

**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: Otsubo Stone Monuments

Other names/site number: 1. *Hyo Chu Hi*, 2. Inspirational Anglican Plaque, 3. Founders' Gate, 4. bas relief *Ojizo* Stone Monument, and 5. the second statue of *Ojizo* with Otsubo's carved head.

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

2. Locations for multiple locations

Street & number: 1. *Hyo Chu Hi* located on the grounds of the Shinshu Kyokai Buddhist Mission, 1631 S. Beretania Street, Honolulu HI 96826; 2. Plaque at the Cathedral of St. Andrew, 229 Queen Emma Square, Honolulu, HI 96813; 3. Founders' Gate, University of Hawai'i-Manoa, 2444 Dole Street, Honolulu, HI 96822; 4. the third *Ojizo* Stone Monument carved by Otsubo located off Kalaniana'ole Highway, Honolulu, HI 96825 (TMK 1-3-09); and 5. the second statue of *Ojizo* with Otsubo's carved head at the Pālolo Kwannon Temple, 3326 Pa'ale'a Street, Honolulu, HI 96816.

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 Not For Publication: Vicinity: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

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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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)
-

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Name of Property _____

District

Site

Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
<u>five sculptural stone works</u>	<u>5</u>	objects
_____	<u>5</u>	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)

1. sculptural monument
2. architectural sculptural engraving
3. sculptural engraving
4. sculptural monument
5. statuary

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Current Functions

(Enter categories from instructions.)

(five diverse carvings)

OTHER

1. sculptural monument

2. architectural sculptural engraving

3. sculptural engraving

4. sculptural monument

5. statuary

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY AMERICAN AND INTERNATIONAL
MOVEMENTS/commemorative monuments

Materials: (enter categories from instructions.)

Principal exterior materials of the property: blue stone lava rock; fine-grained cast stone;
fine-grained cast stone; blue stone lava rock; and fine-grained light colored granite

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

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 Sentaro Otsubo on page 84ff.

This nomination examines five major stone carved monuments created by Otsubo.

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 1927, 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 Nu'uauu). 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 Hawai'i Founders' Gate. He was the sculptor and carver of the *Ojizo* monument made of lava rock which

Otsubo Stone Monuments

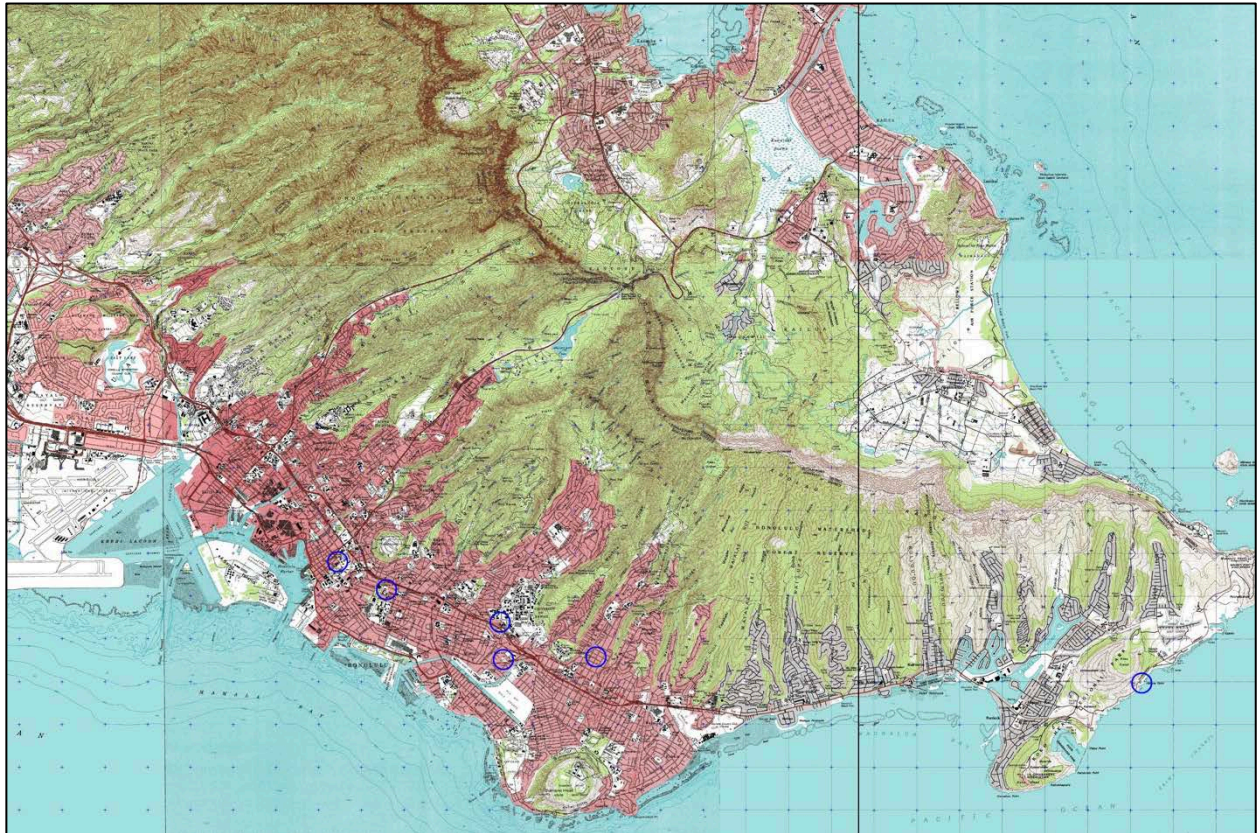
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stands at the Bamboo Ridge overlook at Hālonā Point. He carved the head of the second *Ojizo* statue that had been vandalized.

Otsubo's primary business was the carving of cemetery monuments, i.e. gravestones. His gravestones are found primarily in the Mō'ili'ili 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.



This map of Honolulu County shows Otsubo's stone monument works located on the southern part of the island.

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Narrative Description

Among the significant stone monuments carved by Sentaro Otsubo in Honolulu are the 1. *Hyo Chu Hi* obelisk monument that stands on the left of the entrance to Shinshu Kyokai Mission on Beretania Street. In 1927, 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 Nu‘uanu). It was meant to honor Admiral Togo, a Japanese national hero. Otsubo engraved Togo’s words: *Hyo* (symbol) *Chu* (patriotism) *Hi* (inscription). 2. Otsubo did stone engraving for the Cathedral of St. Andrew in Downtown Honolulu. 3. He carved the Hawaiian and English inscriptions on the University of Hawai‘i -Mānoa Founders’ Gate. 4. And he is the sculptor and engraver of the *Ojizo* monument made of lava rock which stands at the Bamboo Ridge overlook at Hālonā Point. 5. And he also carved the head of the second vandalized *Ojizo* located now at Pālolo Kwannon Temple in Pālolo Valley.

Otsubo’s primary business was the carving of cemetery monuments, i.e. gravestones. For examples, his gravestones are found primarily in the Mō‘ili‘ili Japanese Cemetery and Makiki Cemetery. He carved his own monument which is in the Mō‘ili‘ili Cemetery (C135). Nearby is the monument of fellow immigrants from Fukuoka, Asakichi and Moyo Inouye, grandparents of the late Senator Daniel K. Inouye (C210), and the Yano family *haka* (Section B514). (see pp. 76-82.

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1. 1927 *Hyo Chu Hi* (public-private)

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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 by 60-inches wide.

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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2. 1931 Cathedral of St. Andrew Engraving (public-private)



The St. Andrew engraving is 15-inches high 30-inches wide. 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, which the carved plaque is a part of, 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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3. 1933 University of Hawai'i Founders' Gate (public)



The Founders' Gate symbolically brought together the former Territorial Normal School (now College of Education) with the University of Hawai'i 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 accommodate a wider roadway.

It was created in fine-grained cast concrete by Ralph Fishborne and the inscriptions carved by stone monument sculptor Sentaro Otsubo. The carved inscription on the Diamond Head side is 2.25-inches high by 7-feet 6-inches wide. The 'Ewa engraving is 2.25 inches high by 4-feet 1-inch wide.

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University of Hawai'i Founders' Gate carving by Otsubo. The Diamond Head side inscription in Hawaiian states: *Maluna a'e o nā lāhui āpau ke ola ke kānaka*. Translated the inscription says, "Above all nations is humanity."



The 'Ewa side of Founders Gate carving by Otsubo states, "Above All Nations Is Humanity."

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4. 1940 *Ojizo* Monument at Hālonā Point-Bamboo Ridge (public)



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

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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5. *Ojizo* Otsubo-Restored Sculpture (public-private)

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This is the second vandalized Hālonā Point *Ojizo* Monument. For years this *Ojizo* statue stood in the Otsubo Monument Works yard headless until 1950 when Otsubo finally found similar granite stone material and carved a new head. Today, this statue stands at the Pālolo Kwannon Temple with a protective scarf covering the neck and other broken parts. Head is about 10-12-inches high and about 8-inches wide.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

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 Mō‘ili‘ili 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

1927-1952

Significant Dates

1927-1952

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

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.)

Otsubo's five stone-carved monuments are important at the local level to the history of the community—to the historic contexts of art, industry, and social concerns. Otsubo's stone carving monuments include the *Hyo Chu Hi* obelisk monument, with the inscription *Hyo* (symbol) *Chu* (patriotism) *Hi* (inscription). In addition, he did stone work and stone carving on the Cathedral of Saint Andrew, and the Hawaiian and English inscriptions on the University of Hawai'i Founders' Gate. Perhaps Otsubo's best known creation is the *Ojizo* lava rock monument (the third *Ojizo*) that stands at Hālonā Point/Bamboo Ridge. Also, he carved the head of the second *Ojizo* restoring the whole statue. Each monument marks historical and cultural events, with recurring celebrations, in the historical past and continuing to this day. All fulfill the characteristics of integrity including feeling and association.

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

The Otsubo Monument Works qualifies for listing under National Register Criterion A and Criteria C based upon its association with events that have made a significant contribution to the broad patterns of Hawai'i history. The justification for the period of significance occurs at the local level of significance to the community over a long 1907-1952 historical period of time.

The Otsubo Monument Works Sculptures 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 sites, 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 Monument Works 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 Mō'ili'ili Town. The nomination also includes Criterion C (the artistry of the objects) the essential materials and tools,

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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. 34-38)

Historic Narrative

Japanese and Japanese American History in Hawai'i

In 1868 Japanese (Gannenmono—people of the first year) were contracted to come to Hawai'i 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 Japanese (Imin—移民—immigrants) arrived as King David Kalākaua 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 Hawai'i. 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 laudatory phrase, explanatory statements, and/or those responsible for the erection of the monuments. In the case of *haka*, 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.

Mō'ili'ili and Otsubo Monument Works

In the late 1890s Mō'ili'ili 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 Mānoa Stream on the Wai'alae 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

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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 Mō'ili'ili. 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 Mō'ili'ili, and in 1916 (*City Directory*) listed as a "stonecutter in Kapa'akea opp.Moiliili Park," in 1918 (*City Directory*) in Kapa'akea ('ili of Ahupua'a Waikīkī—in the Mō'ili'ili 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 Mō'ili'ili 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*)

This is an American story and part of the history of Hawai'i 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 Mō'ili'ili and the lasting accomplishments of its industry and artistry found on O'ahu.

The Otsubo Monument Works was an important part of the Mō'ili'ili community during the Period of Significance 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 placed in specific sites on O'ahu, until his death. Otsubo's stone carvings are 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 O'ahu.

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

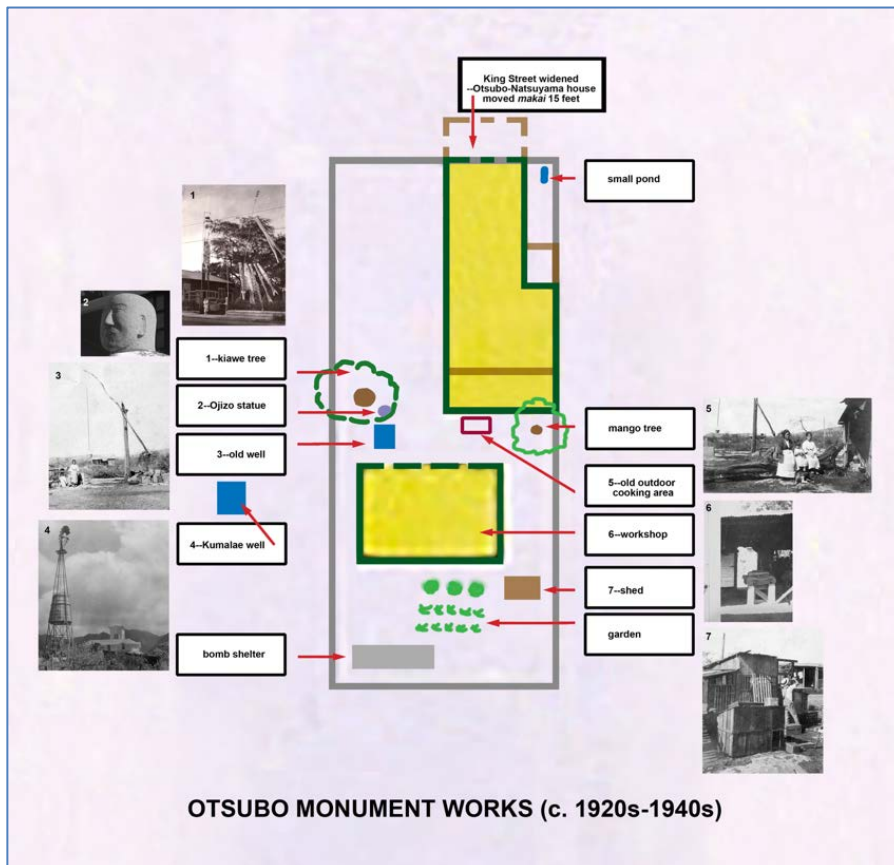
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rough out the form, second, to refine the form, and third to define details and complete the surface texture.

When Otsubo was finally able to purchase property he did so on the relatively flat Kapa'akea, close to the source of his stone in the early years, and an embracing community of Mō'ili'ili 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 O'ahu.



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 Hālonā 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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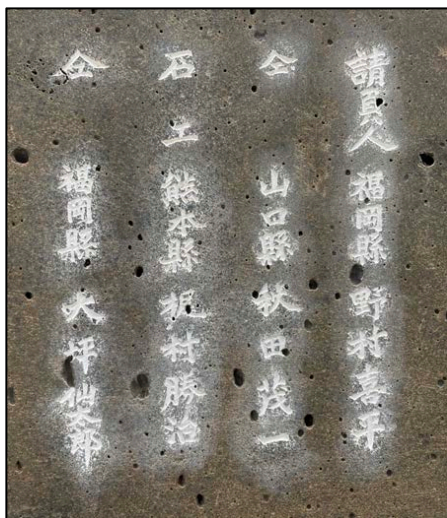
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1. 1907 *Hyo Chu Hi*



The pedestal base of the monument was part of the original placement at Chuo Gakuin. Otsubo did not carve the pedestal stones. The camera orientation facing SSE.



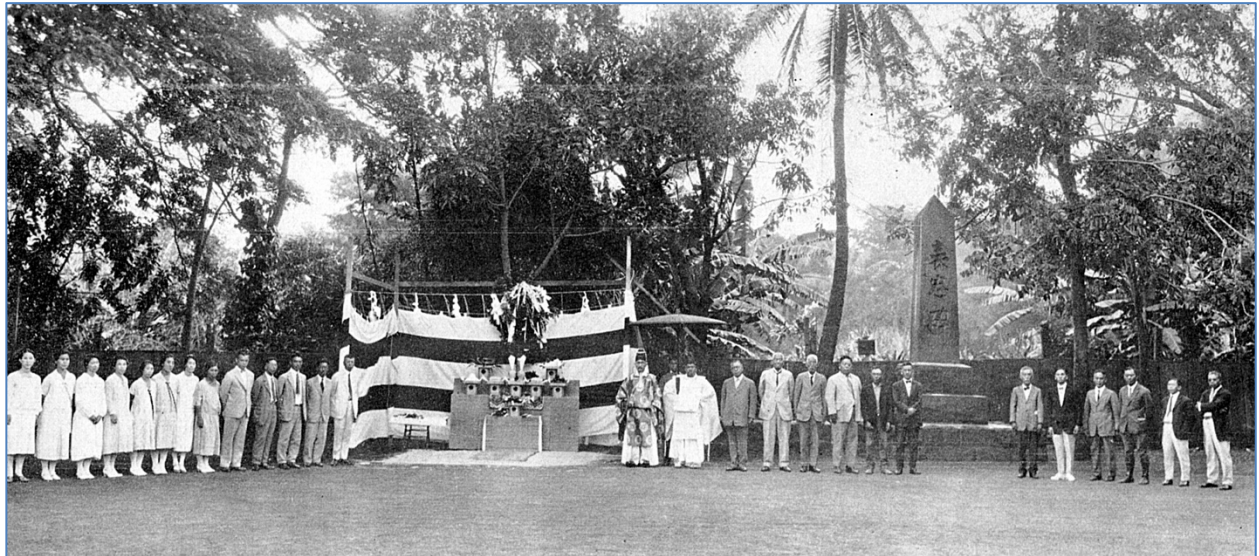
On the east side are engraved the four names who made the *Hyo Chu Hi* monument possible: labelled (right to left): Contractor (Nomura from Fukuoka), Stone Artisans (three men from Yamaguchi, Kumamoto, and Fukuoka [Otsubo]). It is interesting that Otsubo carved all four names. This implies that these are not signatures.

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JAPANESE CULTURAL CENTER OF HAWAI'I

The setting for the *Hyo Chu Hi* monument was the Chuo Gakuin called a "secular" school, but 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) led by Admiral Heihachiro Togo. The sculpture, commissioned by the Japanese 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."

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(年三十二百九千)グーリ球大人本日院學央中哇布

JAPANESE CULTURAL CENTER OF HAWAII

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.

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 Kāheka Street Buddhist Kyokai Mission 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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2. 1931 Cathedral of Saint Andrew Parke Chapel



The camera is facing NE; Detail of Otsubo's plaque.

The Cathedral Church of Saint Andrew (Anglican/Episcopal) is located at 229 Queen Emma Square. The 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.

The 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.

Otsubo Stone Monuments

Name of Property

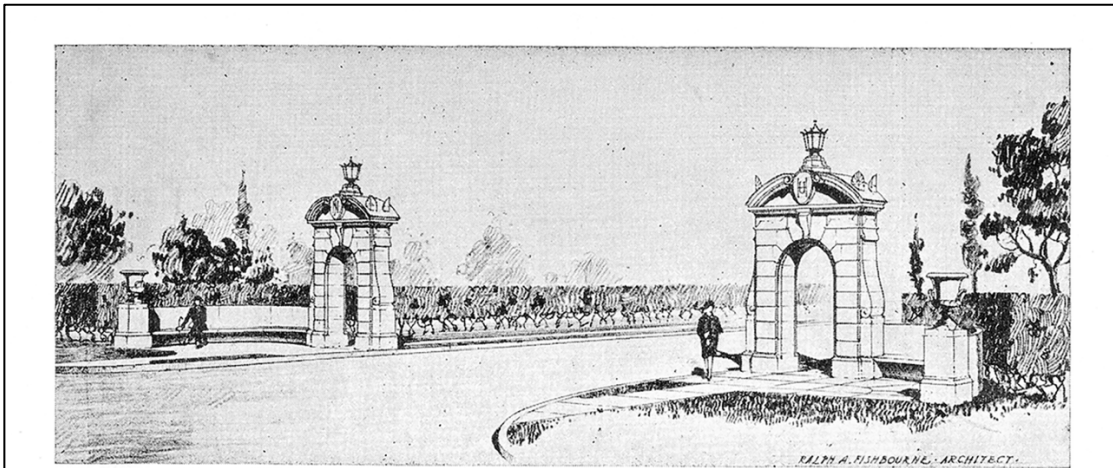
Honolulu, Hawai'i

County and State

3. 1933 Founders' Gate



Founders' Gate. Please note that Founders' Gate is listed in the Hawai'i State Register of Historic Places, October 31, 1988. This monument is located on the University of Hawai'i Campus at the corner of University Avenue and Dole Street. (2022) Camera facing NE.



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.

Otsubo Stone Monuments

Name of Property

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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 Hawai'i 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 build it and design and carve the inscriptions.

In Kalihi there was an Otsubo monument which was created as the protector of children from being hit by vehicles.



UNIVERSITY OF HAWAI'I ARCHIVES

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

Otsubo Stone Monuments

Honolulu, Hawai'i

Name of Property

County and State



OTSUBO-NATSUYAMA FAMILY COLLECTION

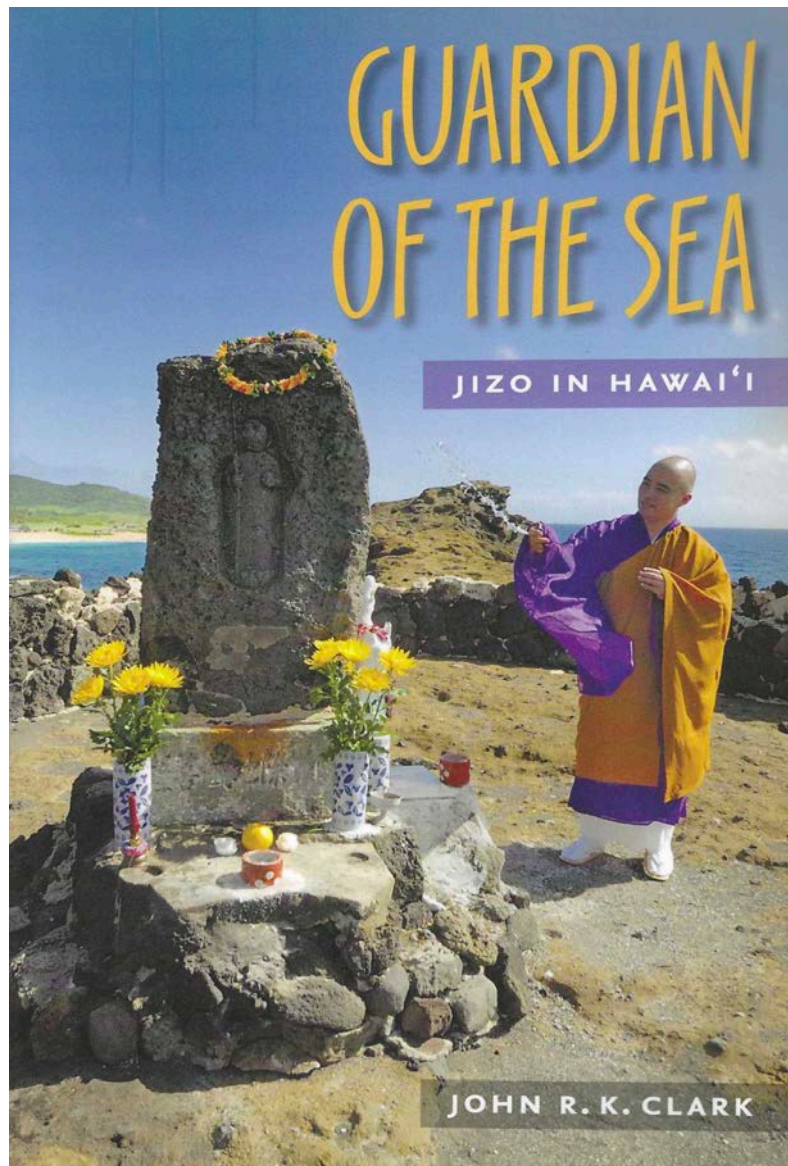
Yakue (Otsubo) and Kenjiro Natsuyama and their baby daughter, Harriet, sit with two teenage friends at the University of Hawai'i Founders' Gate at the corner of University Avenue and Dole Street. The gate was a place of pilgrimage for the family who went often to pay respect to Sentaro Otsubo's carved 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. Of course, he might have used a timer in this shot, but sometimes he didn't. It must have been during the war years when his commercial camera had been impounded and he was using the camera that he built himself that had no timer.

Otsubo Stone Monuments
Name of Property

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4. *Ojizo* (guardian) Monument at Hālonā Point/Bamboo Ridge–(Lae Hālonā)



GUARDIAN OF THE SEA—JOHN CLARK

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 Casting Club, its many danger/cautionary obelisks erected at various dangerous fishing spots on O'ahu. The earliest ones erected by the club marked dangerous shoreline spots often where lives had been lost to the ocean. A guardian danger obelisk was installed at Hālonā Point/Bamboo Ridge warning fishermen.

Otsubo Stone Monuments

Name of Property

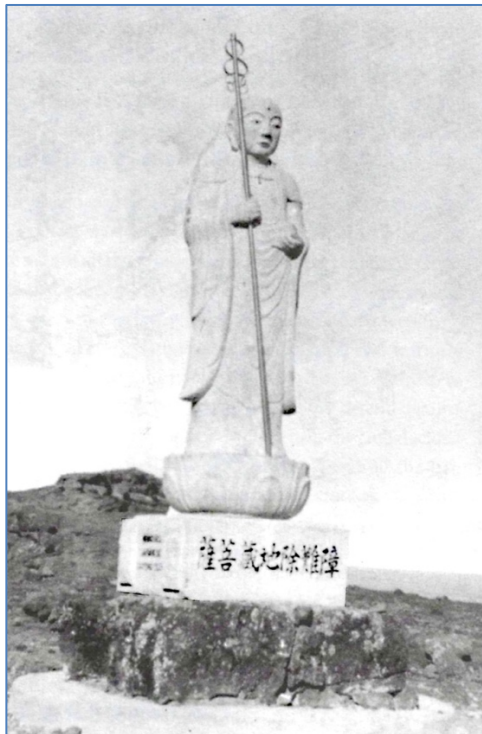
Honolulu, Hawai'i

County and State

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

Clark recounts the history of the three *Ojizo* monuments at Hālonā 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 Casting Club secured permission from the Honolulu Parks and Recreation to erect the monument in the Koko Head Regional Park at Hālonā 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. 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.

Otsubo Stone Monuments

Honolulu, Hawai'i
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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.



Detail: The 1932 inscription is translated on p. 28.

Otsubo Stone Monuments

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The *Ojizo* was twice destroyed (p 114) 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.

In 1939, after vandals destroyed the first two free-standing statues, the Honolulu 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 Mō'ili'ili. It was transported to Hālonā Point/Bamboo Ridge and installed on the original granite pedestal and lava rock foundation.

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.



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.

Otsubo Stone Monuments

Name of Property

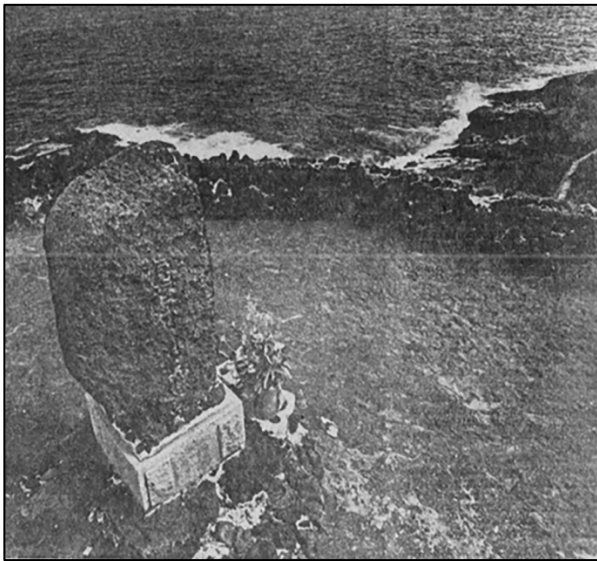
Honolulu, Hawai'i

County and State



OTSUBO-NATSUYAMA FAMILY COLLECTION

Members of the Honolulu 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 Hālonā 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 Casting Club asked Otsubo to carve a new bas relief *Ojizo* in a large lava rock boulder from the Koko Head site. (1940)



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.”

Otsubo Stone Monuments

Honolulu, Hawai'i
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***Ojizo* Otsubo-Restored Sculpture (public-private)**



Today, this second restored *Ojizo* monument is located to the right of the main Pālolo 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.

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

Otsubo Stone Monuments

Name of Property

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Conclusion Including the Characteristics of Integrity

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

Concluding from the *National Register Bulletin 15*, there is a rarity of stone carvings in Hawai'i (beyond cemeteries). This nomination establishes the remarkable contributions that Sentaro Otsubo's stone monuments have made to Hawai'i.

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

Otsubo Stone Monuments

Honolulu, Hawai'i

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1. Hyo Chu Hi

Location

In site-specific sculptural terms (meaning that it can be placed in no other place), Hyo Chu Hi was originally located as an aspirational educational monument. Because of WWII it became site-adjusted (meaning it can be moved with some loss of the specificity of location) and was moved to a suitable Buddhist mission.

Design

The design followed the early 20th century practice of honoring a remarkable event or person that would stand the test of time with a vertical obelisk.

Setting

The original location was to place the monument on the open field of Chuo Gakuin so that students could feel proud of their ancestry and aspire to importance.

Materials

The material blue stone lava rock, was indigenous and local and showed off the skills of the quarrymen and all those involved in the cutting and carving the large obelisk.

Workmanship

The workmanship seen today is highly professional as can be seen by the excellent carving of various depths so that the calligraphy has a complex visual appeal.

Feeling

The hand-carved inscriptions conveyed the individual attention that is so often lost with machine carving today.

Association

The Otsubo Stone Monument workshop was close to the Mō'ili'ili Quarry and in Japanese Mō'ili'ili Town both of which were "associated with the broad pattern of our history."

Otsubo Stone Monuments

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2. Cathedral of Saint Andrew Parke Chapel

Location

The location of the engraving is site-specific. All the elements of typeface characteristics match the Gothic architectural design of the cathedral complex.

Design

The form and compositional use of letterform space is balanced, style matches the building's architectural style.

Setting

The inspirational carving leads the parishioner or visitor into the cathedral complex with a thoughtful message.

Materials

The fine-grained cast stone or natural fine-grained stone matched the color and texture of the existing building and was the correct selection for such fine carving.

Workmanship

This carved plaque reflects the meticulous care needed to engrave such fine letterforms.

Feeling

The scale of the inspirational plaque to the chapel building gives meaning to the whole—big enough and read at eye level but not dominant over the architecture.

Association

The Medieval and Gothic lettering style is in keeping with the overall architectural design of the cathedral complex. It was also strategically located in central Honolulu as an Anglican complex between two formidable Congregational churches. This complex represented the originators' aspirations to European culture.

Otsubo Stone Monuments

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3. University of Hawai'i Founders' Gate

Location

The gateway is site specific and fixed in place and cannot be located elsewhere.

Design

The Fishborne design reflects the architectural style of the UH buildings at the time. The carving type face is also appropriate for its time.

Setting

The setting symbolized a portal for the coming together of the two sides of the campus to form one university. It was intended as a passageway to the educational experience.

Materials

The cast stone materials were in use at the time and were especially specific for fine inscription carving.

Workmanship

The carving skill is evident the letterforms show spacing and thick and thin rhythmical balance of the strokes.

Feeling

The letterform carving shows an understanding of the readability of that size typeface in relationship to the whole of the gateway.

Association

The inscriptions were especially important for the growing local and international faculty and student population, and redounds well for today's university population.

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4. Hālonā 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 the side of 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 was 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.

Otsubo Stone Monuments

Name of Property

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5. The First and Second *Ojizo* Monument

Location

Originally it could not be placed anywhere else to protect the fishermen on the shoreline below. But after both the first and second statue were vandalized the second one had to be removed, paving the way for Otsubo's *Ojizo* carved into a lava rock boulder found at Koko Head. The location today is site-adjusted but very specific to the prayers offered for safe fishing at the Pālolo Kwannon Temple.

Design

The design is free-standing, meaning it is carved in the round. It follows the traditional form and proportions of a Japanese inspirational statue and does not evidence a twisting of the central core or asymmetry of European or American carving of the time. It was Otsubo's challenge to find the exact stone material and carve the head in the exact stylistic character of the body.

Setting

Physical environment and the character of the place where the stone monument was placed intensely reflected the tragic events that occurred at the Bamboo Ridge location though it was of non-local material, but in keeping with the Japanese tradition of stone carving. Today, the setting at the temple location reflects the Japanese and Japanese American sensibilities.

Materials

Mikage stone is from Kobe, Japan and was quarried at the time, but now this stone material is prohibited as this granite is within the Rokko mountains national park. It is not known where Otsubo found the suitable stone for his carved head replacement.

Workmanship

This monument was carved of Kobe light-grained granite by Yonekichi Kumano, a Japanese stone craftsman, but the importance here is that Otsubo searched for many years to find the same light-grained granite so he could carve a new head for the vandalized sculpture.

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 original statue followed the Japanese tradition to honor those lost at the site. Originally it was site-specific but vandalizing eventually led to religious context for site-adjusted.

The Otsubo Monument Works sculptures created by Sentaro Otsubo are significant for his stone carvings and sculptural stones in Mō'ili'ili and greater Honolulu. The stone carvings and monuments have great potential to yield information on the history and culture of early 20th century industry and artistry in the town. Together, these seven characteristics of integrity make the existing Otsubo stone monuments significant at the local level for the Hawai'i and National Registers under Criteria A and Criteria C.

Otsubo Stone Monuments

Name of Property

Honolulu, Hawai'i

County and State

9. Major Bibliographical References

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Otsubo Stone Monuments

Honolulu, Hawai'i

Name of Property

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Otsubo Stone Monuments

Honolulu, Hawai'i

Name of Property

County and State

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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

Otsubo Stone Monuments
Name of Property

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10. Geographical Data

Acreage of Property very small sculpture sites—please refer to TMK locations

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: | Longitude: |
| workshop 1923-24 to 1952 | |
| 21° 17' 34.00" N | 157° 49' 29.81" W |
| 2. Hyo Chu Hi 1927 | |
| Latitude: | Longitude: |
| 21° 17' 53.48" N | 157° 50' 04.96" W |
| 3. Cathedral of St. Andrew 1931 | |
| Latitude: | Longitude: |
| 21° 18' 34.89" N | 157° 51' 26.73" W |
| 4. University of Hawai'i Founders' Gate 1933 | |
| Latitude: | Longitude: |
| 21° 17' 58.09" N | 157° 49' 28.58" W |
| 5. <i>Ojizo</i> 1946-47 | |
| Latitude: | Longitude: |
| 21° 16' 52.90" N | 157° 40' 37.90" W |
| 6. Restored Second <i>Ojizo</i> 1950 | |
| Latitude: | Longitude: |
| 21° 17' 40.79" N | 157° 47' 56/07" W |

Otsubo Stone Monuments
 Name of Property

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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.)

Varies with sculpture sites

Boundary Justification (Explain why the boundaries were selected.)

Varies with sculpture sites

MAPS

Otsubo Stone Monuments Map Table

1	1983	USGS combined Quads of O'ahu, Hawai'i showing locations of the Otsubo Stone Monuments with blue circles and the Otsubo workshop site with a yellow square.
2	1932	Historic Tax Map Key 2-7-09: 034 map with Otsubo Stone Monument workshop located at 944 Coolidge Street, Honolulu Hawai'i 96826 property in orange.
3	1998	USGS map showing the Hyo Chu Hi located on the grounds of the Shinshu Kyokai Buddhist Mission, 1631 S. Beretania Street, Honolulu HI 96826. The red rectangle marks the site.
4	1912	Historic Honolulu Fire Department map showing the location of Cathedral of St. Andrew Engraving. Red arrow points to the site.
5	1996	St Andrew's Cathedral map showing the location of the Cathedral at 229 Queen Emma Square, Honolulu, HI 96813. Red arrow points to the Parke Chapel site.

Otsubo Stone Monuments

Honolulu, Hawai'i

Name of Property		County and State
6	1998	USGS map showing the stone carvings on Founders' Gate, University of Hawai'i-Manoa, 2444 Dole Street, Honolulu, HI 96822. The red rectangle marks the site.
7	2022	University of Hawai'i map showing the location of the stone carvings on Founders' Gate. The red rectangle marks the site.
8	2012	Google Earth Pro aerial map showing the Hālonā 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.
9	1998	USGS map showing the location of the second statue of <i>Ojizo</i> with Otsubo's carved head at the Pālolo Kwannon Temple, 3326 Pa'ale'a Street, Honolulu, HI 96816 (TMK 1-3-3-039-025). The red rectangle marks the site.

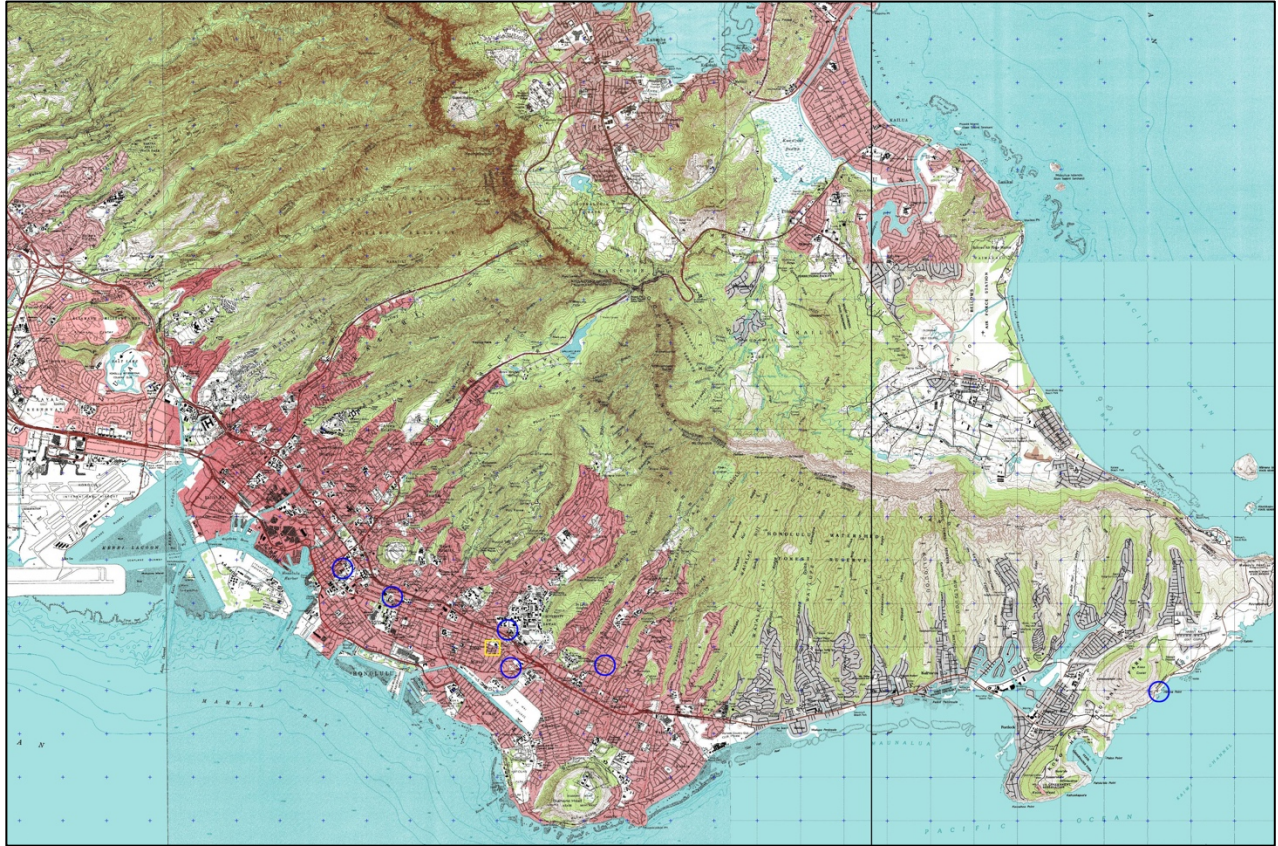
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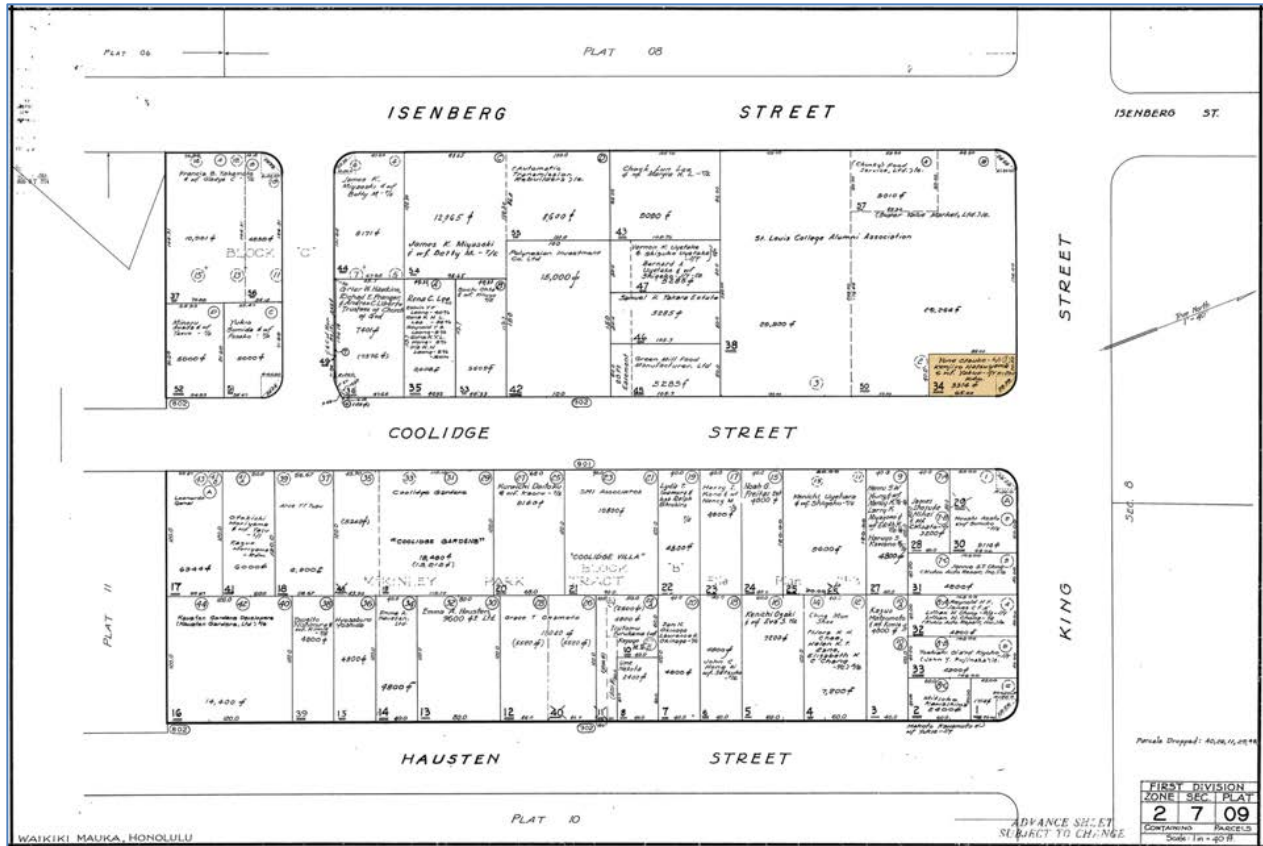
1. 1983 USGS combined Quads of O'ahu, Hawaii showing locations of the Otsubo Stone Monuments with blue circles and the Otsubo workshop site with a yellow square.



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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 Hawai'i 96826 property in orange.



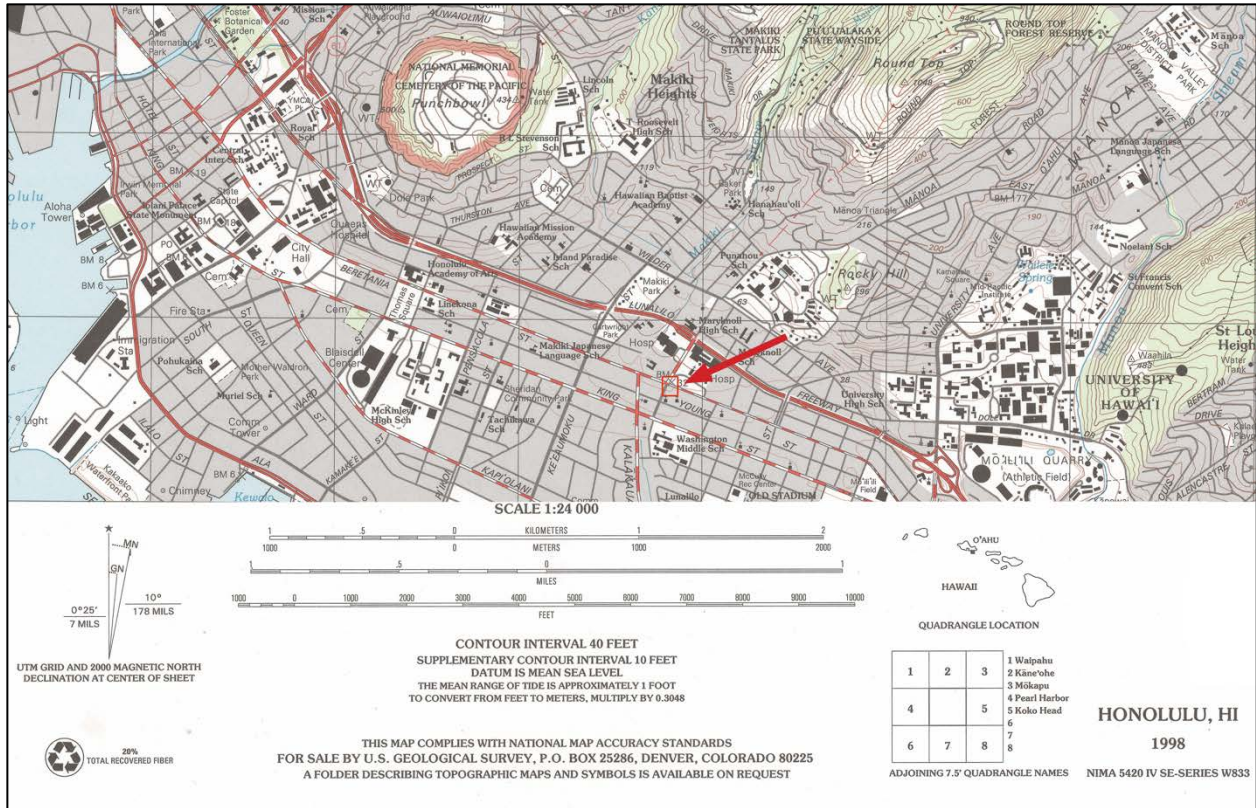
Otsubo Stone Monuments

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- 1998 USGS map showing the *Hyo Chu Hi* located on the grounds of the Shinshu Kyokai Buddhist Mission, 1631 S. Beretania Street, Honolulu HI 96826. The red rectangle marks the site.



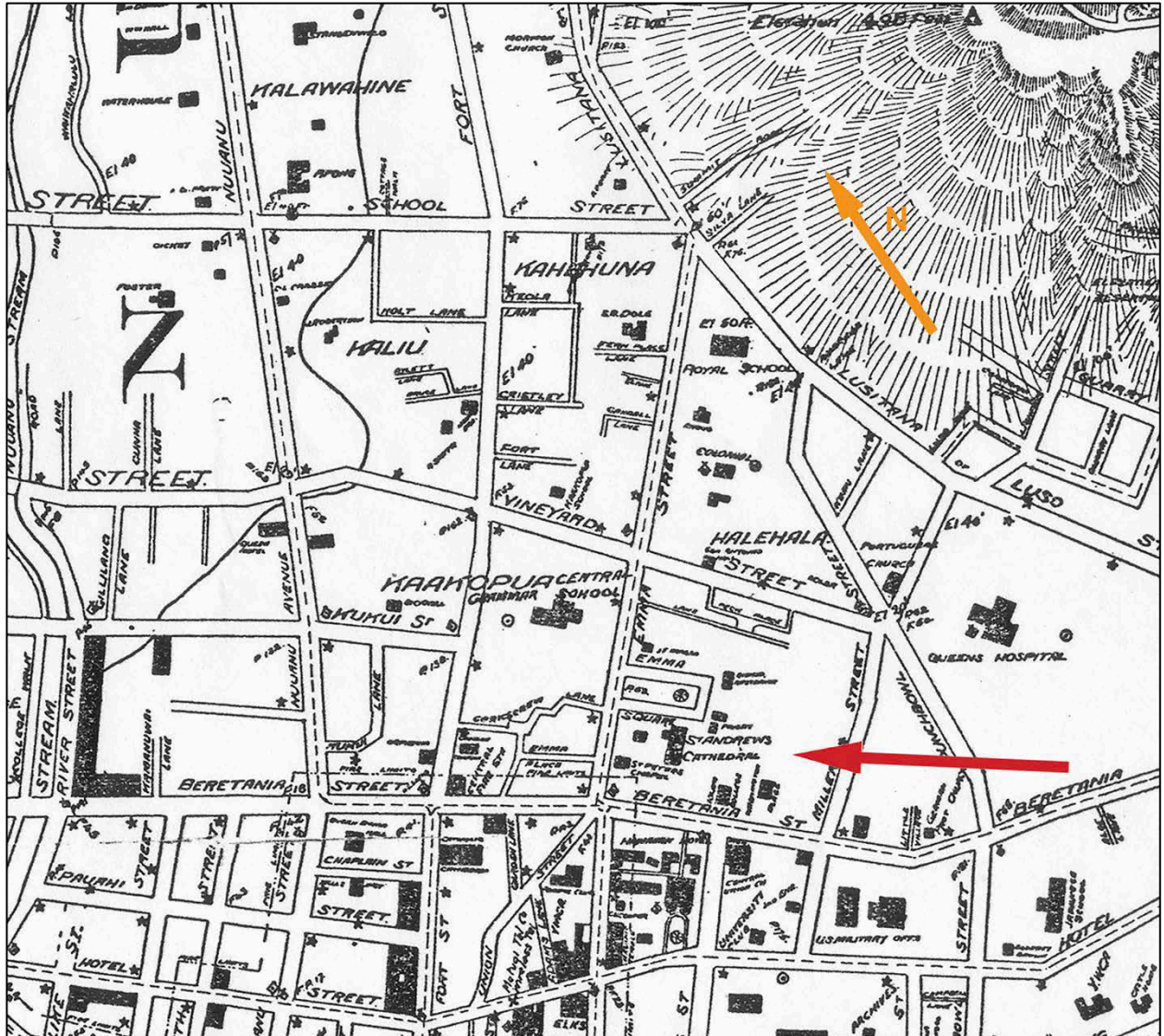
Otsubo Stone Monuments

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- 4. 1912 Historic Honolulu Fire Department map showing the location of St. Andrew's Cathedral Engraving. Red arrow points to the site.



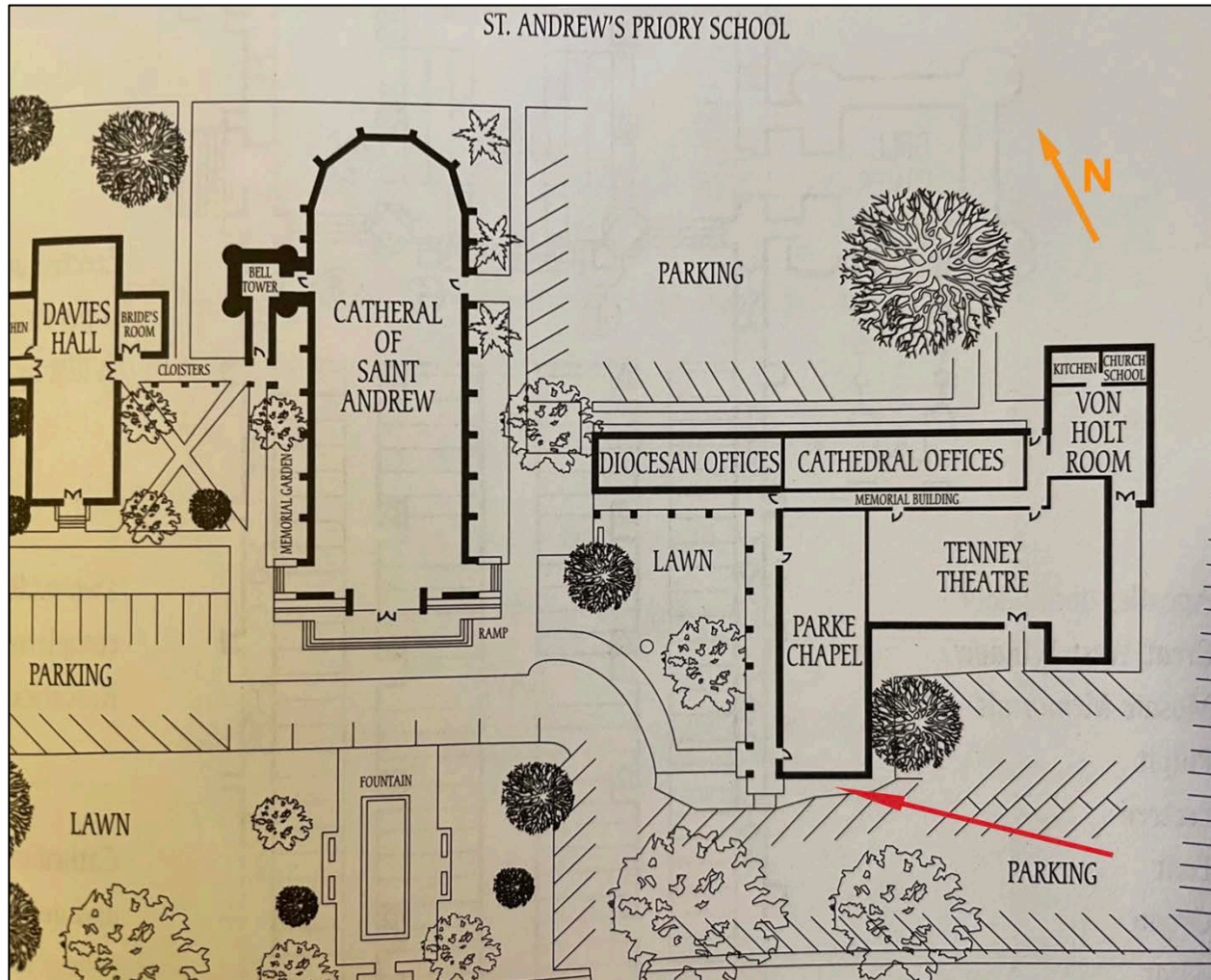
Otsubo Stone Monuments

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- 1996 map showing the location of the Cathedral of St. Andrew, 229 Queen Emma Square, Honolulu, HI 96813. Red arrow points to the Parke Chapel site.



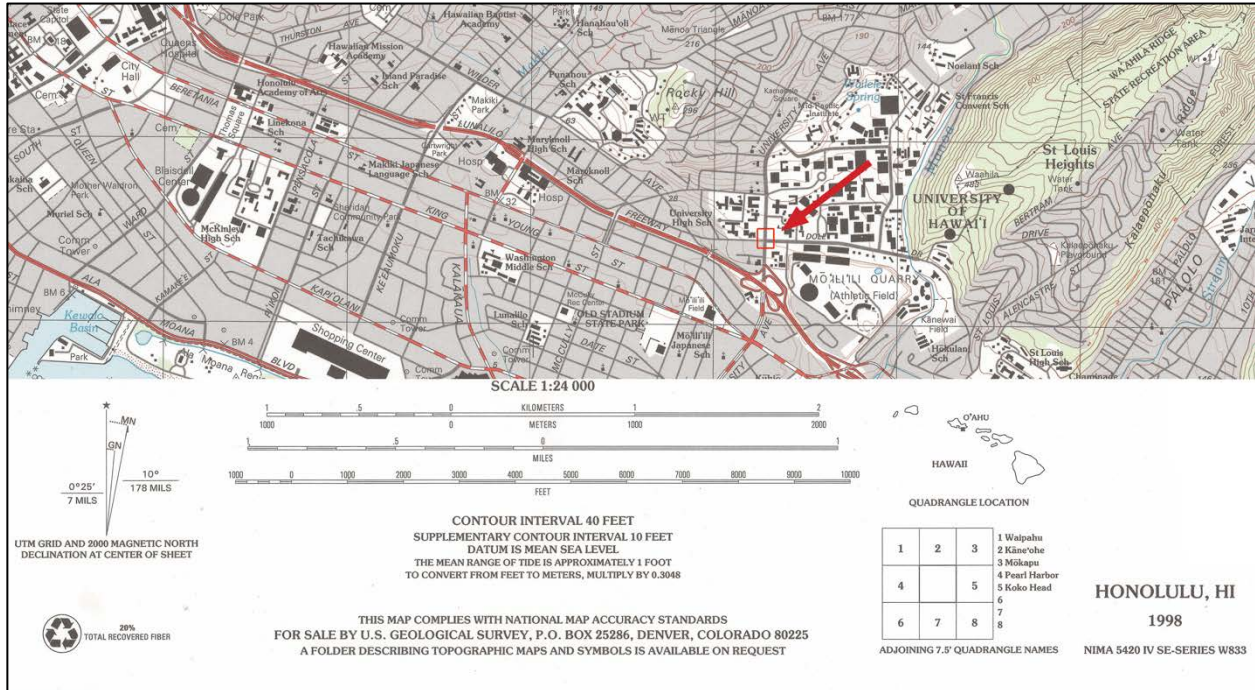
Otsubo Stone Monuments

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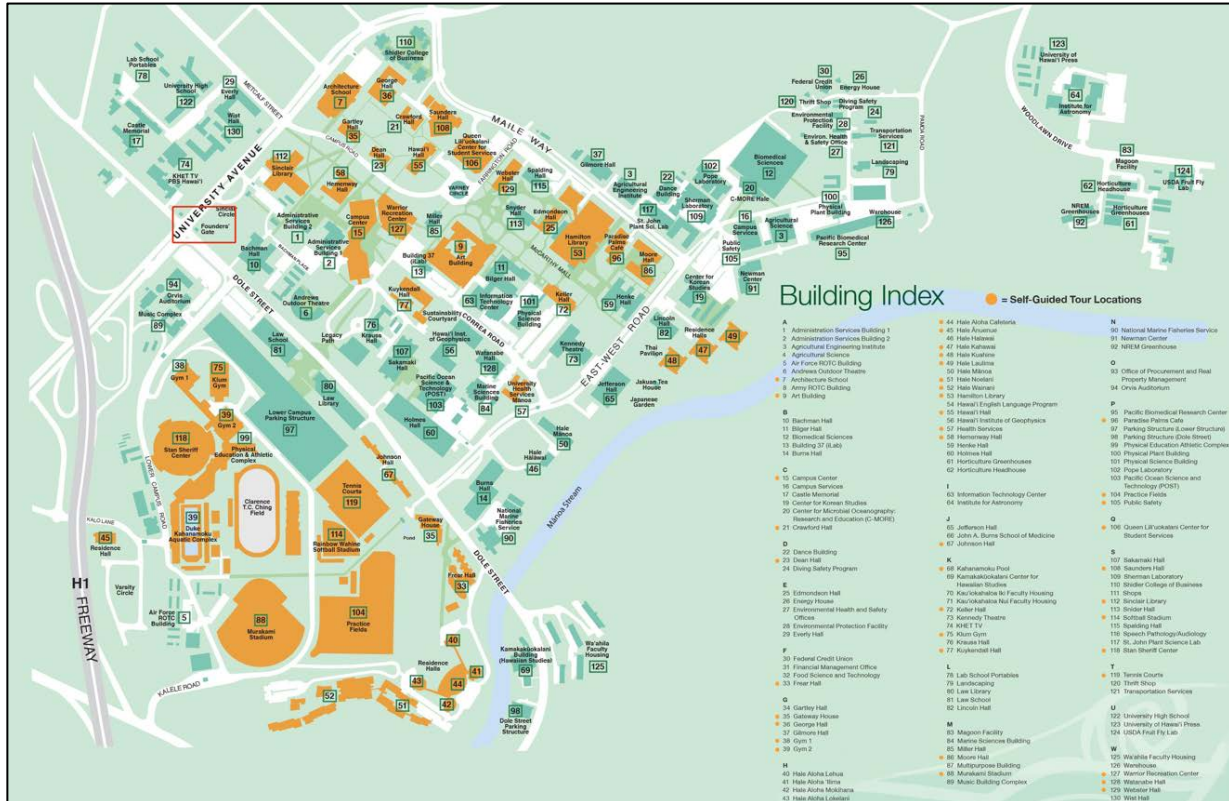
6. 1998 USGS map showing the stone carvings on Founders' Gate, University of Hawai'i—Manoa, 2444 Dole Street, Honolulu, HI 96822. The red rectangle marks the site.



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7. 2022 University of Hawai'i map showing the location of the stone carvings on Founders' Gate. The red rectangle marks the site.



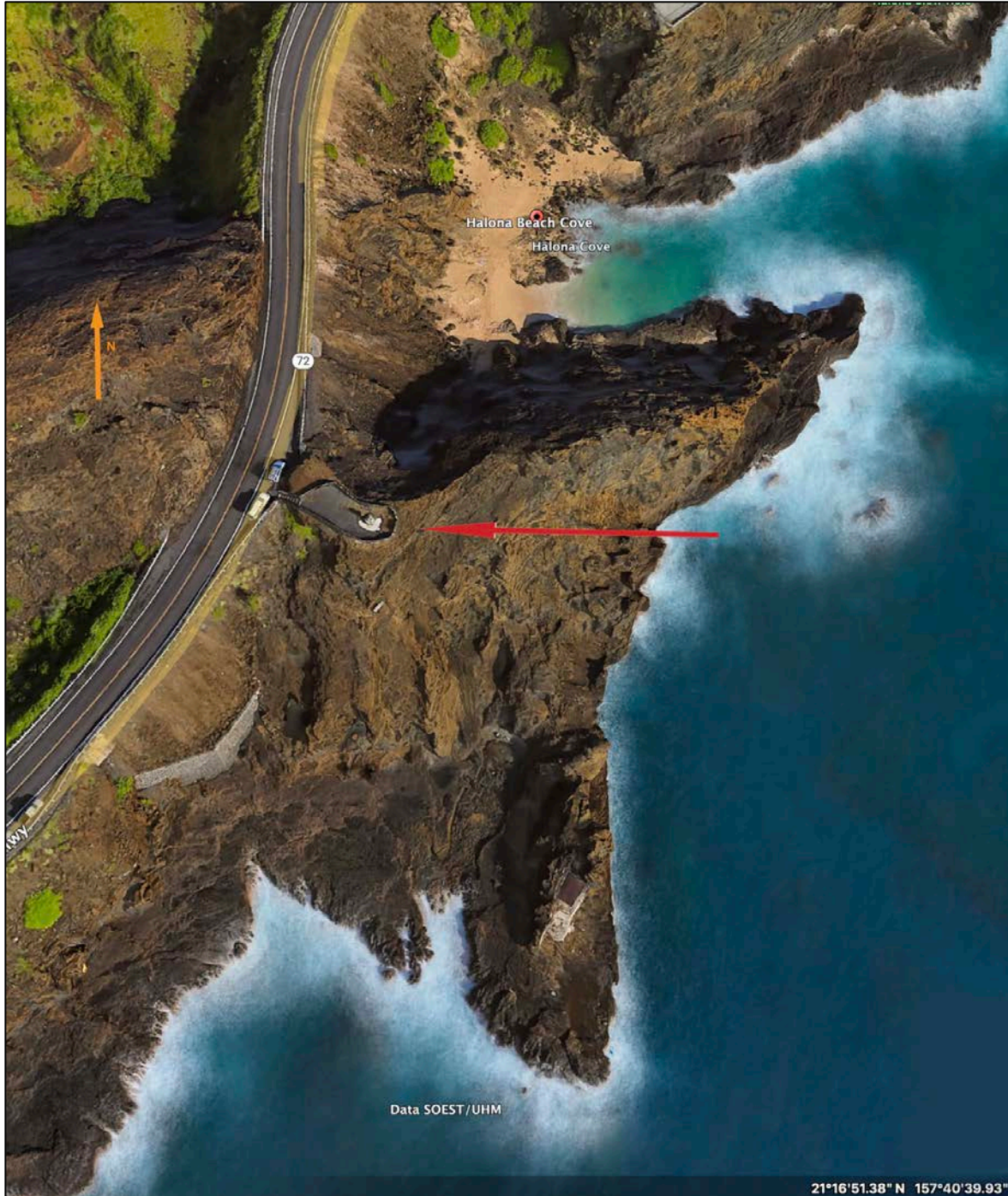
Otsubo Stone Monuments

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8. 2012 Google Earth Pro aerial map showing the Hālonā Point location of the third *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.



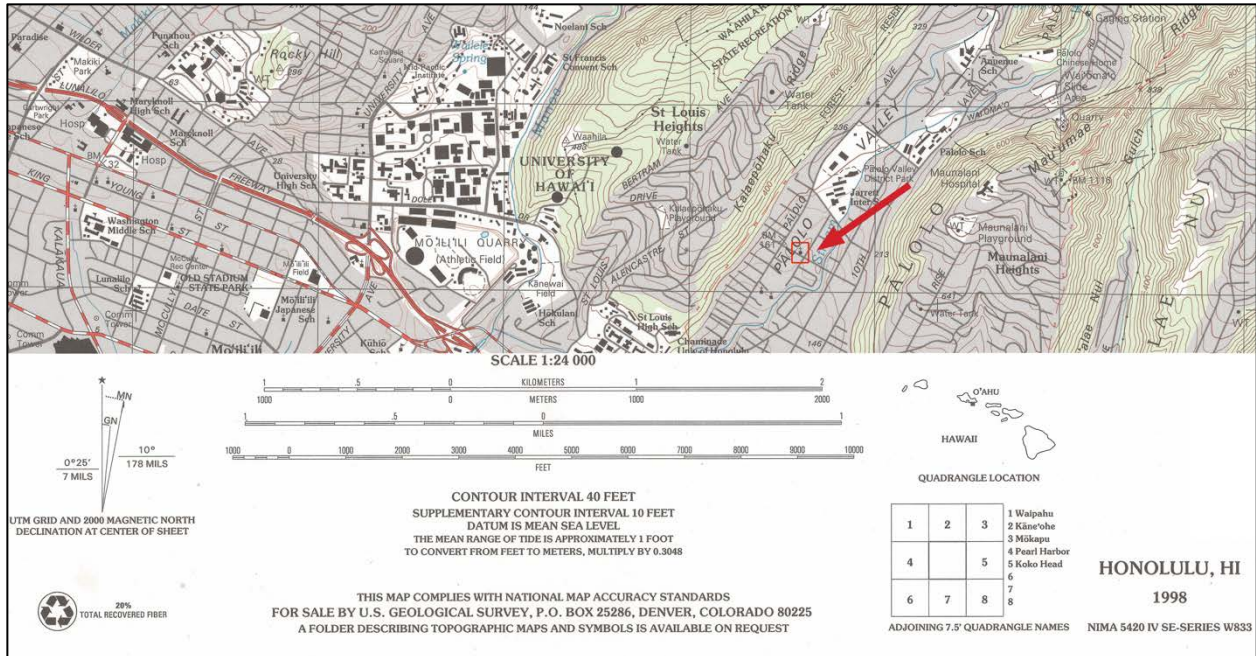
Otsubo Stone Monuments

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9. 1998 USGS map showing the location of the second statue of *Ojizo* with Otsubo's carved head at the Pālolo Kwannon Temple, 3326 Pa'ale'a Street, Honolulu, HI 96816. The red rectangle marks the site.



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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: February 15, 2023

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: 1a-f. Hyo Chu Hi

City or Vicinity: located on the grounds of the Shinshu Kyokai Buddhist Mission, 1631 S. Beretania Street, Honolulu HI 96826.

County: Honolulu, State: Hawai'i

Photographer: Laura Ruby (unless otherwise noted)

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

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1a. And 1b. *Hyō Chū Hi* (1907) is nine-feet tall with the obelisk 30-inches wide at the base, and 24-inches wide at the tapered top. The top pedestal is 20-inches tall, 44-inches wide 42-inches deep. The larger bottom pedestal stone 21-inches high, 62-inches wide, 60-inches deep. Camera facing SE and S.

Magnetic compass bearings are 210 degrees and it reads 220 degrees.

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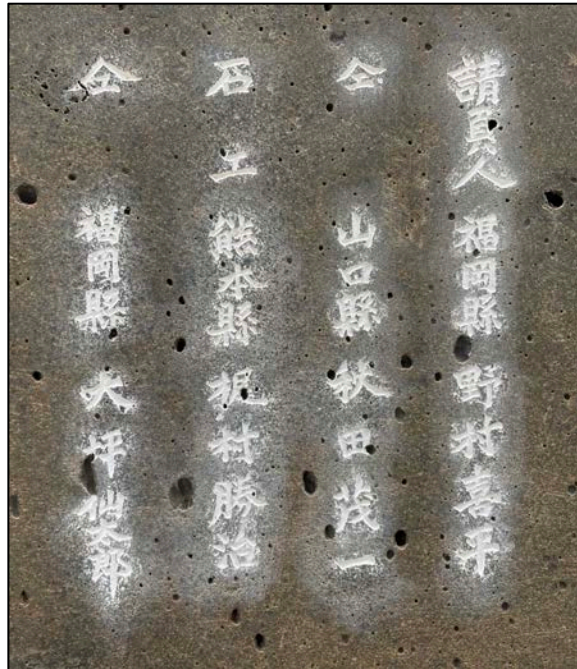


1c. and 1d. Camera facing S-SE and NW.

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1e. and 1f.

The four names on the *Hyo Chu Hi* monument are labelled (right to left): Contractor (Nomura from Fukuoka), Stone Artisans (three men from Yamaguchi, Kumamoto, and 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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Name of Property: 2a-b. Memorial plaque at the Cathedral of Saint Andrew Parke Chapel.

City or Vicinity: located on the grounds of the Shinshu Kyokai Buddhist Mission, 1631 S. Beretania Street, Honolulu HI 96813.

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

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2a.

Parke Chapel façade, latitude-21.309723 longitude-157.85722. camera facing NE:

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2b.

Detail of Otsubo's plaque—15 inches high 30 inches wide. The camera is facing NE.

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Name of Property: 3a-g. University of Hawai'i Founders' Gate

City or Vicinity: located on the grounds of the University of Hawai'i at the corner of University Avenue and Dole Street, University of Hawai'i-Manoa, 2444 Dole Street, Honolulu, HI 96822

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

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3a. The University of Hawai'i Founders Gate carving by Otsubo. The Founders' Gate photographed from the 'Ewa-makai corner of the intersection. The camera is facing NE.

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3b. The Diamond Head side of Founders' Gate: The camera is facing N.

Otsubo Stone Monuments

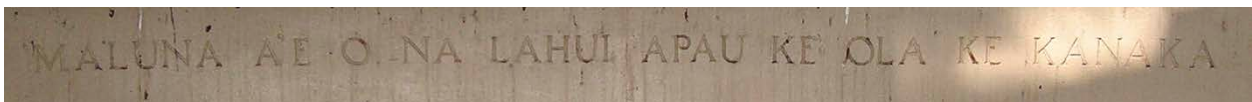
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3c. Detail: The camera is facing NW



3.d The inscription states: *Maluna a'e o nā lāhui āpau ke ola ke kānaka*—“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. Detail: The camera is facing NW

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3e. The 'Ewa side of Founders' Gate. The camera is facing N.

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3f. Detail: The camera is facing W.



3g. Ewa engraving "Above All Nations Is Humanity" is 2.25" high and 4' 1" wide. The camera is facing NW.

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Name of Property: 4a-f. Ojizo Stone Monument Ojizo Monument at Hālonā Point-Bamboo Ridge

City or Vicinity: located off Kalanianoʻe Highway, Honolulu, HI 96825 (TMK 1-3-09). 21 degrees -157

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.

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4a. 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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4b. Otsubo carved the large calligraphy, *Umi Mamori Jizo Zon* meaning “Ocean Protector *Ojizo*,” The camera is facing S.

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4c. Detail: this photo is looking straight at the bas relief carving. The camera is facing NNE.

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4d. Detail: the camera is facing N.

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4e. The camera is facing SSW.

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4f. The camera is facing W.

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Name of Property: 5a-g. Ojizo Stone Monument First/Second Ojizo Monument from Hālonā Point Head replacement by Otsubo (public-private) 1950

City or Vicinity: located at the Pālolo Kwannon Temple, 3326 Paalea Street, Honolulu, HI 96816. Honolulu HI 96825

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.

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5a.

1950 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 Pālolo Kwannon Temple with a protective scarf covering the neck and other broken parts. (Carved in Stone)
The camera is facing N.

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5b. The camera is facing N.

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5c-d-e. The camera facing the other three sides of the sculpture.



5f-g. Detail: two angled photos of the head.

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Supplemental Examples of Otsubo Carved Cemetery Stone Monuments (public-private)

The following three *haka* (grave) 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 Mō'ili'ili Japanese Cemetery, and can be located by using the book by Harriet Natsuyama called, *Carved in Stone*.

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

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



The camera is facing N.

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Otsubo-Natsuyama family *haka* (grave) is located in the Mō'ili'ili Japanese Cemetery. There are two types of granite for the *haka*, dark gray and off-white granite. The headstone and pedestal stone were also carved by Otsubo. The inscriptions 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.

This headstone is of black granite, and the top pedestal stone is light grained granite, and the bottom pedestal stone is compressed fine grained concrete. 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.

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Detail: Relief carving on the Otsubo-Natsuyama monument.



Detail: Engraving on the Otsubo-Natsuyama monument carved in 2004 by machine blasting, and not by Otsubo.

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The Inouye Family *Haka*—Section C 210, Mō'ili'ili Japanese Cemetery



This *haka* was also carved by Otsubo, a long-time friend of the Asakichi and Moyo Inouye family. The headstone of Asakichi and Moyo Inouye, grandparents of the late Senator Daniel K. Inouye. This headstone is of black granite, and the 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.

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Details. Three sides of the Inouye headstone.



Detail: The Inouye 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) Mō'ili'ili Japanese Cemetery



This is one of the earliest types of *haka* in the Mō'ili'ili Japanese Cemetery and one of the earliest carved by Otsubo. It is made from a blue stone, likely from the nearby Mō'ili'ili 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 A

SENTARO OTSUBO BIOGRAPHICAL SKETCH AND TIMELINE

Sentaro Otsubo (1872-1952)

1872–Sentaro Otsubo was born in 1872 in Fukuoka Prefecture, Japan. He arrived in Hawai'i in 1896. He worked as a stone carver, and had his own monument shop in Mō'ili'ili, 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). Mō'ili'ili (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 coin 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 Mō'ili'ili. The school eventually became the Mō'ili'ili 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 Mō'ili'ili was a multi-ethnic neighborhood in the 1920s-1940s, and still is today.

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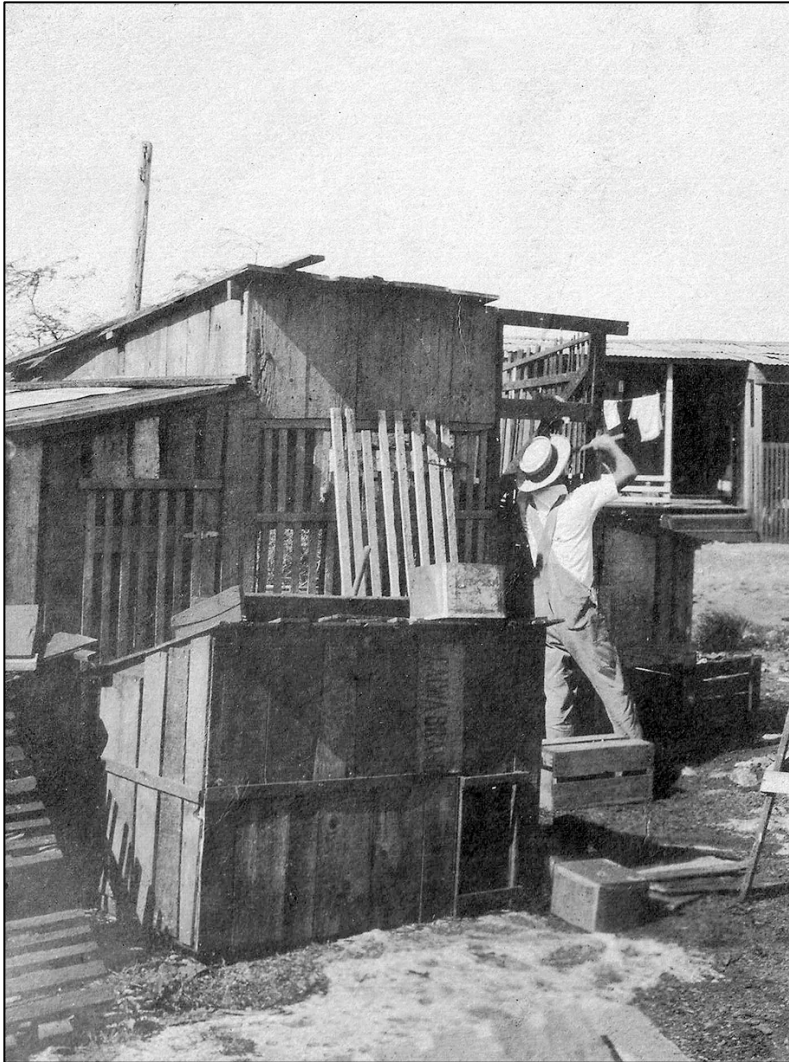
OTSUBO-NATSUYAMA FAMILY COLLECTION

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 Mō'ili'ili Quarry less than a mile away. Like other residents of Mō'ili'ili, 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*.

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1920s to 1950s—Otsubo's gravestones are found primarily in the Mō'ili'ili 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 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.

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 Hawai'i Founders Gates.

1939 —Otsubo was the sculptor and carver of the *Ojizo* monument made of lava rock which stands on the Hālonā 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 *Ojiso* 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 encribes the secular name (name before death), the date of death, and the age at death.

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.