

**U.S. NAVAL BASE, PEARL HARBOR, LIBRARY/NAVY RELIEF/CHAPEL
(ALOHA JEWISH CHAPEL)
(FACILITY 1514)
Northwest corner of Kamehameha Highway and Makalapa Gate Road
Pearl Harbor
Honolulu County
Hawaii**

HABS No. HI-568

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**HISTORIC AMERICAN BUILDINGS SURVEY
U.S. Department of the Interior
National Park Service
Oakland, California**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

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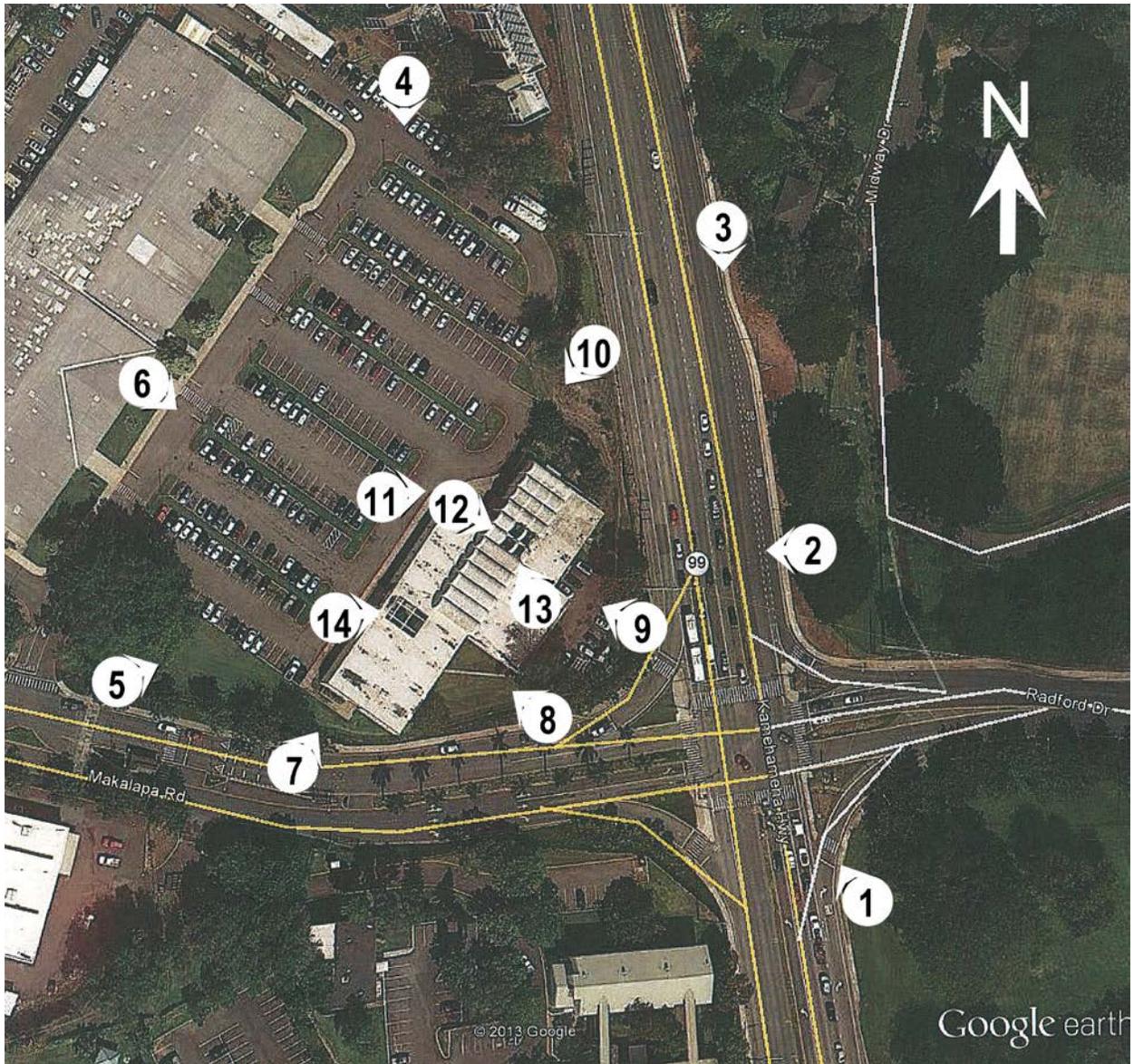
David Franzen, Photographer

August 2013

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Key to Photos (Base map source: Google Earth)



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Location: Northwest corner of Kamehameha Highway and Makalapa Gate Road, Pearl Harbor, Honolulu, Hawaii

The coordinates for the building, representative of its approximate center; are latitude 21.353130 and longitude -157.936247; these coordinates were obtained in October 2013 through Google Earth using NAD 1983. There is no restriction on the release of the locational data to the public.

Owner: Joint Base Pearl Harbor-Hickam

Present Occupants: Aloha Jewish Chapel, Naval Health Clinic Hawaii (Makalapa Clinic, Pearl Harbor), Navy-Marine Corps Relief Society

Date of Construction: 1975

Designer: Ossipoff, Snyder, Rowland and Goetz

Significance: Under Criterion A, Naval Station, Pearl Harbor Library/Navy Relief/Chapel's Aloha Jewish Chapel is significant as the first chapel built by the United States Navy on a military base as a place of Jewish worship. The building is also significant under Criterion C as an example of the work of a master, renowned Hawaii Architect Vladimir Ossipoff, FAIA. The building was designed late in Ossipoff's career and it possesses several traits that he employed in some of his larger commercial buildings of the 1950s and 1960s that are considered exemplary of the Hawaiian Modern movement in architecture. These include the use of natural light inside the building and his response to the prevailing wind and weather.

Architectural Historian: Dee Ruzicka
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Project Information: This report is part of the documentation for properties identified as adversely affected by the Honolulu Rail Transit Project (H RTP) in the City and County of Honolulu. This documentation was required under Stipulation V.C. (1, 2) of the Honolulu High Capacity Transit Corridor Project (HHCTCP) Programmatic Agreement (PA), which was signed by the U.S. Department of Transportation's Federal Transit Administration, the Hawaii State Historic Preservation Officer, the United States Navy, and the Advisory Council on Historic Preservation. After consultation with the City and County of Honolulu, the National Park Service, Pacific West Regional Office, in a letter dated June 29, 2011, stipulated the details of the required documentation efforts, including HABS documentation for this and other properties affected by the H RTP. Archival photographs

were taken by David Franzen, Franzen Photography, Kailua, HI. The field work was conducted in December 2012, and the initial report was prepared in October 2013.

DESCRIPTION

The title block on the original drawings for this building provides its original name; Naval Station, Pearl Harbor Library/Navy Relief/Chapel. As is typical for all Navy buildings, at the time of its completion it was also assigned a facility number, 1514. This facility number is still in use today, and will be used within this report for brevity and clarity when referring to the entire building.

Facility 1514, which today contains the Aloha Jewish Chapel, Naval Health Clinic Hawaii (Makalapa Clinic, Pearl Harbor), and the Navy-Marine Corps Relief Society, is a single story concrete building with footprint dimensions of about 264' x 136'. The building rests on a concrete slab foundation, and its exterior surface is split-faced concrete brick with a painted finish. Windows in the building are fixed lights. The building has a series of twelve semi-circular arched concrete barrel vaults that form an approximate 39' x 156' portion of the roof. Each vault is 39'-0" long and 13'-0" wide (across its span). The remainder of the building roof is flat, with the vaults extending about 8'-6" above the flat roof. Three of the vaults of the roof cover a portion of the Aloha Jewish Chapel section of the building, the adjacent three vaults cover an open courtyard, and the remaining six vaults cover a portion of the health clinic section of the building. At the health clinic, both ends of the vaults are glazed to allow large amounts of light into the building. At the chapel, the ends of the vaults at the front wall (which the congregation faces when seated) are solid masonry and the opposite ends of the vaults, at the rear of the chapel, are glazed. At the courtyard, both ends of the vaults are open.

At the chapel and adjacent open courtyard, the vault ends form the front façade of the building with the tops of the vaults about 26' above grade. On the façade, the thin concrete shell of each vault (6" thick) extends vertically downward from the spring line to grade. At the front wall of the chapel, these are engaged to the wall of split faced concrete brick, projecting about 1'-2" from the wall. At the open courtyard, these form legs that support the ends of the vaults. The inner surface of the vaults show the longitudinal impressions of the boards used in forming the concrete. The open courtyard at the chapel is four steps above grade. It has a concrete floor with a large planting area with grass and small palm trees. The vaults above this planting area have open sections. From the northeast side of this courtyard are two glazed double doors and two glazed single doors with narrow vertical wood strips over the glazing. These doors open into the chapel. At the rear of the courtyard, a 6'-4" wide doorway has paired double wood doors with carved panels that open into the foyer of the social hall at the rear of the chapel. These doors have a wood transom panel with a Hebrew inscription. The split faced concrete brick rear wall of the courtyard has two series of small glass blocks that form *Magen David* (Star of David) symbols.

Associated with the chapel, and adjacent to it on the northeast end of the building, is an outdoor patio area enclosed by a 6' high wall of concrete block. This patio is about 40' wide (along the front façade of the building) and about 70' deep (along the sidewall of the building). Inside the patio is a lawn planted with several trees, and concrete paved areas connected by a concrete walkway. A cantilevered concrete canopy projects from the building that protects fixed light windows and an entryway to the social hall that has a glazed double storefront door. A small 13'-0" wide extension of the building off the chapel projects 6'-0" into the patio. This is a small

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room for a ritual bath (known as a *mikveh*, or *mikvah*), which is accessed from the interior of the chapel. This extension is formed of a half-section of concrete vault of the type used for the roof vaults on the building. The half-vault curves away from the side of the building at about 14' above grade. Its exterior surface shows the longitudinal impressions of the boards used in forming the concrete vaults. Its end walls are split faced concrete brick. The northwest end wall has a narrow fixed light window.

Facility 1514 contains a flat roofed section that projects out about 39' from the front line of the roof vaults. This results in the six vaults over the medical clinic being set back from the front façade. This flat roofed portion is about 16' high and extends about 186' along the front façade from the northwest corner of the medical clinic to the building's southwest corner. A second open courtyard is located at about the mid-point of this flat-roofed portion, between the sections containing the Navy-Marine Corps Relief Society and the medical clinic. This portion of the building has painted split faced concrete brick walls topped with a painted-finish concrete beam that forms a cornice about 1'-6" high. Windows are fixed lights. The front façade has six narrow fixed light windows, with one window centered in each of the six 13' wide bays of the medical clinic.

The open courtyard at this portion of the building is seven steps above grade. It has a concrete slab floor and a small diameter (approximately 6') planting area of gravel with a small cluster palm. The courtyard is about 39' square and has a concrete roof on a 13' grid of exposed concrete beams with an open skylight about 20' x 30'. The metal frame storefront doors to the Navy-Marine Corps Relief Society and the medical clinic are located on the courtyard.

The rear and southwest end of the building is split faced concrete brick with exposed concrete beam forming a cornice, as typical of the front façade at the Navy relief Society and health clinic areas. Windows are fixed lights and doors are metal frame storefront and flush metal.

The interior of the Aloha Jewish Chapel within Facility 1514 has two sections; the chapel, which has a high ceiling composed of the interior of the roof vaults, and the rear social hall and offices, which have a lower flat ceiling. The chapel area measures 39'-0" x 39'-0" with three 13' wide concrete vaults of the roof extending front to rear from the front wall (which the congregation faces when seated). The painted interior surface of the vaults show the longitudinal impressions of the boards used in forming. Each vault has three areas of textured acoustic coating in its interior surface that appears to have been sprayed on. The longitudinal concrete soffit formed where the sides of the vaults meet and the faces of the concrete posts supporting them are not painted, but have a natural sandblasted finish.

Incandescent light fixtures are installed along the length of each vault near the spring line. The light fixtures are partially concealed behind a line of natural finished, nominal 2x12 wood boards that extend the length of the vaults. Brackets hold the boards about 6" away from the surface of the vaults and the light fixtures are placed behind the boards. The sidewalls of the chapel are concrete brick with a painted finish. These bricks are smooth-faced, unlike the split finish of the bricks on the building's exterior.

The blue painted concrete front wall of the chapel is covered with vertical strips of wood of various widths with a light stained finish that are arranged into horizontal bands. A slightly elevated, single step platform runs the width of the front wall. The platform and the concrete floor of the chapel area are carpeted. A flush wood door with a transom of vertical wood slats

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at the northeast side wall of the chapel area opens into the small (6' x 12') room containing the *mikveh*. This room has painted concrete walls and a floor of square, approximately 2" ceramic tiles. The ritual bath is 5'-0" long x 3'-3" wide and 2'-10" deep, and is lined with the same small tiles that cover the floor.

The rear of the chapel area has three 11'-6" wide doorways that lead to the social hall area. Each doorway contains a pair of two-leaf accordion-folding wood doors. Above each doorway, the ends of each of the three roof vaults are glazed to admit light into the chapel area. The concrete rear wall above these doorways and the chapel-side faces of the concrete posts supporting the vaults between the doorways, have a natural sand blasted finish.

Behind the chapel, the social hall has a ceiling height of about 9'-5". The ceiling is composed of a 13' spaced grid of concrete beams with a natural sand blasted finish and acoustic ceiling tile filling each grid square. Centered in each grid square is a square fluorescent light fixture with a grid pattern. The concrete floor is covered with vinyl composition tiles. The rear area of the social hall is divided into two offices and a kitchen by partition walls paneled with Philippine mahogany that are 7'-4" high and topped with a 2'-1" high section of glass. A 26' x 20' meeting room is also located off the rear of the social hall, at the south corner. This meeting room is separated from the social hall by a solid wall of gypsum board with no top glass section. The interiors of all these rooms have acoustic ceiling tile, painted gypsum board walls and either carpeted or vinyl composition tile flooring. The exterior-side walls of these rooms are painted concrete brick. These rooms, where the concrete post and beam frame of the building is visible, have the typical treatment of painted sides with natural sand-blasted finishes on the soffit and faces.

The medical clinic portion of Facility 1514 occupies a section at the center of the building that measures about 78' x 136'-6". It is accessed from the northeast side of the open courtyard. This section was originally a library, with the reading room area under the portion covered by the six-vault roof, and the stacks area at the rear under a flat roof with a ceiling height of about 9'-5". These two areas form one large (approximately 78' x 117') open area with six concrete posts for roof support. Four of these posts support concrete beams that hold up the ends of the vaults, and two posts are positioned in the rear (former stacks area) to support the flat roof. Along the front (façade) portion of the medical clinic is a suite of offices that is separated from the large open area by gypsum board walls.

The six concrete vaults of the medical clinic (former library) are glazed at both ends, but are otherwise configured very similarly to the vaults in the chapel portion of the building. The inner surface of the medical clinic vaults are unpainted, showing the longitudinal impressions of the boards used in forming, and they have a single large area of spray-on acoustic coating that covers their entire length rather than the three panels of coating found on the chapel vaults. All surfaces of the concrete posts and beams have an unpainted finish. The medical clinic vaults have similar longitudinal wood boards that screen fluorescent light fixtures. The perimeter walls of the large open area of the medical clinic are painted concrete brick. The main area is divided into offices and work spaces by modular metal partitions that are about 6' high. Similar partitions divide work spaces at the front (façade) suite of offices. The floor of the medical clinic is covered with a combination of carpet and vinyl composition tiles.

The Navy-Marine Corps Relief Society portion of Facility 1514 occupies the section at the southwest end of the building that has a flat roof. This area is divided into offices and work

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areas by floor to ceiling walls of painted gypsum board. Interior finishes include acoustic tiles on the ceiling, and a combination of carpet and vinyl composition tiles on the floor. Some walls are painted concrete brick.

HISTORY

First Navy Building Built as a Synagogue

The Aloha Jewish Chapel within Facility 1514 was dedicated on December 14, 1975 by visiting Rear Admiral Bertram Wallace Korn. Admiral Korn, then the highest-ranking rabbi in the U.S. military, was invited to dedicate the building by the commandant of the 14th Naval District.¹ Lt. John Rosenblatt (Rabbi Rosenblatt of the Navy Chaplain Corps), gave the Benediction. Rabbi Rosenblatt had also assisted in the design for the chapel, and obtained some of its religious items from Israel.²

Prior to the dedication, Jewish services at Pearl Harbor were held in a Quonset hut.³ When built, the Aloha Jewish Chapel was recognized as the first building designed and built by the Navy solely for the Jewish faith:

The Aloha Jewish Chapel, the first Navy building ever constructed from the ground up to serve as a synagogue, will be dedicated tomorrow at Pearl Harbor near the Makalapa Gate.⁴

Prior to this time, the Navy's Jewish Chapels were incorporated within chapel buildings that included other faiths, and were located in buildings that had already been built. For example, the Frazier Hall Chapel complex at Naval Station Norfolk, in Norfolk, Virginia, is recognized as having the Navy's oldest and most permanent Jewish chapel, although it wasn't built as its own building. Frazier Hall's Protestant and Catholic chapels opened just two weeks after the December 7, 1941 attack on Pearl Harbor. A Jewish chapel was created the following year within the space that connected the two chapels, when Chaplain Selwyn D. Ruslander, USNR, began conducting services there. The chapel was dedicated in 1943.⁵ In 1959, this Jewish chapel was re-named the Commodore Levy Chapel, in honor of Uriah P. Levy, the first Jewish Commodore in the United States Navy.

The Aloha Jewish Chapel was built as part of Facility 1514, which also contained a base library and Navy Relief offices. The base library closed sometime in the 1990s and the library space was subsequently taken over to function as a medical clinic - Naval Health Clinic Hawaii (Makalapa Clinic, Pearl Harbor). The Navy-Marine Corps Relief Society still has offices in the building.

Vladimir Ossipoff and Hawaiian Modern Design.

Vladimir Ossipoff was born in Russia in 1907, and in 1909, began traveling between Russia and Japan, where his father was a military attaché in Tokyo during the post Russo-Japanese War period. He attended schools in Tokyo and Yokohama thru the Russian revolutionary period,

¹ David Tong, "Rabbi calls Zionism vote 'propaganda,'" *Honolulu Star Bulletin*, December 13, 1975. p. A13.

² "Pearl Harbor Jewish Chapel to be dedicated," *Honolulu Advertiser*, December 13, 1975. p. C3.

³ Karen S. Spangler, "Aloha Jewish Chapel to celebrate 30th anniversary," *Hawaii Navy News*, Dec. 9, 2005. p. B-3.

⁴ "Pearl Harbor Jewish Chapel to be dedicated," *Honolulu Advertiser*, December 13, 1975. p. C3.

⁵ Irwin Berent, *Norfolk, Virginia: A Jewish History of the 20th Century*. Original articles reprinted from *Renewal Magazine*, 1986-1990, published by the Jewish Federation of Tidewater. (JewishHistoryUSA.com) 2001. p. 149.

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when the Russian Embassy in Tokyo remained in operation, housing exiled diplomats and their families. In 1923 Vladimir Ossipoff migrated to California with his mother and siblings, and graduating from Berkeley High School in 1926. That year he began classes in architecture at University of California, Berkeley, earning a Bachelor's in Architecture in 1931. After a short employment with the San Francisco architecture firm of Crim, Reasing, and McGinnis, Ossipoff arrived in Honolulu in late 1931. His varied experience of different locations, cultures, climate, and education "inform[ed] the architecture that Ossipoff would later design."⁶

Although the curriculum Ossipoff received at Berkeley was strong in the traditions of the Ecole des Beaux-Arts for monumental buildings, the popular trend for residential and smaller buildings in the San Francisco Bay area at that time was Arts and Crafts. This was recognized at Berkeley, which also had a decades-long regard for landscape context in their architecture program.⁷

Ossipoff gained architectural experience in Hawaii by working in the Honolulu offices of several successful architects. These included Herbert Cayton (working on the Immigration Station with Charles Dickey), Theo Davies (where he designed over twenty-five residences in 1932-35), Claude A. Stiehl, and Charles Dickey (working on Kula Sanatorium and Waikiki Theater). In February 1936, shortly before opening his own office the following month, Ossipoff expressed the idea that Hawaii would develop an architectural type "modern in the sense of being contemporary but not necessarily modern in the sense of extreme cubist design."⁸ Although Ossipoff's portfolio (both on his own and in other offices) in Honolulu before World War II consisted mainly of upscale homes with Hawaiian elements, he sometimes designed using the International Style or Modern influences. Occasionally he employed strict interpretations of these styles, but more often, he incorporated Hawaiian themed details and features or design adaptations to the Hawaiian climate. This began the important tradition that Ossipoff is most well known for, his contribution to the development of the Hawaiian Modern movement.

Hawaiian Modern architectural design is characterized by the work of architects who "subscribed to the general modernity of the International Style while attempting to integrate the cultural and topographical character of the [Hawaiian] region."⁹ This very frequently included an attempt to integrate the interior of buildings with the outdoors, and minimizing the dividing line between the building and the site. Vladimir Ossipoff's "attempts to transplant modern concepts into local architectural form are best exemplified by the institutional and commercial buildings he completed in Honolulu from 1949 to the mid 1960s."¹⁰

At the end of World War II, after over four years of federal government work, Ossipoff quickly returned to his own practice. Through this period, from the end of World War II through the late 1970s, Vladimir Ossipoff produced most of the Hawaiian Modern design that he is known for

⁶ Marc Treib, "Of Climate and Contour: Ossipoff's Architecture and the Hawaiian Environment," in *Hawaiian Modern* (New Haven; Honolulu Academy of the Arts) 2007. p. 71.

⁷ Ibid. p. 72.

⁸ Don J. Hibbard, "Vladimir Ossipoff Meets Hawaii: A Response to the Islands," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 45.

⁹ Dean Sakamoto and Karla Britton, "Introduction" in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 3.

¹⁰ Dean Sakamoto, "Hawaiian and Modern: Ossipoff's Adaptation of Place and Form," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 13.

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today, and became a leading figure in the Hawaiian Modern movement. Ossipoff became a spokesperson against unchecked development and what he perceived as ugly buildings.¹¹

About 1947-48 Ossipoff and several other Honolulu architects associated, combining the resources of their offices in order to obtain large commissions. They felt that clients might be reluctant to award these commission to a small firm, such as each of their individual offices. These architects were Philip Fisk, Allen Johnson, Thomas Perkins (who was Johnson's firm partner), Ossipoff, and Alfred Preis. Their association was called Fisk, Johnson, Ossipoff, and Preis, Associated Architects. For each project they undertook, the members would alternate which of them would be responsible for its various tasks, project architect, design critic, business manager. Associated Architects disbanded gradually, ca. 1952-53 as the members withdrew to work on projects of their own.

In 1956-57, Ossipoff hired several younger architects, Sidney Snyder, Jr., Alan Rowland and Gregory Goetz,¹² and in 1973, Ossipoff's firm was incorporated as Ossipoff, Snyder, Rowland, and Goetz.¹³

Aloha Jewish Chapel and Hawaiian Modern Design

The Aloha Jewish Chapel was designed in 1974, near the end of the most prolific period of Ossipoff's career, the period after World War II, when he would come to the forefront of Hawaiian Modern design. After 1978, his design work slowed down as he transitioned into consulting. That year he sold his portion of his firm, Ossipoff, Snyder, Rowland, and Goetz, to the other partners.

The design of the Aloha Jewish Chapel shows Ossipoff's reaction to the problems of supplying natural light inside the building and moderating the prevailing winds and weather. His responses to these problems in previous, multi-story Honolulu buildings, such as the Hawaiian Life Building (1952) and the IBM Building (1962) have received acclaim as examples of Hawaiian Modern design.¹⁴ His treatment of the Aloha Jewish Chapel building is representative of his approach to these problems in a single-story building.

A tenet of Ossipoff's Hawaiian Modern design was his emphasis and "concern[ed] with optimizing natural light and conserving energy."¹⁵ In the Aloha Jewish Chapel a copious amount of natural light is allowed into the building from the fixed glass windows that fill the southeast ends of the roof vaults. In the medical clinic (former library) section of the building, these windows are also found on the northwest vault ends. The ends of the vaults protrude past the glazing, forming a hood around and over the window that shades it when the sun climbs high. These shaded windows, combined with the vaulted form of the roof, allow natural light to penetrate deep into the structure while minimizing sun glare. This is a different treatment from Ossipoff's use of sunscreens on high rise buildings such as the Hawaiian Life

¹¹ "Architects Vote War On Ugliness," *Honolulu Advertiser*. December 17, 1964. p. C14.

¹² Spencer Leineweber, "A Case Study in Collaboration: The Associated Architects," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 68.

¹³ Dean Sakamoto and Aleksandr Bierig, Chronology, in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 265.

¹⁴ Sakamoto, "Hawaiian and Modern," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 18-22.

¹⁵ *Ibid.*, p. 20.

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and IBM Buildings, but the effect achieved inside the building is the same; reduced need for artificial light and reduced solar heat gain.

The Aloha Jewish Chapel follows Ossipoff's quest to establish a flowing indoor-outdoor relationship with his use of an open courtyard between the medical clinic (former library) and chapel sections, which is protected by a sky lighted roof of open-ended vaults. At the southeast end of the courtyard, Ossipoff has placed offices, meeting room, and bathrooms in an interior section of the building that serves to screen the trade winds. This is a tactic he often employed in his residential designs to buffer the prevailing wind.¹⁶ Above this section of the building, the vaults are open to allow the trade winds into the courtyard. At the opposite, northwest end of the courtyard, the entire wall section is open, including the vault ends. This forms a large breezeway between the building sections, protected from strong prevailing winds at ground level, but still functioning to allow an open-feeling area within the building footprint. Ossipoff achieved a similar result with the breezeway between the wings of the Hawaiian Life building.

One characteristic of Hawaiian Modern design is the adaptation of the building to the site. For Ossipoff's successful residential work, the effort that he put into integrating the building with its surroundings is widely acknowledged and evident.¹⁷

The Aloha Jewish Chapel's site integration has more in common with Ossipoff's residential work than with other chapels he has designed, such as the Thurston Memorial Chapel at Punahou School on Oahu and the Thurston Memorial Chapel at Hawaii Preparatory Academy on Hawaii Island. At these chapels, Ossipoff's "ability to intertwine the physical and sensual characteristics of a site with his buildings reached its pinnacle."¹⁸ The site of the Aloha Jewish Chapel at Kamehameha Highway and Makalapa Gate Road is not nearly as picturesque as that of the other two chapels. Here, at the intersection of two busy streets, the terrain drops below the grade of the highway to the building. This results in the long row of the chapel's roofline vaults being visible from the intersection at a level only slightly higher than the highway. This roofline forms a distinctive marker that is quite noticeable from outside the Naval Base, yet is unobtrusive.

In addition, the glazing of the vault ends that face the intersection lets observers look either into or through the building at roof level. This gives an impression of transparency and permeability to the chapel, an effect that Ossipoff used successfully in many buildings. Minimizing the scale of buildings and avoiding the appearance of solid forms were part of his design ethos for residential buildings,¹⁹ and it can be seen on other buildings as well, such as Bachman Hall (1949) at the University of Hawaii at Manoa and at the Outrigger Canoe Club building (1964). These qualities are evident in the low profile of the chapel from the highway and in the thinness of the vaults. This is also apparent from the front façade of the building.

¹⁶ Dean Sakamoto, "You Will Like It When You See It: The Ossipoff House," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts) 2007. p. 108.

¹⁷ *Ibid.* p. 107.

¹⁸ Sakamoto, "Hawaiian and Modern," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 25.

¹⁹ Dean Sakamoto, "You Will Like It When You See It: The Ossipoff House," in *Hawaiian Modern* (New Haven, CT: Honolulu Academy of the Arts in association with Yale University Press) 2007. p. 107.

Sources

A. Architectural Drawings and Maps:

Historic drawings are available as electronic scans only, at the Naval Facilities (NAVFAC) Pacific Plan File data base at Facility 258, Makalapa, Joint Base Pearl Harbor-Hickam. Scans can be viewed and printed on 11" x 17" paper only. Original drawings dated July 25, 1974, are numbered 7005908-7005956 and 7008591, 7008592.

U.S.G.S. Pearl Harbor, Hawaii Quadrangle 1999 (7.5 Minute Series)
Google Earth using NAD 1983

B. Early Views:

No early photographic views of the Aloha Jewish Chapel Building were located.

C. Bibliography:

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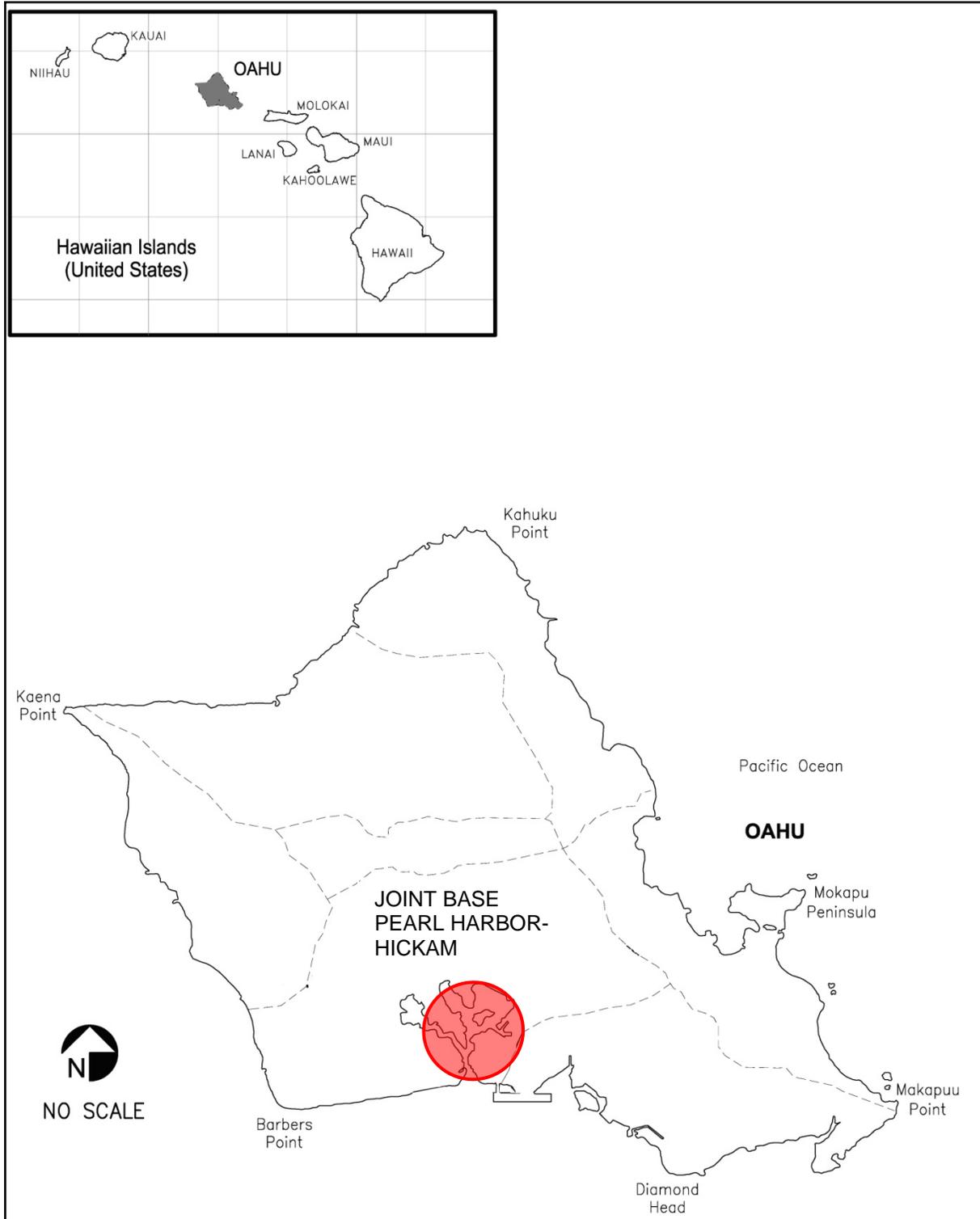
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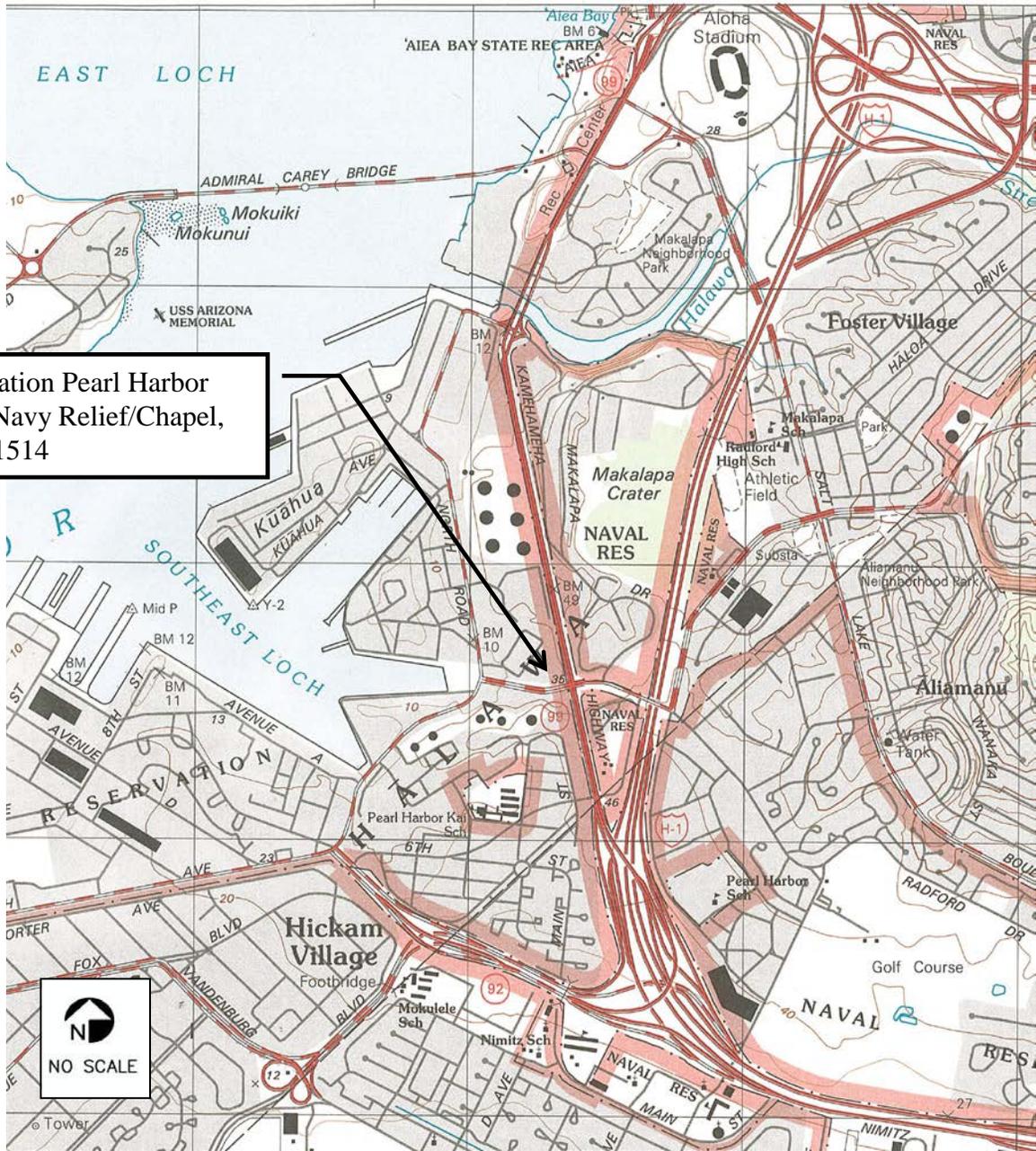
Map showing Hawaiian Island chain and location of Joint Base Pearl Harbor-Hickam on Oahu. *Mason Architects, Inc., August 2012.*



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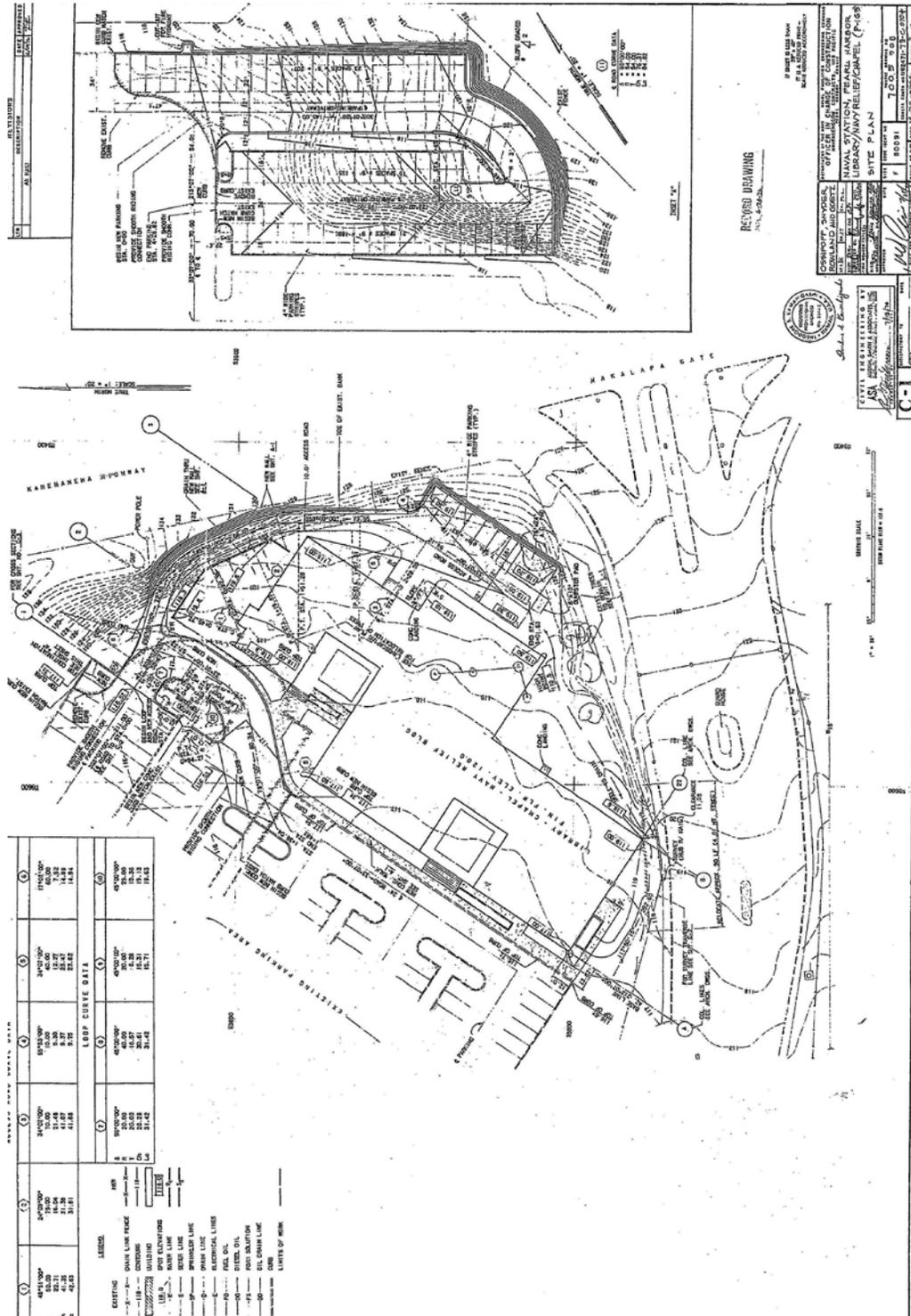
Map showing location of U.S. Naval Base, Pearl Harbor, Library/Navy Relief/Chapel,
Facility 1514. U.S. Geological Service, 1999.

Naval Station Pearl Harbor
Library/Navy Relief/Chapel,
Facility 1514



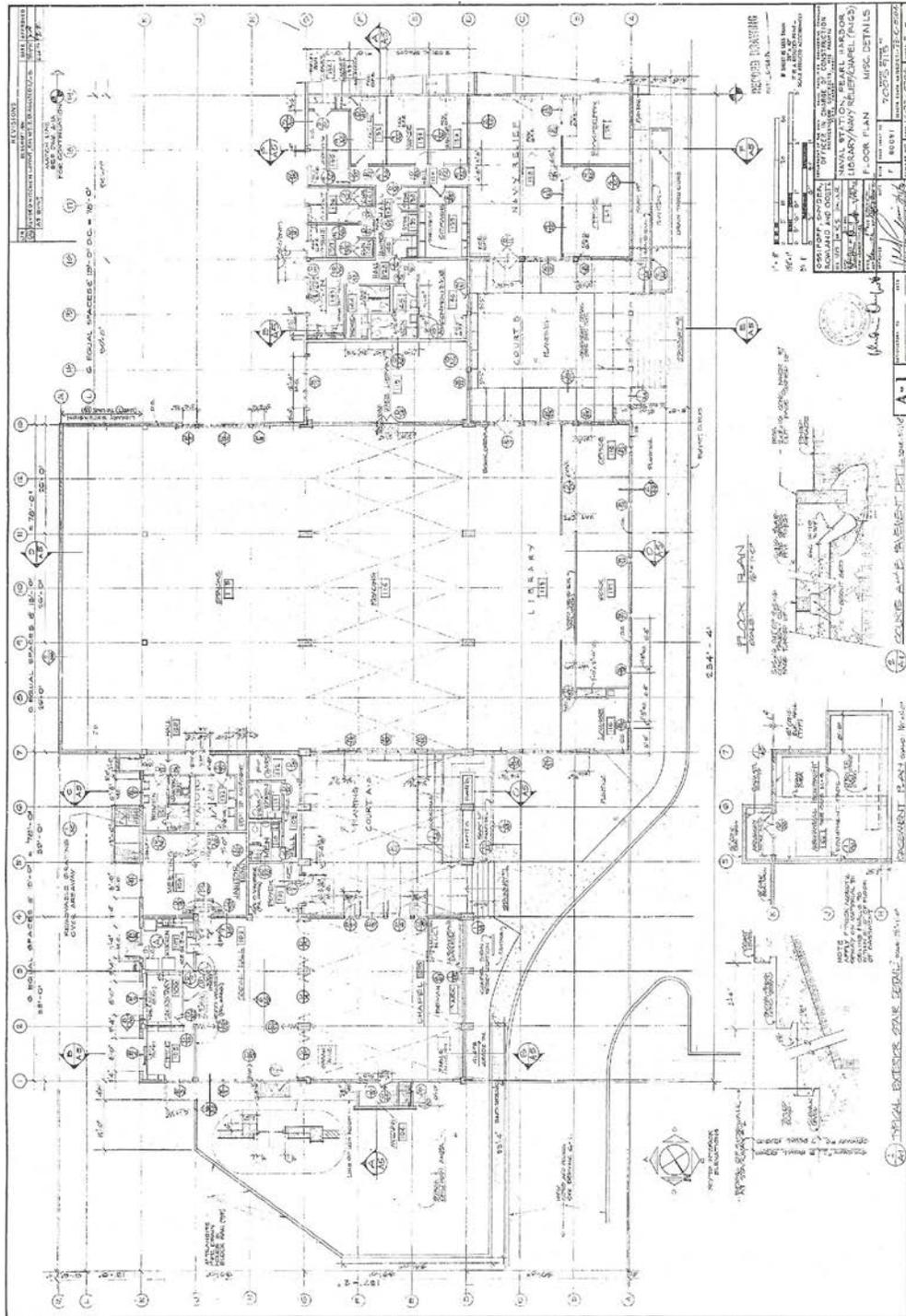
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Drawing 7005908 dated (approved) July 25, 1974, "Naval Station, Pearl Harbor Library/Navy Relief/Chapel Site Plan." NAVFAC Pacific Plan File data base.



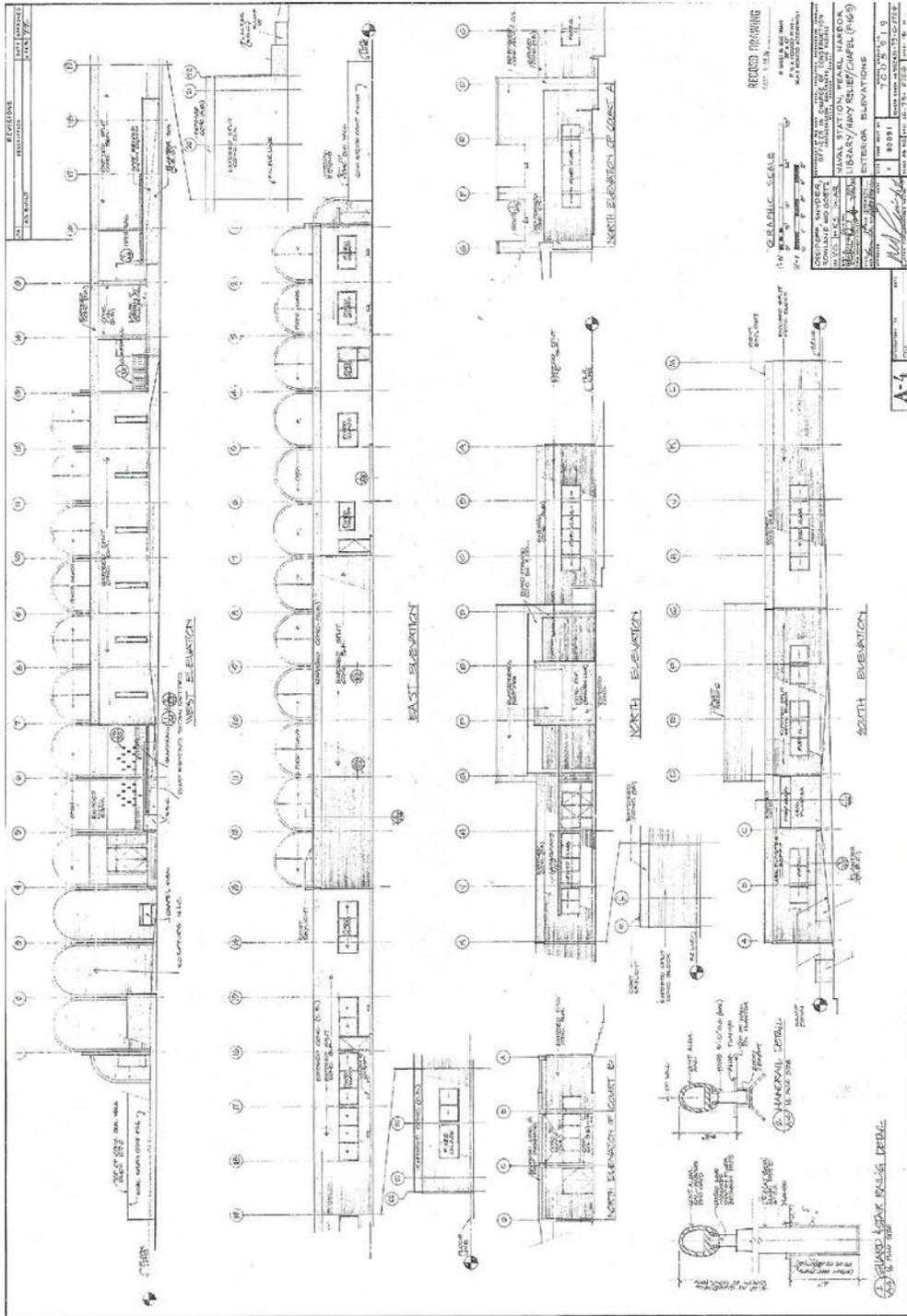
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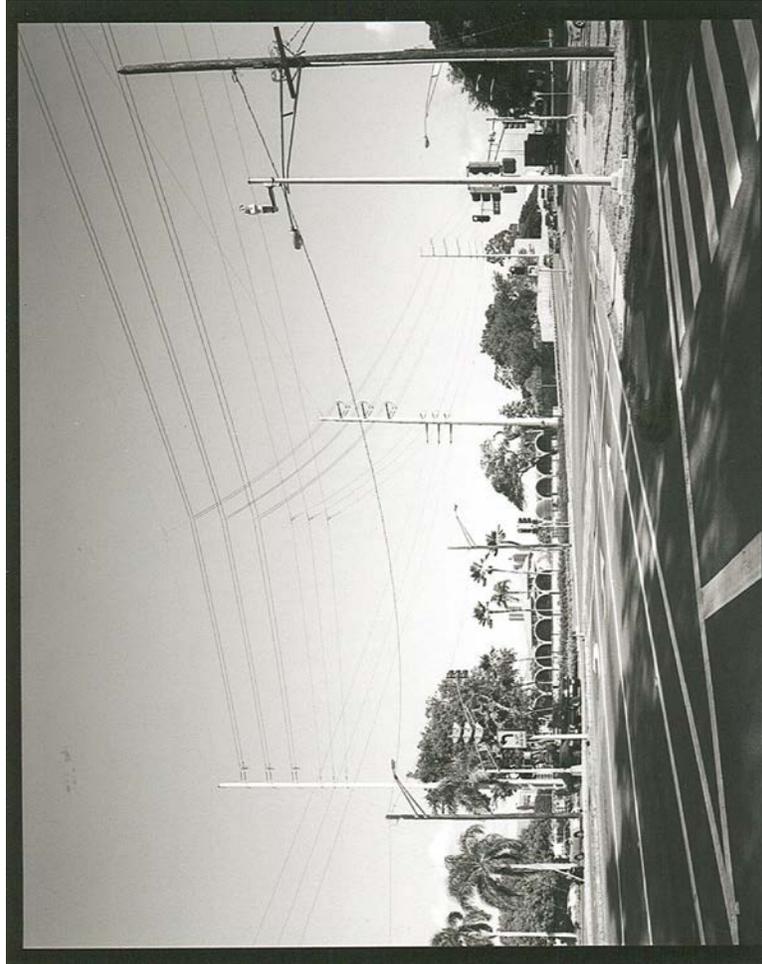
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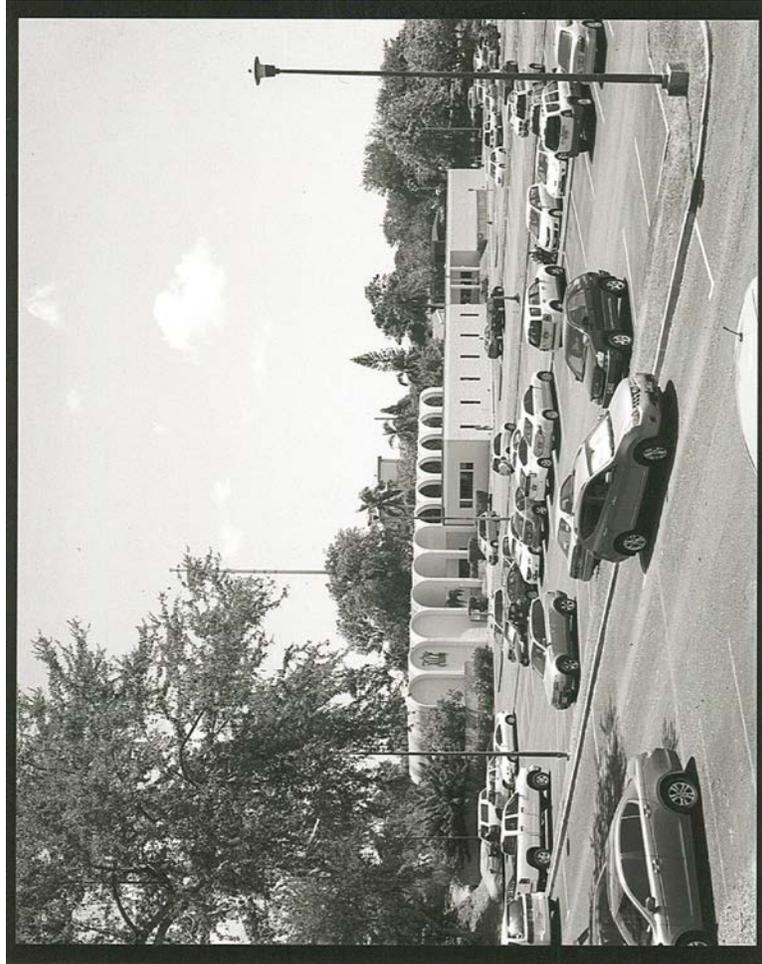
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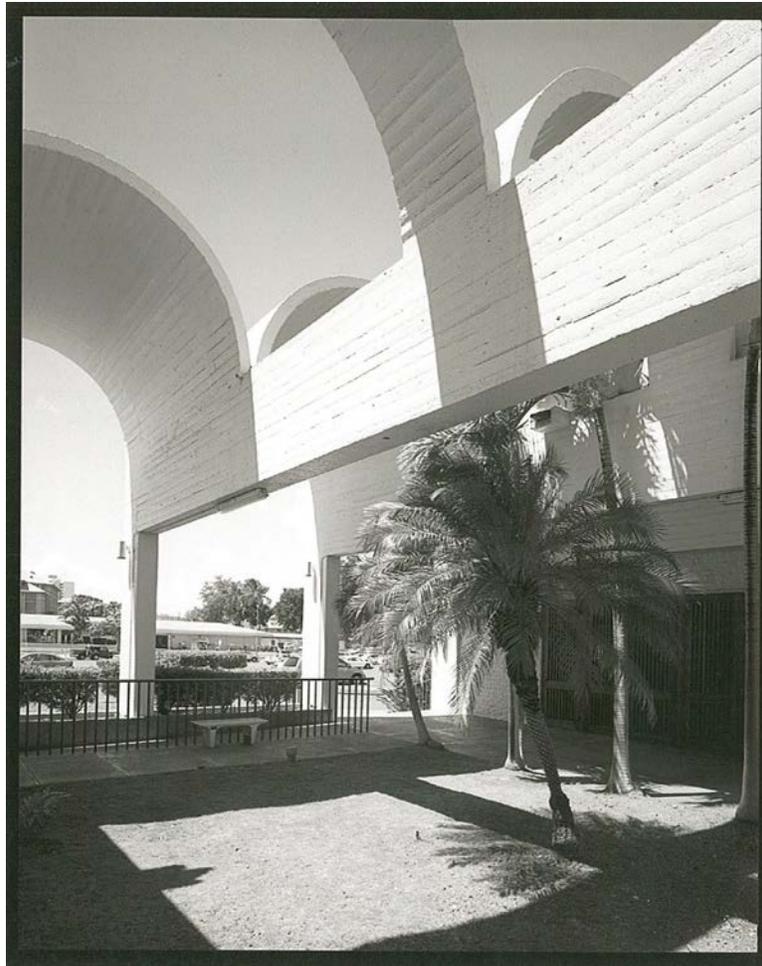
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