

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 J. and Emma Snyder Residence

Other names/site number: _____

Name of related multiple property listing: _____

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

2. Location

Street & number: 2466 Manoa Road

City or town: Honolulu State: HI County: Honolulu

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

___A ___B XC ___D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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Walter J. and Emma Snyder
Name of Property

Honolulu, HI
County and State

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	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register None

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Single Family

Current Functions

(Enter categories from instructions.)

Domestic/Single Family

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern
Hawaii Regional

Materials: (enter categories from instructions.)

Principal exterior materials of the property: composition shingle roof, wood and lava rock post and pier foundation, wood horizontal lap siding

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 J. and Emma Snyder Residence is situated at the corner of Manoa Road and Aleo Place in a quiet residential neighborhood. The approximately 2,410 square foot house faces southeast, and sits on a slightly sloping, 5,277 square foot lot above Manoa Road. The modern style house has a composition shingled, double pitched hipped roof with overhanging, closed, 6" tongue and groove clad, eaves. The eaves have rectangular, screened vents. The 30' x 48', roughly rectangular shaped, three bedroom and two bath house has walls with 12" wide, horizontal lap siding and sits on a raised lava rock post and pier foundation. The walls are flared at their base, and wood aprons, featuring diagonal slats, screen the foundation. The single story house has an original, second story at its rear, north corner above the attached garage. The house is in excellent condition, and retains its historic integrity of design, materials, craftsmanship, location, setting, feelings and associations.

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Narrative Description

The Snyder residence sits on a terraced lot above Manoa Road. A 32" high concrete brick retaining wall covered in creeping fig (*Ficus pumila*) holds in the front lawn of the house and is separated from the road by the County right of way, which is covered by a lawn. The retaining wall is broken to the left of center by a set of three concrete steps with cheeks walls of concrete brick rising from a concrete base. A metal handrail is on the northeast side of the steps. The steps lead to a green stained, concrete sidewalk which runs to a set of four concrete steps with a metal hand rail on its northeast side.. At the top of these steps the sidewalk makes a quarter turn and runs parallel to the house before terminating at five concrete steps which ascend to a landing in front of the front door. The steps and landing sit on a lava rock base and feature a decorative metal railing.

In addition to the steps and walkway leading to the front door, at the southwest end of the front retaining wall there is a set of two concrete steps which lead up to concrete stepping stones which run along the southwest side of the house, terminating at three concrete steps which access a side, kitchen door.

The length of the house runs parallel to Manoa Road and features a pair of sliding corner windows at each end and a set of three large, centered, 2 x 2 double hung sash windows. The entry is to the right, northeast, of the three central windows. The entry retains both its original door and screen door. On the exterior the door features art deco influenced, scored vertical lines. The front door opens on the living room.

The living room has an oak floor and an 8'-9" high plaster ceiling and plaster walls with a modest crown molding and 3" high baseboards. The living room's front, southeast, wall features a set of three, almost floor-to-ceiling height 2 x 2 double hung sash windows with horizontal panes. The living room flows into a dining area at its south corner. The dining area features a corner window with a pair of sliding windows in its southeast and southwest walls. Each window has four horizontal panes. The kitchen projects into the dining area from the northwest and its east corner is rounded. The kitchen is entered through a single panel swinging door in the dining area's northwest wall. The kitchen has been remodeled and features a new canted bay window above the sink in its southwest wall. It has a laminated floor and there is a new, small island in the middle of the room. There are two doorways in its northwest wall, with a pantry closet in between. The doorway at the northeast end of the wall has no door and opens directly upon a rear enclosed lanai. The other door is an original single panel door and it retains its original knob and hardware. It leads into a rear laundry room, which has vertical tongue and groove walls. The laundry room has a pair of screen doors in its northwest wall. These doors each have three horizontal screen openings, and open on a rear, covered lanai. The lanai's flat, built-up roof is of more recent vintage. A door with a screen top panel, which can be closed by a vertical sliding wood panel, is in the laundry room's southwest wall. It leads to the side yard, and retains its original knob and hardware. The landing outside the door is screened on two sides by vertical 1" x 4" slats. A pair of Fraser concrete sinks is on the laundry room's northeast wall.

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The northeast wall of the living room has a pocket door at either end. The door at the southeast end is a single panel door and opens into the front bedroom. The door at the northwest end is a solid door and opens on a front-to-rear running hall which services both of the first floor bedrooms and a bathroom. Between the two pocket doors the northeast wall projects into the living room and features rounded corners. The projection houses closet space on the side opposite the living room.

The front bedroom has an oak floor and an 8'-9" high canec ceiling. It has a pair of sliding windows in both its southeast and northeast walls, which form a corner window. The sliding windows each have four horizontal panes. In addition to the pocket door to the living room, the bedroom's southwest wall also features a closet with a single panel pocket door. In the room's northwest wall there is a hinged door, which does not appear to be historic. The doorway is recessed from the line of the room's northwest wall, which has a rounded corner leading to the doorway. The doorway opens on the front-to-rear hallway that services the first floor bedrooms.

The hallway has a single panel door with its original knobs and hardware in its northeast and southwest walls. The southwest door opens on a closet, while the northeast one accesses the bathroom. The bathroom has a 4" x 4" ceramic tile wainscot and floor, with the wainscot rising 49" above the floor. The fawn colored floor and wainscot have a Windsor tan tile trim, and appear to be original. The wainscot includes a built-in ceramic toilet paper holder, cup and toothbrush holder and soap dish. The 1 x 1 double hung sash window in the bathroom's northeast wall has obscure glass in each pane.

The door to the back bedroom is to the northwest and adjacent to the bathroom and projects beyond the line of the hall's northeast wall. The projection has a rounded corner and the bedroom's door is an original single panel door which retains its original knob and hardware. The room has an 8'-9" high canec ceiling and an oak floor. It has a pair of 2 x 2 double hung sash windows in its northeast wall and a wood grille in an Asian fretwork pattern in its northwest wall. The opening behind the grille has been enclosed, but originally opened on the garage. The double hung sash windows have horizontal panes with obscure glass. A closet in the southeast wall features a non-historic louvered, bi-fold door.

Across the hall from the rear bedroom's door, a pocket door in the hall's southwest wall accesses the living room. At the northwest terminus of the hall a straight run stair with thirteen steps ascends to a second floor bedroom. The stair has a cylindrical, wood handrail attached to its northeast wall. At the top of the stair is a landing with historic single panel doors on its northwest, southwest, and northeast walls. The closet door in its southwest wall is narrow and has a metal pull. Adjoining it on its southeast side is a narrow 1 x 1 double hung sash window, which illuminates the stair. The door in the northwest wall of the landing has its original knob and hardware and opens on a bathroom. The third door also retains its original knob and hardware and opens on the second floor bedroom. Like the landing, the bedroom has an oak floor. It features a 8'-4" high canec coved ceiling and has a pair of 2 x 2 double hung sash windows in both its northeast and northwest walls, as well as one 2 x 2 double hung sash window in its southeast wall. All the sashes have horizontal panes. In addition to the single

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window, the southeast wall also contains a closet with a pair of sliding doors. The base of the closet is 19" above the floor of the room. A second closet is located in the southwest wall of the room, and it has a single panel pocket door with a beveled mirror occupying its panel. To the southeast of the closet, a single panel door with its historic knob and hardware opens on the bathroom, which can also be entered from the landing at the head of the stair. The bathroom has been remodeled. It has a 1 x 1 double hung sash window in its southwest wall, as well as a jalousie window.

Returning back downstairs to the living room, the northwest wall of the living room has a 7' x 7'-11" opening which can be enclosed by two sets of three single panel pocket doors. The doors open on an enclosed lanai with a 7'-7" high plaster ceiling. The enclosed lanai is original to the house and features a lava rock fireplace on its northeast wall. The fireplace has a lava rock face, chimney and hearth, and a wood mantle. The lava rock hearth is 6" above the concrete floor and the firebox is lined with fire brick. The kitchen projects into the south corner of the enclosed lanai and has a rounded corner. A doorway with no door provides access to the kitchen from the lanai.

The enclosed lanai's northwest wall is dominated by five glass sliding doors with wood frames. Each door has five horizontal panes. The center bay features a pair of hinged screen doors which have an Asian fret work pattern in their lower section. The sliding doors open on a patio paved with concrete brick in a herringbone pattern which runs to the rear of the property where there is a 3' high lava rock retaining wall. To the southwest of the patio is a non-historic, covered lanai which has a concrete pad 4" higher than the patio. The covered lanai adjoins the laundry room. Two flat roofs shelter the lanai, one with a corrugated translucent plastic deck and metal frame and posts, and the other a wood frame and posts with tar paper covering its plywood deck.

At the northeast end of the enclosed lanai, to the northwest of the fireplace, a doorway with no door accesses a corridor which leads to the garage. The corridor has a laminate floor and vertical tongue and groove walls. At its northeast end a single panel door with its original knob and hardware, as well as original screen door, leads into the two car garage. A single panel door with its original knob and hardware is in the corridor's northeast wall and opens on a closet under the stair to the second floor. A single panel door, which no longer retains its original knob, is in the northwest wall of the corridor and it leads into a bathroom and storage room, which originally functioned as a servant's quarters. The door opens on the bathroom, which has a laminate floor, vertical tongue and groove walls, and has been remodeled. In both the northeast and southwest walls of the bathroom there are rectangular screened openings at the clerestory level. The former opens on the garage and has an Asian fretwork pattern, while the latter opens on the patio and on the exterior has a new simple wood vertical slat screen. In the northwest wall of the bathroom a single panel door, which no longer retains its original knob leads into a storage room. The room has a laminate floor and vertical tongue and groove walls. In its northwest wall is a pair of 2 x 2 double hung sash windows with horizontal panes. In the northeast wall is a clerestory level, screened opening to the garage which features an Asian fretwork wood screen. The opening is in-filled on the garage side. A set of modern double doors are in the southwest wall and exit onto the patio.

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The garage has a concrete floor and a bi-level ceiling, with the rear section being 6'-4" high, while the front ceiling measures 7'-1" in height. The garage has vertical tongue and groove walls with the structural, 2" x 4" studs exposed. Cabinets line much of the rear wall with a single panel closet door retaining its original metal knob. Two square jalousie windows are in the northwest wall. There is no garage door and a short blacktop driveway runs out to Aleo Street. A concrete sidewalk runs from the driveway down the northwest side of the garage to the concrete brick patio.

The Snyder residence very much retains its historic integrity with the only major alterations being the remodeling of the kitchen and the bathrooms on the second floor and in the former servant's quarters, and the placement of a roof over a portion of the patio to form a covered lanai. The changes to the bathrooms and kitchen occur in secondary spaces and the covered lanai is not visible from the street. The house retains its original floors, ceilings, sliding and double hung windows and 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.
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

Areas of Significance

(Enter categories from instructions.)

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architecture

Period of Significance

1938

Significant Dates

1938

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

architect: J. Alvin Shadinger in collaboration with Tom Gill
builder: R. Ohtani

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Walter J. and Emma Snyder is significant on the local level under criterion C as a good example of a house designed in a modern style with Hawai'i regional influences and built in Hawai'i prior to World War II. The house includes a number of distinctive features and is typical of its period in its design, materials, workmanship and methods of construction.

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The 1938 period of significance was chosen in accordance with National Register Bulletin 16A instructions, using the year of construction of the house as the period of significance.

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

The Snyder residence is a good example of a modern style house built in the late 1930s with Hawaii regional influences.

Modern architecture has its origins in both changing technology and in the “re-envision-ing” of the social role of architecture in the 20th century. The foundations of the Modernist movement were in Europe, although many of the technical innovations came in fact from the experimentation of North American designers and builders. Some historians see technological improvements as the driving force behind the new architecture: the development of iron and then steel, followed by increased application of reinforced concrete. Other scholars see the aesthetic revolt against the excessive decoration of the late Victorian period as the key to understanding “Modernism.” A few emphasize the simple practicalities of the new architecture — a style of building that put emphasis on simplicity and functionality over sentimentality and historical or cultural reference.

The Modern style gained popularity as a residential form in Hawai`i during the late 1930s. The growing awareness of the style may be noted by an exhibition on Modern architecture held at the Honolulu Academy of Arts in August 1937, in which photographs of a number of recent buildings were on display including the Boettcher residence in Kalama by Vladimir Ossipoff, William L. Mitchell residence in Kaneohe by Albert Ely Ives, the Walter F. Dillingham house on Owena Street by Ray Morris, Church of the Crossroads by Claude Stiehl, the Board of Water Supply Pumping Stations by Hart Wood, and the Waikiki Theater by C. W. Dickey. With regards to the 1937 exhibition, the *Honolulu Star Bulletin* observed,

In architecture Honolulu, with the rest of the world, is swinging eagerly into the modern trend. . . . Perhaps the reason why Honolulu (unlike many other places) has not become an “architectural battle ground” during the introduction of modern ideas for housing is due to the thoughtful and clever application by local men of contemporary building techniques which are particularly adapted to Hawaii.

Modern houses must be functional as well as beautiful. Building problems in the islands differ vastly from those in England or in New York. . . . These problems have been met and ably solved by our local specialists and certainly everyone will agree that the results are extraordinarily satisfying. The low sloping roofline of early Hawaiian homes has been used advantageously; simplicity has been the keynote. The easy charm of semi-outdoor living (from house to garden) has been worked out by means of delightful patios and open lanais. [*Star Bulletin*, August 21, 1937, page 42]

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The Snyder residence includes Modern design features praised by Ray Morris and Connie Conrad in February 1938 articles on Modern architecture, including Morris's shunning of a flat roof in favor of the more regionally appropriate double pitched hipped roof with broad overhanging eaves. The house also comports with Connie Conrad's discussion of the new style,

Contemporary architectural and decorative advances are strongly making themselves evident in the work of our architects and designers. Amid the highly localized architectural character already established, due to prevailing semi-tropical weather conditions and the friendly association of interiors to gardens and views, many new impulses have become evident. A great freedom in window arrangement has been indulged in, cornerwise and grouped. Wall spaces and their relationships to windows, doors and furnishings have affected interior and exterior designs materially inasmuch as some walls have become completely a unit of glass, uniting the interior to the garden and to the view beyond, while others remain unbroken, creating a most effective background for modern furniture. [*Star Bulletin*, February 12, 1938, special section, p 7]

With its use of sliding windows to form corner window and the rear lanai's sliding door wall to open the house to the outdoors the Snyder residence well exemplifies the observations of Conrad.

The idea of developing a residential style of architecture appropriate for Hawaii extends back into the mid-nineteenth century and may be associated with the conscious development of the lanai as a place for outdoor living. During the late 1870s and early 1880s, the more or less typical five-foot-wide American porch was greatly widened in Hawaii, and gradually residents transformed it into a living space, essentially an open-air living room, completely furnished with tables, lounging chairs, rockers, and lauhala mats and adorned with tropical plants and orchids often placed in Chinese ceramic pots. The lanai served not only as a transition between house and garden but also as an informal arena for socialization and quietude, its atmosphere sharply contrasting with the staid Victorian parlor. Often the family dined here, and callers were received, allowing the ebb and flow of household life to be conducted in an open-air environment.

As life, under the gentle sway of the tropics, became more liberated from certain outward social conventions, the lanai became a tangible embodiment within the home of Hawaii's more casual, open, hospitable way of life. Offering a relaxed setting within an outdoor context, cooled by the trade winds and shaded by its roof, the lanai epitomized the leisurely, carefree style of life ingrained in the Western conceptualization of a South Seas paradise.

At the end of the nineteenth century a young C. W. Dickey, with his partner C. B. Ripley, began his thinking on an appropriate 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

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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 Snyder residence conveys the basic premises Dickey laid out with the Halekulani cottages in a more modern manner. Its unadorned, clean horizontal lines, low profile, extensive use of lava rock in the foundation, retaining walls and fireplace and chimney, and double pitched hipped roof all characterize the regional adaptation of the modern style as it appeared in Hawaii during the late 1930s and early 1940s. The open flowing interior spaces are also typical and the extensive use of sliding doors and windows, as well as the wood screens to ventilate the rear bedroom and servant’s quarters all further address the Island situation in a modern manner, as does the rear enclosed lanai with its sliding doors. Its large expanses of windows and sliding doors, including corner windows, also bespeak the late-1930s modern regional architecture of Hawaii, allowing the house to maintain a strong sense of cross ventilation. In addition, the single panel doors with original deco-inspired knobs, horizontal paned windows and doors, rounded interior corners, ceramic tiled bathroom, and decorative metal front step railing further attest to the modern design of the house. The character of the house derives from its simple massing and low horizontal profile, rather than applied ornamentation.

Other examples of houses from the late 1930s-early 1940s period which are listed in the Hawaii and/or National Register of Historic Places which are rendered in a modern Hawaii regional style include the Dr. Gardner Black residence designed by Vladimir Ossipoff, and the Abbott Residence, both of which are located in Kahala. Other examples include the Hite residence designed by Albert Ely Ives in Nuuanu, the Gates residence on Diamond Head designed by Mark Potter, and the Frederick Johnson residence on Kulamanu Place, also designed by Ossipoff.

The architect for the house was J. Alvin Shadinger. Shadinger (1883-1955) was born in Gardenville, Pennsylvania and grew up in Abilene, Kansas. In 1893 his family moved to Chicago, Illinois. He and his wife came to Hawai‘i in 1914, where he worked for the Lighthouse Service as its chief clerk and disbursing officer, and in 1922 he began designing houses in the Islands. Throughout the 1920s he worked with developers to design houses on newly opened subdivisions, such as Hillside Avenue in 1925 and the Bush Tract in 1928. In 1927 he went to work in Lewers & Cooke’s Building Department and also assumed the role of developer on a number of single lots on which he designed and built speculative houses that he sold. Over the course of his thirty year career, it was estimated he designed over two million dollars worth of housing, with most of the houses costing less than \$5,000 to build. He worked in a variety of styles, with his R. N. Linn residence on Kakela Drive being the only one of his houses on the Hawaii and National Registers to be rendered in a Hawaii regional style. The Snyder residence, with its modern Hawaii regional style, stands as a very good example of Shadinger’s migration towards a modern style of design.

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Mr. and Mrs. Snyder had this house built in 1938, when they were both in their sixties. [*Star Bulletin*, January 15, 1938, page 9] In addition to themselves, the dwelling also housed their niece Margaret Fisher and her daughter, Marguerite, and also a servant Sau Miu Sunn. [1940 federal census record]. Mr. Snyder (1874-1957) was a native of West Virginia, and he and his wife migrated from Spokane, Washington to Hawaii in 1923. He went to work for the Peerless Roofing Company as its manager and eventually became the president of the company. Mrs. Snyder (1877-1942) died after a protracted illness in 1942, and within a month of her death Mr. Snyder sold the house to Richard and Genevieve Kavanagh and moved to California where he died in 1957. [For biographical information on the Snyders see: *Star Bulletin*, April 2, 1940, page 16 and June 10, 1942, page 1 and the *Peninsula Times Tribune*, October 15, 1957, page 4] Mr. Kavanagh (1898-1968) was the manager of General Paint Company's Hawaii store, and he and his family resided in the house until 1955. [for biographical information on Mr. Kavanagh see *Honolulu Advertiser* April 19, 1968, page 16 and *Los Gatos Times-Saratoga Observer*, April 15, 1968, page 6], The Kavanaghs sold the house to Dr. Wilfred (1911-1971) and Daisy Kurashige. Dr. Kurashige was born in Holualoa on the island of Hawai`i and graduated from Konawaina High School, the University of Hawaii and Northwestern University Medical School. Upon graduation from Northwestern he returned to Hawai`i and for seven years practiced medicine on the Big Island, first in Kona with the Hutchinson Sugar Company and then with the Hawaiian Agricultural Company in Kau. He and his family then relocated to Honolulu where he opened his own practice. The house remains in the ownership of the Kurashige family.

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9. Major Bibliographical References

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

Polk's City Directories for Honolulu, 1935-1959.

City and County Tax Office records

United States Census records for 1940

State Bureau of Conveyances, Book 1704, page 452 and Book 2992, page 398

Building permit number 11251, dated January 10, 1938

"Calls This 'Hawaiian Architecture,'" *Honolulu Advertiser*, March 14, 1926, page 16

"At the Academy of Arts," *Star Bulletin*, August 21, 1937, section 2 page 11

"Sees Modern Tendencies in Island Homes," *Star Bulletin*, February 12, 1938, special section, p 7

"Snyders Building Manoa Residence," *Star Bulletin*, January 15, 1938, page 9

"Congratulations are in Order," *Star Bulletin*, April 2, 1940, page 16

"Death Summons Mrs. Walter Snyder," *Star Bulletin*, June 10, 1942, page 1

"W.J. Snyder of Menlo Park Dies at 83," *Peninsula Times Tribune*, October 15, 1957, page 4

"Obituaries, Kavanagh," *Honolulu Advertiser*, April 19, 1968, page 16

"R. H. Kavanagh Dies after Long Illness," *Los Gatos Times-Saratoga Observer*, April 15, 1968, page 6

"Kurashige Services Here and in Kona," *Honolulu Advertiser*, January 6, 1971, page 22

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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 # _____

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): 50-80-14-10220

10. Geographical Data

Acreeage of Property .12111 acres

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: 21.308464 Longitude: -157.821077

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- | | |
|--------------|------------|
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

The property being nominated includes all the property owned by Christine Kurashige Trust in 2025 as described by Tax Map Key (1) 2-9-008: 057.

Boundary Justification (Explain why the boundaries were selected.)

This is the parcel of land associated with this residence 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: 96744
e-mail _____
telephone: (808)-542-6230
date: June 21, 2025

Additional Documentation

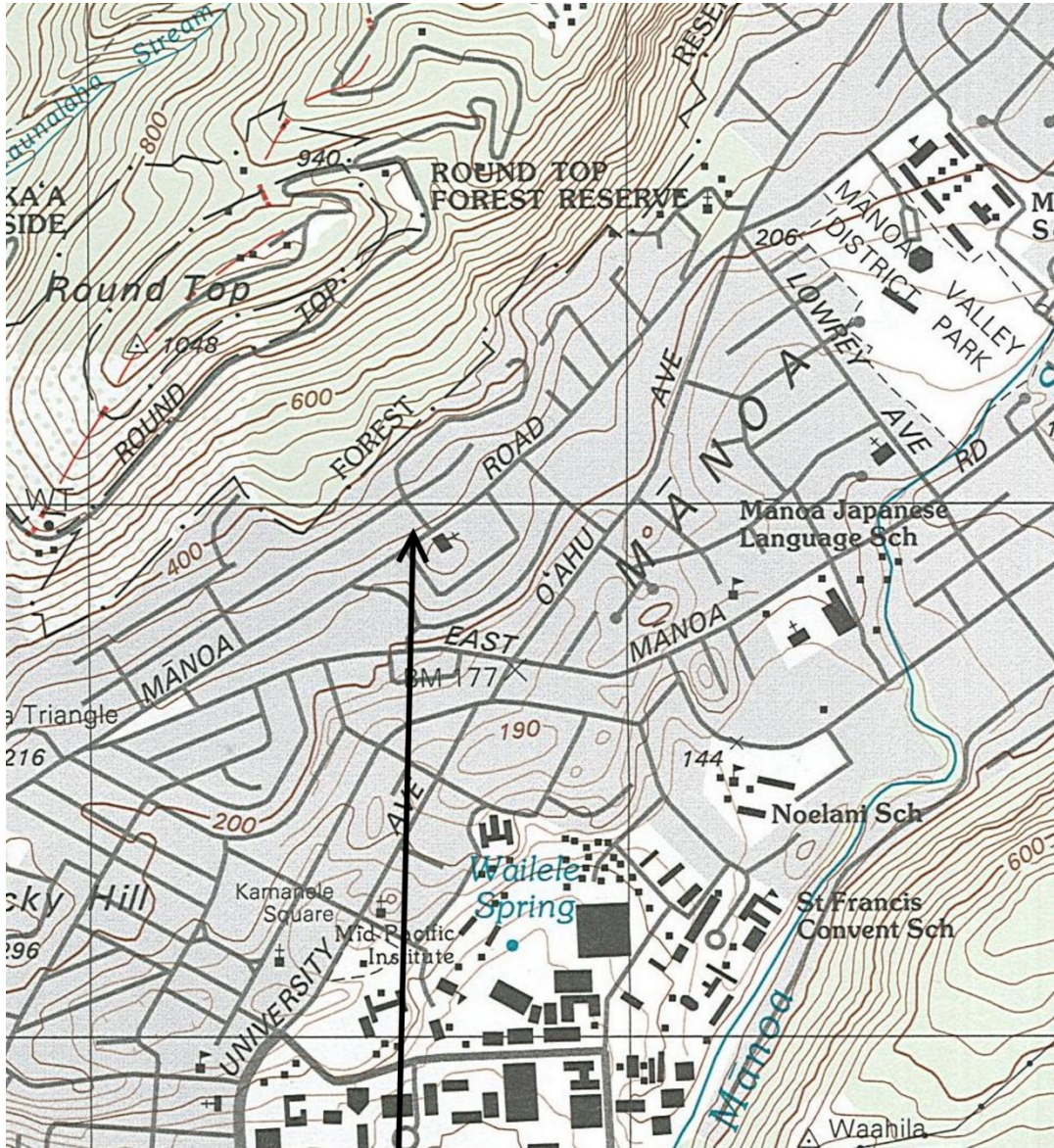
Submit the following items with the completed form:

- **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.
- **Owner:** Christine Kurashige Trust
C/O Christine Kurashige
2466 Manoa Road
Honolulu, HI 96822

Walter J. and Emma Snyder
Name of Property

Honolulu, HI
County and State

USGS Map



Walter J. and Emma Snyder Residence

usgs 7.5 Minute series, Honolulu Quadrangle, 1998 (portion)

Walter J. and Emma Snyder
Name of Property

Honolulu, HI
County and State

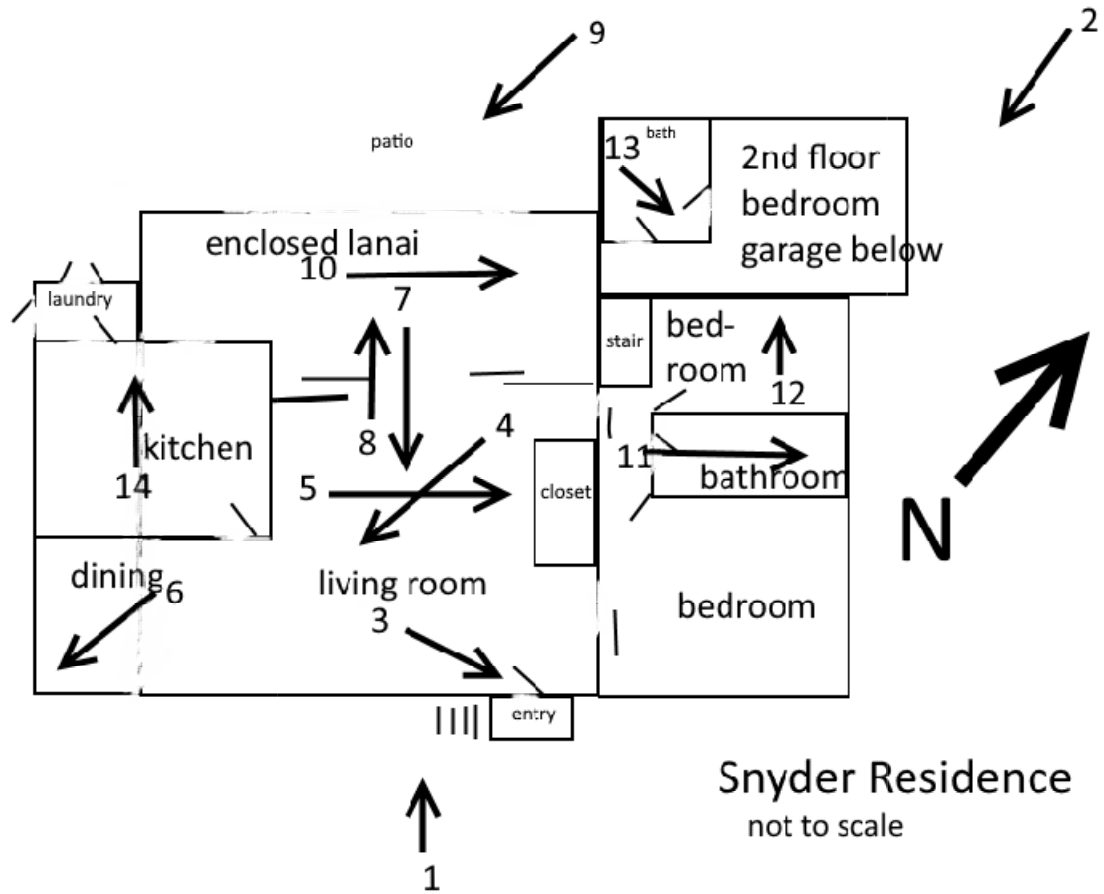
Tax Map
Walter J. and Emma Snyder Residence
Honolulu City and County Department of Taxation



Walter J. and Emma Snyder
Name of Property

Honolulu, HI
County and State

Photo Key



Walter J. and Emma Snyder
Name of Property

Honolulu, HI
County and State

Photographs

Photo Log

Name of Property: Walter J. and Emma Snyder Residence

City or Vicinity: Honolulu

County: Honolulu

State: HI

Photographer: Kikuyo Hibbard

Date Photographed: May 5, 2025

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

1. View of the front of the house from the southeast
2. View of the side of the house from the north
3. View of the front door from the west
4. View of the living room from the north
5. View of the living room from the southwest
6. View of the dining room corner windows from the north
7. View of the living room from the enclosed lanai from the northwest
8. View of the enclosed lanai from the southeast
9. View of the enclosed lanai doors and patio from the north
10. View of the enclosed lanai from the southwest
11. View of the bathroom from the southwest
12. View of the fretwork in the rear bedroom from the southeast
13. View of three second floor doors and spaces from the west
14. View of the kitchen from the southeast, with left door to laundry room and the right door to the enclosed lanai.

Walter J. and Emma Snyder
Name of Property

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Walter J. and Emma Snyder
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Walter J. and Emma Snyder
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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.