

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: Halona Point/Bamboo Ridge Ojizo Stone Monument

Other names/site number: bas relief *Ojizo* Stone Monument; *Ojizo-sama*           

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

## 2. Location the *Ojizo* Stone Monument carved by Sentaro Otsubo is located off Kalaniana'ole Highway, Honolulu, HI 96825 (TMK 1-3-09)

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Not For Publication: ☐ Vicinity: ☐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:

  x   A      B   x   C      D

\_\_\_\_\_  
Signature of certifying official/Title:

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

Otsubo Stone Monuments

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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

☐☐

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Site

Structure

☐

Object

☒

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing

Noncontributing

\_\_\_\_\_

\_\_\_\_\_

buildings

\_\_\_\_\_

\_\_\_\_\_

sites

\_\_\_\_\_

\_\_\_\_\_

structures

One

0

objects

One

0

Total

Number of contributing resources previously listed in the National Register \_\_\_\_\_

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

OTHER/ commemorative/"constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although they may be, by nature or design, movable, the objects are associated with a specific setting or environment."(NPB 16)

sculptural monument

**Current Function**

(Enter categories from instructions.)

OTHER

sculptural monument

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

20TH CENTURY AMERICAN AND INTERNATIONAL MOVEMENTS/commemorative  
monuments

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

Principal materials native blue stone lava rock (and fine-grained light colored granite  
original pedestal)

### 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

Oahu Directional Terms:

*makai* (downside, toward the ocean, roughly to the north)

*mauka* (uphill, toward the mountains, roughly to the south)

Ewa-side (roughly to the west)

Koko Head-side (roughly to the east)

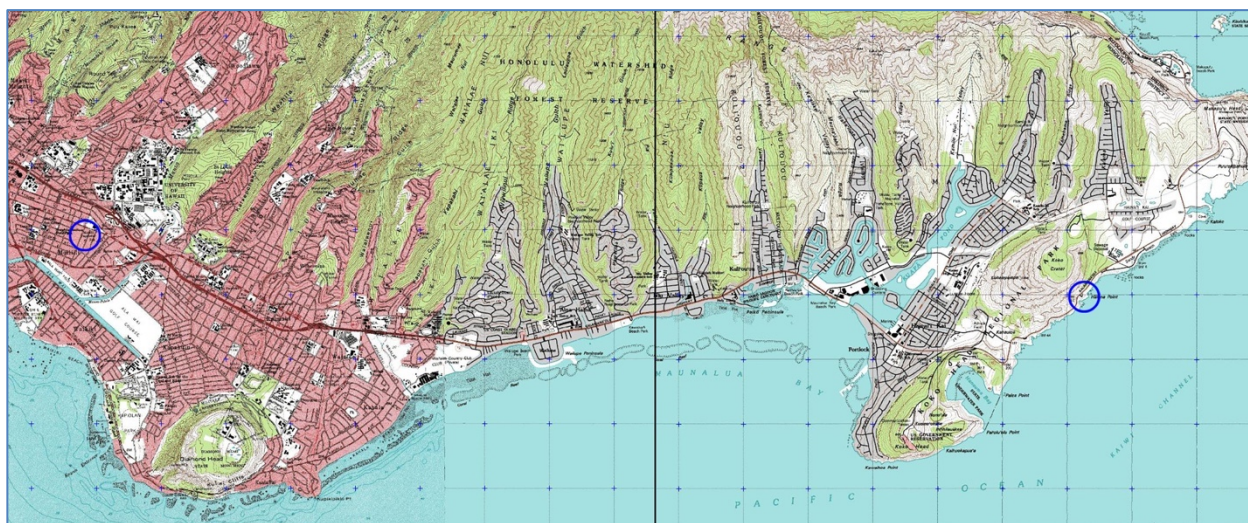
(For purposes here, all camera positions are identified by cardinal points.)

Definitionally, a monument honors a notable person/s or a special event. A memorial, generally speaking, honors a person or people who have died. Sentaro Otsubo carved both. Please see Addendum A for additional information on the monuments Sentaro Otsubo carved beginning on page 44.

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This nomination presents one major stone carved monument created by Otsubo. He was the sculptor and carver of the *Ojizo* monument made of lava rock which stands at the Bamboo Ridge overlook at Halona Point. He carved the head of the second *Ojizo* statue that had been vandalized.



## 1983 USGS COMBINED QUADS OF OAHU

This map of Honolulu County shows Otsubo's Stone Monument Works and the *Ojizo* Monument located on the southern part of the island.

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## Narrative Description

The *Ojizo* Monument made of lava rock which stands at the Bamboo Ridge overlook at Halona Point is among the significant Honolulu stone monuments carved by sculptor and engraver Sentaro Otsubo.

Otsubo's primary business was the carving of cemetery monuments, i.e. gravestones. For examples, his gravestones are found primarily in the Moiliili Japanese Cemetery and Makiki Cemetery. He carved his own monument which is in the Moiliili Japanese Cemetery (Section C C135). Nearby is the monument of fellow immigrants from Fukuoka, Asakichi and Moyo Inouye, (Section C210) grandparents of the late Senator Daniel K. Inouye (C210), and the Yano family *haka* (Section B514). (Please see pp. 60-66)

Its engraved carving (a carving method whereby the inscriptions are incised and the material removed leaving recesses creating the calligraphy). This is a reductive carving method, meaning that stone material is removed from the object and further scooped out or carved to remove additional stone fragments. Otsubo would have known and featured the play of light and shadow which enhanced the inscription revealing the various depths of the calligraphy. In the last five years someone has painted the recessed calligraphy in white creating a strong value contrast with the dark stone, but diminishing the play of light and shadow.

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**1935 *Ojizo* Monument at Hālonā Point-Bamboo Ridge**



**2022—ALL PHOTOGRAPHS BY LAURA RUBY UNLESS OTHERWISE NOTED**

This *Ojizo* lava rock boulder is very porous, full of holes, and is sometimes inaccurately called moss rock. This would have been a very difficult stone for Otsubo to carve because of the very irregular surface.

The *Ojizo* relief carving is 26-inches high, and the whole stone is 50-inches high and 32-inches wide and deep. It originally had a type of gesso mortar applied to the surface of the carving, but this has disappeared over time to the elements.

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This location was named for the bamboo poles used by the fishermen at this popular ulua fishing spot at Halona Point (Koko Head). Halona means lookout. This is the third *Ojizo* (guardian) there to protect fishermen at this very dangerous spot. After vandals destroyed the first two free-standing statues, the Honolulu Japanese Casting Club asked Otsubo to carve a new bas relief *Ojizo* in a large lava rock (moss rock) boulder found on the Koko Head site by members of the Casting Club.

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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.

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**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.)

ART—The creation of painting, printmaking, photography, sculpture, and decorative arts.

INDUSTRY—The technology and process of managing materials, labor, and equipment to produce goods and services. The Otsubo Monument Works nomination is significant at the local level under the theme history of “INDUSTRY/PROCESSING/manufacturing facility/stone carving” associated with “the commercial development of Moiliili Town and the wider Honolulu.

SOCIAL HISTORY—The history of efforts to promote the welfare of society; the history of society and the life ways of its social groups

ETHNIC HERITAGE/ASIAN—The history of persons having origins in the Far East, Southeast Asia, or the Indian subcontinent.

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

**Period of Significance**

1935-to end of historical period

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

**Significant Dates**

1935  
\_\_\_\_\_  
\_\_\_\_\_

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**Significant Person**

(Complete only if Criterion B is marked above.)

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**Cultural Affiliation**

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**Architect/Builder**

Sentaro Otsubo—Stone Monument Carver

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**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.)

Perhaps Otsubo's best known creation is the *Ojizo* lava rock monument (the third *Ojizo*) that stands at Halona Point/Bamboo Ridge. Otsubo's *Ojizo* stone-carved monument meets the Registration Requirements and is important at the local level to the history of the community—to the historic contexts of art, industry, and social concerns. Criterion A (History/Events) and Criterion C (architecture) are applicable.

(Significant, but not included in this nomination, are other Otsubo's stone carving monuments [Please see ADDENDUM A pp 44-66]: the *Hyo Chu Hi* obelisk monument, with the inscription *Hyo* (symbol) *Chu* (patriotism) *Hi* (inscription); the stone carving on the Cathedral of Saint Andrew; and the Hawaiian and English inscriptions on the University of Hawaii Founders' Gate. Also, he carved the head of the second *Ojizo* restoring the statue so it could be displayed.)

The *Ojizo* monument marks historical and cultural events, with recurring celebrations, in the historical past and continuing to this day. This monument embodies the characteristics of integrity including location, design, materials, workmanship, feeling, and association.

Justification of Period of Significance

In 1935 Sentaro Otsubo was asked by the members of the Honolulu Japanese Casting Club to create a bas relief monument. The procuring of the large lava rock boulder and Otsubo's carving, and the installation at Halona Point took place within 1935.

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

The Otsubo Ojizo Monument qualifies for listing under National Register Criterion A and Criterion C based upon its “association with events that have made a significant contribution to the broad patterns of Hawaii history.” The justification for the historical period of significance at the local level of significance to the community encompasses the procuring of the large lava rock boulder, the carving of the Ojizo bas relief and the engraved calligraphy, and the installing of the monument at Halona Point/Bamboo Ridge during 1935.

The Otsubo *Ojizo* Monument nomination emphasizes the ART “object/artifact and “site.”” This narration in Section 8 which explains Criterion A (history and events) includes the description of the type of site, the lay of the land, in conjunction with the artistry of each object/artifact. This nomination also emphasizes SOCIAL HISTORY the importance of community connections and the ETHNIC HERITAGE/ASIAN importance to the history of Hawai‘i immigration and first generation Issei attaining ownership of property including a respected professional business. The Otsubo *Ojizo* Monument nomination is significant at the local level under the theme history of “INDUSTRY/PROCESSING/manufacturing facility/stone carving workshop” associated with “the commercial development of Moiliili Town and his artistry’s respected commissions. The nomination also includes Criterion C (the artistry of the object) the essential materials and tools, and the methods of carving used in the creations of Otsubo’s sculptures in his stone carving business, and how his expertise contributed to the lasting monuments in the community. This nomination fully explains the seven components of the integrity of place in the Conclusion of Section 8. (pp. 25-27)

**Historic Narrative**

**Japanese and Japanese American History in Hawai‘i**

In 1868 Japanese (*Gannenmono*—people of the first year) were contracted to come to Hawaii to work on the sugar plantations. It was a very poor labor experience for these Japanese and subsequently Japan barred emigration and withdrew the contractual agreement.

Then in 1885 more Japanaese (*Imin*—~~移民~~—immigrants) arrived as King David Kalakaua promised that conditions on the plantations had improved somewhat. More Japanese immigrated to serve their three-year contracts. During their time on the plantations, the Japanese immigrants (first generation *Issei* [一世]) formed communal bonds that shaped the three pillars of their society for their future generations: the temple, the Japanese school, and the cemetery. For many, these immigrants stayed and lived the remainder of their lives in Hawaii. Their history, and that of their *Nisei* (second generation Japanese Americans [二世です]), was carved on their memorials and *haka* (grave) stones. These carvings, both incised/engraved and in relief, were written in both *kanji* (a written language derived from Chinese) and *hiragana* or *katakana* (phonetic written Japanese languages). These inscriptions included, in the case of memorials, a

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laudatory phrase, explanatory statements, and/or those responsible for the erection of the monuments. In the case of *haka* (grave site), carvings included the name/s and dates of the deceased, the point of origin—that is the prefecture in Japan followed by the village, and then to the ever-smaller village.

### Moiliili and Otsubo Monument Works

In the late 1890s Moiliili was an agricultural community with most community members living on the drier *kula* lands clustered around King Street from the Ewa, town-side *kiawe* forest (now the Old Stadium Park area) to the Manoa Stream on the Waialae side of the Kamoiliili Church (now the Contessa Condominiums). *Mauka* of this grouping of houses and small shops was the Quarry and *makai* the community extended into the *kiawe* thickets and *lo 'i* (taro pond fields), duck ponds, and rice fields. The houses were plantation-camp style single-wall construction with double-hung windows and *totan* (corrugated metal) roofs. Kitchens were outside on bare ground and either kerosene or wood-burning stoves were used. The living areas were higher than the kitchens and the floors were of wood. Often these houses were configured as a large living room where the whole family slept on *futons* (Japanese mattresses), and one or two adjacent bedrooms. The outhouse building may have been over a cesspool (a large hole dug in the ground) or toilets, but were not hooked up to the sewer. The *furo* (bath house) was always present, whether a family or communal structure, and emphasized the importance of scrubbing and soaking in Japanese culture. In the mid-twentieth century many of these houses, victims of termites, were replaced.

In 1893 Kihachi Kashiwabara established his home and camp at Triangle Park which brought many more *Issei* to Moiliili. Kashiwabara was fluent in Japanese, Hawaiian, and English making him a natural leader of the growing community for acquiring residences and jobs.

1894 immigrant, Sentaro Otsubo fulfilled his contract on a Kohala plantation, and then came to Honolulu Town. By 1907 knowledge of Otsubo's stone carving expertise became known and he was asked to carve his first monument, the *Hyo Chu Hi*.

By 1914 (*City Directory*), he was in Moiliili, and in 1916 (*City Directory*) listed as a "stonecutter in Kapaakea opp.Moiliili Park," in 1918 (*City Directory*) in Kapaakea (*ili* of Ahupuaa Waikiki—in the Moiliili neighborhood. By 1920, Otsubo was listed "monuments" (*City Directory*). By 1922 (*City Directory*), he was on the property that he would purchase in 1923-4 setting up his own carving business working at 944 Coolidge Street.

The *Issei* died in their new-found American land and wanted their *haka* (gravesites) with engraved headstones with their prefectures and villages of their birth land. There were at least two stone monument-carving businesses in Moiliili at that time, and Otsubo's was one. (In 1927, Otsubo's Monument Works at 2423 S. King Street, advertised as "Up-to-date," and Hatanaka Stone Factory Monuments Iwakichi at 2604 S. King Street (*City Business Directory*).

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This is an American story and part of the history of Hawaii and its immigration history and its entrepreneurial spirit.

The Otsubo Monument Works is a part of “patterns of our history” (*NPS Bulletin* 16), in particular early 20th century industrial and commercial settlement patterns in Moiliili and the lasting accomplishments of its industry and artistry found on Oahu.

The Otsubo Monument Works was an important part of the Moiliili community during the specific date of 1935. Period of Significance takes place during this one year, though Otsubo was professionally engaged in stone carving from 1927 to 1952. (This was the period of time from Sentaro Otsubo’s purchase of the 944 Coolidge Street property, his actively working/manufacturing stone monuments on the site and having them installed in specific sites on Oahu, up to the time of his death.)

Otsubo’s *Ojizo* stone monument is significant at the local level under Criterion A (History/Events) under the theme of an Industry/Manufacturing Facility as a processing workshop site that created permanent stone monuments to honor *Issei* and *Nisei* Japanese American ancestors, and significant stone monuments at site-specific locations around southern Oahu.

Stone carving is a sculptural reductive process. This means that material is excavated or removed from an existing block of stone. The process uses appropriate hammer and stone carving tools of point, toothed-chisels, chisels, gouges, and rasp/file/riffler abraders. The process, first, is to rough out the form, second, to refine the form, and third to define and refine details, and complete the surface texture.

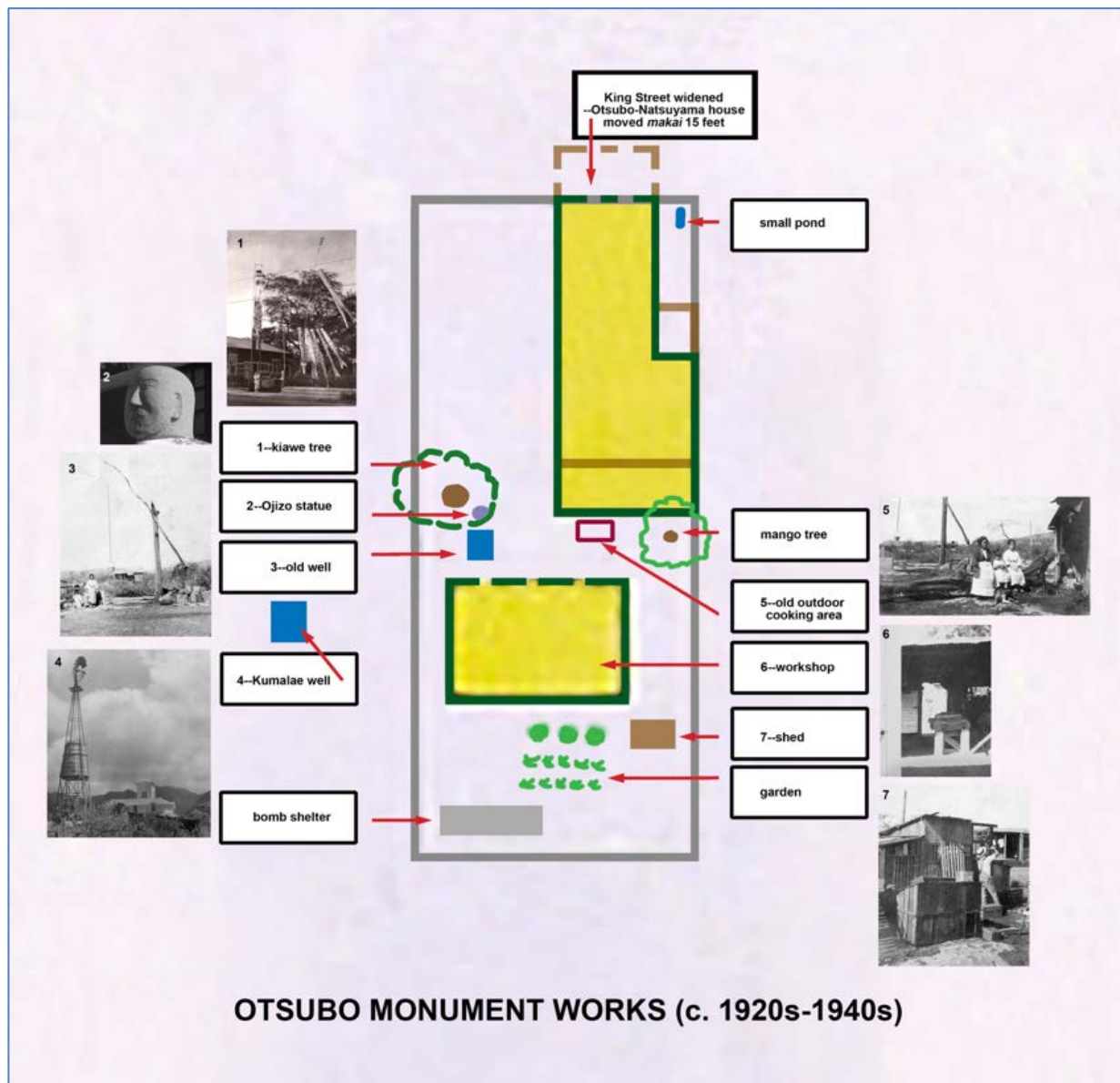
When Otsubo was finally able to purchase property he did so in the relatively flat Kapaakea, close to the source of his stone material in the early years, and an embracing community of Moiliili including the first settlers, the Hawaiians, later the Chinese, and then the largest community of all, the Japanese. Otsubo was in his home location, but his created monuments were placed at site-specific locations in the southern part of Oahu.

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PLOT PLAN DERIVED FROM THE 1914 SANBORN FIRE INSURANCE MAP

The *makai* backyard of the residence was an open area for the stone carving workshop. It had an uneven karst and soil surface. Transporting, positioning, and carving the extremely heavy monument stones required a sure-footed surface. Sentaro Otsubo kept the second previously vandalized *Ojizo* monument statue from Halona Point/Bamboo Ridge in his workyard until he could find a suitable stone matching the body to carve its replacement head.

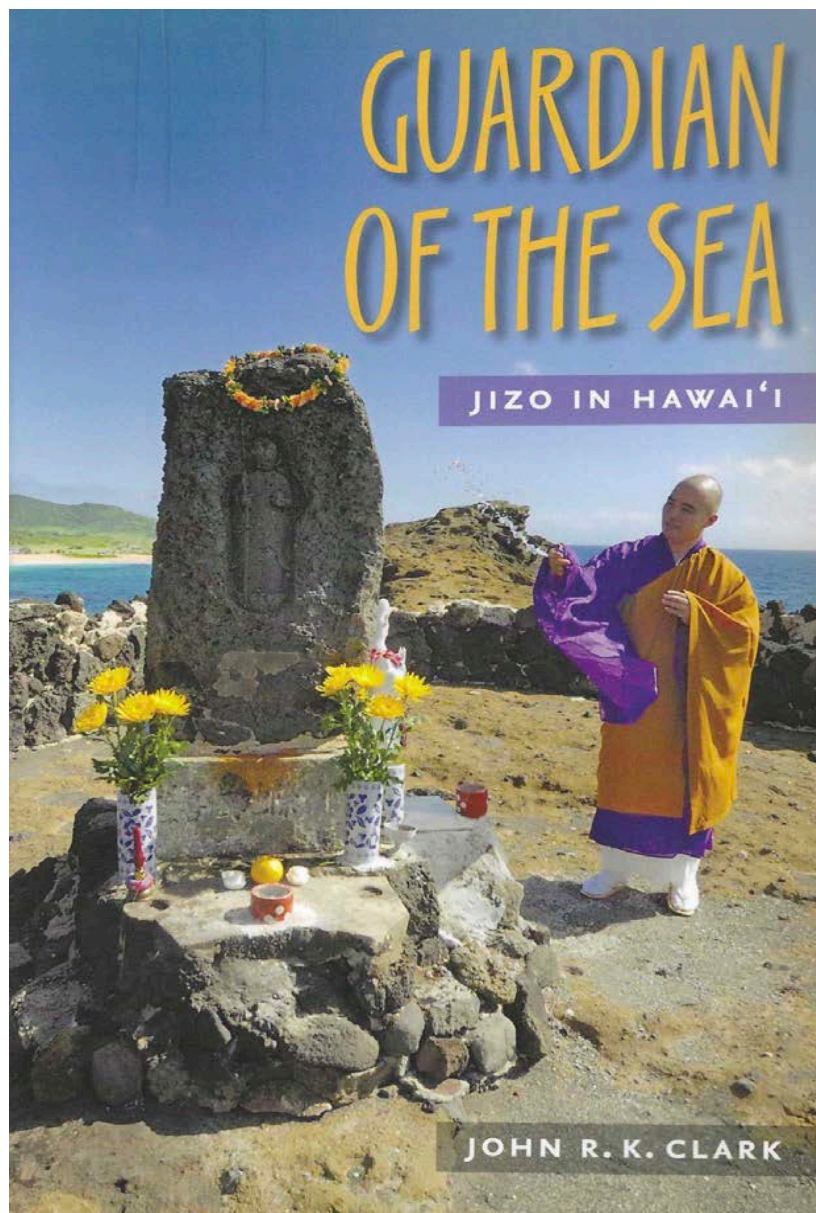
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**1935 *Ojizo* (guardian) Monument at Halona Point/Bamboo Ridge—(Lae Halona)**



**GUARDIAN OF THE SEA—JOHN CLARK ((2007)**

This cover photo of John Clark's *Guardian of the Sea* shows Reverend Sumitoshi Sakamoto of Shingon Shu Hawai'i who officiated at the *Ojizo* monument for a number of years.

John Clark captured the history of the Honolulu Japanese Casting Club, its many danger/cautionary obelisks erected at various dangerous fishing spots on Oahu. The earliest ones erected by the club marked dangerous shoreline spots often where lives had been lost to the

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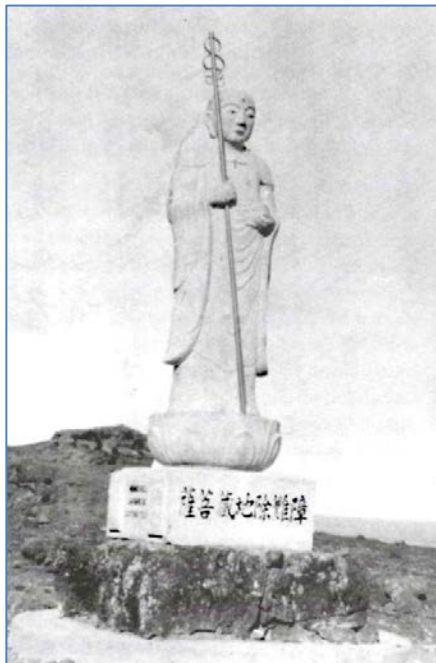
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ocean. A guardian danger obelisk was installed at Halona Point/Bamboo Ridge warning fishermen.

This location was named for the bamboo poles used by the fishermen at this popular ulua fishing spot at Halona Point (Koko Head).

Clark recounts the history of the three *Ojizo* monuments at Halona Point/Bamboo Ridge. The first was erected in 1931 following casting club member Zensaku Uchibori who drowned to death at Bamboo Ridge. In 1932, the Honolulu Japanese Casting Club secured permission from the Honolulu Parks and Recreation to erect the monument in the Koko Head Regional Park at Halona Point/Bamboo Ridge. The club raised funds for this Japanese silver-gray granite monument which was carved in Japan by famed stone carver, Yonekichi Kumano. The sculptor followed the Japanese free-standing upright statue tradition in Japan, though this *Ojizo* is large in scale and has a large pedestal stone. It stood six-feet tall and the whole weighted close to two tons. The *Ojizo* and pedestal stone was set atop a lava rock foundation on the cleared space at the point. The Honolulu Japanese Casting Club initiated the Buddhist prayer stating:

“A Prayer. With this Holy Image we dedicate our efforts to the deceased. Please bestow your compassion on them. May their souls be free from suffering. May they be comforted. We pray that they attain enlightenment. We ask for an end to all tragedies. Here. We ask for increased blessings and happiness for everyone. August 31, 1932. Casting Club” (Clark, p 108)



**FROM GUARDIAN OF THE SEA—JOHN CLARK**

This is image of the first *Ojizo* appeared in the September 2, 1932 issue of the *Nippu Jiji* newspaper.

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The *Ojizo* was twice destroyed with repeated blows breaking the arms hands and robe and stealing the staff *shakujo* a separate artifact, and a jewel *nyoihoju* and disrespectfully removing the statue's head.

The broken and headless *Ojizo* remained at Otsubo's Stone Monument Workshop for years until he could find a suitable stone to sculpt a replacement for the head. He carved the head, and the reconfigured sculpture with restored head was given to the Palolo Kwannon Temple. A bib covers the damaged hands and missing sceptre and jewel at the temple.



Detail: the *Ojizo* bas relief monument is oriented on the original 1932 granite pedestal; Otsubo did not carve it. The orientation today is the same as before. The camera is facing NNE.



Detail: the Honolulu Japanese Casting Club 1932 engraving.

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Detail: The 1932 inscription is translated as “Patrons: Makiki Regional Group [and the] Makiki Showa Kai Group. [The statue was made in] Hiroshima-shi, Higashi Honkawa [by] Stonemason Yonekichi Kumano.” And “Shonayyoke Jizo Bohatsu, or “Jizo Bodhisattva to prevent disasters in the sea.” (*Guardian of the Sea*)

In 1939, after vandals destroyed the first two free-standing statues, the Honolulu Japanese Casting Club decided that a new *Ojizo* in bas relief on a large boulder would be able to withstand vandal attacks. Sentaro Otsubo was chosen to create this third *Ojizo*, to carve a new bas relief *Ojizo* in a large lava rock (moss rock) boulder found on the side of Koko Head in his stone carving workshop in Moiliili. It was transported to Halona Point/Bamboo Ridge and installed on the original granite pedestal and lava rock foundation.

Known to many as *Ojiso-sama*. In Buddhism it means a person who seeks enlightenment and trains himself to save all living things.

Otsubo carved the large calligraphy, *Umi Mamori Jizo Zon* meaning “Ocean Protector *Ojizo*,” there to protect fishermen from the dangerous pounding waves. But today someone has painted the large calligraphy red. Perhaps this was done by the newest protectors.

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**OTSUBO-NATSUYAMA FAMILY COLLECTION**

Because of the pitted nature of this massive blue stone basaltic sculpture, Otsubo gessoed, or used a durable, white paint to fill in and smooth the inset bas relief and the calligraphy. Over the years the weather has gradually stripped the white covering away. Today, the calligraphy is painted in red. (Camera facing NW)

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O-Jizosan monument above Bamboo Ridge ca. 1946-47. Kaichi Kaya  
2nd from right. Replacement of destroyed original erected in 1935

**OTSUBO-NATSUYAMA FAMILY COLLECTION**

The photo of Otsubo at Bamboo Ridge is from the family of Kaichi Kaya, although probably taken by a professional. One of the photos in the series appeared in both Japanese newspapers on June 24, 1940.

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**OTSUBO-NATSUYAMA FAMILY COLLECTION**

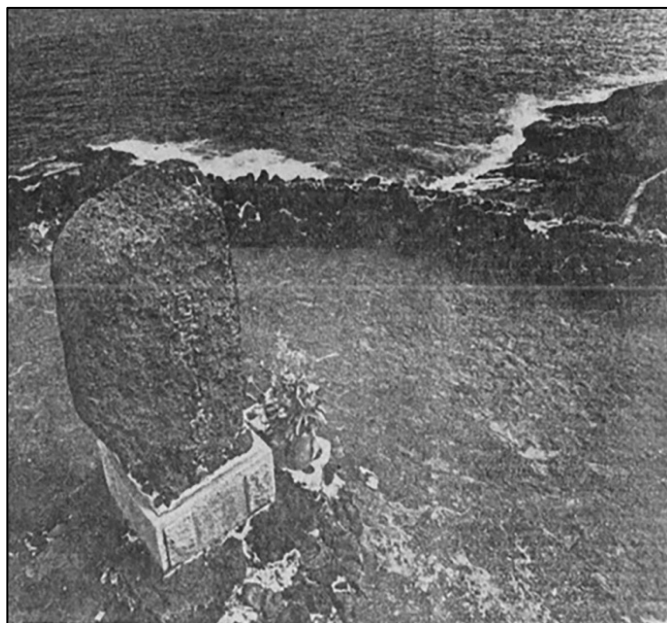
Members of the Honolulu Japanese Casting Club, with Otsubo in the center pose at the *Ojizo* Monument at Bamboo Ridge. This location was named for the bamboo poles used by the fishermen at this popular ulua fishing spot at Halona Blowhole (Koko Head). This is the third *Ojizo* (guardian) there to protect fishermen at this very dangerous spot. After vandals destroyed the first two free-standing statues, the Honolulu Japanese Casting Club asked Otsubo to carve a new bas relief *Ojizo* in a large lava rock boulder from the Koko Head site. (1940)

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**HONOLULU STAR BULLETIN, JUNE 1, 1979**

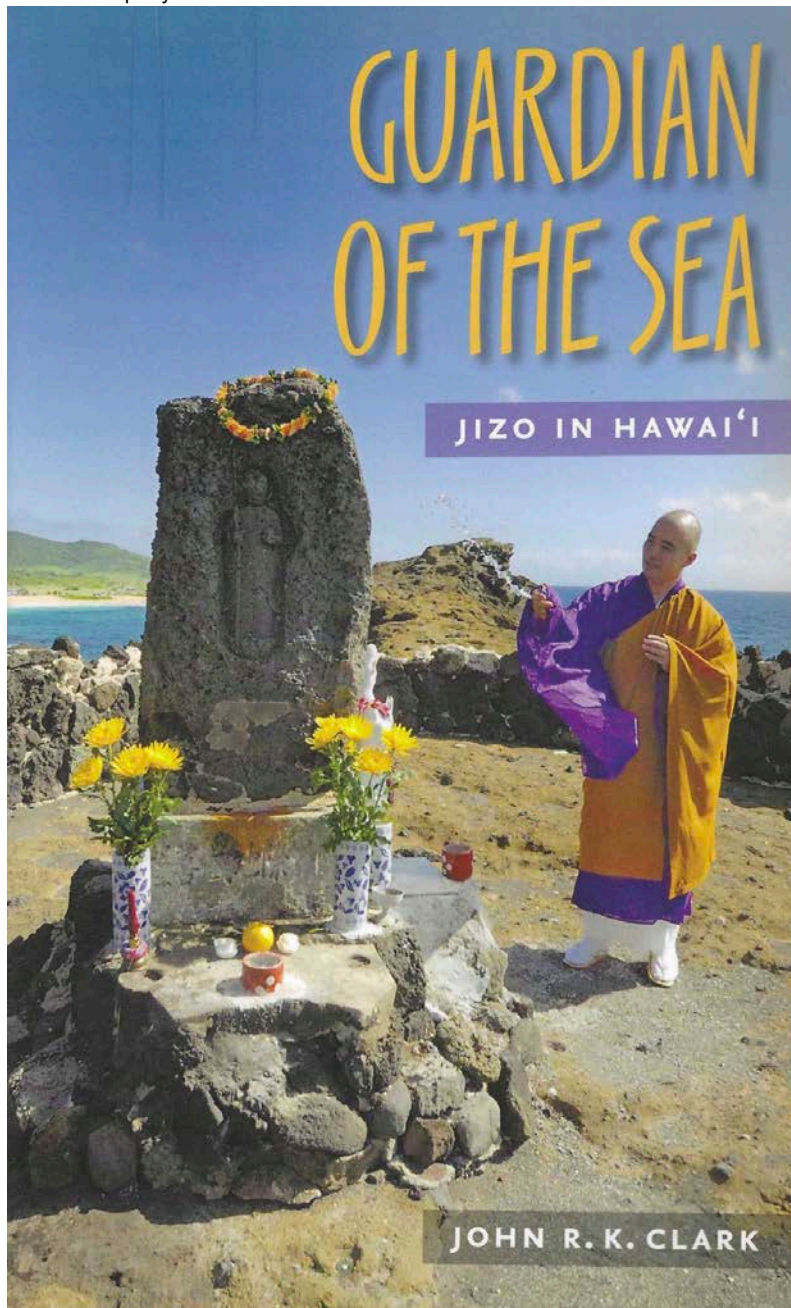
“FISHERMEN’S SHRINE—A lone can of flowers was placed at a lonely monument near Halona Cove yesterday in memory of fishermen lost off ‘Bamboo Ridge.’ The monument was erected by members of the Honolulu Japanese Casting Club.”

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**GUARDIAN OF THE SEA—JOHN CLARK ((2007)**

Every year, prior to the covid pandemic, the Sensei from the Hawaii Shingon Mission on Sheridan Street has performed annual memorial services at the site. The event is reverential and evokes the many fishermen who lost their lives at the ocean's edge and the hopes that today's fishermen will be safe.

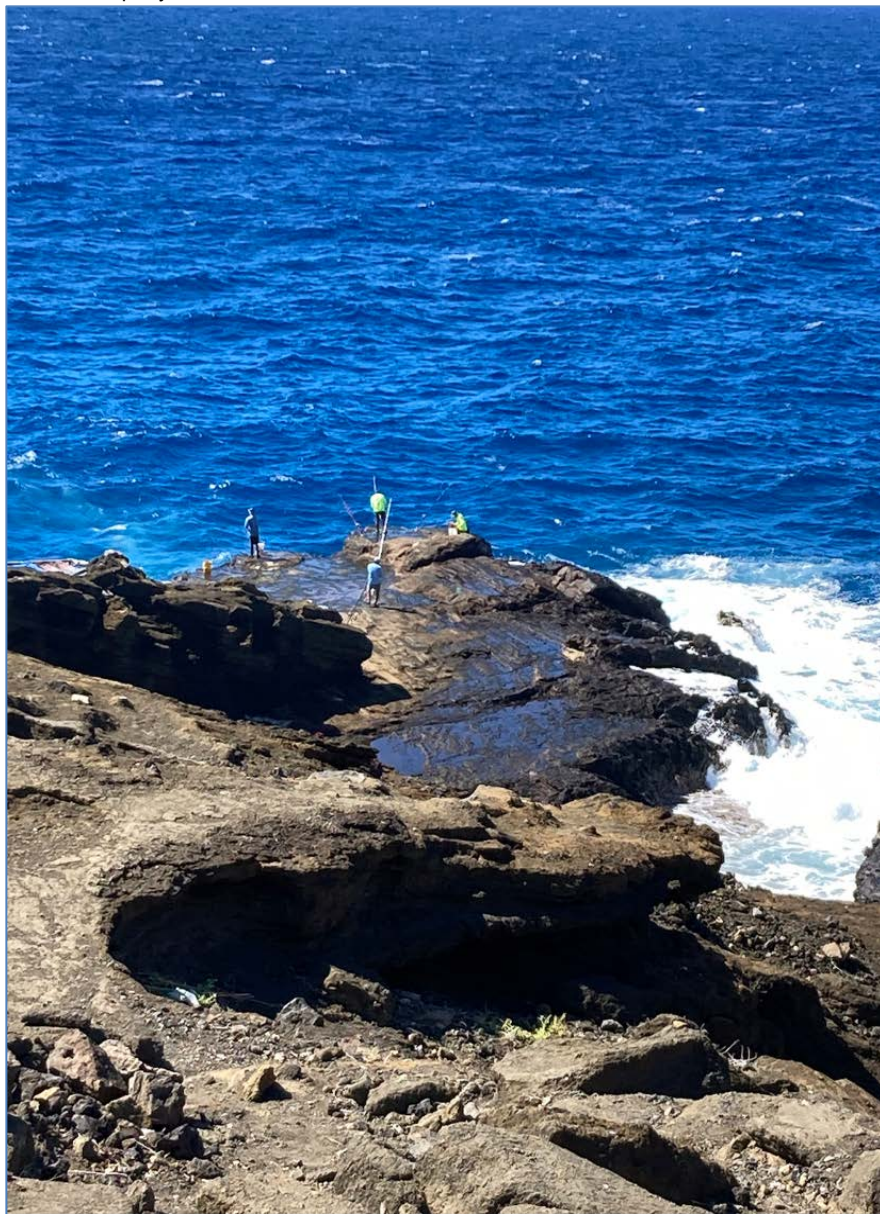
When one visits the site with its protective *Ojizo* shouts can be heard from the fishermen below as a fish, probably ulua, is caught.

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Looking toward the ocean with fishermen and their poles.

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### Conclusion Including the Characteristics of Integrity

This nomination addresses all seven characteristics of integrity for the *Ojizo* stone monument and how the characteristics related to its significance. The quality of the stone monument, the physical aspects, as addressed in Criterion A, and the historical events and location importance in Section 8—History and Events—how the monument of why, where, and when is significant. Also addressed are the excellence of physical characteristics of the Otsubo *Ojizo* for Criterion C.

Concluding from the *National Register Bulletin 15*, there is a rarity of stone carvings in Hawaii (beyond cemeteries). This nomination establishes the remarkable contributions that the *Ojizo* Monument at Halona Point/Bamboo Ridge and Sentaro Otsubo's other stone monuments have made to Hawaii.

#### The shorthand version of the seven characteristics of integrity:

##### **Location**

The relationship between the property and its location.

##### **Design**

Form, compositional use of space, style, conscious decision in the original planning, and conception, organization of space, proportion, scale technology, ornamentation, and materials. The design reflects historic functions and technologies as well as aesthetics, surface of materials, and the style of ornamental detailing. Also the design's relation to the site surroundings.

##### **Setting**

Physical environment—Character of the place where stone monuments were placed or the event that occurred—the surroundings.

##### **Materials**

Whether the use of indigenous materials or imported ones.

##### **Workmanship**

Quality of the sculptural work. The skill in stone carving traditions. Evidence of the technology of a craft of a period.

##### **Feeling**

Expression of the aesthetic or historic sense of a particular period of time.

##### **Association**

The place where the event or activity occurred

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**Halona Point/Bamboo Ridge *Ojizo* Monument**

**Location**

The Otsubo *Ojizo* bas-relief sculpture is site-specific. It could not be placed anywhere else to protect the fishermen on the shoreline below.

**Design**

The form and composition follow the first-second *Ojizo* free-standing sculpture in that the Otsubo bas relief is frontal with little asymmetry in the placement of the arms.

**Setting**

Physical environment and the character of the place where the stone monument was placed intensely reflect the tragic events that occurred at the Bamboo Ridge surroundings.

**Materials**

The bas relief carving in a natural indigenous boulder found at Koko Head is very compatible with the rugged lava rock environment.

**Workmanship**

Otsubo carved a delicate *Ojizo* bas relief in a boulder that was very porous. Originally, Otsubo's fine bas relief carving and his gesso surface application created a smooth surface which contrasted in terms of texture and value contrast. (Over the years the gesso has been worn away by weathering. The original base pedestal was carved by Hatanaka, but with a lesser skill than Otsubo.

**Feeling**

This bas relief stone monument captures the spirit of the times. It commemorates the remembrance of loss of life and the warning of the dangers facing fishermen.

**Association**

The rough native boulder found on the side of Koko Head reflects the rugged coast line and the dangerous rocks near the water's edge.

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The *Ojizo* monument created by Sentaro Otsubo is significant for his stone carvings and sculptural stones in Moiliili and greater Honolulu. The stone carvings and monuments have great potential to yield information on the history and culture of early 20<sup>th</sup> century industry and artistry in the town. Together, these seven characteristics of integrity make the existing Otsubo *Ojizo* monument significant at the local level for the Hawaii and National Registers under Criteria A and Criteria C.

**Justification of the Period of Significance**

1907 begins the period of significance though Otsubo did not establish his stone monuments workshop in Moiliili until 1927. Otsubo created his stone monuments up to 1952, the year of his death.

The Otsubo *Ojizo* Monument is eligible for the Hawai‘i and National Registers of Historic Places at the Local Level under Criterion A and Criterion C due to its continuous significance in Hawaii.

This nomination addresses all seven characteristics of integrity how the characteristics relate to the monuments significance.

The *Ojizo* Stone Monument is significant at the Local Level under Criterion A (History/Events), serving as sculptural commemorative works “associated with the broad pattern of our history.” Criterion A addresses the historical events and locations of the work’s importance. Section 8 (History and Events) expands on “how,” it is significant. “Why,” “where,” and “when” are explained. The monument is significant as the structure typifies the hard work of immigrants and kamaaina alike to honor and protect all.

The monument is also significant at the Local Level under Criterion C (Architecture) as a good example of stone carving created in Hawaii. The monument/sculpture/object/artifact retains its massing, scale, and such character defining elements relative to the site. Otsubo continued to carve his monuments until his death in 1952. The physical characteristics, the quality of this stone monument, continues as evidence of excellence of Otsubo’s professionalism. His work shows expertise in both engraving and relief carving, and shows special care in the varied depths of the carvings, allowing light and shadows to describe the bas relief image and calligraphy.

Under Criterion C (Architecture), The *Ojizo* Monument is significant as an excellent example of twentieth century stone carving. This monument retains its historical integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

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## 9. Major Bibliographical References

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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):** 50-80-15-09172

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## 10. Geographical Data

**Acreage of Property** TMK location 1-3-09

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:

workshop 1923-24 to 1952

21° 17' 34.00" N

Longitude:

157° 49' 29.81" W

Latitude:

5. *Ojizo* Monument

21° 16' 52.90" N

Longitude:

157° 40' 37.90" W

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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 *Ojizo* Monument has a very small footprint on the leveled Halona Point/Bamboo Ridge lookout.

Boundary Justification (Explain why the boundaries were selected.)

The site and existing lava rock and granite pedestal stones determined the location of the monument and its orientation. The boundaries of the monument's location are the historic boundaries listed in the State Bureau of Conveyances and the County Tax Assessor's Notebooks since the mid-1930s.

MAPS

Otsubo Ojizo Monument Map Table

1	1983	USGS combined Quads of Oahu, Hawai'i showing locations of the Otsubo Stone Monument Workshop and the Halona Point location <i>Ojizo</i> Stone Monument with blue circles.
2	1932	Historic Tax Map Key 2-7-09: 034 map with Otsubo Stone Monument workshop located at 944 Coolidge Street, Honolulu Hawaii 96826 property in orange.
3	2012	Google Earth Pro aerial map showing the Halona Point location of the third <i>Ojizo</i> Stone Monument carved by Otsubo located off Kalaniana'ole Highway, Honolulu, HI 96825 (TMK 1-3-09). The red arrow points to the sculpture.

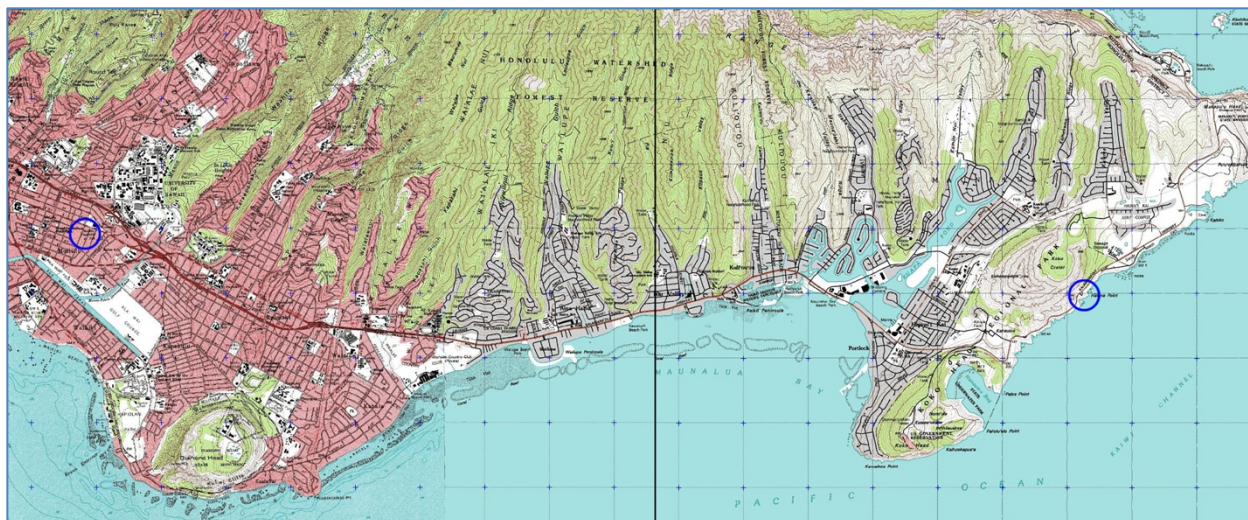
## Otsubo Stone Monuments

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1. 1983 USGS combined Quads of Oahu, Hawaii showing the location of the Otsubo workshop site and the Otsubo *Ojizo* Monument with blue circles.



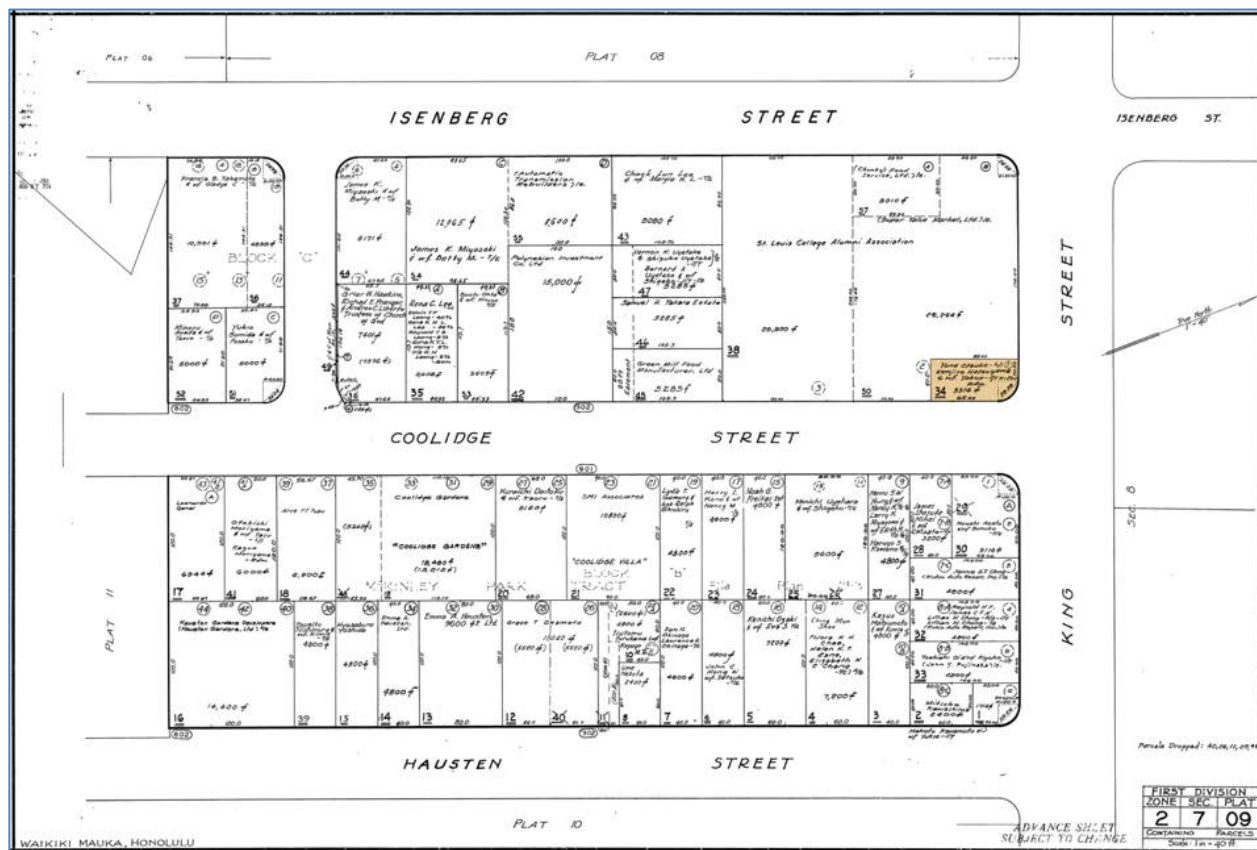
## Otsubo Stone Monuments

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2. 1932 Historic Tax Map Key 2-7-09: 034 map with Otsubo Stone Monument workshop located at 944 Coolidge Street, Honolulu Hawaii 96826 property in orange.



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3. 2012 Google Earth Pro aerial map showing the Halona Point location of the *Ojizo* Stone Monument carved by Otsubo located off Kalaniana'ole Highway, Honolulu, Hi 96825 (TMK 1-3-09). The red arrow points to the sculpture.



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## 11. Form Prepared By

name/title: Laura Ruby MA, MFA  
organization: independent historical researcher and writer  
street & number: 509 University Ave #902  
city or town: Honolulu state: Hawai'i zip code: 96826  
e-mail: lruby@hawaii.edu  
telephone: 808 366-0847  
date: March 26, 2023

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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.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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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: *Ojizo Stone Monument* at Hālonā Point/Bamboo Ridge

City or Vicinity: located off Kalanian'ōle Highway, Honolulu, HI 96825 (TMK 1-3-09).  
Magnetic compass bearings are 210 degrees and it read 220 degrees.

County: Honolulu, State: Hawai'i

Photographer: Laura Ruby

Date Photographed: 2022

Description of Photograph(s) and number, include description of view indicating directions of the camera as noted in the photo captions below.

1-6 photographs follow

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The *Ojizo* relief carving is 26' high. The whole stone boulder is 50" high and 32" wide.

Magnetic compass bearings are 210 degrees and it read 220 degrees. The GPS at Bamboo Ridge is N 21deg 16min 52sec W 157deg 40min 40sec. The *Ojizo* faces 220 degrees SSW. The camera is facing NNE.

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Otsubo carved the large calligraphy, *Umi Mamori Jizo Zon* meaning “Ocean Protector *Ojizo*,”  
The camera is facing S.

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Detail: this photo is looking straight at the bas relief carving. The camera is facing NNE.

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Detail: the camera is facing N.

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The camera is facing SSW.

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The camera is facing W.

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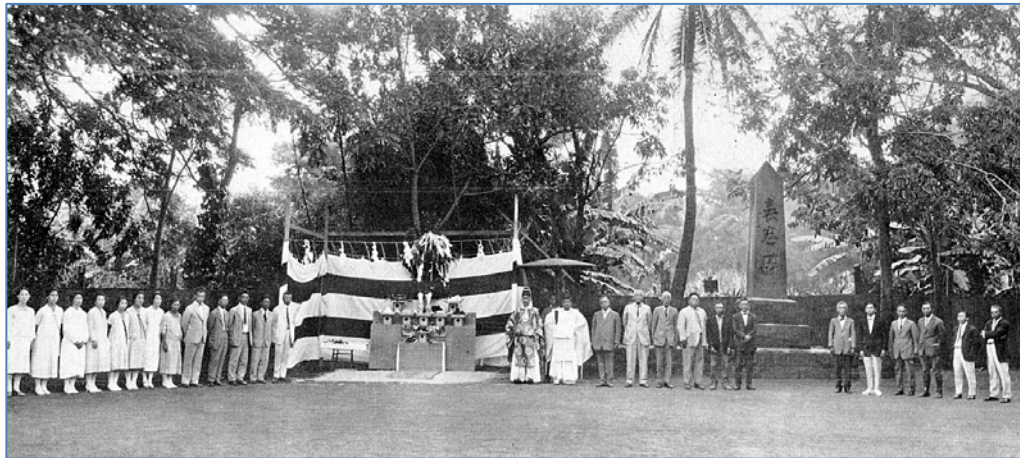
## ADDENDUM A

### ADDITIONAL EXAMPLES OF SENTARO OTSUBO STONE CARVINGS

#### 1907 *Hyo Chu Hi*

Otsubo's stone carving monuments include the *Hyo Chu Hi* obelisk monument that stands on the left of the entrance to Shinshu Kyokai Mission on Beretania Street. In 1907, Otsubo, with three other stone masons, carved the *Hyo Chu Hi* obelisk and placed it in the Chuo Gakuin—Japanese Central Institute (school located in Nuuanu). It was meant to honor Admiral Togo, a Japanese national hero. Otsubo engraved Togo's words: *Hyo* (symbol) *Chu* (patriotism) *Hi* (inscription). In addition, he did stone work and stone carving on the Cathedral of St. Andrew in Downtown Honolulu. Further, he carved the Hawaiian and English inscriptions on the University of Hawaii Founders' Gate. He also carved the head of the second *Ojizo* statue that had been vandalized.

Otsubo's primary business was the carving of cemetery monuments, i.e. gravestones. His gravestones are found primarily in the Moiliili Japanese Cemetery and Makiki Cemetery. He carved his own monument which is in the Mō'ili'ili Cemetery. Nearby is the monument of fellow immigrants from Fukuoka, Asakichi and Moyo Inouye, grandparents of the late Senator Daniel K. Inouye.



JAPANESE CULTURAL CENTER OF HAWAII

The setting for the *Hyo Chu Hi* monument was the Chuo Gakuin called a “secular” school, but it was Christian. But on the occasion of this 1907 dedication, the two Shinto priests officiating were mindful of the traditions. The priest from Izumo Taisha wore a colorful vestment and the priest from Daijingu was clothed in an all-white vestment.

Ceremonial dedication of *Hyo Chu Hi* took place on February 25, 1907. Its original location here at the Chuo Gakuin, the premier “secular” Japanese Language School located in central Honolulu. The inscription was to celebrate the Japanese victory in the Russo-Japanese War (1904-1905) lead by Admiral Heihachiro Togo. The sculpture, commissioned by the Japanese

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residents of Hawai'i, was meant to honor those Japanese soldiers, including some from Hawai'i, and was intended to inspire positive accomplishments by the students. Among those in attendance were visiting Japanese officers and sailors. Rear Admiral Sadayasu Tomioka with the naval contingent said:

*Jyun-nan chu-shi-no-shi ga ban-ri zetsu-iki ni oite, "Hyo-Chu-Hi" no konryu sareru o kibaba, masani kangeki, warrate chika ni chin zuru naranto.*

"If those 'voiceless unknown' who died in the war for their country in a place so far from home could hear of the fact that you, who are also so far away from home, remembered them with this monument of patriotism, without a doubt they would be deeply touched, and their desolate souls would be at peace."



This 1923 yearbook photo shows a school sports team sitting on the large pedestal base. This shows the importance of a memorial to serve as a staging point for accomplishments.

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During World War II, all identifiable Japanese symbols, including this obelisk, were hidden or given away. The *Hyo Chu Hi* obelisk was toppled from its base, and it and its two pedestal stones were taken to the Kaheka Street Kyokai Mission of Hawaii and covered with concrete and buried for the duration of the war. The Mission later relocated to 1631 S. Beretania Street, where at the annual Obon, there is a ceremony with the sculpture dedicated in memory of all war-dead. (excerpted from *Guardian of the Sea*, [pp 105-126], and *Shinshu Kyokai Mission of Hawaii 1914-1984* [pp 215-217])

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ALL PHOTOGRAPHS: LAURA RUBY (UNLESS OTHERWISE IDENTIFIED)

The 1907 *Hyo Chu Hi* was hand-carved in 1907 from native basaltic blue stone. Its obelisk is placed atop two pedestal stones. *Hyo Chu Hi* The obelisk is nine feet tall, and is 30 inches wide at its base and narrows to approximately 24 inches near the top. It is surmounted with an equilateral pyramidal cap. The smaller top blue stone aggregate pedestal stone is 20-inches tall, and is 44-inches by 42-inches wide. The larger bottom blue stone aggregate pedestal stone is 21-inches tall, and it is 62-inches wide by 60-inches deep.

The pedestal base of the monument was part of the original placement at Chuo Gakuin. Otsubo did not carve the pedestal stones. The calligraphy on the front are the words of Togo Heihachiro. The camera orientation facing SSE.

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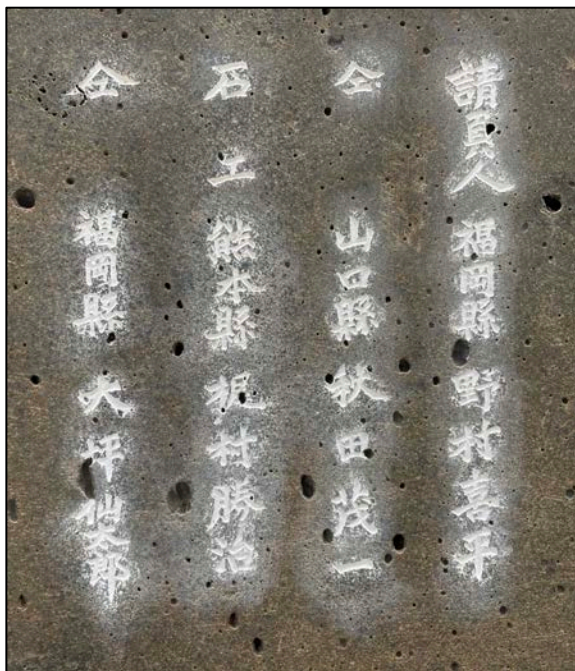
Later addition of white paint in the calligraphy. Camera facing S and SSE.

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The four names on the *Hyo Chu Hi* monument on the east side are labelled (right to left): Contractor (Nomura Kihei from Fukuoka and Akita Moichi from Yamaguchi), Stone Artisans (Kajimura Katsuji from Kumamoto and Otsubo Sentaro from Fukuoka). Interesting that Otsubo carved all four names. This implies that these are not signatures. Size of calligraphy is 15-inches high 12-inches wide, and the top of the calligraphy is 60-inches from the ground level. Camera facing W and W-SW.

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### 1931 Cathedral of St. Andrew Parke Chapel Engraving



The Cathedral Church of Saint Andrew (Anglican/Episcopal) cornerstone of the main cathedral structure was laid March 5, 1867 by King Kamehameha V. The architects were William Slater and Richard Carpenter. The cathedral building and the later 1929 Memorial Hall, including Parke Chapel, are derived from French Medieval/Gothic architecture. The cathedral property was placed on the National Register of Historic Places on July 2, 1973.

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Detail of Otsubo's stone plaque carved by Otsubo is installed below the large stained glass window of Parke Chapel. The Chapel is part of the Memorial Building built in 1929. The plaque reads in Latin "1931 Pro Deo et Ecclesia" "For God and the Congregation (the coming together/assembly of Christian believers." Otsubo's Medieval/Gothic letterforms were selected in keeping with the Gothic architecture. The plaque is 15 inches high 30 inches wide. The camera is facing NE.

The Medieval Initials for Illuminated Manuscripts font/letter form is in keeping with the French Gothic architectural style of the cathedral. The cornerstone for the Cathedral building was laid in 1867 and the Memorial building, of which the carved plaque is a part, was created in 1931.

The only way the Otsubo engraving/incising/carving could be so delicately carved is with the selection of the support/stone or concrete. The Otsubo plaque is likely a light-colored very fine-grained stone or a fine-grained concrete of coral or sandstone color. A coarser-grained support would have chewed up and marred the delicate edging of the engraving of the calligraphy. The method Otsubo would have used would be with the tools of gouges, chisels, and possibly extremely small rasps/rifflers.

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**1933 University of Hawai'i Founders' Gate**



The University of Hawaii Founders' Gate carving by Otsubo. The Founders' Gate photographed from the 'Ewa-makai corner of the intersection. The camera is facing NE.

The Founders' Gate symbolically brought together the former Territorial Normal School (now College of Education) with the University of Hawaii College of Tropical Agriculture/Liberal Arts college. The embracing arms of the sculptural gateway were originally designed to span a two-lane University Avenue, but they were moved to accomodate a wider roadway.

It was created in fine-grained cast concrete by Ralph Fishborne and the inscriptions carved by stone monument sculptor Sentaro Otsubo.

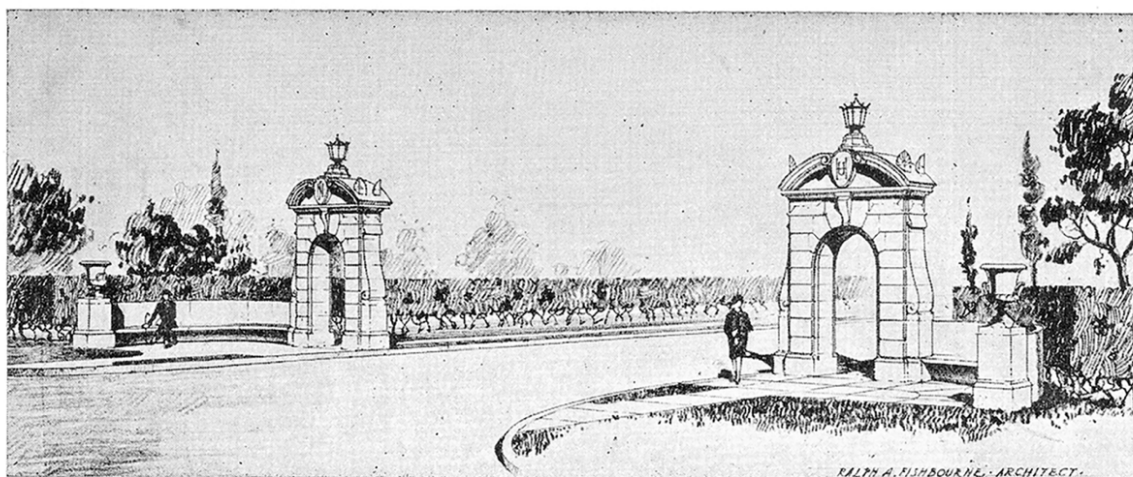
Founders' Gate is listed in the Hawai'i State Register of Historic Places, October 31, 1988.

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*The Memorial gateway to be erected at the makai entrance to the University campus on University Avenue, as a monument to the efforts of the men and women who have built the two institutions which now are joined in the Greater University of Hawaii.*

HAWAIIAN HISTORICAL SOCIETY

This is the original rendering by architect Ralph Fishbourne.

Founders' Gate was dedicated September 14, 1933. At the time it was a narrow two-lane road at the corner of University Avenue and Dole Street. University of Hawaii President David Crawford initiated the plan to mark the intersection with a gateway, the Founders' Gate. Money was raised from the students. Ralph Fishboune was the architect designing it, and Otsubo was contracted to design and carve the inscriptions.

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UNIVERSITY OF HAWAII ARCHIVES

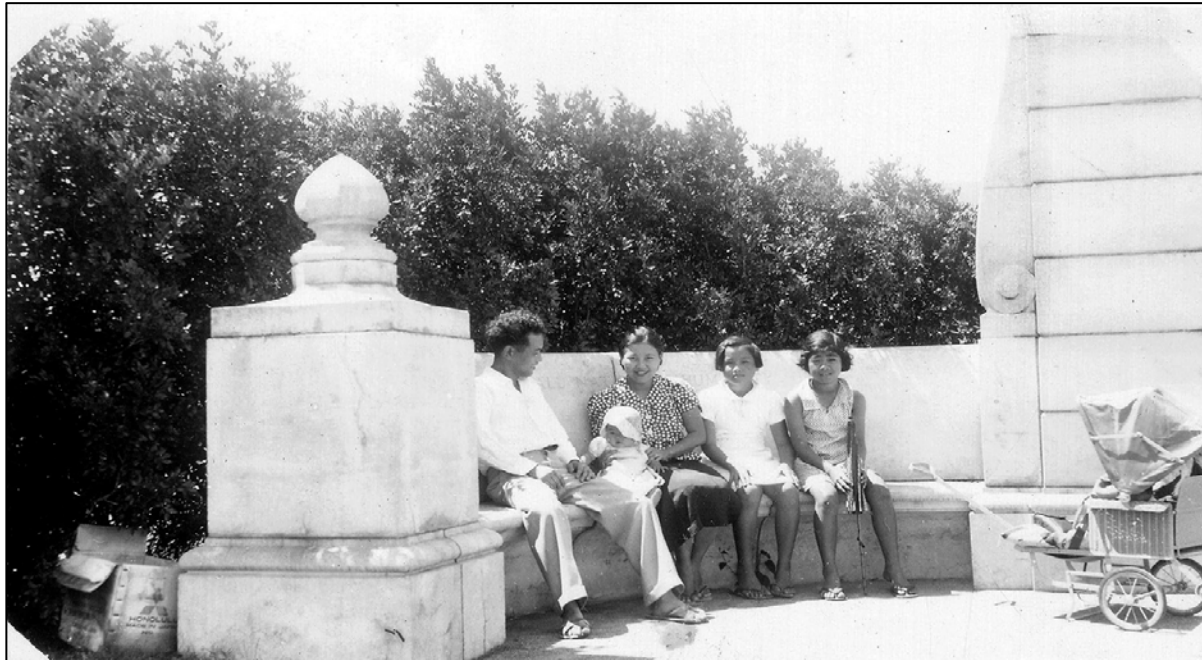
This aerial photo shows monumental size of the Founders' Gate entrance to the 1933 University of Hawaii. The camera is looking NW.

**Otsubo Stone Monuments**

Name of Property

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**OTSUBO-NATSUYAMA FAMILY COLLECTION**

Yakue (Otsubo) and Kenjiro Natsuyama and their baby daughter, Harriet, sit with two teenage friends at the University of Hawaii Founders' Gate at the corner of University Avenue and Dole Street. The gate was a place of pilgrimage for the family who went often to pay respect to Sentaro Otsubo's carved lettering. This photo was shot May 30, 1938.

Kenjiro Natsuyama is not wearing shoes. He often tied a string from his camera to his big toe so that he could be in the picture. He might have been using the camera that he built himself that had no timer.

## Otsubo Stone Monuments

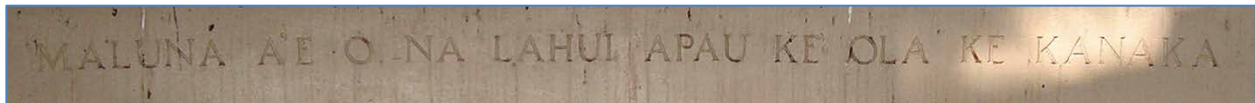
Name of Property

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University of Hawaii Founders' Gate carving by Otsubo.



Detail: The inscription states: *Maluna ae o na lāhui apau ke ola ke kanaka*—"Above all nations is humanity." (The Founders' Gate was created by Ralph Fishborne in 1933.). The Diamond Head side engraving is 2.25" high, 7' 6" wide. The camera is facing NW.

## Otsubo Stone Monuments

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The Ewa side of Founders' Gate carving by Otsubo states, "Above All Nations Is Humanity." The camera is facing N. The Ewa engraving is 2.25 inches high by 4-feet 1-inch wide.



Detail: Ewa engraving "Above All Nations Is Humanity" is 2.25" high and 4' 1" wide. The camera is facing W.

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**1950 Ojizo Stone Monument First/Second *Ojizo* Monument from Halona Point head replacement by Otsubo**

For years the second statue stood in the Otsubo Monument Works yard until Otsubo finally found similar stone material and carved a new head. Today, this statue stands at the Palolo Kwannon Temple with a protective scarf covering the neck and other broken parts. (*Carved in Stone*)



Today, this second restored *Ojizo* monument is located to the right of the main Palolo Kwannon Temple entry. For years this second *Ojizo* statue stood in the Otsubo Monument Works yard until 1950 when Otsubo finally found similar stone material and carved a new head. The camera is facing N.

In 1950 Otsubo finally found a suitable stone (slightly proportionally smaller than the body) to carve a head for the previously vandalized *Ojizo*. Restored, it continued to reside on the Otsubo-Natsuyama property until it was given to the Palolo Kwannon Temple. It was dedicated on November 24, 1963: "Dedication of the *Umi-mamori Jizo*—Guardian of the Sea." Today, the statue is graced with a colorful patterned protective scarf covering the neck and other broken parts.

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Detail: The head is about ten-to-twelve-inches high and about eight-inches wide.

**Additional Examples of Otsubo Carved Cemetery Stone Monuments**

The following three *haka* (graves) are carved in the styles of Japanese American headstones of the first half of the twentieth century. This and dozens of monuments carved by Otsubo can be found in the Moiliili Japanese Cemetery, and can be located by using the book by Harriet Natsuyama titled, *Carved in Stone*.

**Otsubo- Natsuyama Family *Haka* (grave)—Section C 135, Moiliili Japanese Cemetery**

The Otsubo- Natsuyama family *haka* (grave) carved by Otsubo is located in the Moiliili Japanese Cemetery. Of these examples, this is chronologically the latest carved by Otsubo. Otsubo carved all except his own date of death.

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Otsubo-Natsuyama family *haka* (grave) is located in the Moiliili Japanese Cemetery. There are two types of granite for the *haka*, dark gray and off-white granite. The headstone and top pedestal stone were also carved by Otsubo. The inscriptions and *mon* (family crest) are both engraved and relief carving. The headstone is 33-inches high, 31-inches wide, and eight-inches in depth. The top pedestal is nine-inches high, 40-inches wide, and seven-and-a-half-inches in depth. And the bottom pedestal is nine-inches high, 39-inches wide and 16-inches in depth. The camera is facing N.

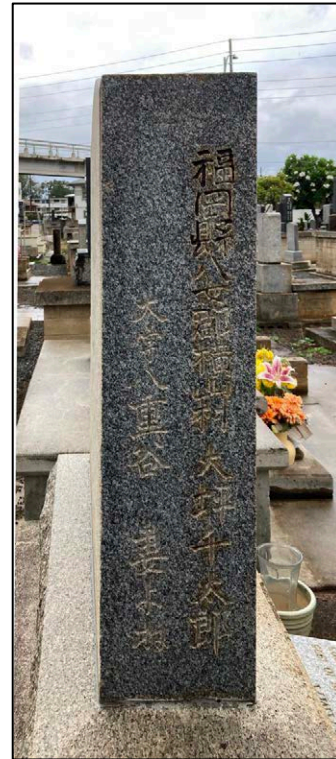
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The inscriptions are both engraved and relief carving showing Otsubo's expertise in both methods of carving.



Details: three sides of the Otsubo-Natsuyama headstone.

Otsubo Stone Monuments

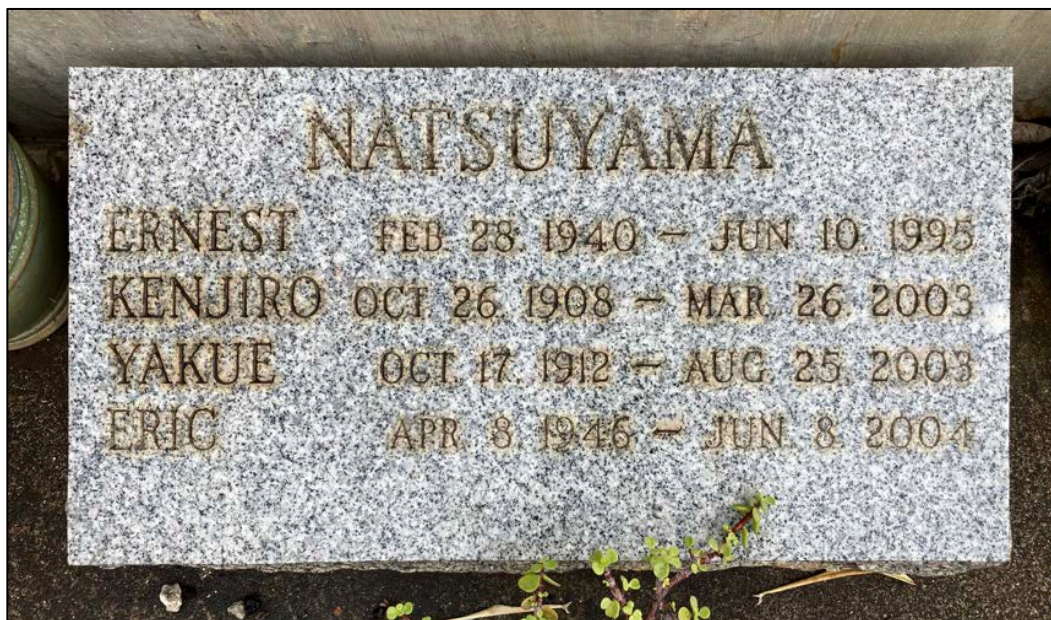
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Detail: Relief carving on the Otsubo-Natsuyama monument.



Detail: Engraving on the Otsubo-Natsuyama monument carved in 2004 by machine sandblasting/die grinding and not by Otsubo.

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**The Inouye Family *Haka*—Section C 210, Moiliili Japanese Cemetery**



This *haka* was also carved by Otsubo, a long-time friend of the Asakichi and Moyo Inouye family. It is the headstone and pedestal stones for Asakichi and Moyo Inouye, grandparents of the late Senator Daniel K. Inouye. This headstone is of black granite, and the top pedestal stone is compressed fine grained concrete. The inscriptions are both engraved and relief carving. The headstone 33-inches high, 20-inches wide, and ten-inches in depth. The top pedestal is 11-inches high, 26 inches wide, and 16-inches in depth. The bottom pedestal is 12-inches high, 32 inches wide, and 22-inches in depth. The camera is facing N.

## Otsubo Stone Monuments

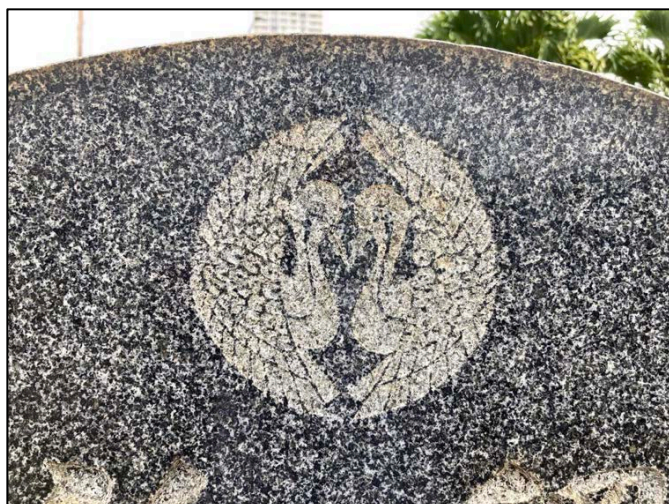
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Details. Three sides of the Inouye headstone.



Detail: The Inouye *mon* (family crest) at the top of the headstone.

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Detail of the Inouye relief carving:

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**Yano Family *Haka*—Section B514 Yano ,Taka (hiragana) Moiliili Japanese Cemetery**



This is one of the earliest types of *haka* in the Moiliili Japanese Cemetery and one of the earliest carved by Otsubo. It is made from a blue stone, likely from the nearby Moiliili Quarry. Notice that the curb stones are also blue stones. Its inscription is made by engraving (reducing the material within the calligraphy). The Yano headstone is one-foot, ten-inches high, one-foot wide and six-inches deep. The top pedestal is ten-inches high, 20-inches wide, and fourteen-inches deep. The bottom pedestal is seven-inches high, 16-inches wide, and one-foot ten-inches deep. The camera is facing S.

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## ADDENDUM B

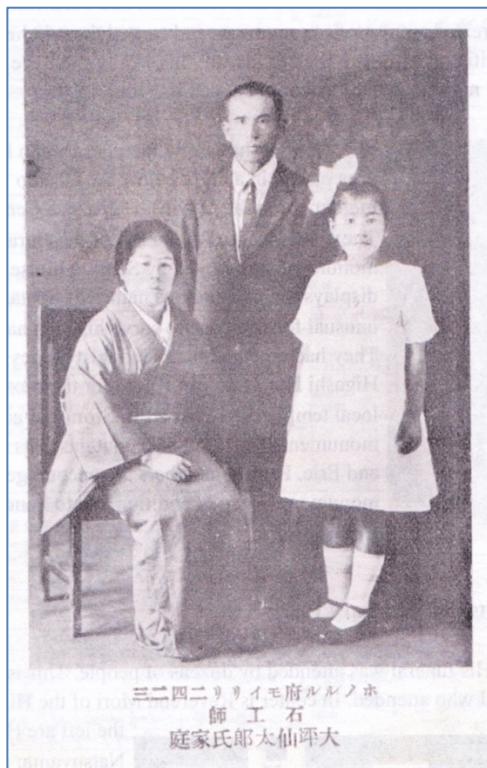
### SENTARO OTSUBO BIOGRAPHICAL SKETCH AND TIMELINE

#### Sentaro Otsubo (1872-1952)

1872–Sentaro Otsubo was born in 1872 in Fukuoka Prefecture, Japan. He arrived in Hawaii in 1896. He worked as a stone carver, and had his own monument shop in Moiliili, Honolulu from about 1924 until his death in 1952.

1907–Otsubo’s stone carving includes the *Hyo Chu Hi* obelisk monument that stands on the left of the entrance to Shinshu Kyokai Mission on Beretania Street.

1923-24–Sentaro Otsubo bought the 944 Coolidge Street property and set up his Otsubo Monument Works business (listed in 2017 as commercial) and residence.



#### OTSUBO-NATSUYAMA FAMILY ALBUM/BOOK

Otsubo family: front, seated left; Yone Otsubo; right daughter Yakue Otsubo; rear, standing Sentaro Otsubo. This photo appears in the Fukuoka Kenjinkai book of 1924. A copy is at the Japanese Cultural Center of Hawai‘i.

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OTSUBO-NATSUYAMA FAMILY COLLECTION

"The inscribed side reads: Hawaii Territory of U.S.A (米領-*Bei-ryo-Bei* [rice] stands for U.S.A). To Mr. Sentaro Otsubo (unknown kanji) Otsubo Sentaro *Shi* [means person or Mister]. This unknown kanji is something positive, like an honorific or praise). Moiliili (in katakana-Mo-i-ri-ri) Japanese Language School.

The reverse side shows flags of U.S. and Japan, and the inscription, Japanese Language School (*Nihon-go Gakko*-note use of old kanji for *Gak-ko* instead of 学校) Public Recognition [Award] (表彰 *Hyo-sho*) 1924".

1924-Sentaro Otsubo was awarded this gold medallion for extra ordinary community service. Soon after moving into his home, Otsubo started going through the neighborhood door-to-door with his *lampu* at night to solicit funds and support to establish a Japanese language school in Moiliili. The school eventually became the Moiliili Community Center which flourishes to this day.

Also, as the Otsubo-Natsuyamas lived next door to the Kumalae, Harriet remembers that she and her grandmother Yone were once invited to a luau on the Kumalae property and "They had an *imu* (fire pit) for the kalua pig. The best kalua I ever had!" (Harriet Natsuyama, Interview, 2017) This indicates that Moiliili was a multi-ethnic neighborhood in the 1920s-1940s, and still is today.

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OTSUBO-NATSUYAMA FAMILY COLLECTION

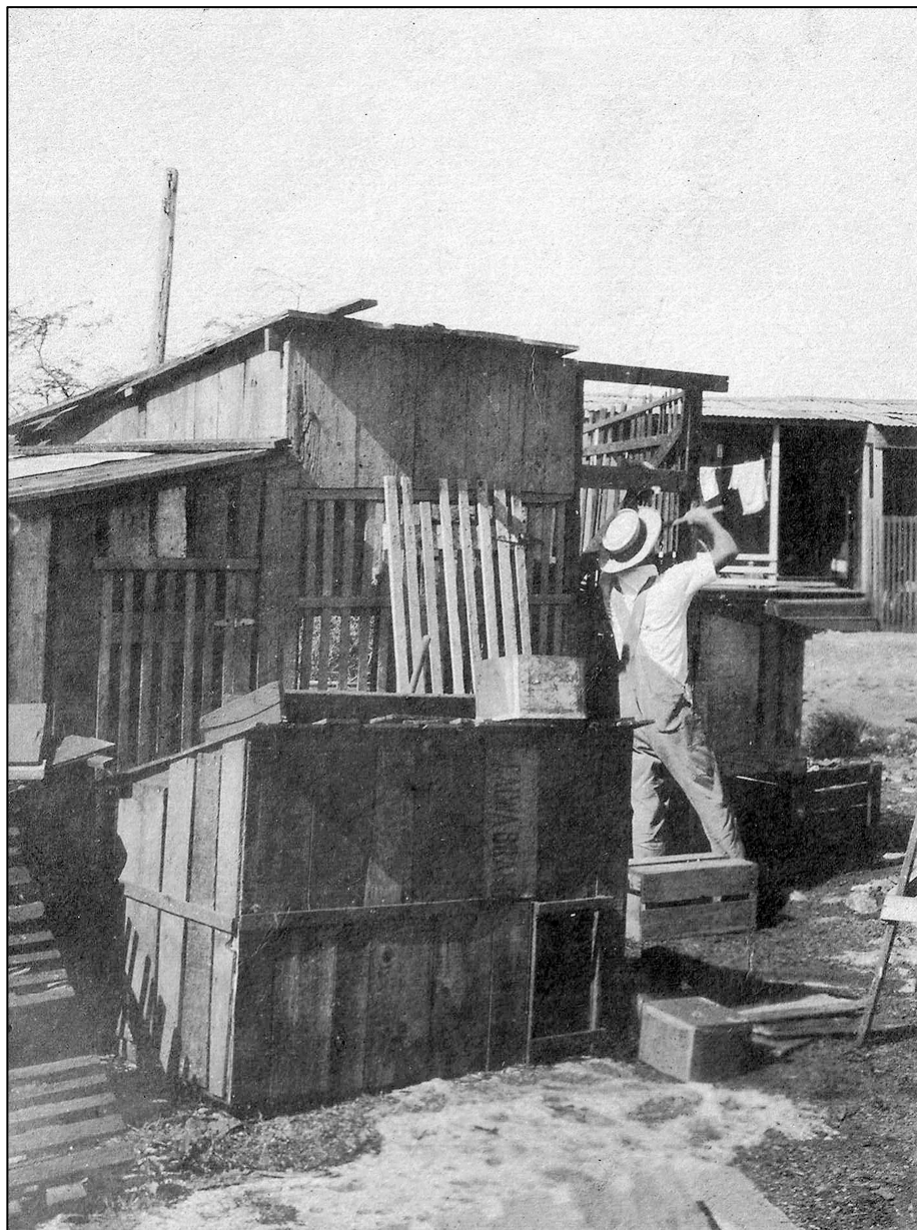
Entrance to the Otsubo property in May 1940 showing Boys' Day kites. View from across King Street looking *makai* to the property shows huge kiawe trees, remnants of the kiawe forest. To the right can be seen the fence of the Kumalae/Dreier Manor property.

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OTSUBO-NATSUYAMA FAMILY COLLECTION

Sentaro Otsubo building an additional *koya* (shed) for the storage of supplies for his work area. Note the *pa'akea* surface in the foreground. (ca. 1920s.) The camera is facing Ewa, slightly *mauka*.

In the early days of his business, Otsubo transported stones by horse and wagon from the docks or from the nearby Moiliili Quarry less than a mile away. Like other residents of Moiliili, he went to the nearby lumberyards a few blocks away or down to the docks to get salvage wood and *totan* (corrugated iron) to build the informal stonecarving structures of the workshop and the shed.

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OTSUBO-NATSUYAMA FAMILY COLLECTION

Harriet Natsuyama with her brother Eric, behind which is an armature scaffolding that Otsubo constructed to hold stones in an upright position while carving. The camera is facing Ewa.



OTSUBO-NATSUYAMA FAMILY COLLECTION

Otsubo's open air workshop. Note the massive block and timber support for the in-progress stone carving atop. The camera is facing *makai*.

## Otsubo Stone Monuments

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1920s to 1950s—Otsubo's gravestones are found primarily in the Moiliili Japanese Cemetery and Makiki Cemetery. Otsubo's primary business was the carving of cemetery monuments, that is, gravestones. He carved his own monument which is in the Moiliili Cemetery. Nearby is the monument of fellow immigrants from Fukuoka, Asakichi and Moyo Inouye, grandparents of the late Senator Daniel K. Inouye.

1931—In addition, he did stone work and stone carving on the Cathedral of St. Andrew in Honolulu.

1933—Further, he carved the Hawaiian and English inscriptions on the two University of Hawaii Founders' Gates.

1935—Otsubo was the sculptor and carver of the *Ojizo* monument made of lava rock which stands on the Halona Point/Bamboo Ridge overlook. It is said to protect fishermen from the dangerous pounding waves.

1950—Otsubo carved the new head for the first-second *Ojizo* sculpture.

1952—Sentaro Otsubo died. He was 80 years old.



OTSUBO-NATSUYAMA FAMILY COLLECTION

Sentaro Otsubo's Funeral, 1952.

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OTSUBO-NATSUYAMA FAMILY COLLECTION

The Otsubo *Ithai* is a wooden tablet inscribed with the posthumous Buddhist name of a deceased person to enshrine the spirit of the person. It also enscribes the secular name (name before death), the date of death, and the age at death.

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