

**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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **KAUMAKAPILI CHURCH**

other names/site number

2. Location

street & number **766 North King Street**

not for publication **N/A**

city or town **Honolulu**

vicinity **Kalihi**

state **Hawaii**

code **HI**

county **Hawaii**

code **003**

zip code **96817**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 ___ nationally ___ statewide ___ locally. (___ See continuation sheet for additional comments.)

Signature of certifying official

Date

State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

___ entered in the National Register

___ See continuation sheet.

___ determined eligible for the National Register

___ See continuation sheet.

___ determined not eligible for the

National Register

___ removed from the National Register

___ other (explain): _____

Signature of 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

Name of related multiple property listing

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

NA

Number of Resources within Property

Contributing	Noncontributing	
1	2	buildings
0	0	sites
0	0	structures
0	0	objects
1	2	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Religion

Sub: religious facility – church

Current Functions (Enter categories from instructions)

Cat: Religion

Sub: religious facility – church

7. Description

Architectural Classification

(Enter categories from instructions)

Late-Gothic Revival

Materials

(Enter categories from instructions)

foundation Concrete
roof Cement asbestos
walls Wood, Stucco
other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE
ART
ETHNIC HERITAGE (Pacific Islander)
RELIGION

Period of Significance

1910-11 (date of original construction) to present

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Hawaiian

Architect/Builder

(designer/architect) Harry Livingston (H.L.) Kerr

(builder) unknown

(fabricator) N/A

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other (Name of repository):

Kaumakapili Church Archives

10. Geographical Data

Acreage of Property 1.1125 acres.

UTM References

(Place additional UTM references on a continuation sheet)

Zone Easting Northing

1 04 - 617250 - 2358250

2 _____

_____ See continuation sheet.

Zone Easting Northing

3 _____

4 _____

Verbal Boundary Description

The nominated property is a roughly rectangular shaped parcel containing 51,458 square feet (1.1125 acres) bounded as follows: Beginning at the east corner of King and Palama Streets and running by true azimuths 228° 28' for 221.75 feet along Palama Street (formerly Asylum Road), 325° 40' for 247.80 feet along Kanoa Street, 55° 40' along Banyan Court Mall, and 145° 40' for 220.00 feet along King Street. The parcel is centered on the UTM point listed above. Included within this parcel are the Church Sanctuary, the Parish Hall and temporary shed, the perimeter wall and the grounds.

Boundary Justification

The nominated structure includes the church and the property upon which it rests. These boundaries encompass, but do not exceed, all of the property that has been historically associated with this building.

11. Form Prepared By

name/title	Barbara Shideler, AIA	date	4/21/04
organization	Mason Architects	telephone	(808) 536-0556
street & number	119 Merchant Street, Suite 501	zip code	96813
city or town	Honolulu	state	Hawaii

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name	Kaumakapili Church	telephone	(808) 845-0908
street & number	766 North King Street	state	HI
city or town	Honolulu	zip code	96817

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Honolulu, Hawaii

Narrative Description

Kaumakapili Church, located at the corner of King and Pālama Streets in Honolulu, Hawaii, was built in its present location in 1910-11 and is the third building in the history of this United Church of Christ (UCC) congregation. The building is the centerpiece of a 48,457 square foot (1.1125 acre) campus that also contains *Hale Kamika* (lit. "Smith Hall"), a parish hall built in 1981 and named for founding pastor Reverend Lowell Smith; as well as a small temporary plywood shed at the rear of the property used by the Church administration. An adjacent parcel containing 15,497 square feet is also owned by the UCC Hawaii Conference and was the former site of the church parsonage. This site was later leased for development as an apartment complex.

The Gothic Revival-style church is the most prominent feature of the urban Kalihi-Pālama neighborhood. The bell tower steeple with its bronze finial stands 96 feet above the surrounding properties. The campus features an expanse of grass lawn at the front of the building bordered by two paved parking lots and is surrounded by a low dressed-basalt wall with piers at the walk and driveway openings. The wall is a good example of local craftsmanship using a vernacular material (dressed basalt blocks or "lava rock").

The building is asymmetrical in plan and consists of the vaulted Sanctuary with an arched entry portico flanked by two false-buttressed towers, and a pentagonal-shaped two-story Auxiliary Hall on the east side of the structure. A single-story suite of rooms containing support spaces, including the rear entry hall, the Deacon's Office and the Choir Meeting Room abuts the rear elevation of the building. The four-story Bell Tower on the west side of the front elevation provides access to the interior balcony, as well as supporting the bell at its uppermost level. The three-story Stair Tower on the east side also provides access to the balcony, as well as visually balancing the Church façade.

Exterior

The exterior of the structure is finished with a traditional plaster-on-lath system using a heavy aggregate stucco finish coat. The building is platform-framed with Douglas fir using 1 1/2" x 7 3/4" wood studs bearing on concrete perimeter walls. The roof structure, ground floor, second floor, and balcony are likewise wood framed. The ground floor is elevated above the surrounding grade about three to four feet, creating a crawl space. The foundation consists of a concrete perimeter wall with intermediate concrete footings supporting timber piers. Small rectangular openings covered with metal grills ventilate the crawl space below the church. The stairs at the front and rear entries and the east corner of the building are concrete.

The steep cross-gable roof above the vaulted Sanctuary was originally covered with diamond-patterned transite tile. This material was replaced sometime prior to 1965 with the current roofing material: cement asbestos shingles. The roofing is laid over 2x6 wood decking on wood rafters. The steeply pitched bell tower spire is covered with a painted shingle of the same material applied directly over 1x6 wood decking on wood framing. The stair tower originally had a flat built-up roof, however this was replaced with a single-ply membrane in the 2003 restoration. The Auxiliary Hall roof features overhanging eaves and two louvered dormers on the front

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(south) and rear (north) elevations. The rear portion of the building has an asphalt shingle-covered hipped roof with gable vents.

The crenellated parapets of the entry portico and the two towers are capped with a wood coping. The downspouts and leader heads were originally painted sheet metal; these were recently replaced with copper. The original wooden finial at the bell tower was replaced in the late 1930's with the solid bronze one mounted on the spire. In addition to the bell tower spire, there are four pre-cast concrete pinnacle ornaments of *fleur de lis* design and three entry portico parapet ornaments, similar to the pinnacle ornaments.

The eave soffit and the ceiling at the entry portico are painted 3/4" x 5" tongue and groove siding with a midpoint center groove, nailed to wood rafters. The ceiling at the entry portico is pitched at the center section, following the line of the parapet. The roof drains for the towers, entry portico, and the upper roofs pass through to the crawl space where they are consolidated. Originally all the drains discharged through two outlets, one located at the base of each tower, about 6" above grade. They have been redistributed through new drainage lines to drain out the back of the church behind the choir loft.

Interior

The interior of the Sanctuary features an "Akron Plan" layout with curved seating directed toward the pulpit in the north-west corner and a curved balcony along the rear. The ceiling in the sanctuary is a steep cross vault with attic spaces above the ceiling. The roof is framed with eight decorative wood trusses that radiate from a central point. The balcony is suspended from the decorative wood trusses with four 1-1/2" diameter steel rods that provide an uninterrupted floor space beneath the balcony. The ceilings throughout the church, including the underside of the balcony, are painted 3/4" x 5" tongue and groove V-joint siding with a center groove

A wood base, wainscot, and wall trim run continuously around the interior of the Sanctuary. The majority of the interior walls are painted 3/4" x 5" tongue and groove V-joint siding with a center groove on wood studs. In the Sanctuary the walls above the upper wall trim are finished with a painted plaster. All the windows have wood sills that align with and match the wall trim and wainscot's profile. The door casings around the pointed-arch entry doorways also have profiles that match that of the wainscot. The original pews were curved and radiated outwards in semicircles, with the first three rows made continuous from side-aisle to side-aisle. The balcony repeats this semicircular form.

The choir loft was located outside of the main Sanctuary space into its own alcove on the *mauka* (lit. "toward the mountains"; in this case, north) wall. It is framed with a large cased wood opening, with decorative wood corbelled brackets at the corners. The east wall of the sanctuary consists of four large roll-up doors that open up to the Auxilliary Hall.

The floors throughout the church are painted flush-joint tongue and groove wood decking. The floor of the Sanctuary slopes toward the pulpit accentuating the sightlines. The aisles in the sanctuary and at the altar are

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carpeted. In the other areas, including the Balcony and the Choir Loft, the wood floors are painted. At the entry portico, tile has been installed over the wood decking.

The pentagonal-shaped Auxiliary Hall is a two-story space with a mezzanine that has three end bays on each level. These bays could be used as small meeting rooms or classrooms. The mezzanine is accessed by a stair with railings, pickets and newel posts crafted of wood with a dark stain.

The interior doors are multi-paneled painted solid-stock wood. The jambs and casings are also painted wood. The exterior doors at the front elevation are paired doors with a pointed (or Gothic) arch; those at the rear elevation are single doors with an arched-top stained glass transom. The original decorative brass door hardware still remains. All of the original windows, including the three large arched windows of the Sanctuary, were fabricated with stained and leaded glass, but due to vandalism in the late 60's they were replaced with primary-colored Plexiglas panels. Only the "Good Shepherd" window on the 'Ewa (west) side remained since it was protected by wired glass.

The church is naturally ventilated through operable windows and louvered openings in the towers. The majority of the windows are double hung including the arched windows of the Auxiliary Hall. All the window frames and casings are painted wood. The vents of the bell tower and the stair tower are made of wood louvers sheathed with copper at the exterior.

The original church construction included electrical wiring and lighting. The Sanctuary is lit with brass wall-mounted fixtures and a chandelier hung from the intersecting point of the decorative wood beams. The remaining original fixtures include ceiling mounted incandescent light fixtures in the towers.

Early Changes

In the late 30's the church exterior received significant repairs.¹ Most likely the result of extensive re-plastering, this work subtly altered the original appearance of the building. The plastered false buttresses were reconstructed in a slightly different manner and several pieces of horizontal trim were removed. The pinnacle ornaments at the bell tower were simplified, losing much of their detail and articulation.

The original entry portico had three gothic arches that sprang from paired Corinthian columns, to single matching pilasters at the sidewalls. As part of the remodeling in the 1930's, these columns were removed and the wall re-plastered, simplifying the facade so the arches spring from the ground line.

In the period after World War II, the clear finish on the interior Douglas fir walls and woodwork was painted with lighter colors because the dark stain was perceived as gloomy. An aluminum flake marine primer was utilized to adhere the paint coat over the original varnish.

¹ Phone conversation between Reverend David Twigg and John Fullmer, January 22, 1993.

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Later Changes

The original roofing material was a richly patterned transite tile. The hip lines were articulated with half-round tiles while the horizontal ridgelines were continuous half-round sheet metal forms. These roofing patterns were repeated in the bell tower steeple that had a more elaborate finial than the existing one. The roofing was replaced with the current cement asbestos shingle sometime after 1965. Around this same time, the original curved oak pews, including those in the balcony, were replaced due to termite damage.

In the early 70's, the most significant change to the church's appearance occurred when vandals destroyed the ornate stained glass windows. All but two of the main windows on the west side were replaced with colored plastic panes. Even the elaborate tracery of the two large gothic windows on the north and south elevations were replaced with vertical 2x4 wood mullions.

The original pipe organ, made in London, also suffered from termite damage. In 1983, the organ was replaced although the decorative pipes, located behind the pulpit, remain in place. The new electronic organ pipes were located in the Deacon's Room, directly behind the original organ pipes, while the organ itself is located in front of the choir loft.

Additions and Renovations

During the early 70's, the Kalihi-Palama Free Clinic (a charitable medical organization serving the indigent population) was established within the Sanctuary. The Auxiliary Hall and mezzanine on the east side of the sanctuary were converted into various offices and exam rooms. The clinic moved into new facilities in the mid-90s. The ground floor of the bell tower was enclosed for use as a literacy-tutoring classroom; and the base of the stair tower was altered for use as a Bride's Room during weddings.

In 1981, the parish hall - "Hale Kamika" - was built on the church grounds. The former freestanding parish hall, built in 1926, was demolished. The new parish hall included walkways, planters, ramps, and new stairways that engaged the original church structure around its eastern elevation. A ramp at the rear of the structure provided access to the new hall, as well as the Sanctuary.

In 2003, a comprehensive restoration of the Sanctuary was undertaken and involved re-plastering portions of the building's exterior; re-roofing; extensive wood repairs, particularly to the windows, doors, and interior wainscot and moldings; hardware repairs; and new electrical service and wiring. New pews were commissioned to match the original curved Akron Plan layout; a state-of-the-art sound system introduced; and the original organ pipes were restored, including re-gilding the gold-leaf *fleur de lis*. The Good Shepherd window was painstakingly restored and forty-two new stained glass windows were created based on the historic photographs and glass shards.

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Honolulu, Hawaii

Narrative Statement of Significance

Kaumakapili Church, a cultural and architectural landmark in an inner-city neighborhood, stands as a symbol of the enduring values of Native Hawaiian Christianity. The church meets National Register Criterion A for its associations with the establishment and growth of Protestant Christianity in Hawaii. The church was established in 1838 to serve the *maka'āianana* or common people of the islands, and remains predominantly Hawaiian in language and affiliation. It is significant under Criterion C in the areas of Art and Architecture, as an excellent example of Late Gothic Revival religious architecture and a rare example of the Akron Plan in Hawaii. The building is the work of master architect, Henry Livingston (H. L.) Kerr and retains its integrity of location, design, setting, materials, workmanship, feeling, and association. The stained and leaded glass window on the west wall of the sanctuary, referred to as the Good Shepherd window, is the largest and most elaborate example of American art glass (often called "Tiffany-style") in Hawaii. The window was designed and fabricated by former Tiffany-studio artisans - G.S. de Luz and P.S. Spencer of New Rochelle, New York - as part of the original church construction.

The first Christian missionaries arrived in the Kingdom of Hawaii in 1820 as representatives of the Boston-based American Board of Commissioners for Foreign Missions (ABCFM). Those first seven missionaries (and their wives) arrived at a fortuitous time, as the year before King Kamehameha II had abolished the *kapu* system (the traditional religious proscriptions for nearly every aspect of Hawaiian life). Protestant Christianity quickly took hold in the islands. Encouraged by their initial success, the ABCFM sent eleven more missionary "companies" over the next twenty-four years. The missionaries founded schools, as well as churches. Literacy was a primary concern of the missions, in addition to religious conversion and overseeing the general well-being of the Hawaiian people.

Kaumakapili was established in 1838, eighteen years after the first missionaries arrived in Hawai'i. The first church in Honolulu, Kawaiaha'o, served the Hawaiian aristocracy (*ali'i*); the second church, Kaumakapili, was founded for the *maka'āianana*, or common people of the islands. Congregational minister Reverend Hiram Bingham organized Kaumakapili Church on April 1, 1838 on lands donated by High Chief Abner Paki and High Chiefess Laura Konia. The Reverend Lowell Smith and wife, Abigail Tenny Smith, arrived in Honolulu in 1833, as members of the Sixth Company. Reverend Smith served as the first minister of Kaumakapili Church until his retirement in 1869. During this time, Abigail opened a day school for Hawaiian children that was eventually attended by children of other ethnic backgrounds. In 1856, it became a government school and was the first "common school" in the island to teach in English.² The Smiths had five children, only two of whom survived infancy: Emma Louise (1844-1920) and Lowell Augustus (1850-1891).

² Riana Williams. *Honolulu's Kaumakapili Church, A Truly Hawaiian Place*. (Honolulu: Unpublished manuscript from the Kaumakapili Church Archives, 2003), 3.

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Honolulu, Hawaii

The first Kaumakapili Church building was dedicated on August 29, 1839. It was constructed of adobe block walls with a traditional thatched roof and could accommodate 2,500 people.³ The church stood on Beretania Street at the end of Smith Street, which was named after the Reverend Smith.

This original building was replaced with a much larger church that was dedicated on September 3, 1881. The second church was two stories and made of brick, wood and stained glass. It had two lofty spires that were landmarks to arriving ships. Dr. C. M. Hyde was the architect although the design was greatly influenced by King Kalākaua who requested the inclusion of the two steeples. The church was destroyed in the great Chinatown fire of 1900. The bricks of the burned church were sold to Japanese and Chinese contractors for \$2,725 and the land of the church was sold.⁴

In 1901, the property for the present church was acquired through an exchange of property with the Bishop Estate. The new 72,000 square foot site was three times larger than the prior church area. It was divided into two parcels - the first, an irregularly shaped tract of 51,000 square feet to house the new Sanctuary building, incorporated the entire block bounded by King Street, Kukui Street (now Kanoa Street), Asylum Road (now Pālama Street), and a new street which cut into the seventeen acres that the Bishop Estate had just sub-divided (Pua Lane). The second parcel of about 21,000 square feet with frontage along Kukui (Kanoa) Street, was to be set aside for a parsonage.

During the ten years that funds were being raised to build the new church, a temporary wooden chapel was set up on Austin Lane behind the old Pālama Fire Station. The congregation also utilized Central Union Church for worship services. Reverend Nehemiah Lono and his assistant, Reverend Henry K. Poepoe, officiated in the temporary quarters. Under their guidance, the Church developed a strong emphasis on Sunday School ministry.⁵

Ground was broken for the third (and present) church building on May 7, 1910. On August 6, 1910 Mrs. Walter F. Frear, wife of the Governor of the Territory and grand-daughter of Reverend Lowell and Abigail Smith, sealed the cornerstone into the foundation of the church. The box was said to contain documents of contemporary history, including copies of the *Advertiser*, *Nupepe Kuokea*, and *The Friend*, Hawaiian addresses and records of the recent Hawaiian Evangelical Association's Kailua Convention; photographs of the Governors Dole, Carter and Frear and of the descendants of the Rev. Smith; plans for the new church; and a Bible.⁶ The church was dedicated on June 25, 1911.

Honolulu architect H.L. (Harry Livingston) Kerr designed the church in the Gothic-Revival style, popular among religious buildings built at the time. Kerr incorporated Late Gothic Revival style elements into the design, including pointed (or "Gothic") arch openings at the entry portico and lower floor windows, and false

³ Spencer Mason Architects. *Kaumakapili Church: Existing Condition Report* (Prepared for the Congregation of Kaumakapili Church, 1993), 2

⁴ *Ibid.*

⁵ Rianna Williams.

⁶ Honolulu Advertiser.

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buttresses, crenellations and finials at the towers to emphasize the verticality of the structure. The architect's sketch of the church's front elevation was published in the *Pacific Commercial Advertiser* in 1910, when ground was broken for the new building. Kerr began his architectural practice in New York State in 1883 at the age of twenty. He practiced on the west coast (Southern California and Portland) between 1885 and 1897, and moved to Hawaii in 1897. By 1930, Kerr had designed more than 900 buildings in Hawaii, including landmarks such as the McCandless Building, the Yokohama Specie Bank Building, the boys and girl's schools at the Mid Pacific Institute, and the Academy of the Sacred Hearts.⁷

Other Gothic Revival churches built in the islands during this period include Sacred Heart Church (1914) in Mānoa, and the Wai'oli Hui'ia Congregational Church (1912) in Hanalei, Kaua'i; both of those structures are listed on the National Register of Historic Places. Though the Gothic-Revival style of the church was not uncommon for Hawaii churches of the time, Kaumakapili Church's plan was unique. Unlike traditional Gothic churches that have a symmetrical cruciform plan, Kaumakapili has a centralized "Akron Plan".⁸ Centralized churches were designed "to house large congregations in a comfortable auditorium with good sight lines."⁹ The chief characteristic of the Akron Plan is a large open space, the "rotunda" with curved seating directed toward the pulpit or podium, surrounded by smaller classrooms on one or two levels. These classrooms open onto the rotunda by means of folding doors or sliding shutters that allowed adjacent rooms to be opened to the auditorium so that church members could receive religious instruction. The design was named for the city of Akron, Ohio, where the plan was first used in the First Methodist Episcopal Church (Lewis Miller, Walter Blythe, and Jacob Snyder, 1866-1870). Thousands of Akron Plan churches were built throughout the country between 1870 and the First World War.¹⁰

Large stained glass windows are a characteristic of Late Gothic Revival architecture, and Kaumakapili Church features the largest, and most elaborate, American art glass (or "Tiffany-style") windows in Hawaii. The American art glass tradition used opalescent streaky glass, often multi-layered, to achieve effects that the older styles used paint, smaller pieces and varying shades to achieve. The original stained glass windows were a memorial from Emma Smith Dillingham to her parents Lowell and Abigail Smith. The windows were designed and fabricated by G.S. de Luz and P.S. Spencer of New Rochelle, New York as part of the original church construction. De Luz and Spencer served as designers in Louis Comfort Tiffany's New York studios before striking out on their own. Their signature appears in the lower right-hand corner of the right lancet.

The main window is comprised of three tall lancet panels crowned by a "rose" window featuring quatrefoil designs. The lancets feature a triptych with the figures of two disciples (John and James) on the left; Mary and the Christ child on the right; and Jesus Christ as the Good Shepherd in the center panel. The detail of the sheep

⁷ John William Siddall, ed., *Men of Hawaii, Volume II* (Honolulu: Honolulu Star-Bulletin, Ltd., 1921), 233; and George F. Nellist, ed., *Men of Hawaii, Volume IV* (Honolulu: Honolulu Star-Bulletin, 1930), 281.

⁸ Phone conversation between Reverend David Twigg and John Fullmer, January 22, 1993.

⁹ Roger G. Kennedy, *American Churches* (New York: Stewart, Tabor and Chang, 1982), 244.

¹⁰ John Knox Shear, ed., *Religious Buildings for Today* (New York: McGraw-Hill, 1957), 5.

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is done using a more traditional painted style; however, the flesh of the figures is done by using translucent enamel paints in many layers and using multiple plates of cathedral glass both inside and out. The inside plating appears to be a pale double-rolled cathedral amber.¹¹ Kokomo Opalescent Glass in Indiana fabricated the original glass – and produced the stained glass used in the 2003 restoration of the windows.

The church played a vital role in the spiritual and civic life of the community during the transition from Kingdom to Republic to U.S. Territory and, eventually, Statehood. In the post-WWII era, demographic changes affected the Church. Many members moved to suburban areas of Honolulu, replaced by recent immigrants from Asia and the South Pacific. Membership dwindled dramatically and the church struggled to stay open.¹² In the 1970s, under the leadership of Reverend Wong, Kaumakapili Church revitalized itself by reaching out to the surrounding community. The ministry established a “free store” and a food bank (the first in the islands), as well as a free dental and medical clinic offering family services. Drug and alcohol treatment programs and adult education classes, including literacy tutoring, were instituted. The Sanctuary was opened for use by other Congregations, many of them non-English speaking.

By 1993, the clinic was moved off-site and the Free Store relocated to the adjacent Parish Hall. The congregation initiated a ten-year effort that raised more than \$2 million for the restoration of the church sanctuary. Necessary repairs addressed structural and leakage problems, restoration and recreation of the stained glass windows, improved sound and electrical systems, and improved accessibility. The church was rededicated in January 2004 for another 100 years of service.

¹¹ Walter Judson. Letter to Kaumakapili Church, dated November 2, 2002.

¹² Rianna Williams, 24.

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CONTINUATION SHEET

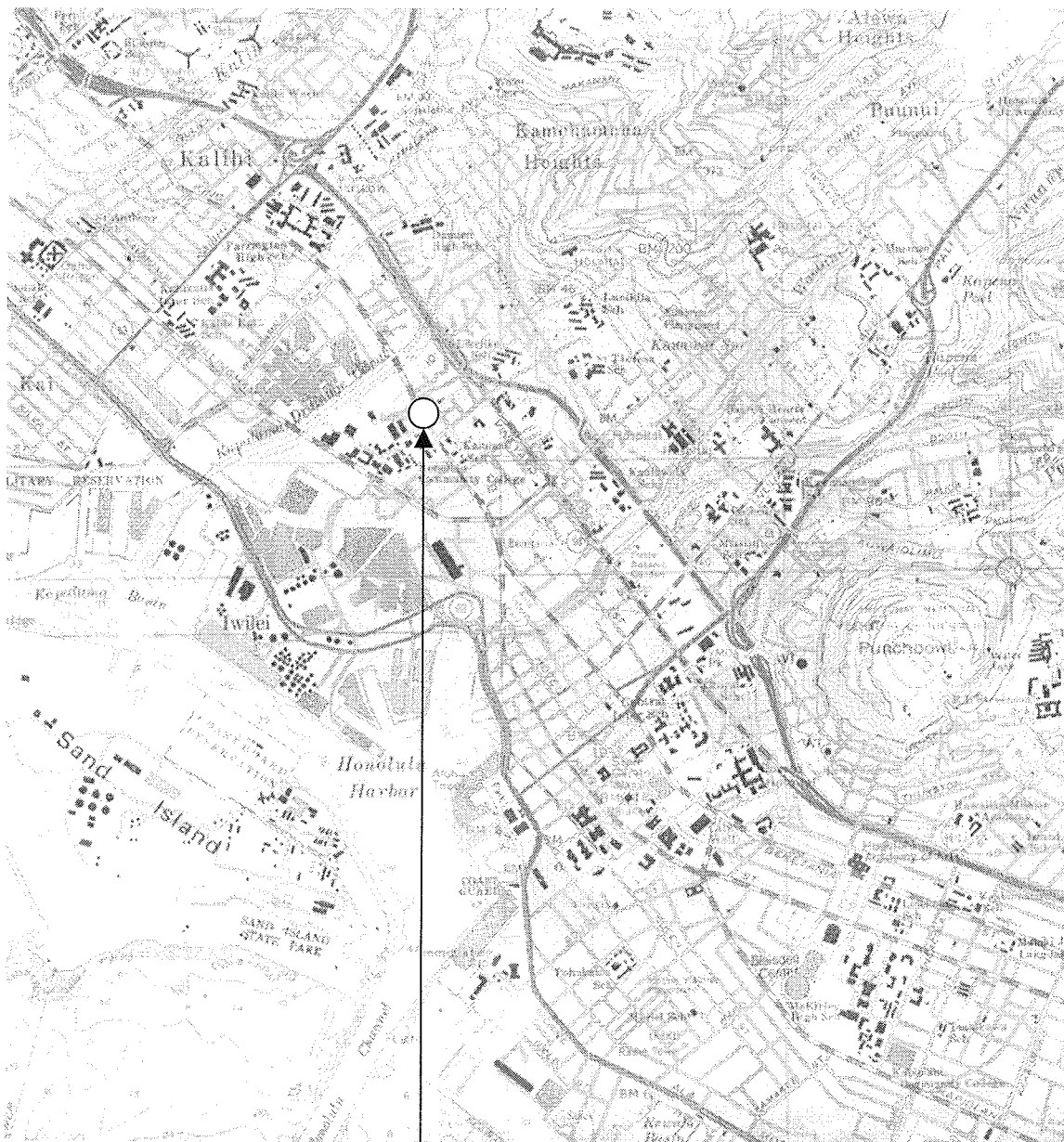
Section 9 Page 1 Kaumakapili Church
Honolulu, Hawaii

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Kaumakapili Church
Honolulu, Hawaii

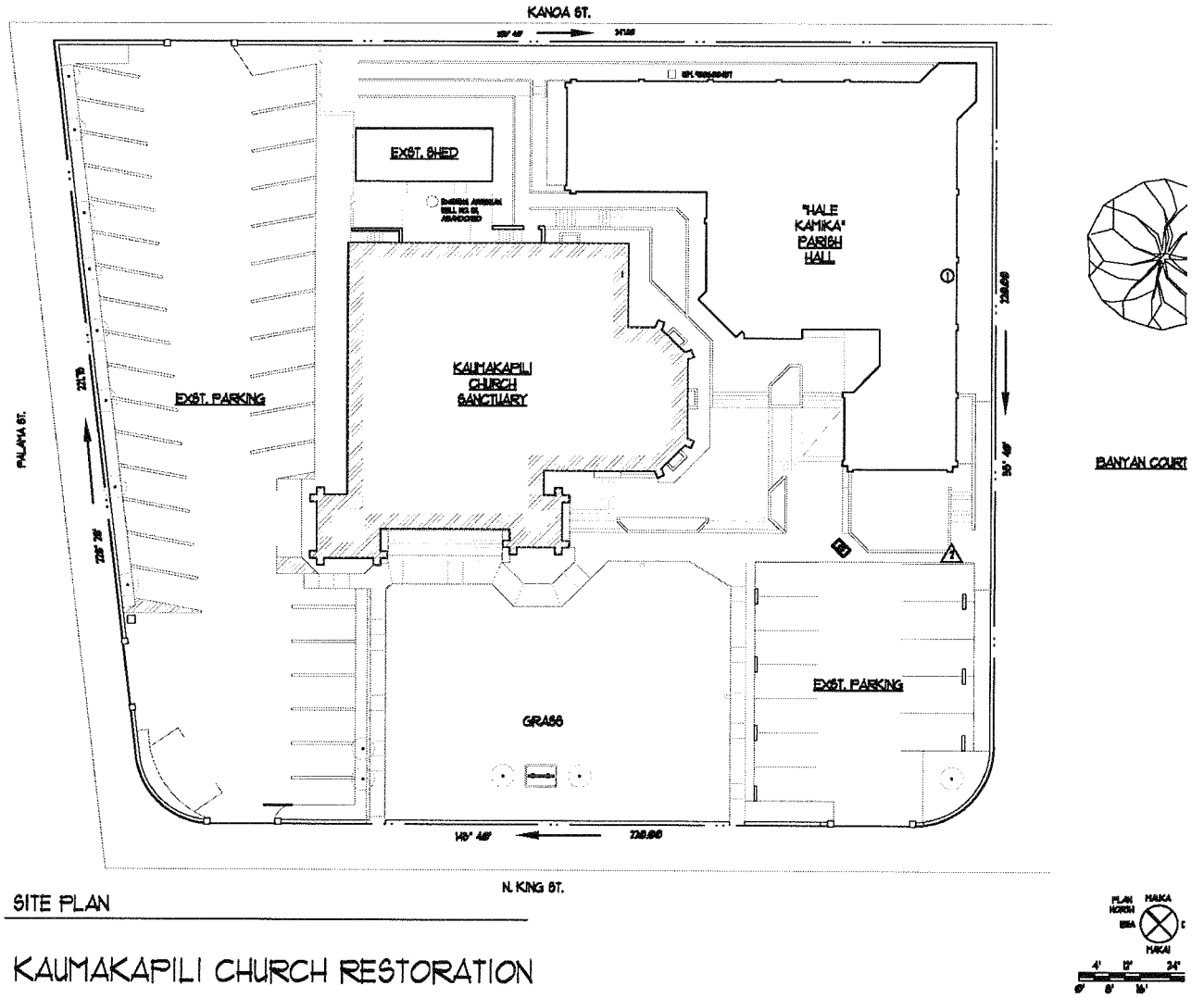
Figure 1: Map of Honolulu (partial)



KAUMAKAPILI CHURCH
766 North King Street
Honolulu, Hawaii 96817

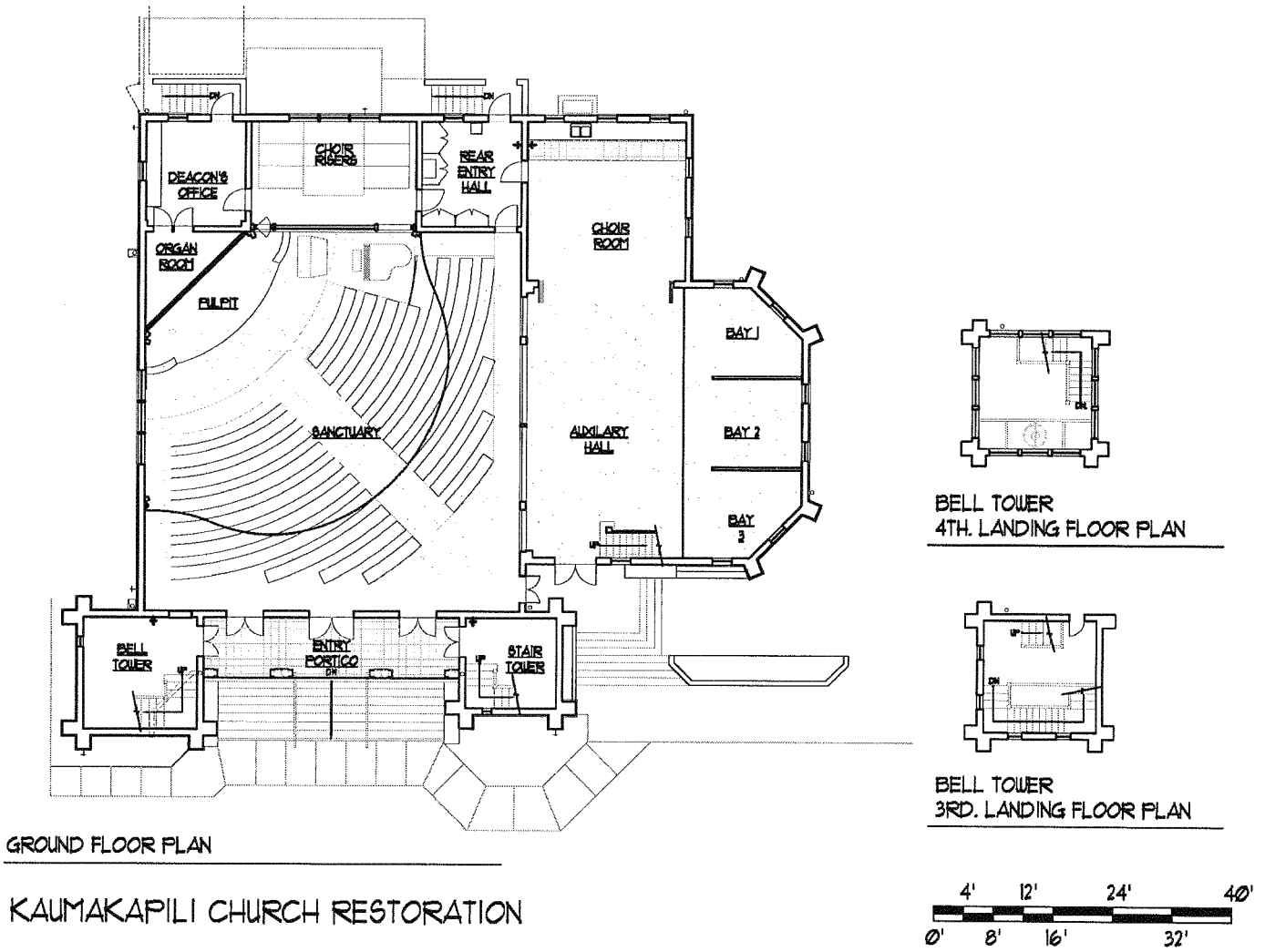
Kaumakapili Church
Honolulu, Hawaii

Figure 2: Kaumakapili Church, Site Plan



Kaumakapili Church
Honolulu, Hawaii

Figure 3: Kaumakapili Church, Ground Floor Plan

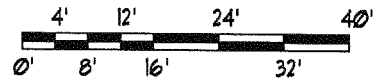


GROUND FLOOR PLAN

KAUMAKAPILI CHURCH RESTORATION

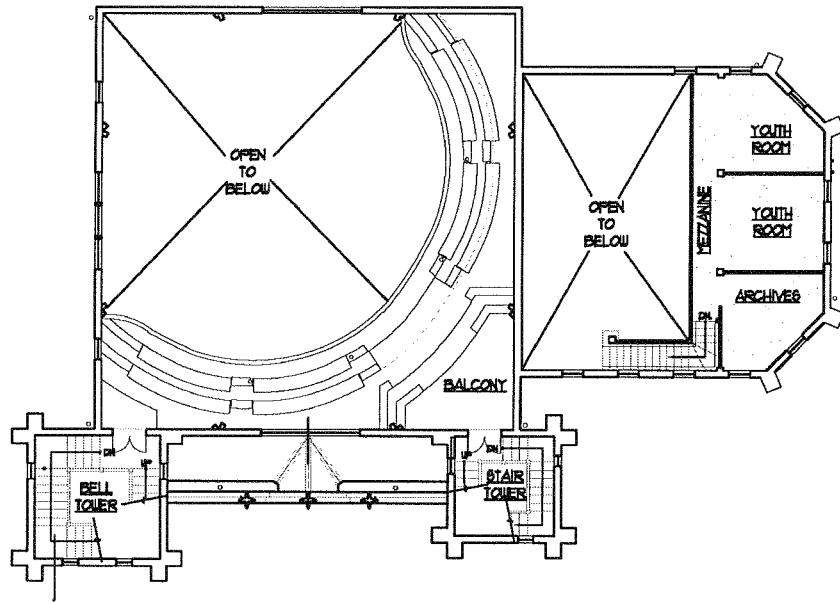
BELL TOWER
4TH. LANDING FLOOR PLAN

BELL TOWER
3RD. LANDING FLOOR PLAN

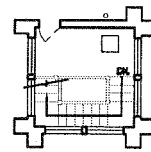


Kaumakapili Church
Honolulu, Hawaii

Figure 4: Kaumakapili Church, Upper Floor Plan

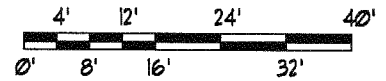


SECOND FLOOR PLAN



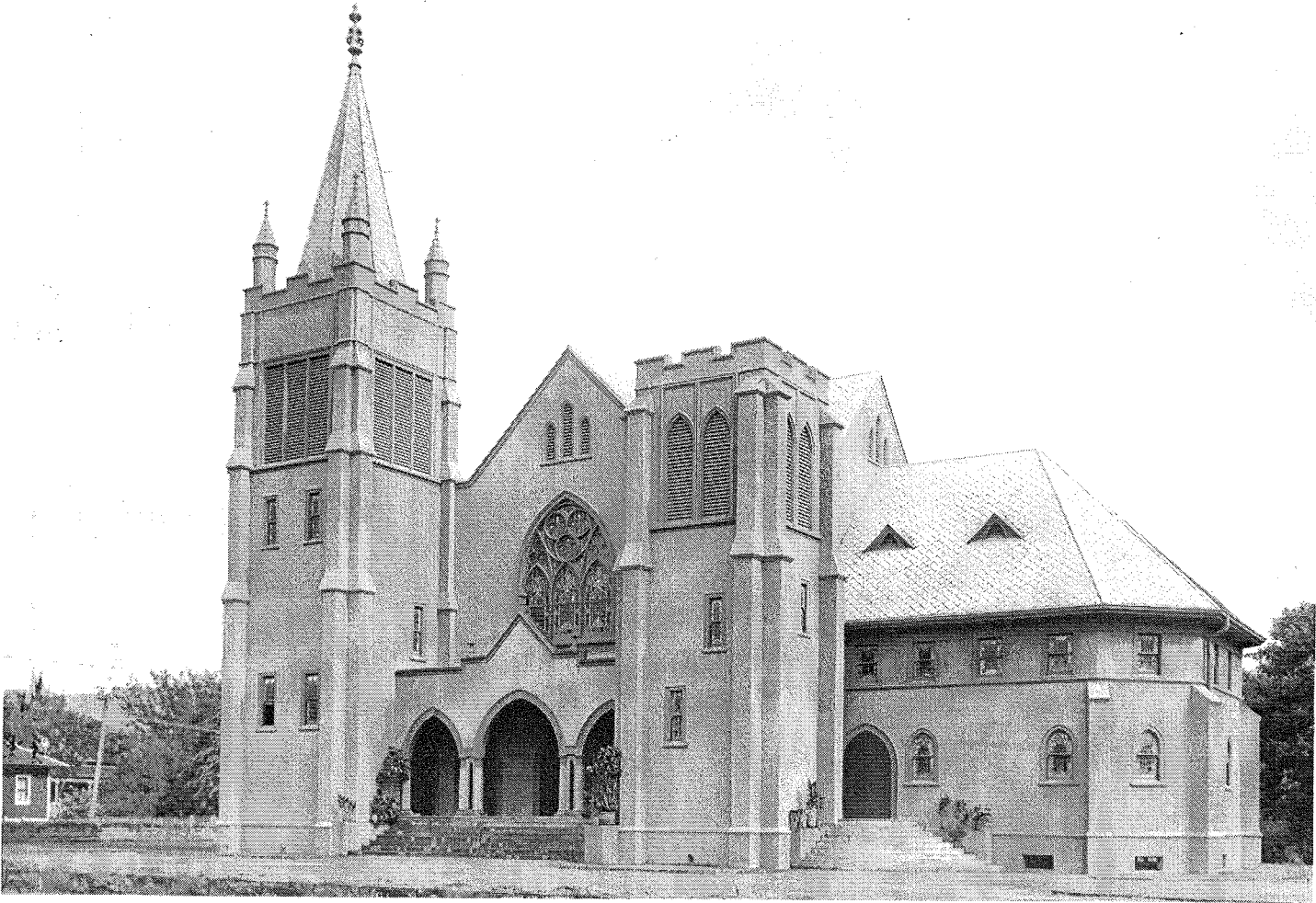
STAIR TOWER
THIRD FLOOR PLAN

KAUMAKAPILI CHURCH RESTORATION



Kaumakapili Church
Honolulu, Hawaii

Figure 5: Kaumakapili Church, ca. 1911



Kaumakapili Church
Honolulu, Hawaii

Figure 6: Kaumakapili Church, Interior, ca. 2004

