

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: Walter E. and Muriel Flanders Residence

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

Name of related multiple property listing:

N/A

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

**2. Location**Street & number: 36 Old Pali PlaceCity or town: Honolulu State: HI County: HonoluluNot 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 X local

Applicable National Register Criteria:

\_\_\_ A \_\_\_ B X C \_\_\_ D\_\_\_\_\_  
Signature of certifying official/Title:\_\_\_\_\_  
Date\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

#### 4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

##### Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

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Structure

☐

Object

☐

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

3

buildings

sites

1

structures

objects

2

3

Total

Number of contributing resources previously listed in the National Register none

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Domestic/Single Family

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**Current Functions**

(Enter categories from instructions.)

Domestic/Single Family

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Late Nineteenth-Early Twentieth Century American Movements

Hawaii Regional

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: composition shingle roof, tongue and groove walls, lava rock columns

### Narrative Description

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

### Summary Paragraph

The Walter E. and Muriel Flanders residence is situated in a quiet residential neighborhood in the back of Nu`uanu valley near the terminus of a dead end lane. The single-story, Hawaii regional style house faces southwest and is sited on a relatively flat 27,077 square foot lot. It sits on a post and pier and concrete slab foundation, and has a slightly irregular U-shaped floor plan, with a carport projecting off the southeast side. Its board and batten walls have vertical, 12" wide, redwood boards with 3" wide battens, and its composition shingled, intersecting double pitched, hipped roofs have open, overhanging eaves with exposed rafter tails. The house is characterized by a centered entry lanai and a rear paved courtyard formed by the two legs of the U shaped footprint. The 5,220 square foot, four bedroom, five bath house is in good condition and retains its integrity of design, materials, craftsmanship, location, setting, feelings and associations. In addition to the main historic residence there are three other more recent houses on the property which neither contribute to nor detract from the historic character of the property. Also the Nu`uanu `auwai, a contributing structure, forms the northwest border to the property.

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## Narrative Description

The Flanders residence is set back from Old Pali Lane on the mauka (mountain) side of the road. A blacktop paved, circular drive characterizes much of the front yard, with lawn covering the semi-circle inscribed by the drive.

The façade of the single story house fronts on the drive and is three bay wide. The center bay contains the entry, which is approached by four concrete steps, which lead up to a small entry porch with a scored concrete floor. The bay to the left, northwest, of the entry contains a pair of six pane casement windows with interior screens. The bay to the right, southeast, of the entry projects 5' out from the façade and also contains a pair of six pane casement windows with interior screens. The southeast end of the bay features a lava rock pilaster. Flowing out from the pilaster is a 23" lava rock planter box wall which runs across the front of the southeast bay. A similar planter box also runs in front of the northwest bay, but with no pilaster from which to spring.

To the southeast of the southeast bay is a two car, 18' x 20' carport. The carport has a poured concrete floor and a composition shingled double pitched hipped roof with overhanging eaves and exposed rafter tails. The carport has an open ceiling with nine exposed, wood, Fink trusses. The northwest wall of the carport is the also that of the main house, and a set of board and batten double doors near the entry to the carport conceals a storage closet. Near the northeast, rear, end of the wall is a seven slat jalousie window at the clerestory level. The rear wall of the carport is of 12" vertical, tongue and groove and features a Dutch door, with a single panel in each half and a new handle. The door leads out into the southeast side yard. The southeast wall of the garage is also of 12" tongue and groove, and has a set of board and batten double doors near the entry end of the carport. The doors open on a large utility space not used for storage. The storage area runs part way down the southeast side of the carport and at its rear is a covered work area with a work bench and cabinets. It is under the carport's roof and has an unfinished floor of concrete blocks. A 4" x 4" wood post with a new concrete tofu block base supports the outer corner of the roof.

Extending off the utility space towards the southwest into the driveway is a near transparent, flat roofed carport. The carport has no side walls, and its roof is supported at its outer corners by 2.5" diameter pipe columns. This is a more modern addition. The carport itself, may not have been original to the house, but if added is over fifty years of age. At the rear of the more recent carport a vertical slat gate screens the narrow side yard.

The entry lanai is sheltered by an extension of the double pitched hipped roof and has a chamfered 6 x 6 column at its outer corner. A historic door in the lanai's northeast wall opens on the living room. The door is scored to appear as vertical planks and retains its historic glass knob. The living room has an ohia floor with a 3" high baseboard, canec walls and an 8'-5" high ceiling. The ceiling has a modest crown molding, and a glass chandelier hangs from the center of the ceiling. Two sconces, each featuring two candles are attached to the southwest and

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northeast walls. A pair of six pane casement windows with interior screens are between the sconces in the southwest wall. The northwest wall has a centered single pane fixed window with a six pane casement window to either side. To either side of this set of windows are built-in shelves. Each has four shelves which rise from a cabinet base with a pair of doors. The doors retain their glass pulls, and the crown of the shelving is characterized by a jigsawn, wave-like pattern. To the southeast the living room flows into a sitting room. Original toggle light switches with their brass face plate may be found adjacent to the front door, as well as in the sitting room and enclosed dining lanai.

The sitting room was originally the dwelling's master bedroom, and then later served as a music room. It repeats the living room's floors, walls and ceiling. Its ceiling retains an original metal light with a shade with an abstract brown blotch pattern. In the southwest wall of the room is a pair of six pane casement windows with interior screens, while its southeast wall has a pair of bi-fold doors at its northeast end. These closet doors have a single panel below and a horizontal louvered panel above. A single panel door in the northeast wall no longer retains its original knob. The door opens on a narrow space which appears to have been a butler's pantry, but is now used for storage. The room has canec walls and ceiling. The walls feature a lincrusta wainscot which mimetically perpetuates ceramic tile. A jalousie window is in the southeast wall at the clerestory level, and in the northeast wall is a pass through to the kitchen which has been sealed off. At the northwest end of the northeast wall is a built-in buffet with three drawers below the counter. Each drawer has two vertical wood pulls. Above the counter is a cabinet with two single panel doors with a glass pull on one of the doors.

In the northeast wall of the living room is a flat arched opening with no door, which aligns with the front door. The opening leads into an enclosed dining lanai. The room has a scored, stained concrete floor and a canec ceiling. The walls are of scored, 12" tongue and groove. A ceiling light, similar to the ceiling light in the sitting room, hangs from the 8'-6" high ceiling. Two pair of nine pane wood sliding windows are in the northeast wall, and another two pair of similar sliding windows are in the northwest wall. The windows retain their original brass peg locks and handles.

Two doors in the southeast wall of the dining lanai lead into the kitchen. Between the two doors is a bar. The bar has a stainless steel frame with an inverted chevron pattern at its crown and a kick plate at its base. The bar has a wood countertop. A pair of wood, louvered, tri-fold doors can seal the bar from the enclosed lanai. The bar retains its original cabinets and shelves.

The door to the right, southwest, of the bar is a single panel hinged door which retains its original knob, while the door to the left, northeast, side is a single panel swinging door. Both doors open on hallways that lead into the kitchen. The southwest hall has a single panel door with a new handle in its northeast wall, which accesses the bar. Its northeast wall is lined with cabinets. The northeast hall has a set of single panel double doors with their original glass knobs in its northeast wall. The doors open on a pantry. The pantry has a wood grille high on its southeast wall to provide ventilation.

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The kitchen has been remodeled, and has along its southeast wall a non-historic door to the side yard and a pair of jalousie windows to either side of the door. The kitchen retains its tongue and groove walls and canec ceiling. The tile floor is new. In the north corner of the room a pair of screen casement windows open on a large birdcage. The birdcage has a wire southeast wall and a pair of casement windows in its northeast wall, as well as a perch for the birds. The kitchen door opens of a wood back porch with two wood steps leading to the ground. A garbage can storage cabinet is to the northeast of the porch. The storage cabinet has 1" x 1" vertical slat side walls and its southeast side consists of two sets of double doors constructed of plywood. The top of the cabinet has a hinged, wood slat, shed roof. The roof may be opened to place trash in the garbage cans, and the double doors open to remove the cans for placement at the street.

In the dining lanai's northeast wall's southeast end, a solid pocket door with a keep window and an accompanying screen pocket separate the public living space from the bedroom wing. The doors open on a 32' long hallway, which is one step down from the dining lanai. The hallway, which the Flanders called a "galley," has a canec ceiling which follows the slope of the roof, and a concrete floor with a 4" high baseboard. The hallway's northwest wall features a centered pair of wood sliding doors, each with three horizontal panes, which are flanked by a fixed window with three horizontal panes. To either side of the doorway are a pair of sliding windows, each with three horizontal panes, and a three pane fixed window. The fixed windows are located furthest from the doorway. Both the windows and doors retain their original hardware, including the windows' peg locks which are stamped, "Japan". The windows are boxed and a 16" high bench/shelve runs under the windows. The sliding doors and windows look out on a patio with concrete pavers. The northwest side of the patio is defined by a 21" high lava rock wall, while the other three sides are bounded by the enclosed lanai, bedroom wing hallway and a family room. The patio is accessed at its west corner by two concrete steps and terminate a concrete paved sidewalk running down the northwest side of the enclosed lanai.

The southeast wall of the hallway is made of 12" vertical, 12" tongue and groove, and features three rectangular openings, each of which can be enclosed by a pair of louvered tri-fold doors. Between the first two rectangular openings are two doors, each of which is two paneled with horizontal louvered panels. Neither door retains its original knob. The doors are one step up from the hallway and access bedrooms. The southwest most bedroom has an ohia floor and an 8'-5" high canec ceiling. Its walls have been covered by a more modern paneling. In its southeast wall there is a pair of jalousie windows, and two doors are in its northeast wall. The door closest to the hallway is not historic, nor is its knob. This is a closet door. The second door is single panel, but no longer retains its original knob. This door opens on a Jack and Jill bathroom.

The bathroom remains almost completely intact with a green ceramic tile floor and baseboard and canec walls with a beige lincrusta wainscot. Its beige sink and toilet are also intact. Its period toilet paper holder, towel racks, tooth brush holder, and soap dish, are all also original, as is the flush mounted ceiling light with its glass shade. The tub-shower is recessed in the northwest wall and is sunken. It has a ceramic tile floor and walls and an aluminum framed glass door set in a segmental archway. A jalousie window is in the room's southeast wall, and the

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single panel in the bathroom's northeast wall retains its glass knob. It opens into the adjoining bedroom.

The second bedroom retains its ohia floor, 8'-5" high canec ceiling and masonite walls, as well as a six pane casement window with an interior screen in its southeast wall. In the southwest wall, at its northwest end is a single panel door with its original glass knob which opens into a closet. To the northeast of the second bedroom is a third bedroom, but it is not accessed from the hallway; however, its rectangular opening shuttered by a pair of louvered, tri-fold doors opens on the hallway.

The hallway at its northeastern end terminates with a door, which is one step up. To the northwest the hallway flows into an enclosed rear lanai. The 26' x 28' rear lanai room has a 8'-11" high, coved, canec ceiling with only the southwest and northwest sides slanting downward, following the slope of the roof. The simple rectangular room has a pair of wood sliding windows with three horizontal panes flanked by similarly designed fixed windows running across its northwest wall. These windows retain their original hardware. A closet in the room's northeast wall adjoins the windows and has more modern louvered bi-fold doors, while along the southwest wall runs three sets of windows, each comprised of a wide single pane fixed central window with narrower single pane sliders to either side. All these windows are new and made of vinyl. The rear lanai, two bedrooms and two bathrooms were added to the house in 1939.

The three panel door at the end of the hallway has its original handle, and its upper panel has a wide diamond pattern latticed opening, which is backed by a four pane window, which can slide up and down in a track to provide ventilation. This door opens on a rear bedroom area. A short northwest-southeast running hall services this area. A hollow core door with a modern knob in the hall's southwest wall enters the third bedroom, whose tri-fold shuttered opening looks out on the hallway. The room has masonite walls and an 8- 5" high ceiling, as well as an ohia floor. In its southeast wall is a pair of jalousie windows. A single panel closet door with its original glass handle is in the room's northeast wall.

At the northwest end of the hall a hollow core door with a non-historic knob opens onto a short hall that enters the master bedroom. The master bedroom has a 8'-3" high, coved, masonite ceiling and masonite walls. A pair of 2 x 2 double hung sash windows are in its northwest wall and two more 2 x 2 double hung sash windows are in its northeast wall, with space for a bed in between. A closet, with two pairs of mirrored sliding doors, projects into the room from the southwest wall. A doorway without a door in the southeast wall of the room enters a dressing room.

The dressing room has a built-in, wood vanity on its northeast wall. The vanity features five drawers to either side of the kneehole and a drawer over the kneehole. All the drawers have horizontal wood pulls which run the length of the drawer. Above the northwest set of drawers is a cabinet with three shelves. Its door has a vertical wood pull. A mirror is on the wall at the back of the vanity and to the right, southeast of the southeast set of drawers is a hopper cabinet door which accesses a space for a trash can. In the southwest wall of the dressing room is a flat arched opening that opens into a walk-in closet. The northwest side of the closet's opening there

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are two cabinets, both with vertical wood pulls. To the southeast side is one cabinet with a vertical wood pull, which rises from a chest of drawers. There are five full length drawers which are capped by a pair of drawers. All the drawers have pulls similar to those on the vanity.

A single panel door with its original metal handle and a wide mesh screen transom is in the southeast wall of the dressing room and accesses the bathroom. The bathroom has a vinyl tile floor and has been remodeled. In its northeast wall it has a jalousie window at the clerestory level, as well as two wide mesh screen vents above the shower-tub which runs along this wall. The single sink has a long counter which runs along the southeast wall. Above this counter is a fluorescent light with a plastic grille.

At the southeast end of the bedroom area's hall there are two single panel doors in the hall's northeast wall and a door with a four pane, obscure glass, window above a single panel in its southeast wall. All three doors retain their original metal knobs. The one at the southeast end is a closet door, while the northwest most of the other two doors opens on a bathroom which has been remodeled. The bathroom has a laminate floor and drywall walls and ceiling. A jalousie window is in its southeast wall. The more southeast door opens onto an outside laundry area. This space is one step below the hallway and has a concrete floor and a flat roof providing a plywood ceiling. Its northwest and southwest walls are those of the main body of the house and are board and batten. Its southeast wall is comprised of three floor to ceiling jalousie windows, and its northeast wall is only 4' tall and of board and batten. At the northeast end of the jalousie windows is an opening which leads out to the side and back yards. A 4" x 4" post supports the roof at this east corner. Behind and uphill from the laundry room, is a non-contributing residence, which was built twenty to thirty years ago.

Two other non-contributing residences, built in the 21<sup>st</sup> century, are on the property's northwest side. One, with only 768 square feet under roof, is sited to the side of the circular driveway's exit, while the other is to the side and below the main house, with a 17' wide street facing footprint. Neither obstruct the view of the main house nor impinge on its historic character. Between the main house and the neighboring house a concrete paved ramp, which is bordered on its southeast side by an approximately 6' high lava rock retaining wall, descends to a lower side yard. At this level, the Nu`uanu `auwai, a contributing structure, forms the northwest boundary for the property, while an approximately 5' high lava rock wall runs across the northeast border of the property. A mature lychee and other tropical fruit trees grow at this lower level.

The Flanders residence very much retains its historic integrity with the only major alterations being the remodeling of the kitchen and the rear bathrooms. Other alterations include the construction of the small flat roofed carport, and the paneling of one bedroom. Also the windows in the rear lanai have been replaced with vinyl sliding windows, and jalousie windows have supplanted original windows in the kitchen and a number of the bedroom wing bedrooms. The changes to the bathrooms and kitchen occur in secondary spaces and the replacement windows are not visible from the street. In comparison to the massing of the house, the flat roofed carport is miniscule and does not compromise the historic character of the house. The house retains its façade's original appearance, and also the original layout, floors, ceilings, walls,

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bar, and windows, be they sliding, casement, or double hung, as well as its single panel doors with their knobs, with very few exceptions.

As such the property retains:

1. its historic location, as it remains precisely where it was constructed.
2. its historic setting as its neighborhood remains residential, nestled in the greenery of Nu`uanu valley. While additional dwellings have been constructed on the over half acre property, they do not intrude upon the historic main house.
3. its historic design as minimal alterations have transpired.
- 4 its historic materials as minimal alterations have transpired.
- 5 its historic workmanship as minimal alterations have transpired.
- 6 its historic feeling as minimal alterations have transpired.
- 7 its historic association as minimal alterations have transpired.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1935-1940  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1935, 1940  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Milton Holst, 1935 house  
Vladimir Ossipoff, 1940 addition  
\_\_\_\_\_

**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.)

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The Flanders Residence is significant on the local level under criterion C, as a good example of a house built in Honolulu during the 1930s in a Hawaii Regional style. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction.

The 1935-1940 period of significance was chosen in accordance with National Register Bulletin 16A instructions, using the years of construction of the house and its major addition as the period of significance.

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

The Flanders residence is a good example of a Hawaii Regional style house constructed in the 1930s in Hawaii. The idea of developing a residential style of architecture appropriate for Hawaii extends back at least to the end of the nineteenth century when a young C. W. Dickey, with his partner C. B. Ripley, began thinking on a suitable regional style of architecture for Hawaii and placed an emphasis on the lanai. Dickey's thinking matured in the mid-1920s at a time when members of Hawaii's society were seeking a style of architecture appropriate for the Islands. In 1926 Dickey introduced what he termed, "a distinctive Hawaiian type of architecture," [*Honolulu Advertiser*, March 14, 1926] with the Halekulani cottages (no longer extant). These buildings had enclosed lanai, lava rock foundations and piers, casement windows, and gracefully sloping, double pitched hipped roofs which became known as the "Hawaiian" or "Dickey" roof. The new Hawaiian style as promulgated by C. W. Dickey was characterized by its double pitched hipped roof, use of casement or sliding windows, the presence of lanai, the use of local materials, and an emphasis on cross ventilation and indoor-outdoor relationships. The character of these houses derives from their simple massing and dominant roof, rather than applied ornamentation.

The Flanders residence conveys the basic premises Dickey laid out with the Halekulani cottages with its double pitched hipped roof, low profile, large enclosed lanai, and use of lava rock in the foundation, columns, and planter boxes, all characterizing the Hawaii regional style. The character of the house derives from its simple massing, rather than applied ornamentation. The open flowing interior spaces are also typical and the extensive use of sliding doors and windows, as well as casement windows further address the Island situation. The courtyard with its patio further celebrates the dwelling's tropical situation, as does the indoor-outdoor bird cage in the kitchen. The use of board and batten walls also lends the house a sense of informality and hospitality, traits usually associated with Hawaii.

The 1935 house was designed by Milton Holst (1902-1998), [*Honolulu Advertiser*, December 26, 1949, page 4] a business associate of Muriel Flanders' brother, Walter J. Macfarlane. Holst came to Hawaii in 1929 as the art director in the advertising agency of Randolph Crossley, bringing with him a solid reputation in commercial art which he had garnered in Los Angeles. The *Star Bulletin* informed its readers that, "he is experienced in newspaper, direct mail,

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magazine, poster and other forms of commercial illustration.” [*Star Bulletin*, September 24, 1929, page 28] In 1932 Mr. Holst formed his own advertising agency, going into partnership with Walter J. Macfarlane. [*Star Bulletin*, November 2, 1935, page 16] In 1935 the firm became Holst & Macfarlane & Matson, and then Holst McFarlane Richardson Ltd and still later Holst, Cummings and Myers. In all these companies Holst served as president. In 1964 Holst retired and moved to the mainland. The Flanders residence is the only house known to have been designed by Holst.

Muriel Flanders (1909-2003) was the daughter of F. Walter Macfarlane and Alice Kamokila Campbell. Flanders attended Punahou School, the Dominican Convent in San Rafael, California and the University of California at Berkeley. [*Honolulu Advertiser*, January 25, 2003, page B-1] Walter Flanders (1911-1999) was born in Pontiac, Michigan and met Muriel when he was attending Menlo Junior College in Menlo Park. The couple were wed in San Francisco in February 1933 at the Fairmont Hotel, where Muriel’s mother had one of the two penthouses. Muriel’s father suggested the young couple move back to the Islands, and offered to go in with them to build a house on a parcel of land he owned in Nu’uanu, which had been subdivided off from Lucy Henriques’ estate. The young couple agreed to the proposition and returned to Hawaii in September 1934. [For information on the wedding, and return to Hawaii see: *Star Bulletin*, February 3, 1933, page 1 and September 1, 1934, page 7, and Outrigger Oral History] In April 1935 a building permit was obtained [*Honolulu Advertiser*, April 6, 1935, page 17] for a three bedroom house, with a bedroom for the young couple, one for their daughter Alice and the third for F. Walter Macfarlane. Following the completion of the house, Mrs. Flanders recalled, her father came up to the house and said,

“Well, I may as well try out my room.” So he came up one night . . . it was during mango season, he got such bad asthma that he said “Never again! I don’t think I can live up here. So too bad for me, bad for me.”

It was around Christmas time and he came up for Christmas and he had an envelope. He stayed with us for a while. He brought his presents and everything, for Alice was the only child at this point. Mary and Judy weren’t born yet. And then he gave me this envelope. It said “Merry Christmas. I’m giving you this property, my property, for a Christmas present. Enjoy!” or something like that. [*Outrigger Oral History*]

In 1940 the Flanders expanded the house with a rear addition, [*Star Bulletin*, December 23, 1939, page 18], in anticipation of their third child, who was born on March 4, 1940. The addition to the house was designed by Honolulu architect Vladimir Ossipoff and included the rear enclosed lanai, a master bedroom en suite, and the northeastern most bedroom on the hallway, as well as the hallway which connected the original dining lanai with the rear addition. [*Honolulu Advertiser*, December 26, 1949, page 4]

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Vladimir Ossipoff (1907-1998) was born in Russia, but his family moved to Japan after the overthrow of the Czar. In 1923, the family relocated to Berkeley, California, where Vladimir graduated from high school and the University of California at Berkeley's school of architecture in 1931. He moved to Hawaii in 1932. He worked briefly in the office of C. W. Dickey and then headed the architecture office for Theo Davies' building supply department, before opening his own office in 1936. During the 1950s and 1960s he established himself as the premier architect in the islands by blending modern and regional sensibilities in high quality designs. Along with numerous residential commissions such as the Liljestrand (HR), Pauling, Greaney (HR), Blanche Hill, and Goodsill (HR) residences, his mature works include such buildings as the Pacific Club (1960), the First Hawaiian Bank's Kalihi branch (1961), the IBM Building (1962), the Outrigger Canoe Club (1963), the Thurston Memorial Chapel on the Punahou School campus (1966), Bachman Hall on the University of Hawaii campus (1949) (HR, NR), and the Liberty, now American Savings, Bank (1952) at the corner of King and Smith streets in Honolulu's Chinatown Historic District (HR, NR). [For information on Ossipoff and his architecture, see Sakamoto]

Ossipoff sympathetically added onto the original dwelling, not only maintaining a Hawaii regional style of architecture but augmenting the original spirit with the development of the courtyard patio and the inclusion of a long corridor whose northwest wall is essentially glass, presenting a more sophisticated modern, flowing design which well accentuates the sense of the outdoors into its design.

The home's embodiment of the "easy, graceful Hawaiian way of living" was recognized in 1949 with its selection as the *Honolulu Advertiser's* "Home of the Week". In the article covering the dwelling, reporter Annabel Damon found the house, "fits its environment and yet at the same time meets the needs of modern living." [*Honolulu Advertiser*, December 26, 1949, page 4]

Mr. Flanders operated Flanders Store for Men in downtown and later Waikiki. During World War II he was a flight instructor for the military in Arizona and after World War II started Island Aviation Flying School. Also, for many years he was an agent for Prudential Insurance Company. Still later in life he was a principal in West Beach Development Company which developed the master plan for Ko Olina Resort. [*Star Bulletin*, July 3, 1999, page 4] Later in life Mrs. Flanders became known for her musical composition abilities. The couple raised three daughters in this house, Alice Guild, Mary Philpotts-McGrath, and Judith Flanders Staub.

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## 9. Major Bibliographical References

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

City and County Tax Office records

Polk's City Directories for Honolulu, 1936-1939

Walter E. and Muriel Flanders Residence

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Building Permits: number 2404 issued April 5, 1935, number 21418 issued December 18, 1939

State Bureau of Conveyances documents 62074, 70061, and 113836

Sakamoto, Dean, *Hawaiian Modern, the Architecture of Vladimir Ossipoff*, New Haven: Yale University Press, 2007

*Star Bulletin*, "Newcomer Has Had Wide Experience in Commercial Art Work," September 24, 1929, page 28

*Star Bulletin*, "Miss Macfarlane Weds on Coast," February 3, 1933, page 1

*Star Bulletin*, "Home After Fifteen Years," September 1, 1934, page 7

*Honolulu Advertiser*, "Building Permits," April 6, 1935, page 17

*Star Bulletin*, "Legal Notice," November 2, 1935, page 16

*Star Bulletin*, "New Homes to Be Built Here," December 23, 1939, page 18

*Honolulu Advertiser*, "Nuuanu Home That 'Just Grew'," December 26, 1949, page 4

*Star Bulletin*, "Walter Flanders was Ewa's Visionary," July 3, 1999, page 4

*Honolulu Advertiser*, "Muriel Flanders, 93, O'ahu Philanthropist," January 25, 2003, page 9

*Outrigger Canoe Club Sports*, Barbara Del Piano, "Oral History: Muriel Macfarlane Flanders," June 25, 1993, view on October 8, 2025 at:

<https://www.outriggercanoeclubsports.com/occ-archives/oral-histories/oral-history-muriel-macfarlane-flanders/>

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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 # \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record # \_\_\_\_\_
- ☐ recorded by Historic American Landscape Survey # \_\_\_\_\_

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**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):** 50-80-14-10227

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**10. Geographical Data**

**Acreage of Property** .6216

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

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

(enter coordinates to 6 decimal places)

1. Latitude: 21.347161 Longitude: -157.826966

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:

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

The property being nominated includes all the property owned by the Katie K. Yoshioka Trust in 2026 as described by Tax Map Key (1) 1-9-009: 018.

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

This is the parcel of land associated with this building since its construction.

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**11. Form Prepared By**

name/title: Don Hibbard  
organization: self  
street & number: 45-287 Kokokahi Place  
city or town: Kaneohe state: HI zip code: 96701  
e-mail: \_\_\_\_\_  
telephone: (808)-542-6230  
date: October 8, 2025

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**Additional Documentation**

Submit the following items with the completed form:

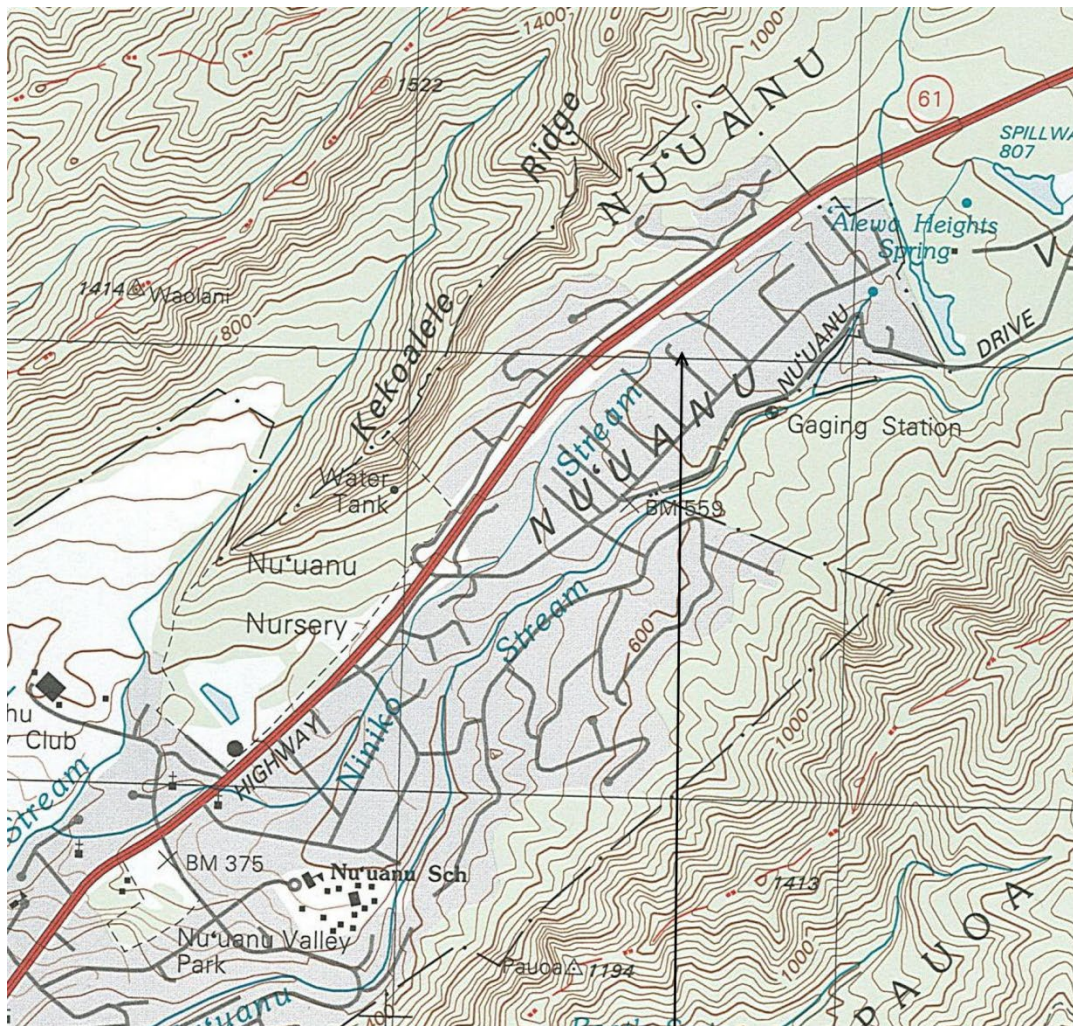
- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Tax Map**
- **Owner Information:**

Katie K. Yoshioka Trust  
C/O Katie Yoshioka  
36 Old Pali Place  
Honolulu, HI 96817

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## USGS Map



## Walter E. and Muriel Flanders Residence

USGS 7.5. minutes series, Honolulu Quadrangle, 1998 (portion)



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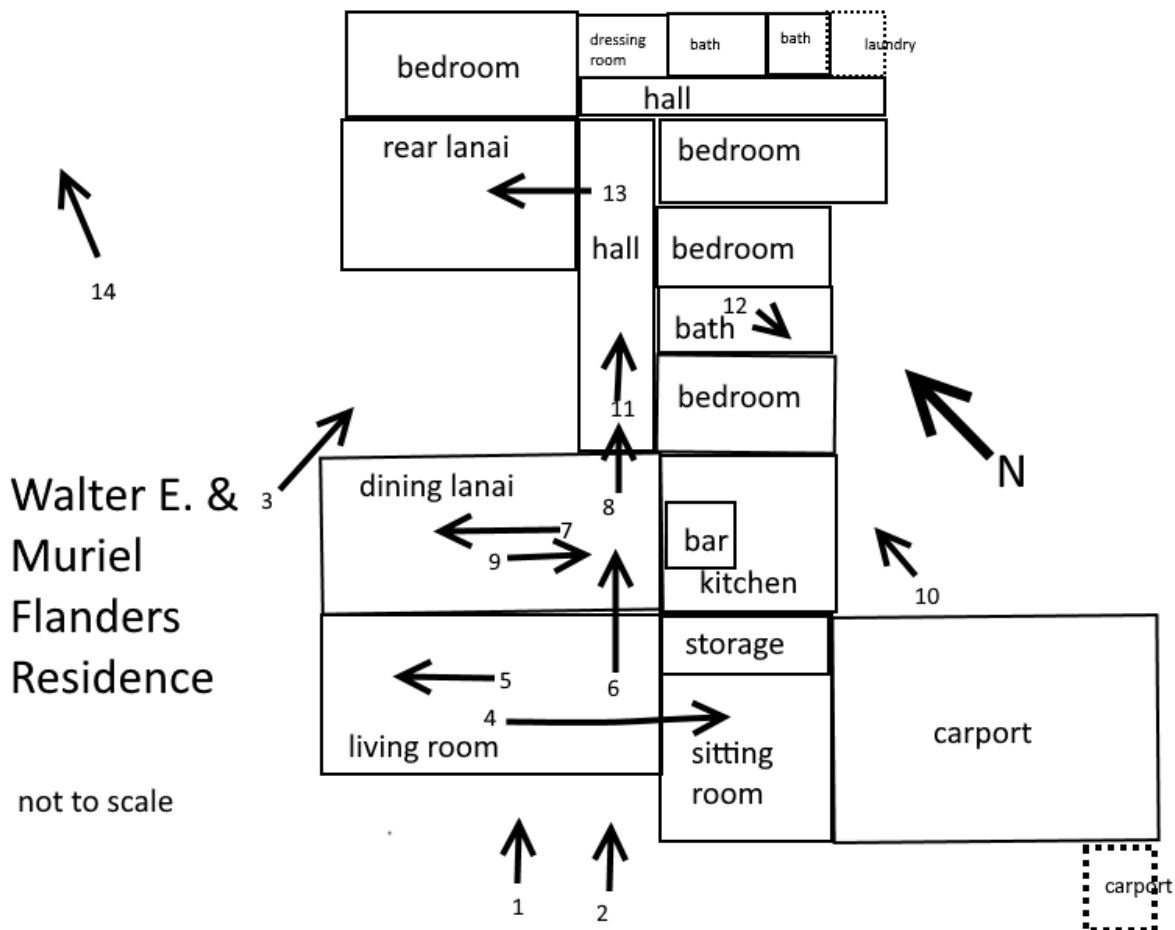
## Tax Map



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**Photo Key**



Walter E. and Muriel Flanders Residence  
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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: Walter E. and Muriel Flanders Residence

City or Vicinity: Honolulu

County: Honolulu

State: HI

Photographer: Kikuyo Hibbard

Date Photographed: August 6, 2025

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

1. View of the front from the southwest
2. Drone view of the house from the southwest
3. View of the courtyard from the west
4. View of the living room looking into the sitting room from the northwest
5. View of living room from the southeast
6. View from the living through the enclosed dining lanai to the hallway/galley from the southwest
7. View of the enclosed dining lanai from the southeast
8. View of the screen pocket door between enclosed dining lanai and galley from the southwest
9. View of bar and doors to kitchen from the northwest
10. View of the garbage can storage from the south
11. View of the hallway-galley from the southwest
12. View of the Jack and Jill bathroom from the north
13. View of the rear enclosed lanai from the southeast
14. View of the auwai from the south

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**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.