



CHURCH OF THE CROSSROADS

DAVID FRANZEN

THE ARCHITECTURE OF CLAUDE ALBON STIEHL · 1999



The Honorable
Benjamin J. Cayetano
Governor of Hawai'i

Sponsors

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All public spaces in the Kay residence enjoy an expansive, unobstructed view of the city as sliding glass doors open on a broad lanai.

Sited on a large, lushly landscaped lot, Claude Stiehl's residence featured floor to ceiling, two-story windows which provided panoramic views of the surrounding valley. Flat copper awnings, "in the modern manner," protected the numerous corner windows from rain and glare.





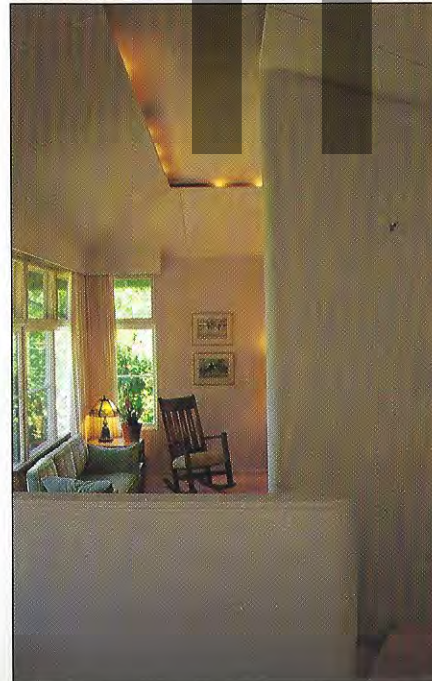
Claude Albon Stiehl worked in Hawai'i for a mere decade, yet he left a legacy of many distinctive buildings that exude an elusive quality many architects try to achieve – a sense of place. During the 1930s, he became a shining star in the architectural firmament of Hawai'i, being one of the first to successfully design in the modern manner. He served as president of the Hawai'i Chapter of the AIA, organized several architectural exhibits at the Honolulu Academy of Arts, and garnered some of the largest residential commissions of the decade, including houses for the Castles, the Vanderbilts and the Dillinghams.

Stiehl's background well prepared him for his role as one of Hawai'i's premier pre-war architects. Born in San Francisco in 1902, he



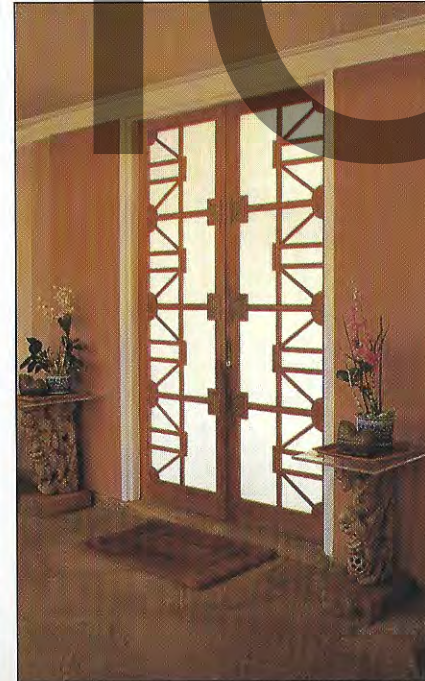
The dining room of the Gerald Fisher residence with its corner indirect lighting.

AUGIE SAIBOSA



"The lighting in the living and dining rooms [in the Schenck residence] is entirely indirect, and is on a dimmer control, so that light may be in accord with mood."

AUGIE SAIBOSA



Asian influence permeates Stiehl's detailing in this pocket sliding door framed by the subtle corbeled entrance to Lowell Dillingham's home.

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much admired buildings as the Church of the Crossroads, the Convent of the Sacred Hearts (now Hawai'i Baptist Academy), Kokokahi YWCA's dining hall and the Castle Residence (now Maunalani Convalescent Home). Artistic in nature, Stiehl was an accomplished photographer, played the piano and organ, wrote a number of novels and plays, and was an active member of Hawai'i's arts community.

Stiehl designed in a distinctive style combining the simplicity and bold composition of the modern style with the openness and tropical motif detailing of the "Hawaiian Style" adopted by many of Hawai'i's architects in the 1920s and 1930s. He designed each building with the client, site and climate in mind as is evident in the individuality of the projects featured in the calendar. Stiehl reveled in the opportunities to make each project unique, and he noted in an article he wrote for *California Art and Architecture*, "That is one of the most pleasant features of practicing architecture in Honolulu. No two settings are alike, no two conditions

graduated from the Chicago School of Architecture and studied at the Art Institute of Chicago and Armour Institution. He won an AIA award for design excellence at the age of twenty-two, and then worked in Chicago and California throughout most of the 1920s. He gained useful experience in the Montecito office of architect George Washington Smith, who was known for his finely appointed residential designs, including Paul Fagan's house in Pebble Beach.

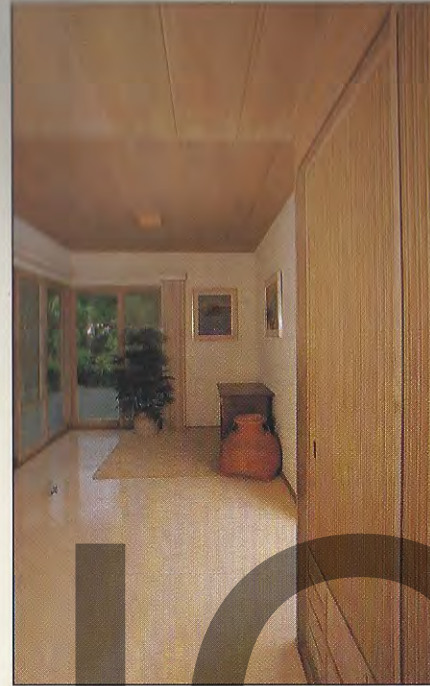
In October of 1929, Stiehl moved to Honolulu, having secured a position in the office of C.W. Dickey, with whom he previously had worked in the Oakland Public Schools office. While in Dickey's firm Stiehl worked on the Kamehameha Schools, Halekulani Hotel and several large residences. With the deepening of the Depression, he returned to the Mainland in 1931, living in San Francisco, Chicago and New York.

When he returned to Honolulu, he opened his own office and became a highly sought after architect, designing such well known and



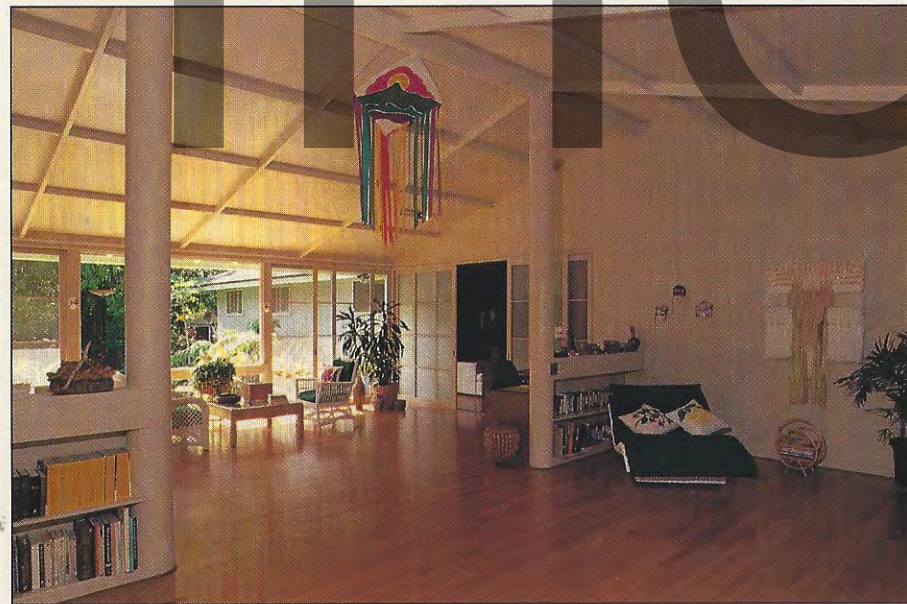
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The entry hall and stairway of the Mrs. Alice Poole residence are set off by a sliding moongate door.



JERRY CHONG

A corner window maximizes the view from Claude Stiehl's conference room.



AUCIE SIBOSA

The spacious living room of the Weight residence, with its high ceiling, and wall of sliding doors and windows was incredibly open for 1936.

are the same."

While each of his residences were unique, common elements of his residential work often include sliding doors, corner windows, a low, horizontal profile with Art Deco or Art Moderne detailing and an incredible ability to capture the sensibility of tropical living.

Stiehl left Hawai'i in 1940, and established an architectural office in downtown Oakland. Here he remained until his death in 1959. During his stay in Hawai'i, a number of architects worked in his office who went on to distinguish themselves, including Ernest Hara, Allen Johnson and Tom Perkins. "And so in the future, I hope, shall come complete realization of the contemporary architect's dream of space, light and air – and above all color, variety and imagination."

COVER: Church of the Crossroads

(1935) • Stiehl's brilliant sense of proportion, scale and massing is well illustrated in his design of the Church of the Crossroads. Seemingly simple structures are invigorated by his composition of geometric forms and subtle use of texture and color.



DAVID FRANZEN

L A N U A P U



DAVID FRANZEN

LEDDIADU



DAVID FRANZEN

МАРСУ



DAVID FRANZEN

APRIL



JERRY CHONG

MAU



DAVID FRANZEN

L I N E



AUGIE SABOSA

U U U



AUGIE SAIBOSA

AUGUST



AUGIE SALBOSA

SEPTEMBER



AUGIE SAIBOSA

OCTOBER



AUGIE SABOSA

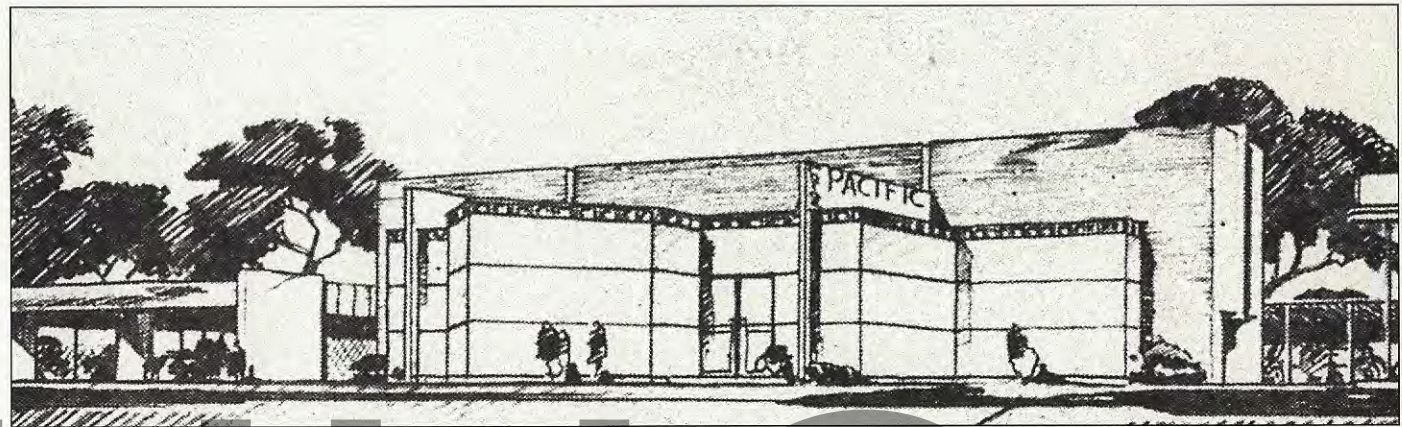
NOVEMBER



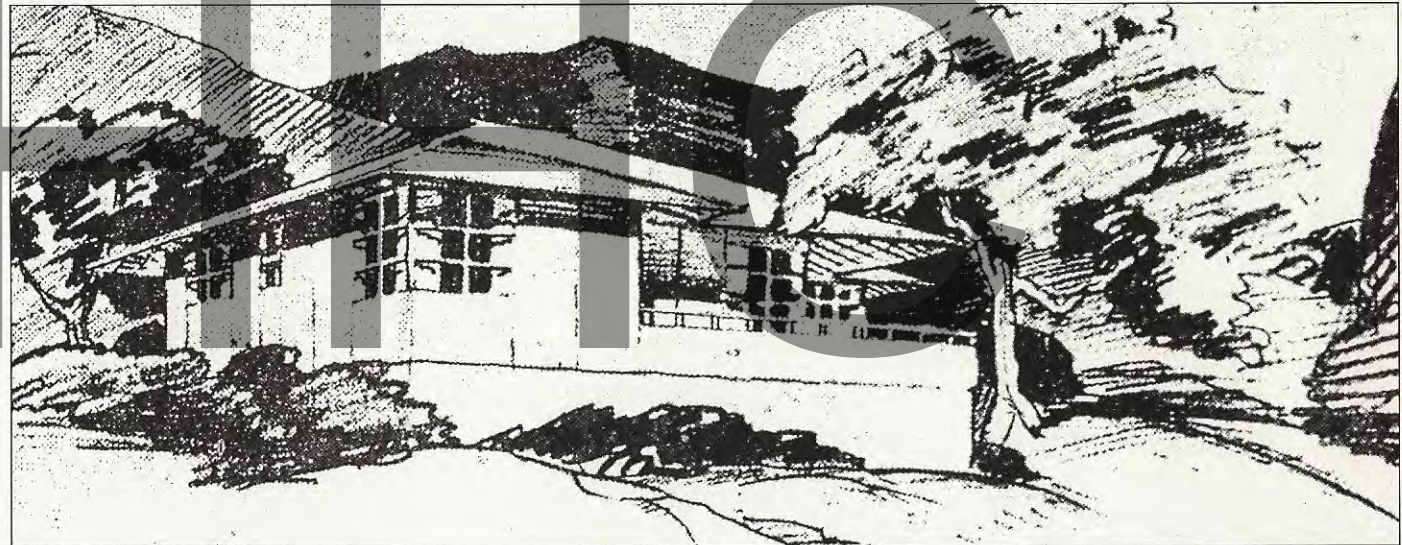
AUGIE SANCOS

DECEMBER

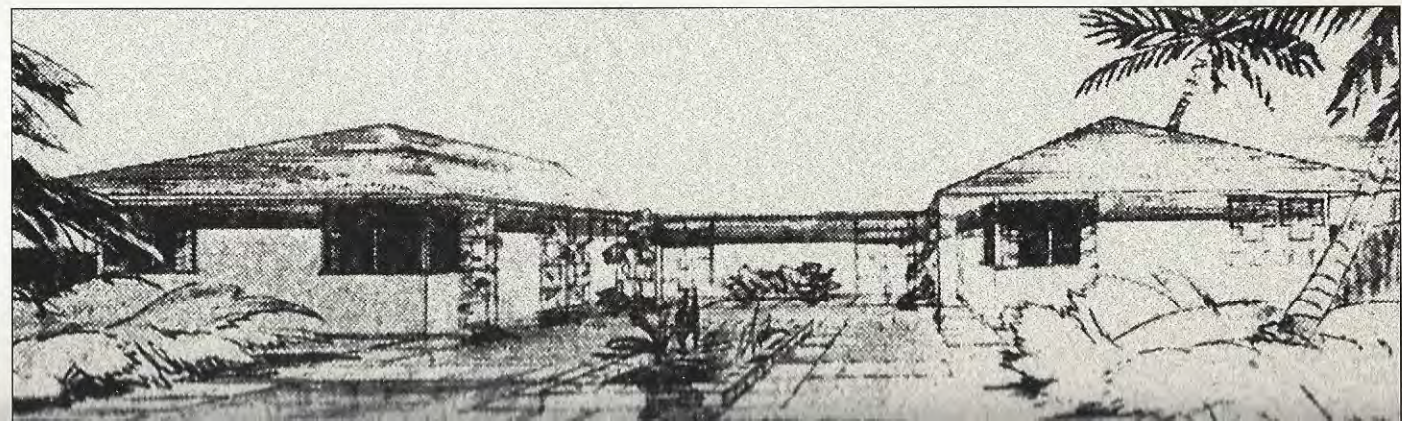
Pacific Motors on Kapiolani Boulevard was described in 1937 as being "of contemporary design, with unusually fine show windows which will permit viewing of cars from three sides, with special night illumination effects."



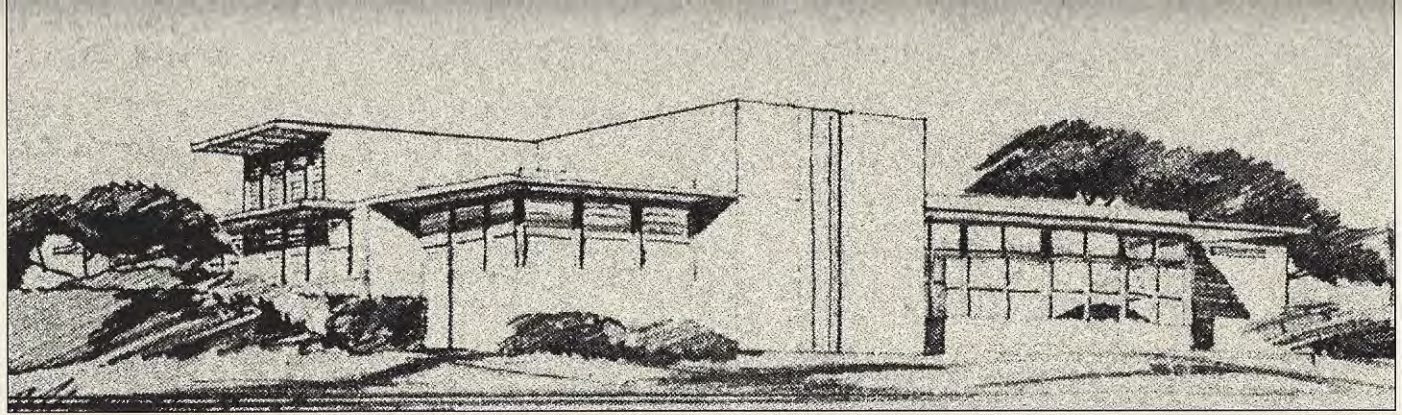
The 1936 home of Russell Fozzy in Manoa featured corner windows and a broad corner entry lanai with wide sliding doors. The hip roof with its wide cantilevered overhangs adapted "the modern style to the islands."



Mr. and Mrs. George Vanderbilt, of the New York Vanderbilts, commissioned Stiehl to design their vacation home on Kahala beach in 1937. The \$16,000 home was "built on simple lines" and "adapted throughout to Hawaiian ideas and needs."



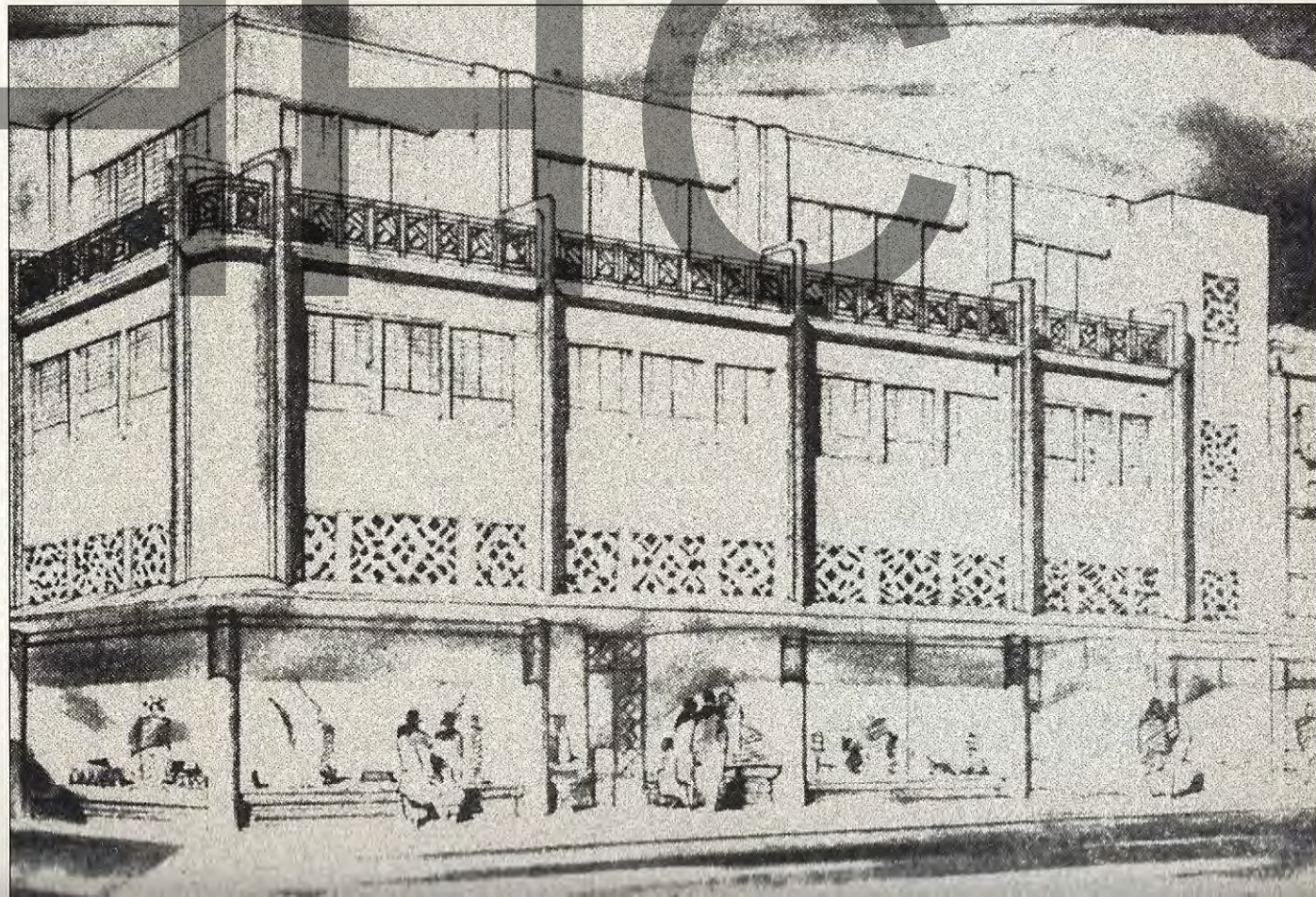
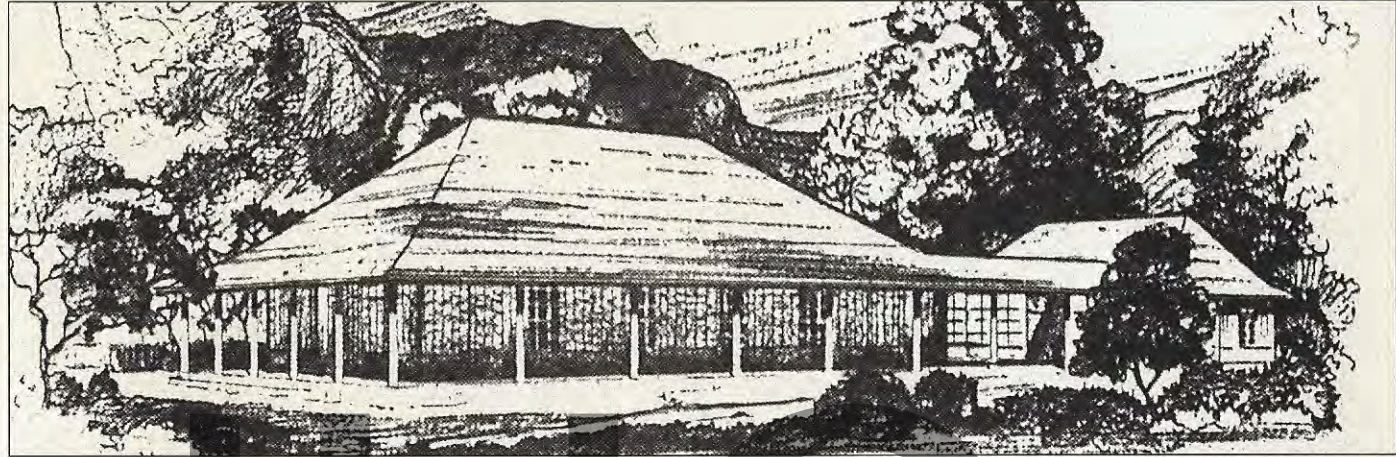
The sleek, clean, horizontal lines, tempered by a modest vertical element of Dr. Lloyd Moss's animal hospital on Kapiolani Boulevard provided "a note between a business building and the informality required for the needs of the pets for whose accommodation it was planned."



The facade of the "ultra-modern" King-Smith Sports Wear Shop at Kalakaua and Beachwalk in Waikiki was entirely stainless steel and glass. The large ceiling panel of stainless steel and Flutex glass provided the interior with natural illumination. The interior color scheme of pale sea-green walls, coconut gray and heliconia red display cases provided a tropical touch to this 1940, trend setting store.



For the Kawaiahao Church Mission in Manoa valley, Stiehl drew upon Waioli mission on Kauai for his inspiration. This 1934 "mission in a garden" was among his earliest commissions upon his return to the islands. The Manoa Valley Theater occupied this building for a number of years prior to its replacement.



The reinforced concrete East India Store of G. J. Watumull brought a modern air to Fort Street in 1937, with its crisp lines, rounded corner, and...

The building "Where Hawaii Will Thrill S.F. Fairgoers" at the 1939 Golden Gate Exposition was designed by Claude Stiehl. Hawaii's world's fair committee held an architectural design competition and selected Stiehl's proposal, with its blend of Hawaiian and modern motifs.

