological Survey. Honolulu Quadrangle, 1:27,000, 1998.

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### **Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # HI-18-F  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

### **Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** 80-14-9905

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## **10. Geographical Data**

**Acreeage of Property** .1218



STANGENWALD BUILDING  
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Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                        |
|------------------------|------------------------|
| 1. Latitude: 21.308418 | Longitude: -157.862733 |
| 2. Latitude:           | Longitude:             |
| 3. Latitude:           | Longitude:             |
| 4. Latitude:           | Longitude:             |

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundaries correspond to TMK (1) 2-1-013:005, a rectangular lot on the Makai (south) side of Merchant, Honolulu, City and County of Honolulu, State of Hawai'i. The Stangenwald Building, located downtown, is bounded by Merchant Street to the north (primary façade) and the Judd Building abuts it to the west and the former Hawaiian Star Building to the east.

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**Boundary Justification** (Explain why the boundaries were selected.)

The boundary was selected because it represents the legal boundary of the property and encompasses the footprint dimensions of the historic building.

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**11. Form Prepared By**

name/title: Angie Westfall, Architectural Historian

organization: Mason Architects, Inc.

street & number: 119 Merchant Street

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

e-mail aw@masonarch.com

telephone: 808.536.0556

date: September, 2018

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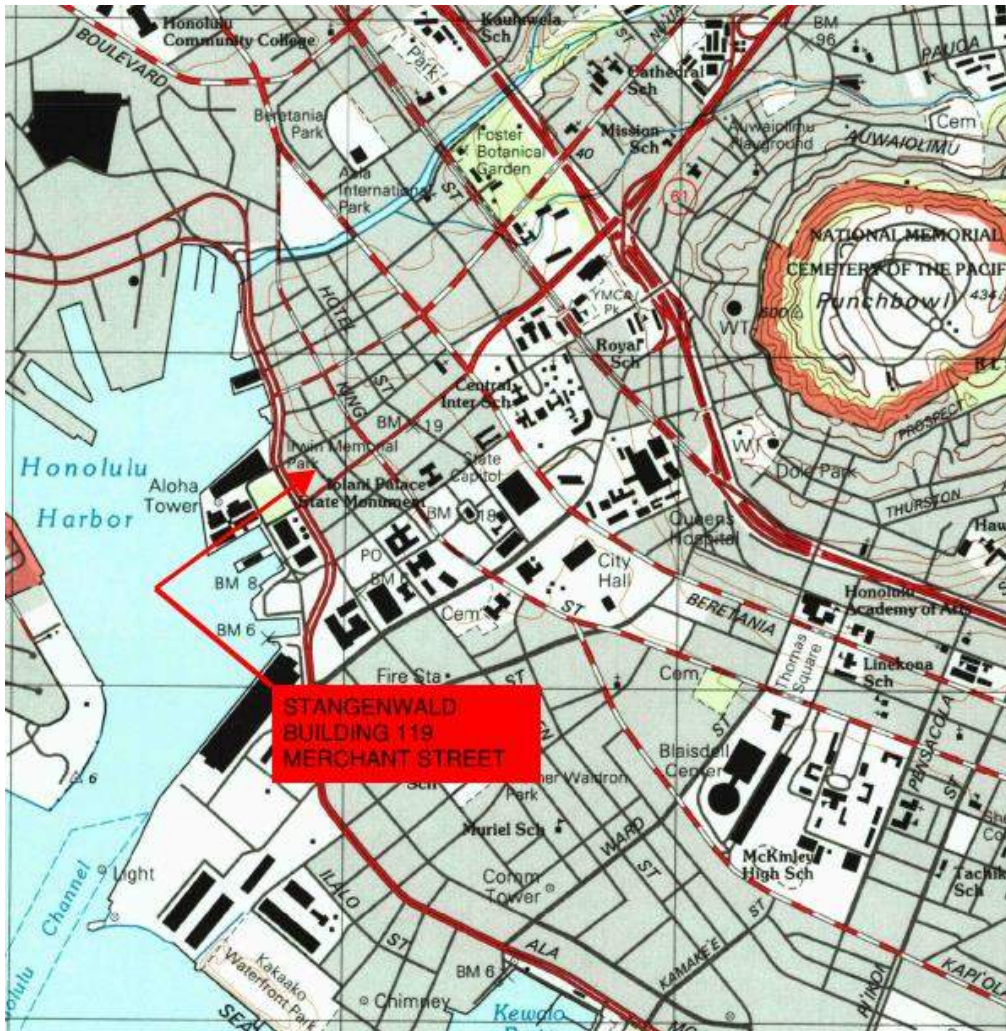
STANGENWALD BUILDING  
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**Additional Documentation**

Submit the following items with the completed form:

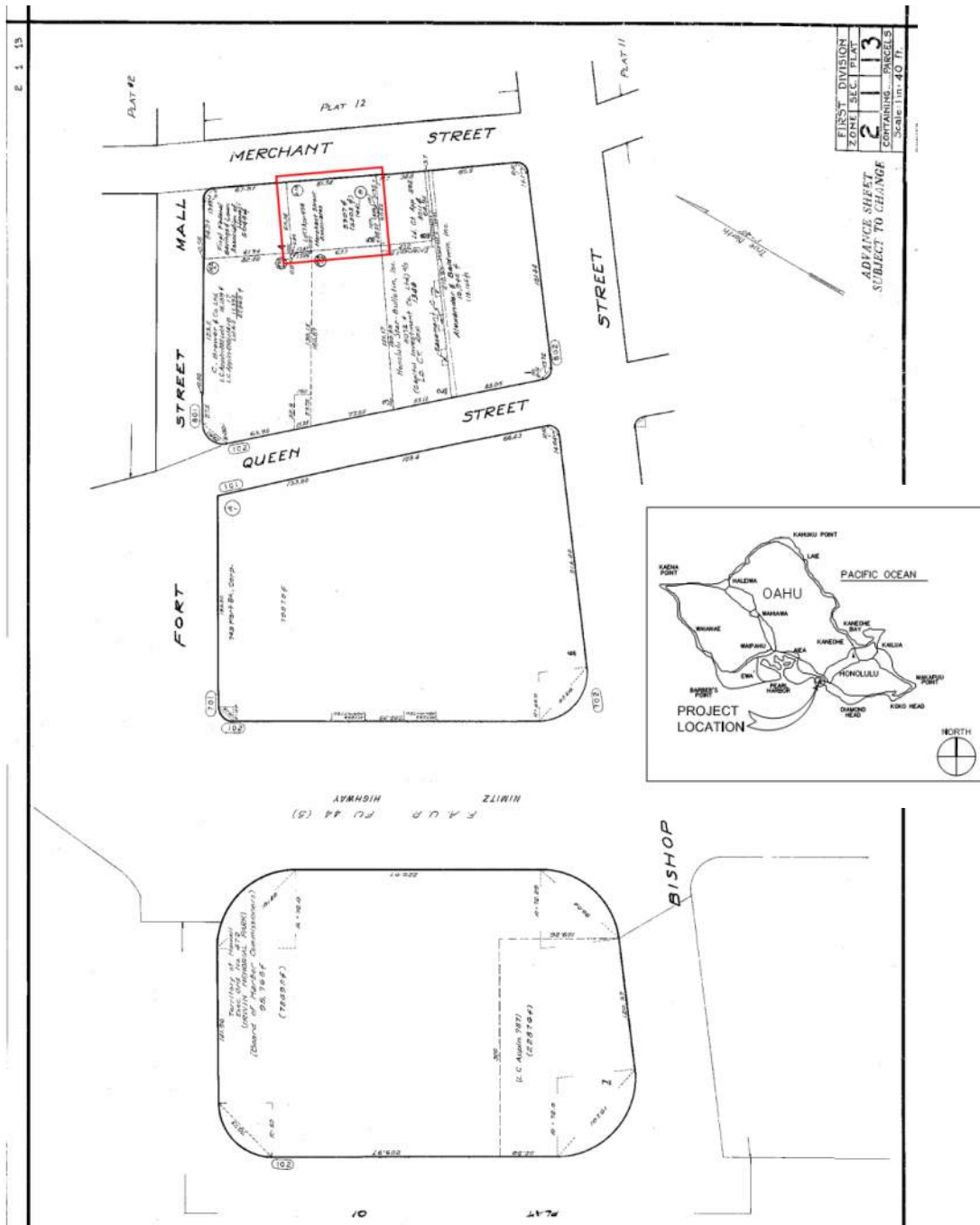
- **Map:**



USGS Honolulu Quadrangle, 7.5 Minute Series, 1998. (Location added)

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Plat Map for TMK (1) 2-1-013:005. (Location box added)

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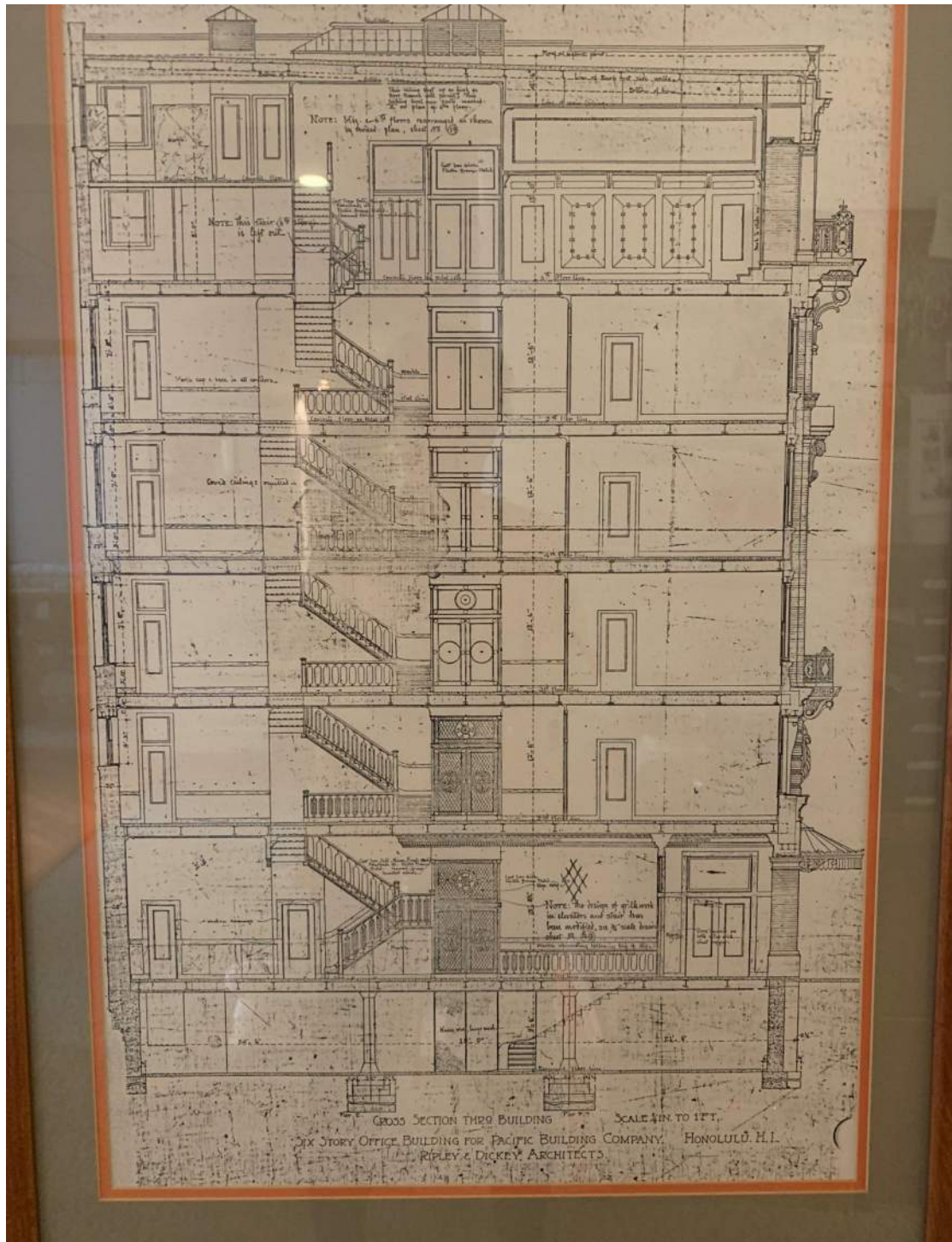
- **Original Drawing Sections.**



1900 Longitudinal Section. (Ripley & Dickey Architects)  
Courtesy of Becker Studios

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1900 Cross Section. (Ripley & Dickey Architects)  
Courtesy of Becker Studios

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• **HABS Building Elevation**



Portion of Merchant & Nuuanu Street HABS Stangenwald Elevation, 1987

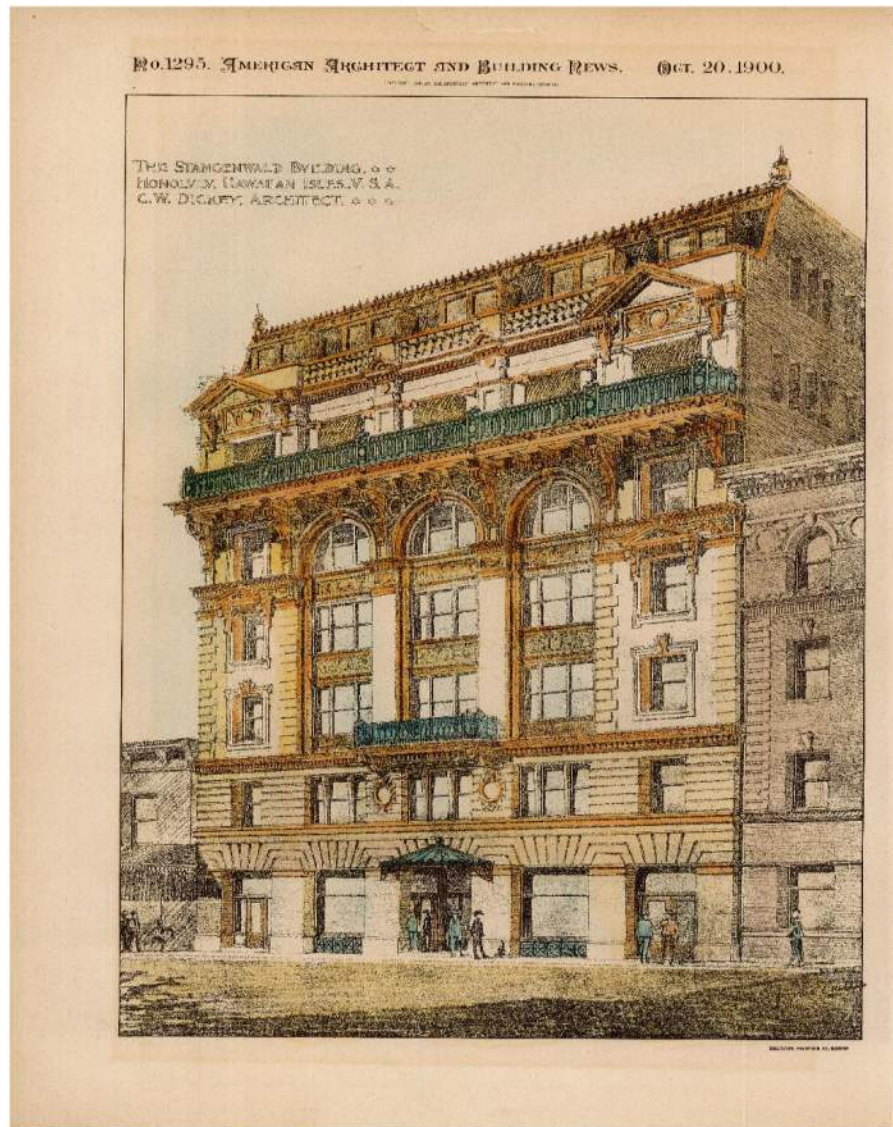
**STANGENWALD BUILDING**

Name of Property

- **Early Images**

**HONOLULU, HAWAII**

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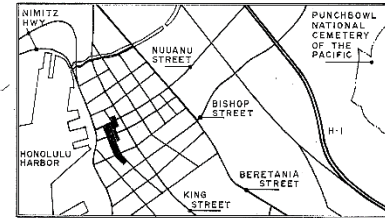
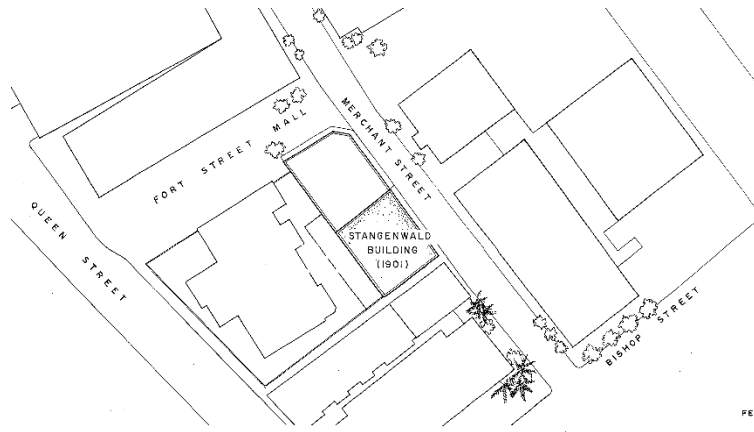
1900 Rendering in American Architect and Building News.  
Note unrealized seventh floor.



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• **Representative Plans and Photo Keys**

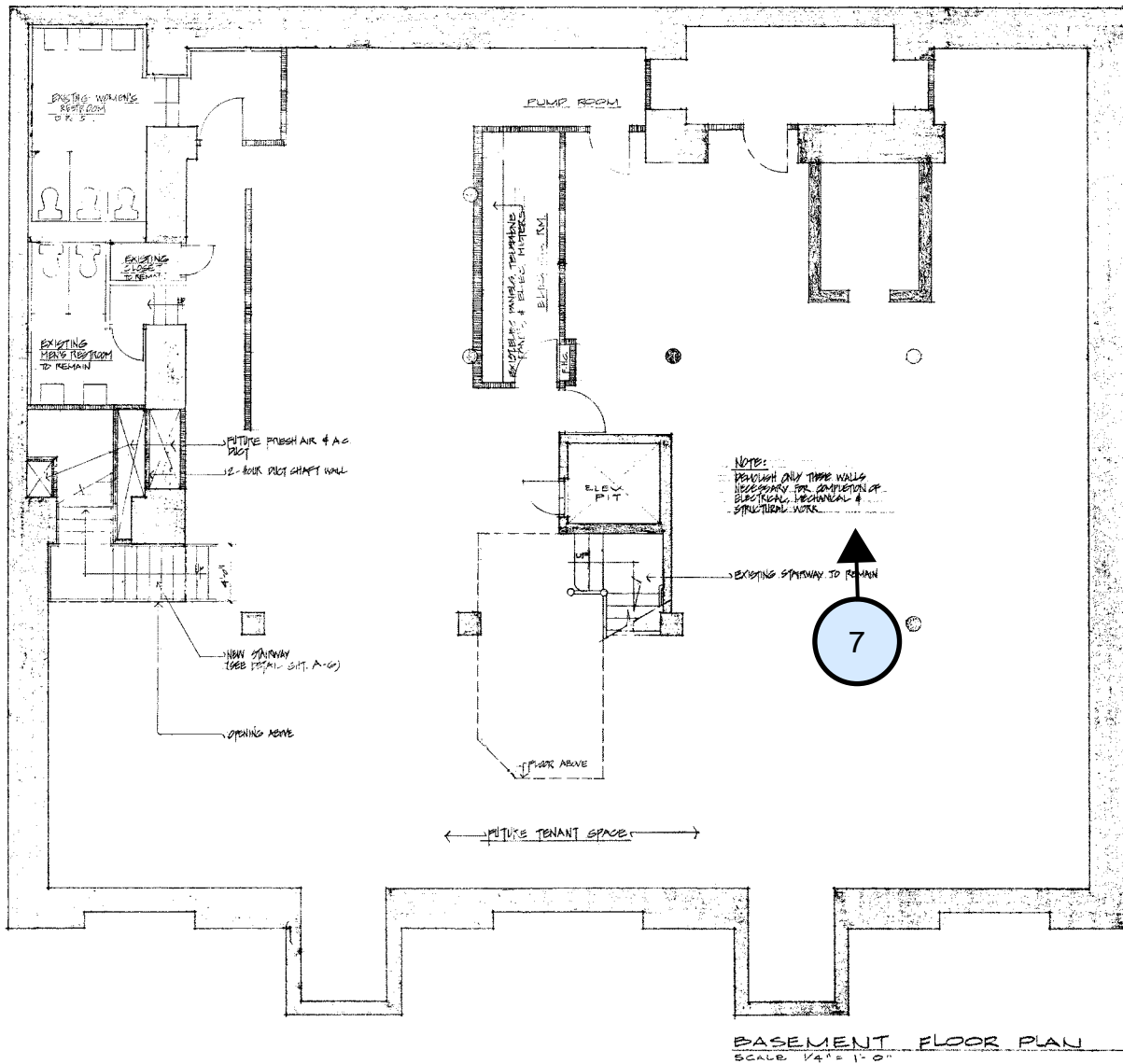


FEET 1"=50' 0 50 100 150 1"=1000' 0 1000 2000 3000

Portion of Merchant & Nuuanu Street HABS Site Map, 1987

STANGENWALD BUILDING  
Name of Property

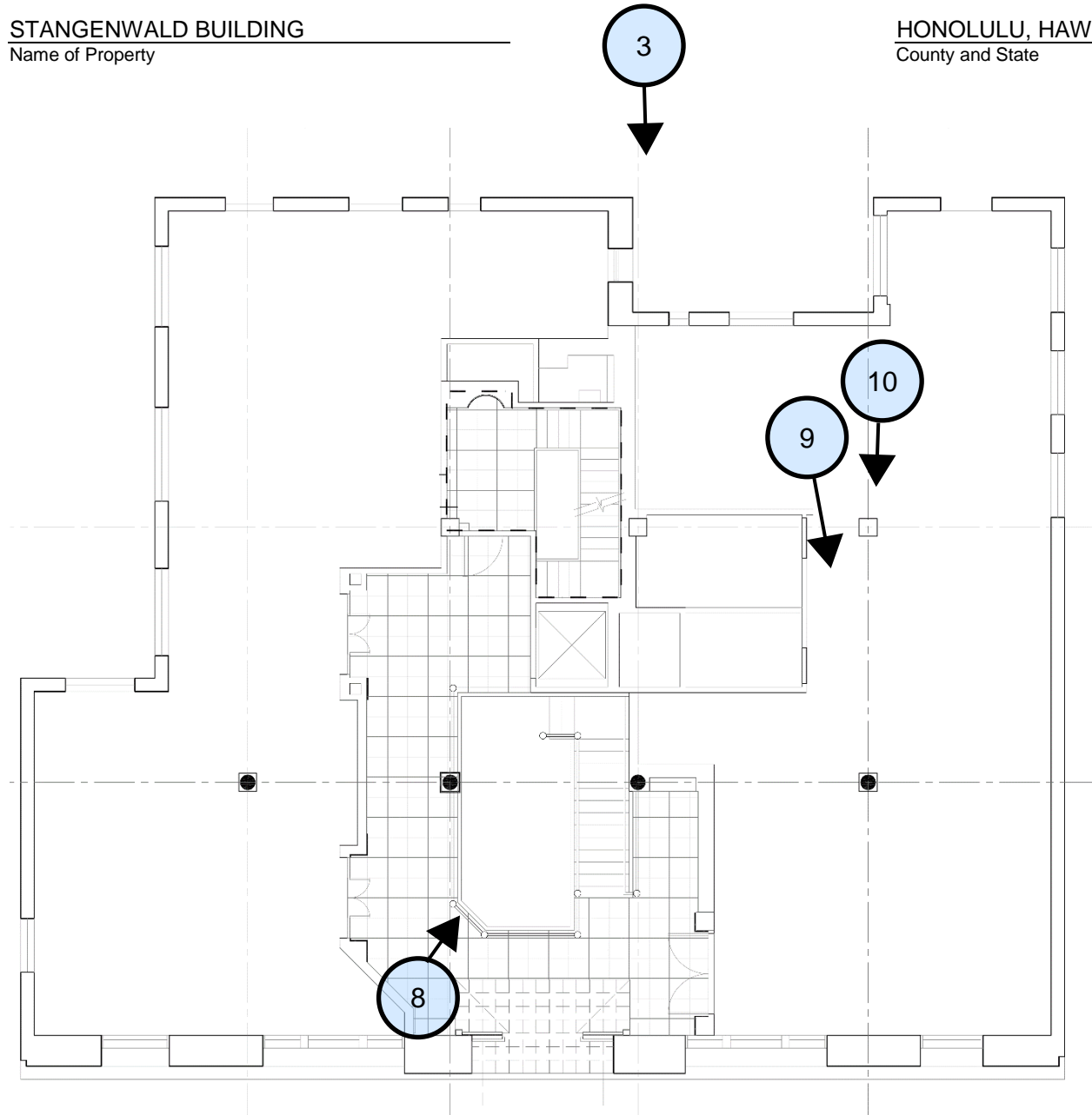
HONOLULU, HAWAII  
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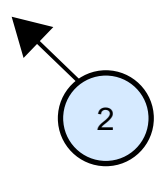
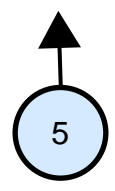
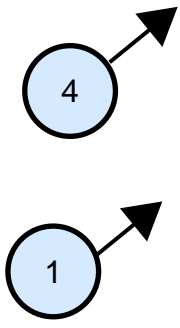
Portion of 1980 Renovation Drawing A-1. (James K. Tsugawa AIA & Associates)

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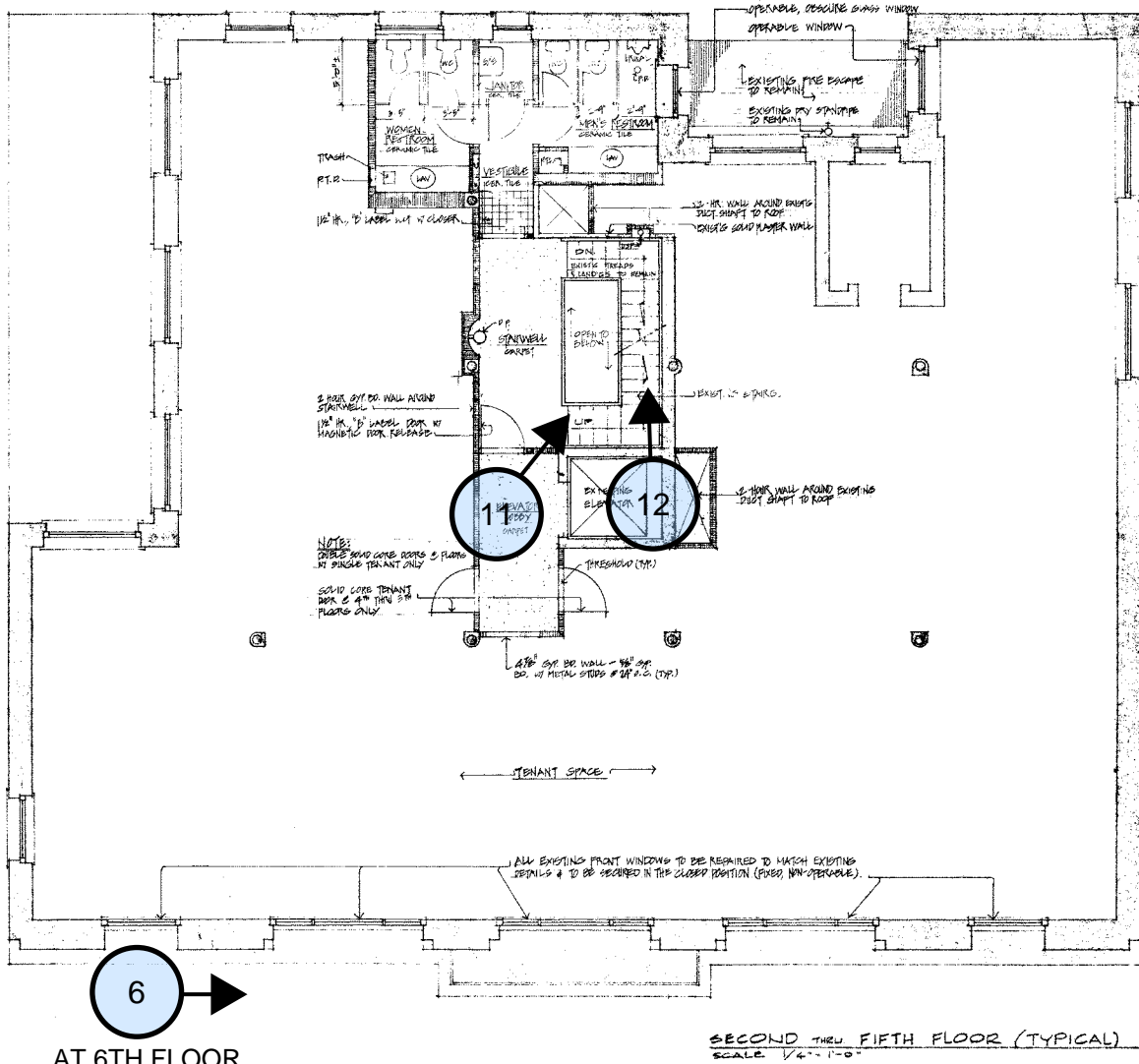


Portion of 2012 First Floor Lobby Renovation Drawing A-1. (Mason Architects, Inc.)



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Portion of 1980 Renovation Drawing A-3. (James K. Tsugawa AIA & Associates)

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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 Log**

Name of Property: Stangenwald Building

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Angie Westfall (except as noted)

Date Photographed: September 2018 (except as noted)

STANGENWALD BUILDING

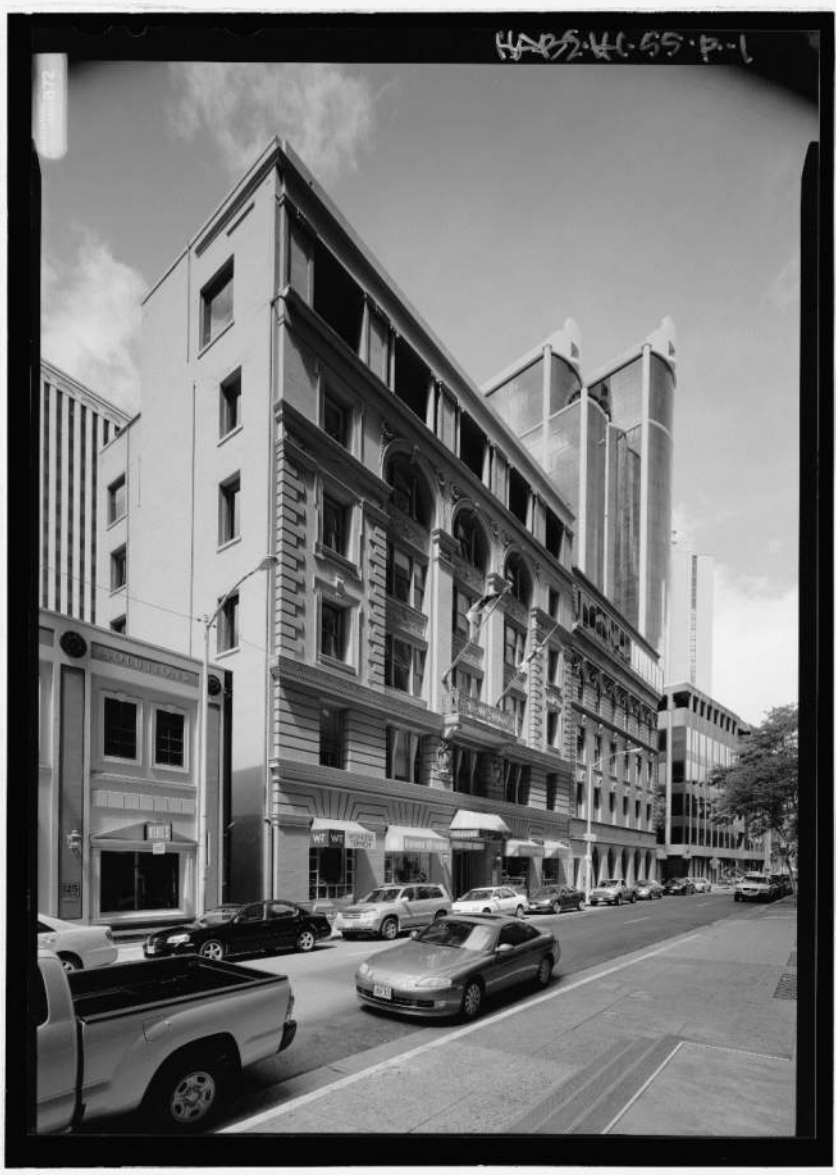
Name of Property

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HI\_Honolulu\_Stangenwald\_Building\_0001. Front (north) facade. Camera facing southwest.  
Photograph: Historic American Buildings Survey, Mark Schara. Project Manager. Merchant  
& Nuuanu Streets, Stangenwald Building, 119 Merchant Street, Honolulu, Honolulu County,  
Hawaii. <https://www.loc.gov/item/hi0072/>. 1987.

1 of 12.



STANGENWALD BUILDING

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HI\_Honolulu\_Stangenwald\_Building\_0002. Front (north) facade. Camera facing southeast.

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STANGENWALD BUILDING  
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HI\_Honolulu\_Stangenwald\_Building\_0003. Rear (south) facade. Camera facing southeast.

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STANGENWALD BUILDING  
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HI\_Honolulu\_Stangenwald\_Building\_0004. Detail of third and fourth floors of outer bay at front (north) facade. Camera facing southwest.

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STANGENWALD BUILDING  
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HI\_Honolulu\_Stangenwald\_Building\_0005. Third floor balcony detail. Camera facing southwest.

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STANGENWALD BUILDING  
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HI\_Honolulu\_Stangenwald\_Building\_0006. Sixth floor remaining balcony. Note original doors and windows. Camera facing west.

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HI\_Honolulu\_Stangenwald\_Building\_0007. Original safe. Basement. Camera facing south.

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HI\_Honolulu\_Stangenwald\_Building\_0008. Lobby. Camera facing west.

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STANGENWALD BUILDING  
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HI\_Honolulu\_Stangenwald\_Building\_0009. First floor retail shop showing original column and portion of ceiling. Camera facing northeast.

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HI\_Honolulu\_Stangenwald\_Building\_0010. First floor retail shop original column detail.  
Camera facing north.

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STANGENWALD BUILDING  
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HI\_Honolulu\_Stangenwald\_Building\_0011. Original stairwell. Camera facing southwest.

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STANGENWALD BUILDING  
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HI\_Honolulu\_Stangenwald\_Building\_0012. Stair riser detail. Camera facing northwest.

12 of 12.



**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.