

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

### 1. Name of Property

historic name Hana Gakuen Hongwanji  
other names/site number TMK 1-4-003:053

### 2. Location

street & number Hana Highway  not for publication  
city or town Hana  vicinity  
state Hawaii code \_\_\_\_\_ county Maui code \_\_\_\_\_ zip code 96713

### 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  local

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency/bureau or Tribal Government \_\_\_\_\_

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 \_\_\_\_\_

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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

**Category of Property**  
 (Check only **one** box.)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

| Contributing  | Noncontributing |              |
|---------------|-----------------|--------------|
| 2             |                 | buildings    |
| 1 (obon lawn) |                 | sites        |
|               |                 | structures   |
|               |                 | objects      |
| 3             |                 | <b>Total</b> |

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

Japanese Buddhist Temples of Hawaii

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

- RELIGION/religious facility
- RELIGION/church-related residence
- OTHER/outhouse
- 
- 
- 
- 

**Current Functions**  
 (Enter categories from instructions.)

- RELIGION/religious facility
- 
- 
- 
- 
- 
- 

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

- Other/ Hawaii Eclectic Style
- 
- 
- 
- 

**Materials**  
 (Enter categories from instructions.)

- foundation: Post and Pier with Concrete Support
- walls: Vertical tongue and groove siding
- 
- roof: Wood shingle
- other:
-



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### Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### Summary Paragraph

The Hana Gakuen Hongwanji is located in the small town of Hana on the Island of Maui. This temple structure, which was built in 1940, is situated on a lot over half an acre in area (.679 acres). It rests just off Hana Highway a few miles south of the famous Hasegawa General Store. The property is hilly in terrain, and inundated with large trees and underbrush. The area was once home to sugarcane plantations, but is currently surrounded by ranch lands. The property slopes downhill, affording a view of the Pacific Ocean, and is not too far from the Hana Coast. Edging the property there are a variety of plants, including *hale koa* and banana trees, and other large trees. There is a rock wall that delineates the edge of the property, and lava rocks piled up at the back (east end) of the property acting as a retaining wall.

The primary buildings on the property, which contribute to its historic importance, are the main temple building and outhouse. The temple, which is visible from the main road, has white, vertical tongue and groove walls with a double-pitch wood-shingled roof, and a post and pier foundation with concrete supports. It is slightly elevated from the road. The outhouse is located to the back right corner (southeast) of the temple and is no longer in use. It too is painted white, and has a gable corrugated metal roof, vertical tongue and groove exterior walls, and slab-on-grade foundation. It has two toilet compartments, and 6-pane awning windows.

To the left of the temple structure (north) is a large flat open area that is a significant component of the site as it was and is currently used for bon dances, an important Buddhist custom that honors the spirits of one's ancestors.

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### Narrative Description

#### Setting

##### Historic Landscape Design:

The Hana Hongwanji sits on an open lot elevated slightly above the Hana Highway that slopes off at its rear. It is a .679 acre property that has a main temple and accompanying outhouse, and a large open lawn.

A stone wall, built by men who were working and living in Nahiku (about 10 miles away along the Hana Highway, towards Kahului) volunteered to come to Hana to build the property's rock wall. They were employed at the Ditch Camp in Nahiku, and were experts in rock wall construction. Using smooth basalt river rocks, uniform in size and texture, about the size of one's fist, they formed a highly crafted wall at the front steps of the property. The wall has rounded corners and is centered on the four concrete steps which lead up to the temple from the road. The Nahiku crew also built all of the perimeter walls of the site using larger volcanic rubble rock.

The temple is surrounded by a lawn on all four sides, but behind the temple the property is less maintained further down the slope. No signature trees are on the property; and other than the sago palms (*Cycus revoluta*) which flank the walkway, the landscaping does not appear to be planned. A Macarthur palm (*Ptychosperma macarthurii*) stands to the immediate right of the slab that carries the *kohai*, while a plumeria (*Plumeria sp.*) tree grows on the left side of the temple, near the side stairway. *Lauae* fern (*Phymatosorus scolopendria*) adorn the base of the building on its right side.



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### **Main Temple Structure:**

Hana Hongwanji with its white, vertical tongue and groove walls, double-pitch wood shingled roof, and painted-red lattice post and pier foundation sits on a large green lawn, slightly elevated from the road. It is distinguished by its shallow, front-facing, *irimoya* (gabled hipped) roof with a *karahafu* (double curved gable)-roofed *kohai* (portico). The *kohai* features *kumimono* (elbow brackets), ornately carved *ebi koryo* (lobster tie beams), elephant head *hijiki* (beam ornament), and a centered *gekryo* (gable ornament) with a crane motif. Combining architectural elements from the east and west, the double-wall building employs pedimented, two-by-two, double-hung sash windows. Forsaking the more traditional square floor plan of Japanese temples, its rectilinear interior pushes the *naijin* (chancel) towards the back wall, and includes a pulpit and pews lining a center aisle. Also, the *engawa* (porch) merely runs the length of the facade, rather than wrapping around the sides, giving more the appearance of a front porch. The front-facing *irimoya* roof with a *karahafu kohai* is rarely observed in Buddhist temples in Japan.

### **Exterior Description:**

#### **Overall dimensions**

The 26'-3 1/2" x 52'-4 5/8" Hana Hongwanji is three bays wide and five bays long. Its structural ridgeline is 23'-10" high from the front sidewalk elevation, and is 32'-0" from the rear foundation height. The front wall has a centered entry, flanked on either side by a pedimented, two-over-two, double hung sash window. Each bay along the sides also contains a pedimented, two-over-two, double hung sash window.

#### **Foundations**

The building sits on a wood post and pier foundation, with the 4" x 4" posts varying in length to conform to the topography of the lot, which slopes downward towards the rear of the temple. The posts sit on concrete *tofu* blocks and have 2" x 4" diagonal braces to assist in carrying the load of the floor. A diamond-pattern, lattice apron conceals the foundation. The rear of the building is sufficiently elevated from the ground to allow for a finished storage/work room. This storage room runs across the entire rear of the temple and is enclosed by vertical tongue and groove boards using single wall construction. Pairs of six pane, sliding windows on each side and the rear wall provide ventilation and light. Five-panel, hinged doors, located in each side wall, near the rear corners, provide access to the room. The storage room has a scored concrete floor and interior 2" x 4" girts to strengthen the walls. Its ceiling height is 8'-6".

#### **Walls**

The exterior walls are double-wall construction, featuring 1" x 6" vertical tongue and groove walls, which are painted white.

#### **Structural System, Framing**

The Hana Hongwanji utilizes double wall construction, with 2" x 3" studs, placed 2' on center. The foundation posts carry 4" x 6" sill beams as well as three similarly sized beams which run parallel to the sides' sill beams, all spaced approximately 7' on center. The beams support the 2" x 6" floor joists, which are spaced 18" on center.

The main roof is a double-pitched Dutch hipped roof (called a *kirizuma* roof in Japanese designs). The main roof area is pitched at a 7:12 slope and the eave pitch is at a lower 5:12, giving a gentle feeling to the roof. The roof structure is made up of formed-in-place truss-like members, each having a lower chord, angled upper chords, and braces. These are placed two feet on center. The roof eave rafters are the continuation of the upper chords of the ad-hoc trusses. These exposed rafter members are 2" x 4"s, with a square cut tail.<sup>i</sup> The bottom corner of each rafter is rounded. A 2" high fascia board covers the top half of the rafter so that only the rounded end of the rafter is showing in elevation. There are no gutters or downspouts on this roof.

<sup>i</sup> A square cut tail has the end of the rafter cut square to the top and bottom edges of the rafter.



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The roof is shingled with thin-cut wood shingles that are laid over roof purlins with 2" spaces between to allow the wood shingles to breathe. However, at the eaves, which project beyond the exterior walls 3', 1" x 4" tongue and groove boards are used to hide the underside of the wood shingle and any waterproofing membrane.

The roof over the entry (*kohai*), which abuts directly into the gable face end of the main roof structure, is a *karahafu* roof structure, which is commonly found in Japanese and Chinese temples. The *karahafu* rafters are formed from wood members cut in the curved shape of the *karahafu*. These curved rafter pieces are spaced 16" on center. They are curved at the ends to display a softer and more refined edge to the curved roof form. Tongue and groove boards are placed on the exposed rafters in the *karahafu*. This roof area is also covered with thin wood shingles, matching the main roof. This type of covering is commonly used for this roof form in Japan as the wood shingles are small and thin enough to mold to virtually any roof shape. Another commonly found roof material for this type of roof is thatch.

### **Porches, Stoops, Balconies, Porticoes, Bulkheads**

The *kohai* (portico) is the major exterior signifier to identify the building as a Buddhist temple. Measuring 9' x 6'-10 3/4", the *kohai* dominates the façade with its *karahafu* roof form, *kumimono*, elephant head *kibana*, and *gekkyo* featuring a crane. A pair of 9 1/2" square *chimaki* pillars of the *karado* style support the *kohai's ebi koryo* (lobster tie beams) and, in turn, the roof. The tie beams are decorated with floral carvings painted black. The *kohai* stands on a concrete pad with an 8'-4 1/2" wide concrete sidewalk leading up to it. The *kohai's* ribbed round-arched ceiling is finished with 1" x 3" slats. The *kohai's karahafu* roof concludes with a ridge beam, which has an ornate end cap featuring a pair of stylized cranes. The temple roofs built in Hawaii are simplified versions of what are found in Japan, yet this temple includes many of the basic elements of traditional temple architecture. (See below for a more detailed description of the individual components.)

Three concrete steps lead up from the concrete pad to the front porch-like *engawa*. This *engawa* runs across the façade of the temple, but does not wrap around the sides. The *engawa* is 8'- 1 5/8" wide and inset under the roof of the main body of the temple. It has chamfered posts and a 2'-6" high balustrade with 2" square balusters. The floor of the *engawa* is made of 1" x 6" tongue and groove boards, while the ceiling is paneled plywood.

On the left side of the temple, near the back, a set of eight steps leads up to a 2' -7 3/4" x 4' - 1 7/8" landing that services a five panel side door. A simple pent roof supported by 4" square posts and 2" x 4" lateral braces shelters it. It has a solid balustrade made of 2" x 4" framing and plywood infill.

### **Description of Individual Components of the Kohai of the Hana Hongwanji:**

#### *Kohai -bashira* (posts)

The word for post in Japanese is *hashira*. The flanking posts at the entry support the *kohai* roof form, making a strong statement of entry into the temple. These posts are sculpted at the four corners, in the *kara-do-men* style and sit on a round stone base, which is curved in two directions. This base form is called *soban*. The *kumimono* elements and the *kibana* sit at the capital of these posts.

#### *Dai-koryo* (beam)

This is the beam that spans the *kohai-bashira*. As common to traditional *dai-koryo*, this one at Hana is intricately carved and has a slight curve to the underside of the beam for aesthetics.

#### *Ita-kaeru mata* (mid-span support element at beam)

The *ita-kaeru-mata* element helps to support the ridge of the *kohai* roof and is centered on the *dai-koryo* beam below. It is a thickened wood board (about 2" thick) that is shaped in the form of a sitting frog. *Kaeru* means frog in Japanese.

#### *Tsuma-koryo* (second tier beam)

Above the *ita-kaeru-mata* is another beam that spans between the *kohai-bashira*, on top of the *mit-to*



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bracket system. This *tsuma-koryo* reaches the *kohai* eave plate-line, where the curved roof form changes its curve and extends out gracefully.

*Oigata* (second tier beam mid-span support element)

The *oigata* element is two tiered. The base is in the shape of a *kaeru-mata* and above it is another vertical wooden support piece that is in the shape of an egg. It stands 8 inches high and extends up to the ridge of the *karahafu* roof. The egg-shaped *oigata* is painted blue and is adorned with green painted leaves.

Elephant head *kibana*

The elephant head *kibana* extends out from the post in both the front and side directions. In this case, its purpose is purely decorative, and acts as a capital of the column, to show a bit of ornamentation to the top of the post. In other cases, the *kibana* is structural, and helps to support the eave elements as a cantilever. The elephant form is a characterization of the more sculpted and forbidding elephant *kibana* found on many temples of Japan. The elephant *kibana* was first seen in the famous shrine called the Hachiman-jingu of the Kamakura Period when more elaborate temple designs were popular. Buddhists use the elephant as an association with all animals, to signify transformation of the spirit.

*Kumimono* also called *togyo*

The function of the *togyo* is to support the eave and *tsuma-ko-ryo* of the temple roof. Typically, in Japan, the eaves extend to great distances, and the longer the eave extends beyond the exterior posts, the more ornate the building. The *kumimono* style found here is a *mit-to* (non-projecting three-component bracket system). It has three squared wood elements on a long bottom support bracket, called a *hijiki*. Upon the *hijiki* sits the *maki-to*.

## Openings

A pair of hinged, front doors are centered in the façade. The doors are modern, solid core with a four-lite transom above. It should be assumed that these doors are not original. One side door and the two doors of the basement are all five-panel doors. The front doorway opening is 5'-11 ½" wide, and all the doors sit in simple 6" wide frames.

All windows in the temple are two-over-two double hung sash with frames with shallow pediments. The windows and their wood frames measure 3'-9 ¼" wide and 6'-7" tall, with their exterior frames measuring 5" on each side, and utilizing 2" x 5" structural framing members inside the walls. On the interior, *ogee* moldings transition the window frames and the walls. Simple lintels shed water from the windows and their frames.

## Roof

The main body of the Hana Hongwanji is protected by a cut-shingle *irimoya* (flared hipped-gable) roof, while the *kohai* features a similarly clad *karahafu* roof. The roofs have wide overhanging, open eaves with exposed rafter tails. Both roofs feature ridge beams with decorative end plates. Their gable ends are also adorned with *gekkyo*, with the *kohai gekkyo* displaying a crane motif, while the *irimoya* roof features a simpler dropped pendent with floral designs.

## Interior Description:

### Floor Plan

The interior of the Hana Hongwanji is an open rectangular space, measuring 26'-3 ½" x 46' - 3". The nave contains six rows of pews, with a center aisle as well as side aisles, and is illuminated and ventilated by four sets of two-over-two double hung windows on each side. At the far end of the nave is a right-of-center pulpit, behind which is the *naijin*, is elevated one step above the main floor of the temple. The chancel's space occupies the rear 11' - 8 ¼" of the temple, with the centered, 13'-11 ¼" wide *naijin* dominating the space. A narrow ambulatory, 2'-6" wide, runs behind the *naijin*.

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### Stairways

There are no interior stairways in this temple's floor plan.

### Flooring

The flooring of both the *gejin* and *naijin* is of stained, 6" tongue and groove Douglas Fir, which is laid in a front to back direction visually lengthening the room.

### Wall and Ceiling Finish

The interior walls of the Hana Hongwanji are made of quarter inch thick sheets of veneer board, stained with a clear coat, with an approximately 4'-6" high wainscot made of 6" vertical, tongue and groove. The approximately 13'-0" high ceiling is made of 4' x 8' plywood veneer boards also stained with the same clear-coat to match the interior walls. Four inch wide moldings cover the seams. This ceiling is reminiscent of the traditional squared-patterned ceilings (*kaku-tenjo*) found in the altar areas of Japanese temples.

### Openings

See "Openings" in the Exterior Description section.

### Decorative Features

The ornate *naijin* is elevated one step above the main floor of the temple, forming a wood platform. It is accentuated by its two front corner columns and two rear corner pilasters, which carry the *ramma* (transom panels). The congregation-facing gilded *ramma*, which was most likely brought from Japan (as was commonly done in that time), are embellished with a phoenix set within flora, while the side *ramma* feature diamond patterned screens. The *ramma* are set in 6 1/2" wide wood frames, and are 2'-7" high. The two front columns, or *Raigo* posts, are 7 1/2" in diameter and 8'-8" tall. They are almost precisely aligned, with the left column sitting 1-1/16" from the front edge of the platform, while the right column is 15/16" from the edge.

The gilded *zushi* altar with its statue of Buddha, which was retained from the original 1911 temple, is the focal point of the *naijin*, and sits on a handsomely carved *shumidan* (altar table). Immediately in front of the *zushi* and *shumidan* is the *tsukue-mae* (table for placing offerings). Other ceremonial objects adorn the *naijin*, including two hanging bells, a drum, an incense burner, and a "frog" bell.

It was common to have the *ihai* (small standing plaques of lacquered wood to honor the deceased) set out on a stepped table located at the side of the *naijin*. The *ihai* would be placed by the members as a permanent part of the temple objects until the family stopped worshipping at the temple, or until the temple closed. Today, there is no *ihai-dana*, as there is only one living member of the temple in Hana. There is, however, still a place where one can sit and worship at the side of the *naijin*. The round metal incense burner is used in the worship and prayer to one's ancestors, where temple members will light the *senko* (incense), clap their hands, bow and say a few words of prayer.

### Mechanical Equipment

The historic lighting remains intact in the nave, where pendent lights hang from the intersections of the panel forming molding. The lights have white glass lamps and bases. There is no plumbing system in the temple.

### Original Furnishings

The original pine pews remain in the temple, as does the *naijin* with its various elements. There are twelve wooden pews lined in two rows of six, with a center aisle approximately four feet wide. Each pew is approximately 8' long and 2' wide. The *naijin* is adorned with the original *butsudan* and *Amida* Buddha image.

### Auxiliary Buildings:



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To the rear and right of the temple is a small wooden outhouse with a gabled roof. The building has 6" vertical tongue and groove walls, and two plank doors in its gable end allow access to the men's and women's rooms. It sits on a slab on grade, concrete foundation and its roof is of composition shingle.

What was once a part of, but no longer associated with the property, is the former minister's residence. The building is a large two-story structure that is accessed via a narrow dirt driveway at the left (north) edge of the property. The Minister's house is built in the plantation style, with board and batten exterior. Its floor elevation is several feet lower than the temple, as the property slopes downward toward the back (east) of the property. With no minister living in Hana, this structure has lost its functionality and the ranch has taken it over. A person employed by the ranch is now living in the house.



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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.)

Property is:

- 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.)

ARCHITECTURE

RELIGION

COMMUNITY PLANNING AND DEVELOPMENT

**Period of Significance**

1940

**Significant Dates**

1940 (Date of Construction)

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

Japanese-American

**Architect/Builder**

Architect: N/A

Builder: Tsuru Kosaka

**Period of Significance (justification)**

The period of significance reflects the date the temple was constructed (1940).

**Criteria Considerations (explanation, if necessary)**

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Hana Hongwanji is significant under Criterion A, as a property which is associated with events that have made a significant contribution to the broad patterns of history, and Criterion C, as a property which embodies the distinctive characteristics of a type, period, or method of construction and represents the work of a master, and possesses high artistic values.

Built in June of 1940, the building is architecturally significant as it is the finest example of the Hawaii Eclectic Style Buddhist temple constructed in Hawaii. This style employs a blend of Hawaii residential and Japanese temple architecture. It employs both Japanese and Western elements; its design materials, methods of construction and craftsmanship are typical of its period. The building is also significant for its associations with the history of the Japanese Buddhist community in Hawaii. Not only is it the finest example, but it is also the last temple built in the Hawaii Eclectic Style, and is the only one left of its kind on the Island of Maui. The building is also significant for its associations with the history of the Japanese Buddhist community in Hawaii.

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

The Hana area on the Island of Maui began growing sugar on plantations from the 1880s.

The Hongwanji, a popular, but not dominant sect of Japanese Buddhism in Japan, sent missionaries to Hawaii after the first Japanese plantation workers arrived in 1868. An evangelical sect of Buddhism, the Hongwanji built temples throughout Hawaii on all the major islands. It was the only sect to open a temple in the remote town of Hana. The Hana Hongwanji building is a representative example of 1930/40s Japanese Buddhist temple architecture in Hawaii.

### **Criterion A—Community Planning and Development**

#### **Buddhism on Maui:**

In 1898 Hojun Kunisaki, a Jodo Shinshu minister, established the first Buddhist mission on Maui. Traveling by horseback, his ministry ranged from Lahaina to Paia, and also included Kula. Under his direction, the first Buddhist temple on the island, Wailuku Hongwanji, was erected at the corner of Wells and Market streets in 1902. By 1915 Lahaina, Paia, and Puunene all had Hongwanji temples, and *fukyojos*, or branch temples, served Hana, Waikapu, Kahului, Kula, and Hamakua Poko. The Jodo-shu sect came to Maui in 1910, and established a mission in Puunene and by 1912 formed the Lahaina Jodo Mission as well. In the following two decades other Buddhist sects, including the Soto Zen, Rinzai Zen, and Shingon, also formed congregations on Maui. As throughout the island chain, with the passage of time, the Buddhist temples became more westernized, as their congregations assimilated into the mainstream of Maui life. With the start of World War II, all the temples were closed, their organizations disbanded and activities curtailed. However, with the conclusion of the war most of the temples re-opened, oftentimes in newer buildings, which did not embody Japanese architectural designs.

#### **History of the Hana Hongwanji Temple:**

Much of the information about the temple and life in Hana pre-World War II was obtained through speaking with the last member of the Hana Hongwanji temple, Mrs. Sally Sumida. Questions were asked of her about her life and her connection with the temple. The interview shed light on why the Hana Hongwanji temple was built where it was, and the significance it had on the community. It is an important first-hand account of the development of the area, and what both the area and lifestyle were like.



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Prior to the establishment of the Hana Hongwanji, there were no established Japanese Buddhist temples where the Japanese laborers and fisherman of the area could worship; however, they created a cemetery in an auspicious area of Hana. It is located on the side of Kauiki Hill, where Queen Kaahumanu was born in a cave along the ocean shore. (Queen Kaahumanu was the favorite wife of King Kamehameha I.) The Japanese cemetery is located along the incline of Kauiki Hill, facing south towards the ocean. The actual origin of the Japanese cemetery is unknown, but it was established during the original plantation company's tenure. The Hana Plantation Company was the principle employer in the area from 1861 through 1905. In 1905, the company was sold and renamed the Kaeleku Plantation (Dorrance and Morgan 2000:62). The cemetery has several headstones carved with Japanese *kanji* characters and a few *jizo*<sup>ii</sup> statues stand still intact, but is no longer accessible as it is part of a fenced-off area on the now-present hotel grounds. Mrs. Sumida recalls:

"The hill behind the beach [Hana Bay] was a Japanese graveyard, from when Makalea [Kaeleku] Plantation [Mrs. Sumida appears to be using the wrong name of the plantation but it is written verbatim here] was going. Makalea also had many Portuguese and they had a stone oven to make their bread. They used to give me some of the bread. At 3:00 pm I would go get milk from the Cabral Family- they had cows up in the mountain and so we had fresh cow milk every day."

In April 1899, Bishop Satomi visited Hana to ascertain whether sufficient Buddhist families lived in the area to warrant a temple. At the time Hana's struggling sugar plantations served as the economic foundation of the community. Accessible primarily by sea until the completion of the Hana Highway in 1926, it was a rather remote area. Mrs. Sumida recalls:

"The portion of road that went from Nahiki to Keahae was completed December 22, 1926. Before this, the only way to get to the main part of Maui was via horse trails. This path was very windy, traveling in and out of the valleys and along the steep ridges. Most people came to Hana by boat, to Hana Bay. Some came by horseback from Nahiki. I remember that Ichikawa, my neighbor, was married to a man, Mr. Kono, whose boat landed in Kaupo. He came all the way from there to Hana to marry Ichikawa. It was a very hard trip to get from Kaupo to Hana on horseback or foot."

The Bishop's favorable report to the Honzan eventually resulted in Reverend Ryogen Teramasa being sent to Hana in 1907 to form the Hana Hongwanji Mission, also known as Hana Gakuen Hongwanji.<sup>iii</sup> On February 11, 1911, the *Fukyojo* (support temple) was dedicated. Prior to Reverend Teramasa's departure from the mission in June 1911, a *Bukkyo Fujinkai* (Buddhist Women's Society) and Young Buddhist Association were also started.

The temple was located within the Japanese camp but the school was adjacent to the road. Mrs. Sumida recalls the Reverend Matsui and his role with the temple and the Japanese language school:

<sup>ii</sup> A *jizo* statue is in the image of the Bodhisattva. *Jizo* is a special protector of children, travelers, and women. *Jizo* is also known to help those who are working with a life problem or physical affliction and can be found in cemeteries indicating that one has lost a child. *Jizo* is a powerful image of hope and solace. *Jizo*'s qualities include unflagging optimism, fearlessness, and gentleness. *Jizo* Bodhisattva is usually portrayed as a child-monk, often carrying a pilgrim's staff with six rings that jingle to warn animals of his approach and prevent mutual harm. *Jizo* also carries the bright jewel of Dharma truth whose light banishes all fear. (<http://www.zendust.org/jizo/>)

<sup>iii</sup> "Gakuen" means "school" in Japanese. According to Mrs. Sumida, the Hana Hongwanji functioned as both a Japanese language school as well as a place of worship. It was common for Japanese temples to function as both school and temple during this period of Japanese settlement in Hawaii and many temples used the word "gakuen" in their name.



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"The Japanese School was taught by Matsui Sensei- the *Bonsan* [local (Hawaii) term for Buddhist minister]. The Japanese language school was affiliated with the Hongwanji temple, but these buildings were not adjacent to one another. The temple building was within the camp, and its minister was Matsui Sensei. [The minister lived at the temple.] The Japanese language school was along the main road. Everyday after [Hana] school was done, we went to Japanese School for one hour.

There were mostly Japanese and Filipino people living in the area- because they were here working on the plantations. There were four plantation camps in Hana: 1. New Camp that was part of the early plantation located in back of the Protestant Church, 2. Another camp located next to the Catholic Church, 3. Camp where our family lived. The upper half of the plantation camp was for the Japanese, who all had families- the lower half was for the Filipino workers, who were mostly single males. When I was young, the plantation camp was made up of the Tanaka's, Chadani, Fujikawa (Mrs. Sumida's maiden name), Kunishige, Rev. Matsui, Shimizu, Okano, Uchiyama, Ibara, Uoki, Murai, Matsui, Kimata, and Kano (the tofu man).

But not all of the workers at Hana were plantation workers. The Hatoba camp was built and run by the plantation, but it was lived in by the fisherman. Hatoba was the fisherman housing. People here caught *Akuli* fish. There was so much fish to catch. They would load it into the canoe. I loved to catch fish when I was young. I caught so much fish—my dad didn't believe that I caught it all.

I lived in the house with my parents and brothers and sisters next to the Japanese School when I was young. We lived in the rear part of the house. The front house was the doctor's house, Doctor Hori. Between the houses, in the walkway, was the kitchen. After Doctor Hori passed away when I was about 18 years old, we moved to the front house. The old kitchen was used as a laundry. My mom used to do laundry for two Filipino men who worked on the plantation. They were single. She would do the laundry on Sundays.<sup>iv</sup> "

Mrs. Sumida recalls her days as a child and the stark conditions under which they lived. They didn't have much at all, but made do with what they had. It was an enjoyable childhood with lots of hard work, but she liked those old days:

"We would make a fire in our house to cook. Every house had a *kudo* (small round rock cooking stove). But we would use a soda cracker can, a big one, and cut a big hole on the side and one on the top. We would put wood inside the side opening and light the fire. There was no such thing as kerosene back then. We would use mud press<sup>v</sup> to keep the fire going. Then cut holes

<sup>iv</sup> The Fujikawa's house is the last standing plantation house in Hana and, as such, is on the National Register. However, the house is decaying and has fallen down. Even the washhouse is still there. The Ranch does not take care of it and the Sumida family is upset about it.

<sup>v</sup> Mud press was the left-over material that would come off the cane while they were processing the cane (very flammable.) They would put the cane in a large round bin (that was being heated slightly from below?) and spin it around to create the centrifugal force that would push the dirt and other extra pieces to the side, removing the mud and dirt from the cane. These mud pieces would be taken out and thrown in a certain place, like on the side of the train track where the kids could see it easily and pick it up. I had to be out there by the track every day at 5:30 to get the mud press.

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on the side where we would stick skewers in to hold up the wire mesh. Then we set our pot or skillet on top and make pancakes. The pancakes would be made of KC baking powder, not fancy baking powder. I had to cook for Dad before he went to work when the twins were born in 1923, because my mom was busy with the twin babies. I was nine years old.”

As a child, I did not wear shoes. No one did. [She would come home for lunch every day from Hana School.] The original school building is still there and is still part of the school but is being used as a storage building or something. If you brought *bento* to school it would get stolen. So I ran from school, along the train tracks, down the road, past the Hasegawa store, and then reach home to have my lunch. The rail went from the camp [mill], behind the theater, lower side of the Protestant Church, and to the wharf at Hana Bay.”

The temple played a huge role in the lives of the Japanese plantation workers and their children. They went to Japanese School daily, Sunday service, and had special events at the temple. Mrs. Sumida recalls the *bon* dances:

“The *bon* dances were held at the Japanese language school. And many younger kids would use our house as a place to change before the dances. Since Hana is a small town, and so far away, Hana Hongwanji had only the Iwakuni troupe who would come out to Hana for *bon* dance. Other bigger temples in Maui had several troupes that would take turns singing the *bon* dance music but we only had one.

*Bon* dance was a special time. The YBA boys had to climb up the *yagura*<sup>vi</sup> and sing. The food was made at the temple and was carried to the *bon* dance in the wooden boxes. It was a long way. All the women would get together and help. I was a little girl and still would help carry the heavy wooden boxes. The women made *nishime*, the *musubis* and other foods that to be sold at the *bon* dance.”

Over the next decade Hana Hongwanji served as a stepping-stone for aspiring ministers. Reverend Teramasu was succeeded by Reverend Zenju Hirooka. Under his direction a Sunday school was started prior to his departure to Koloa Hongwanji Mission on Kauai in October 1914. Reverend Ryuten Kashiwa followed as minister and remained until August 1918 when he became minister of the Waialua Hongwanji Mission on Oahu. In January 1920, Reverend Gisho Shimona became the Hana Hongwanji minister, but left in November 1922 to go to the Moiliili Hongwanji Mission on Oahu.

His successor, Reverend Yutetsu Matsui, served the mission for the next thirty years. He remodeled the original temple building in 1926, and then in 1939 undertook the construction of the present temple. The original 1911 temple essentially appeared to be a plantation house. The original temple was located within the Japanese camp. Just down the dirt road from the present temple. Because of the original temple's austere appearance, the congregation was motivated to construct a new temple, which had the appearance of a Buddhist temple.

<sup>vi</sup> *Yagura* is an elevated platform where the musicians stand and play their instruments and sing as they look out at the crowd. It is made of wood, and stands approximately 15 feet off the ground. There is a ladder built on to the side so that the players can climb up and enter. The area of the platform itself is small- only about 5 feet by 5 feet.



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The plantation owners donated the property with the agreement that the property would be leased to the Hongwanji in perpetuity or until there were no members to support the temple. The temple, and a new *Obutsudan* (shrine piece at center of altar area), purchased from Japan, was dedicated in June 1940. Matsui Sensei's house was built in back of the temple.<sup>vii</sup>

The congregation was large before the outbreak of the war; over a hundred families were a part of the temple. Mrs. Sumida recalls:

"The area where the temple building was built in 1940 was cane field. The *Issei's* came to clear the area. The old temple looked just like a house, nothing fancy. It was the dream of the *Issei's* that a proper temple be built."

Following the outbreak of World War II, Reverend Matsui was interned in a mainland concentration camp, as were two other Hana Hongwanji congregation members, Mr. Wada, a storeowner, and Mr. Manju, a restaurant owner. Mrs. Sumida tells the story:

"When the war started, Reverend Matsui was sent to an internment camp on the mainland. Mr. Wada and Mr. Manju who were members of the temple living in Hana were also interned. Mr. Wada owned a store in Kipahulu and Mr. Manju owned a restaurant in Kealaku. We couldn't see why these people were interned as they had not obvious connection with the government of Japan and both of these people came from the Big Island originally from what I remember."

Mrs. Sumida also remembers that young men joined the 442<sup>nd</sup>:

"There were several people in Hana who joined the 442<sup>nd</sup>—my brother (was wounded in the arm), Mac (Tanaka), Kinio, Asao, Isaichi, Mrs. Hasegawa's brother Wataru. Only Wataru [and my brother] didn't die in the war. Everyone else died. After the war, Okada, Nakahashi, Ibara, Sumida, Muraoka, Hayase, Tanaka, Uchiyama were still in Hana."

Like all Japanese Buddhist temples during the war, the building was closed down and no one could gather for services. The newly built temple stood vacant. Mrs. Sumida recalls:

"During the war, the Hana temple was closed and not allowed to be used as a place of worship. The Hana church was painted white but they painted the side facing the ocean green during the war. This was to camouflage the building. After the war, they painted it white again."

Like other parts of the island, the Japanese people in Hana felt severe discrimination from the people of other nationalities in the area during the war. Mrs. Sumida felt a keen sense of this as a young married and pregnant woman as she recounts her past:

"I got married at the age of twenty six in 1941 to Mr. Sumida. The Sumidas are from the area and had a store next to the theater. They also owned land outside of the town just past the police station. Their original house was next to the road to the Japanese school, on the other

<sup>vii</sup> The minister's house is still in existence; however, it is being used by Hana Maui Trust.



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side of the road from the Fujikawa's, but just a few yards away. Us newlyweds lived our first few months in the Sumida house before getting our own house in a new subdivision that the Ranch developed down the road, past the old Hana store.

When the girls were born [Mrs. Sumida's twin girls, first pregnancy], it was scary. When the war broke out, I was in the hospital. The doctor didn't let me leave because I was pregnant and was about to give birth. I was the only one there [in the hospital]. The Filipinos were sharpening their knives. They had the upper hand. The locals were walking around the hospital, patrolling the area."

When Reverend Matsui returned to Hana following the war, only eleven or twelve temple members remained. The faltering Kaeleku Plantation (Hana's last sugar plantation) had been purchased by Paul Fagan in 1943, and shut down in 1946, having been displaced by Fagan's decision to convert the ten thousand acre plantation into a ranch. Mrs. Sumida recalls:

"Fagan managed part of the sugar plantation earlier on and then started the ranch in about 1939. The ranch began [as full time ranch] right after the war. The smoke stack of the sugar mill was knocked down in 1944 or 1945. That was the end of sugar. I remember the stack being knocked down. It fell to the side, just over the wall of the water filter. All of the property that was farmed in sugar went to ranching. They only ranched heifers. Fagan was proud of his heifers. The ash pile from the smoke stack was where the coffee shop is now. The mud presses are to the side of the mill. Mr. Paul Fagan was the owner of the ranch. He tore down the gym and built the Halene Hall at Hana Bay instead but the gym was the most important building in the town and so much more used. It's a shame that they tore down the gym. It was by the large tree in the hotel area. It was probably torn down so that they could use that area for the hotel, but so sad. The plantation closed in 1945. The Japanese people were already starting to go out [of Hana]—to Puunene and Wailuku. But during the war, the plantation was still running.

My husband was a machine shop worker (and a very handy jack-of-all-trades) so that even when the plantation closed he could stay and find work in another company. But the laborers had to go to Puunene to find work on other plantations. After the camp closed down he [Mr. Sumida] ran the power plant. At that time, they ran the power plant with the caterpillar tractor machine.<sup>viii</sup> He worked for Maui Electric and was in charge of Hana and Nahiku."

Reverend Matsui ministered to the congregation until 1952, when his wife's failing health led to his retirement and the couple's relocation to Oahu. Following their departure, no minister was assigned to Hana, but rather the ministers from Paia and Kahului tended to the religious needs of the Buddhists remaining in Hana. Eventually this responsibility was turned over to the Makawao Hongwanji, which continues in this role. Today temple membership is down to one individual, Mrs. Sally Sumida. Services are held twice a year—one service for new years celebration and one for *obon* service. Her brother, though not a member of the congregation, mows the lawn weekly and maintains the grounds on a volunteer basis.

### Criterion C – Architectural Significance

<sup>viii</sup> How exactly that worked is not clear.



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### Temple Construction

This area of land was planted in sugarcane before the temple was constructed, so that the land had to be cleared and leveled for construction of the new temple. A Hawaiian/Korean man with the last name Bonda was the man to work the tractor. He was not a member of the church. Everyone else that helped to build the church was Japanese; most of them were *Issei* (first generation).

Construction of the temple appears to have taken about six months. The land was leased from the plantation company to the Hana Hongwanji membership in 1939. The walkway that leads to the temple is stamped "March 1940" indicating when the foundation and framing were erected. The interior finishes were completed by July of that year. On August 25, 1940, a coronation ceremony (*chigo* parade) was held, officially opening the temple for services.<sup>ix</sup>

Tsuru Kosaka, a well-known carpenter of the time, built the Hana Hongwanji. It is not certain if he worked off plans from the architect Heigo Fuchino who had designed other similar temples such as the Pearl City Hongwanji and the original design of the Waipahu Hongwanji,<sup>x</sup> or if Mr. Kosaka designed it and built it himself. The level of craftsmanship as expressed particularly in the carvings and *kumimono* of the building is high.

According to Mrs. Sumida, the beautiful stone wall along the front of the temple property was built by the people from the Ditch Camp in Nahiku, who were employed by East Maui Irrigation. These people built and took care of the ditches in that area. It is highly likely that the stones were brought from the streams in the Nahiku area to build the stone wall, as the stones are large round river rocks, about the size of a large man's fist. Nahiku is a small district 10.3 miles away from Hana along the winding road of the Hana Highway.

### Architectural Designs of Buddhist Temples in Hawaii

The architectural design of Buddhist temples in Hawaii prior to World War II fall into four different classifications:

1. Traditional Style—Those that adhere to traditional Japanese forms with their square floor plan and use of the traditional Japanese *kiwari* (proportional) system, with the Japanese *shaku* unit of measure.
2. Plantation Style—Those that utilized western, single wall, utilitarian forms similar in character to plantation worker housing.
3. Hawaii Eclectic Style—Those that incorporated western, plantation construction methods and forms with Japanese decorative elements.
4. East-West Style—Those that used Mughal architectural signifiers reminiscent of religious structures in India, the birthplace of Buddhism.

Of these four types, the initial Hana Hongwanji temple was constructed in accordance with the second type, while the 1940 temple followed the third type, which incorporated both plantation and Asian forms. It stands as an excellent example of this type of Buddhist temple.

The Hawaii Eclectic Style, a blend of Hawaii's residential architecture and Japanese temple architecture, developed for two reasons, the first was a function of necessity; there were not enough skilled temple builders

<sup>ix</sup> This date of August 25, 1940 is found on the memorial photograph that was taken at the ceremony. A *chigo* parade is one in where the statue of the Amida Buddha is installed in the temple.

<sup>x</sup> Heigo Fuchino was the principal architect of Japanese ancestry in Hawaii at the time and was commissioned by several other Hongwanji temples in the early 1900s through 1950s. The Waipahu Hongwanji's original design was similar to that of the Hana Hongwanji, but this design was never built because the war broke out before construction could start. After the war, the Waipahu Hongwanji was finally built, but in a more modern design.



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in Hawaii to lead all of the traditional temple building that needed to be built. The second was a function of assimilation; this architectural transition from a purely Japanese form showed the Japanese people integrating themselves into their new environment.

The Hawaii Eclectic Style incorporates two design styles: the commonly built single-wall construction wood architecture, sometimes referred to as "bungalow style," and traditional Japanese temple design. The body of the temple is that of the "bungalow style." The plan is an elongated rectangle with double-hung windows lining both sides, and the roof is a simple hip roof without the swooping eave design. Much like a church, rows of pews align the main space facing the elevated altar area. Unlike the traditional Japanese style, there is no veranda, only a front porch. The traditional components that are incorporated into this style are the altar area (*naijin*), the front entry area roof form (*kohai*), and intricate bracketing and carvings at the entry area. However, the bracketing and carvings of these temples are not in the traditional proportions; thus, we can assume that these carpenters were not skilled traditional temple builders.

The Hawaii Eclectic Style was equally as popular as the plantation house style and it had the longest consistent popularity of any of the other styles. Its amalgamation of Asian and western forms was a highly popular temple form. In total, there were sixty-seven temples built. There are several examples of this style still in existence. In comparison, seventy temples were built following the plantation worker-housing model, the most popular form. Twenty-eight temples following the western-Asian approach were built in the Early Settlement Stage, and another thirty-three appeared during the Middle Settlement Stage. World War II dampened the use of this form and only six post-war temples adhered to this form. Twenty-two of the temples using this form, including the Hana Hongwanji, supplanted an earlier temple building.

The Hana Hongwanji well represents this architectural form with its main body following typical plantation forms, while its roof and elaborate *kohai* (portico) brings a strong Japanese sensibility to the composition. Most plantation buildings of the period employed single wall construction; that the Hana Hongwanji used double wall, speaks to the high esteem with which its congregation viewed the new building. Although double wall, it retained the traditional plantation appearance by its use of vertical tongue and groove siding. The use of two-over-two double hung sash windows also derives from western traditions. The windows shallow pediments further elevated the temple above the norm.

The roof structure of the Hana Hongwanji is a simplification of what would be found in Japan, in its inherent lightness of form, its short eaves, and its roof form. The roof and *kohai* serve as the primary exterior signifiers that the building is a Buddhist temple with their employment of traditional *irimoya* and *karahafu* Japanese roof forms. However, this type of Japanese roof form would more commonly be seen in a square plan, with the roof having the *irimoya* design on the sides and front, with the *karahafu* extending over the entry steps on the front of the temple. The Hana Hongwanji is rectangular in plan, so that the roof is facing forward solely, and not to three sides, with the *karahafu* extending over the entry steps. In part this change is a result of the conversion of the worship space from the traditional square plan to a rectangular plan- due to the influence of the Christian church.

Other traditional Japanese elements, the *naijin* (chancel), *gejin* (nave), and *engawa* (porch) have also been modified in the Hana Hongwanji Temple. The *engawa* assumes a more western appearance. It is restricted to the front of the building, rather than wrapping around the sides; it is made wider; and its balustrade is raised. The latter, in the Hana Hongwanji while taller than traditional *engawa* railings, remains shorter than standard western porch balustrades.

The *gejin* in the Hana Hongwanji assumes the appearance of a nave, being elongated and furnished with pews with a center and side aisles. This spatial shift corresponds with the introduction of western-style religious services, which featured the priests sermonizing to the congregation. This change in worship also led to the



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introduction of the pulpit to the sanctuary, which in Hawaii Buddhist temples is placed to the right side of the *naijin*. The *naijin*, although maintaining its traditional characteristics, is pushed to the rear of the temple, to a location similar to the Christian altar.

As was typical of Buddhist temples incorporating Western and Asian elements, the Hana Hongwanji is three bays wide with a central entry flanked on either side by a window. Its placement of structural members also corresponds with typical building methods of the time.

Thanks to its condition and lack of alterations, it is one of the best existing temples in Hawaii to blend Asian and Western elements. In addition, its *kohai* with its carved elements exhibits a high degree of skilled craftsmanship.

#### Character Defining Features of the Temple:

- Double-pitched, wood shingled roof
- *Irimoya* (flared hipped-gable) roof over the main body, and a *karahafu*-roof over the *kohai* (portico)
- Wide, overhanging, open eaves with exposed rafter tails
- Decorative elephant head *kibana*, which extends out from the front and sides of the supportive posts of the *kohai*
- Double-wall construction exterior walls, featuring 1" x 6" vertical tongue and groove walls, which are painted white
- Wood post and pier foundation with concrete supports; the 4" x 4" posts vary in length to conform to the topography of the lot, which slopes downward towards the rear of the temple
- Two-over-two double hung sash with frames with shallow pediments
- Front entry portico with low wooden balustrades

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#### Developmental history/additional historic context information (if appropriate)

Mrs. Sumida was born on March 17, 1915 on St. Patrick's Day. Her birth certificate is written as April 6, 1915 but this is an incorrect date. The certificate was not made until much later after her birth. Why a mistake was made is not certain. Mr. Tanaka, their next-door neighbor, was the witness for the birth on the birth certificate.

Mrs. Sumida was the oldest of twelve children. Three children are still alive. There is a sister who lives in Kealahou, one on the mainland, and one brother who lives in the subdivision down the road. Mrs. Sumida now lives with her two children, twins, Meryl and Lorna. Her brother mows the grass of the Hana Hongwanji weekly and takes care of the property and temple building.

Mrs. Sumida's mother was a picture bride, who came to Hawaii to marry a man who was over twenty years older than her. She did not know this until she got here as he had sent her a picture of himself when he was young.

Mrs. Sumida speaks of her trip out of Hana:

"After the road opened, in 1927, I went to work in the cannery. It was the Libby cannery in Haiku. I was twelve years when I worked. I stayed with Mrs. Kono (maiden name Ishikawa) for the summer. Mrs. Kono had moved to Haiku since getting married. Mrs. Kono was always very good



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to me and didn't charge me for staying with her. I stayed for the whole summer. I got the job in Haiku because the person at the office [for Libby] doing the hiring was from the same camp as me [and knew me and my family]. Even though you had to be at least fifteen years and older for employment, when the Libby people asked if you were over fifteen, you just said yes. Back in the old days that's how it was. Working at Libby, I made ten cents an hour. The first time I made forty-nine dollars – in July 1927- I was so proud. I worked with the boys to stack up cans and when we worked overtime the cannery paid for our meal. Before that, at the plantation, I would only make twenty-five cents a day. I would work on the plantation when there was no school. When I worked on the plantation, Dad would make a smaller hoe for the kids. Mom would make a smaller raincoat for us, too. We used the hoe to take [gather up] the grass along the cane. That's why it is called 'ho-hana.' I can't remember if my younger brothers and sisters worked on the plantation."

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Hana Gakuen Hongwanji

Maui, Hawaii

Name of Property

County and State

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Hana Gakuen Hongwanji

Name of Property

Maui, Hawaii

County and State

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Hana Gakuen Hongwanji

Name of Property

Maui, Hawaii

County and State

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Hana Gakuen Hongwanji

Maui, Hawaii

Name of Property

County and State

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Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Waimea Higashi Hongwanji. *Nembutsu Legacy to the New Era*. s.l.: s.n., 1994. In English and Japanese.

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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 # HI-548
- 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):  
\_\_\_\_\_  
\_\_\_\_\_





Hana Gakuen Hongwanji  
 Name of Property

Maui, Hawaii  
 County and State

**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.  
 A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

| Figure # | Name                       | Description   |
|----------|----------------------------|---|
| 1        | USGS Map                   | USGS Map of Hana, on the Island of Maui   |
| 2        | Site Plan                  | Site plan of the temple grounds showing its general location in Hana and the layout of buildings and landscaping at the site                  |
| 3        | Section Detail/Floor Plan  | Section detail of the <i>Kohai</i> (portico) entry with decorative elephant head feature and beam, and the floor plan of the temple structure |
| 4        | Longitudinal/Cross Section | Longitudinal and cross sectioning of main temple  |
| 5        | North/Front Elevation      | Drawings of the north side elevation of the temple and outhouse, and front elevation of the temple structure                                  |
| 6        | South/Rear Elevation       | Drawings of the south side and rear elevations of the temple  |

Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

**USGS Map Hana, Maui County, Hawaii**







Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

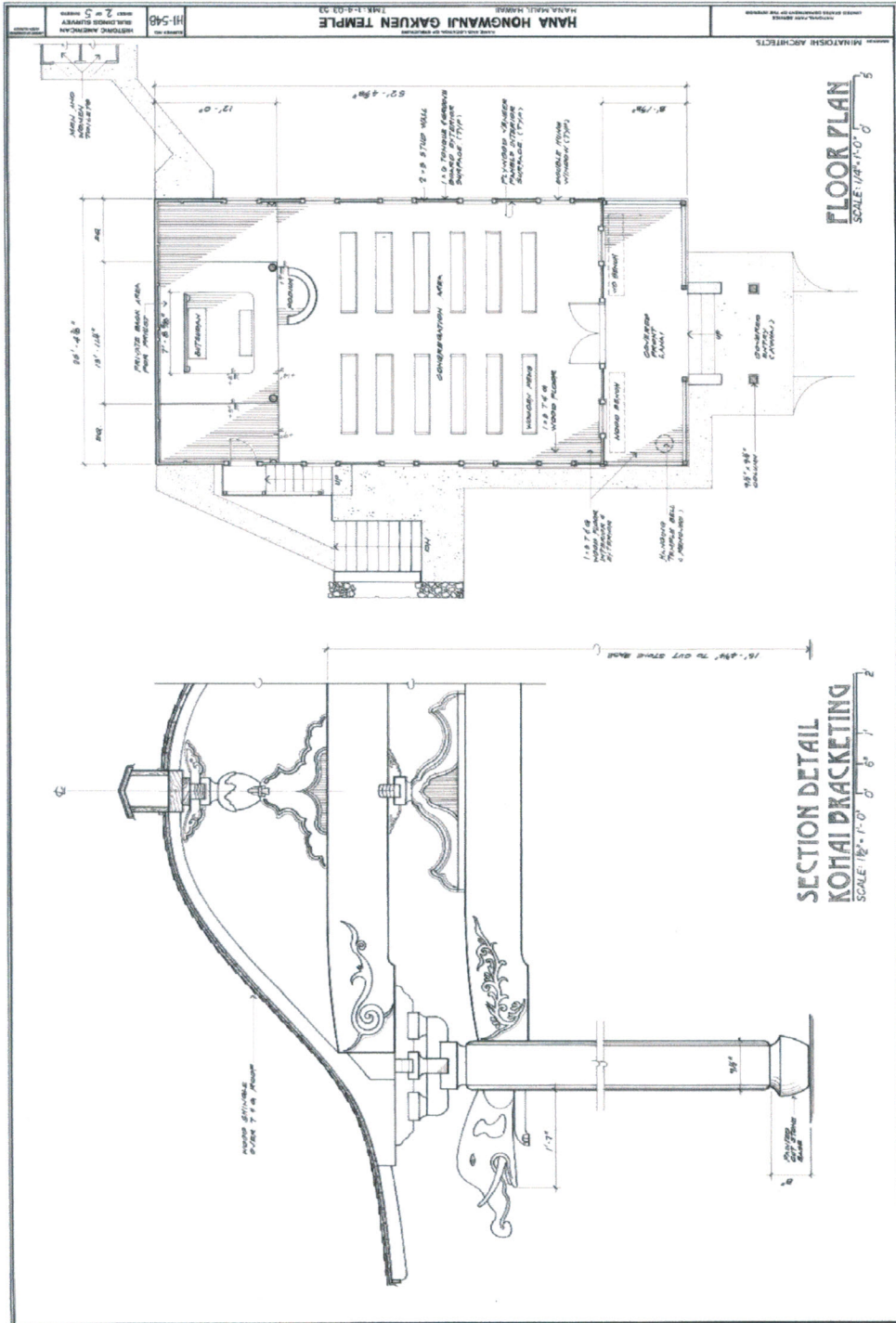


Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Title: Section Detail/Floor Plan  
Date: Circa October 2011

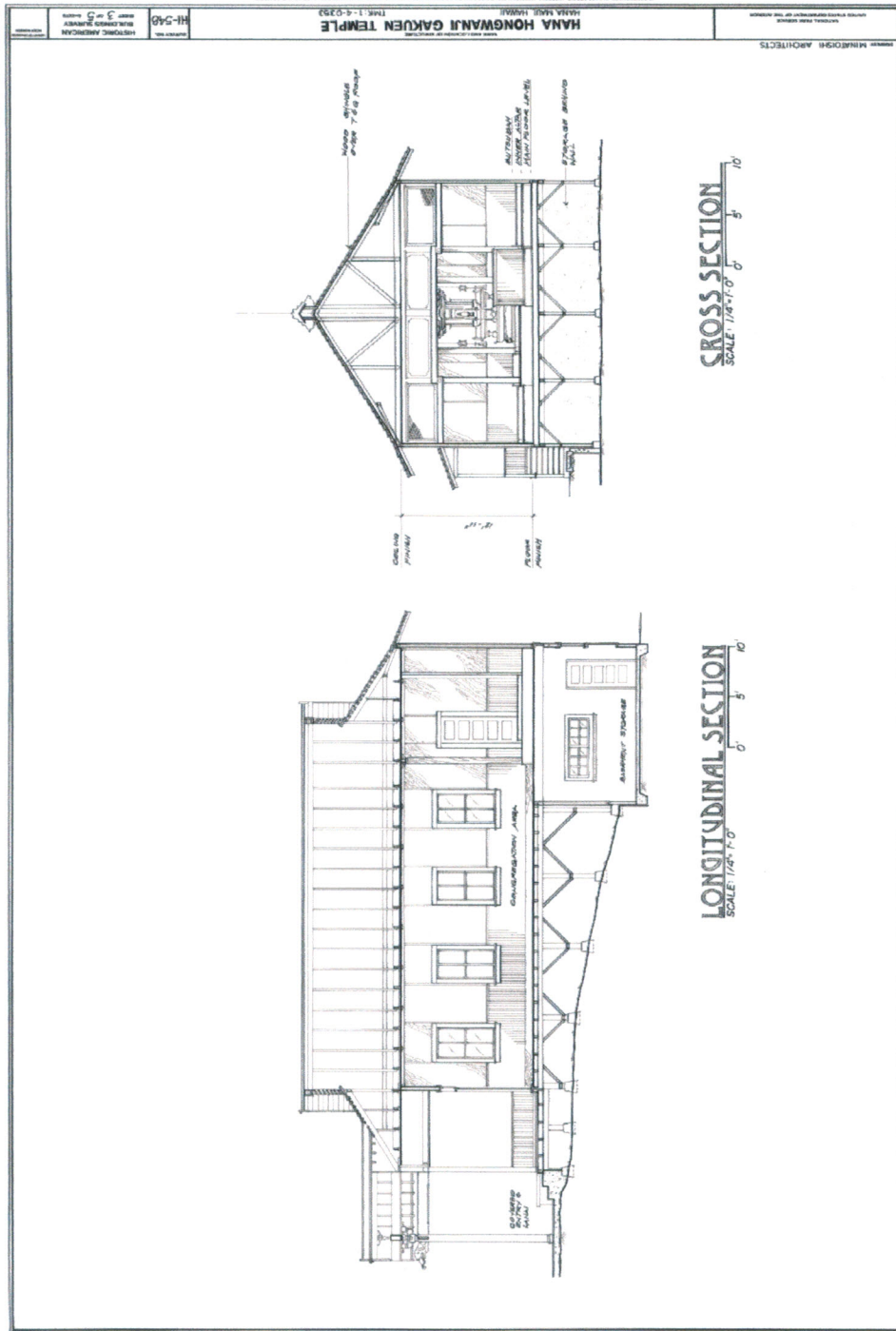
Drawing No.: HABS, NPS sheet 2 Author: Minatoishi Architects, Inc.



Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Title: Longitudinal/Cross Section Drawing No.: HABS, NPS sheet 3 Author: Minatoishi Architects, Inc.  
Date: Circa October 2011





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

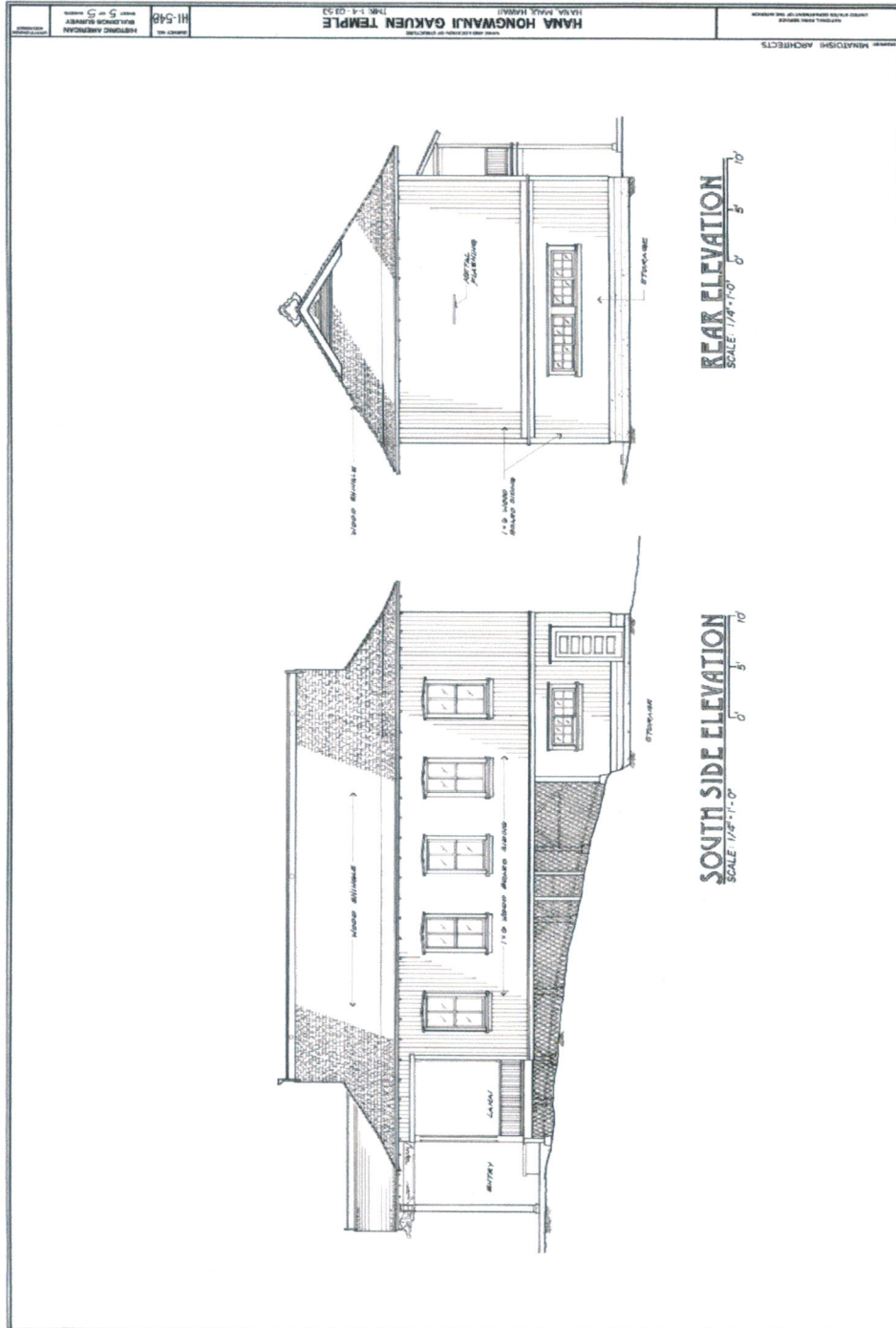
Title: North/Front Elevation Drawing No.: HABS, NPS sheet 4 Author: Minatoishi Architects, Inc.  
Date: Circa October 2011



Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Title: South/Rear Elevation Drawing No.: HABS, NPS sheet 5 Author: Minatoishi Architects, Inc.  
Date: Circa October 2011





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

**Photographs:**

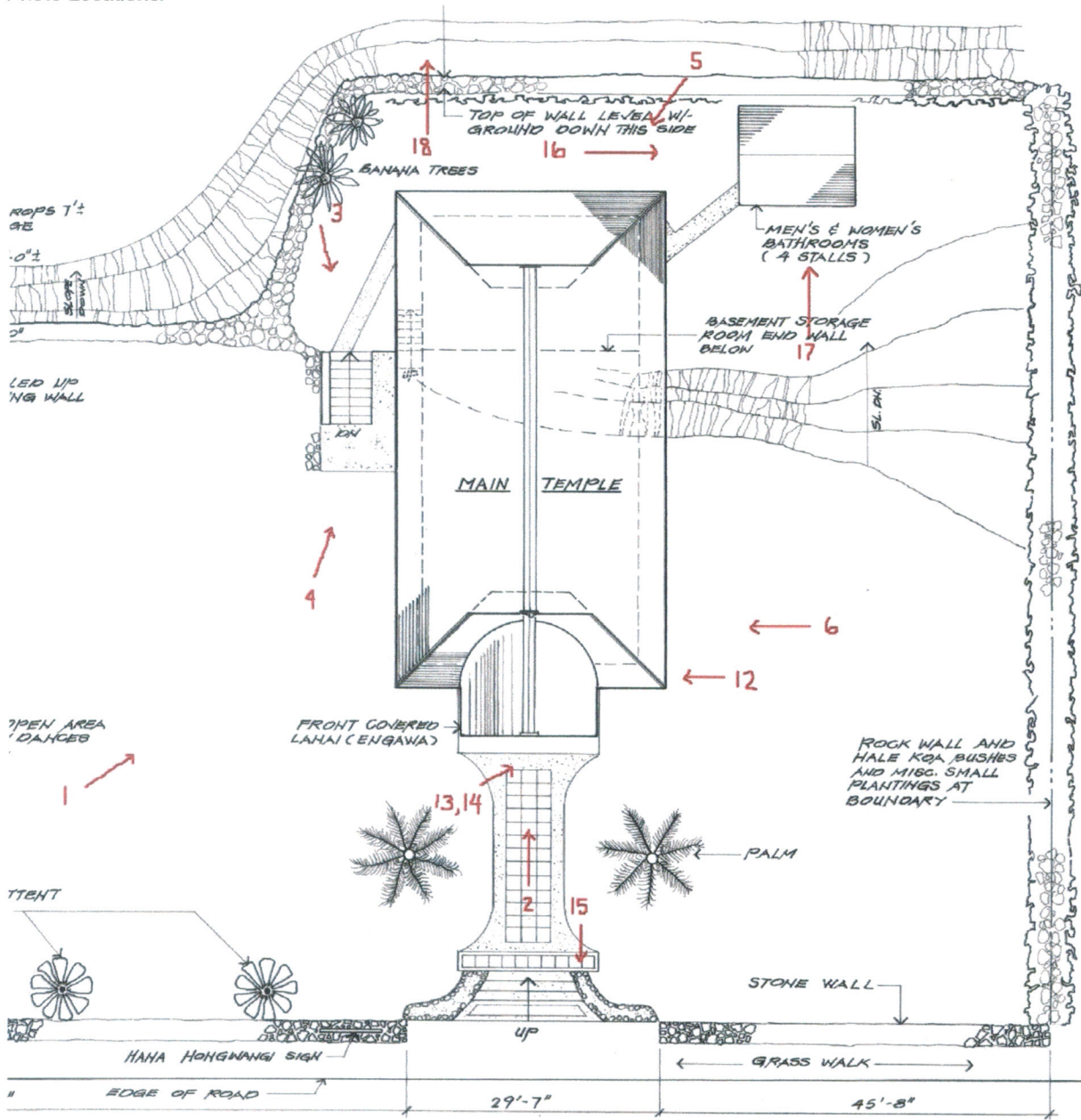
Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

| Photo # | Name                     | Description   |
|---------|--------------------------|---|
| 1       | Hana Hongwanji Overview  | Overview of the temple structure, camera facing southeast   |
| 2       | Front Entry              | Front entry (east elevation) with <i>karahafu</i> roof and decorative beams and bracketing  |
| 3       | North Elevation          | North elevation (right side) from the back corner of the building looking toward the front  |
| 4       | North Elevation          | North elevation (right side) looking east toward the back <i>makai</i> side of the building   |
| 5       | Rear Elevation           | Rear elevation, <i>makai</i> side of the building, view of basement windows and tongue and groove exterior walls  |
| 6       | South Elevation          | South elevation (left side) looking north. Visible in this photo is the front porch, double hung windows, and post and pier foundation with latticework |
| 7       | Interior Floor Plan      | Interior floor plan of the temple, camera is facing northwest toward the sanctuary's entrance   |
| 8       | Interior View            | Interior view of the temple sanctuary with altar area, camera is facing southwest   |
| 9       | Altar                    | Altar of the Hongwanji, which is located at the back (east end) of the sanctuary  |
| 10      | Ceiling Light            | Interior of the sanctuary ceiling detail with ceiling light fixture   |
| 11      | Ceiling Detail           | Ceiling detail over altar area  |
| 12      | Post and Pier Foundation | Post and pier foundation with concrete support and latticework  |
| 13      | Decorative Elephant      | Carved decorative elephant located at the entry of the temple   |
| 14      | Beam and Bracketing      | Detail of the decorative beam and bracketing at the temple entry  |
| 15      | Rock Wall                | Rock wall detail at the front entrance of the temple grounds from Hana Highway  |
| 16      | Outhouse                 | Front elevation of the outhouse with two toilets  |
| 17      | Outhouse                 | Side elevation of the outhouse showing window and latticework   |
| 18      | Ocean View               | View of the Pacific Ocean from the Hana Hongwanji site  |

Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Photo Locations:

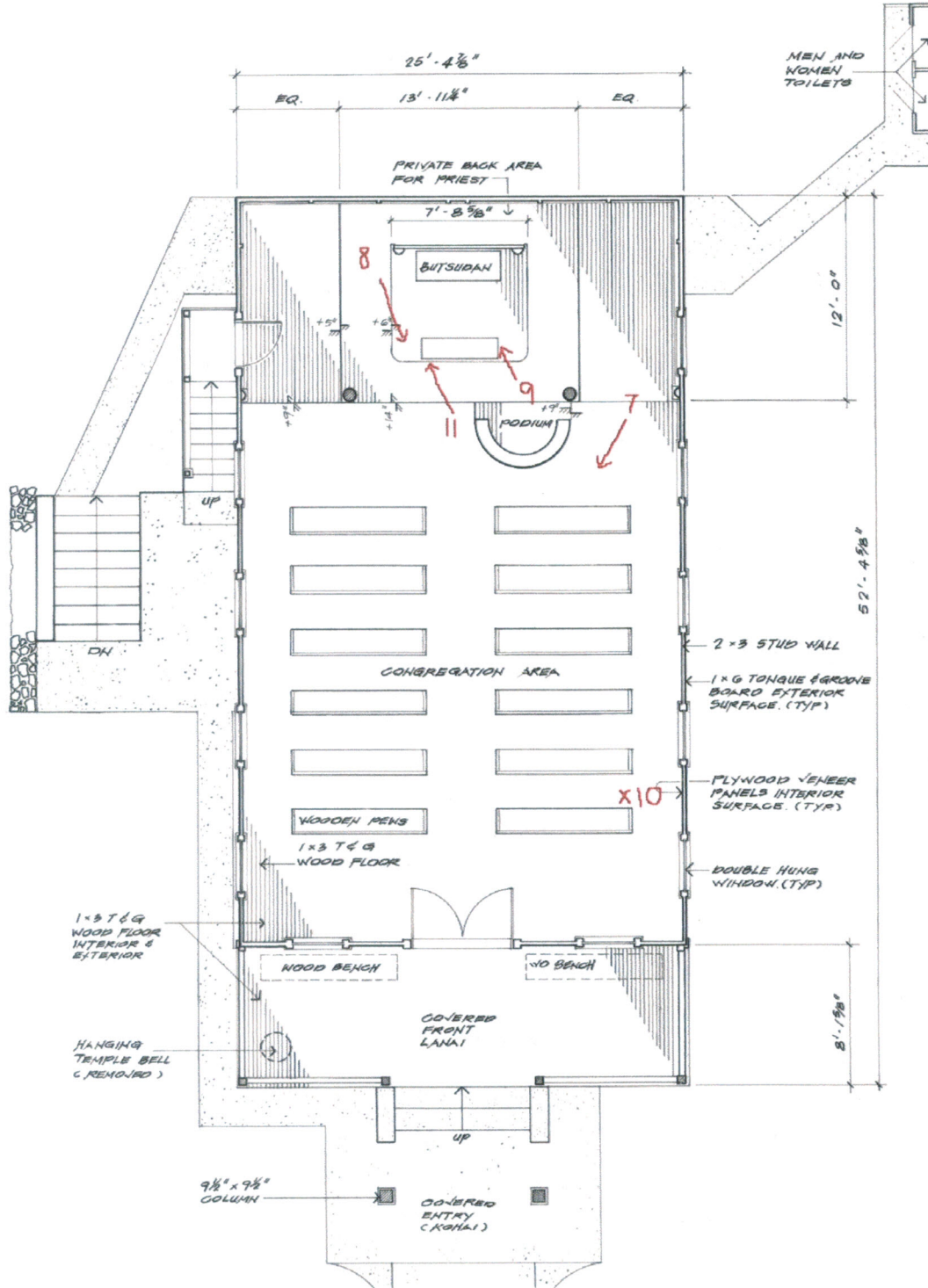




Hana Gakuen Hongwanji  
 Name of Property

Maui, Hawaii  
 County and State

Photo Locations (Continuation):



Hana Gakuen Hongwanji

Name of Property

Maui, Hawaii

County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

1 of 18. Hana Hongwanji Overview, North Elevation





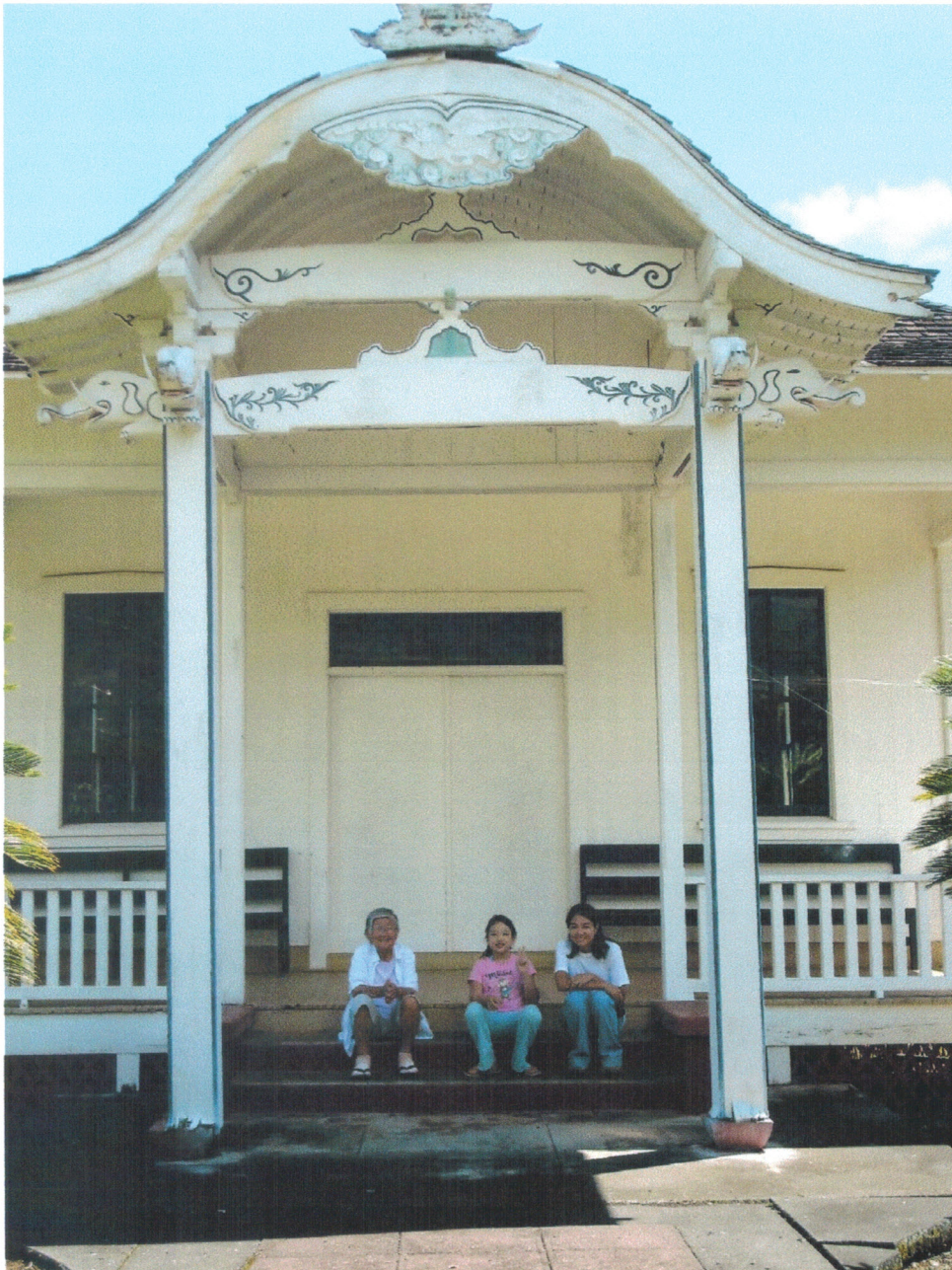
Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

2 of 18. Front entry (east elevation) with *karahafu* roof and decorative beams and bracketing





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

3 of 18. North elevation (right side) from the back corner of the building looking toward the front





Hana Gakuen Hongwanji

Maui, Hawaii

Name of Property

County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

4 of 18. North elevation (right side) looking east toward the back *makai* side of the building.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

5 of 18. Rear elevation, *makai* side of the building, view of basement windows and tongue and groove exterior walls





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

6 of 18. South elevation (left side) looking north. Visible in this photo is the front porch, double hung windows, and post and pier foundation with latticework.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

7 of 18. Interior floor plan of the temple, camera is facing northwest toward the sanctuary's entrance.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

8 of 18. Interior view of the temple sanctuary with altar area, camera is facing southwest.





Hana Gakuen Hongwanji

Name of Property

Maui, Hawaii

County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

9 of 18. Altar of the Hongwanji, which is located at the back (east end) of the sanctuary.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

10 of 18. Interior of the sanctuary ceiling detail with ceiling light fixture.





Hana Gakuen Hongwanji

Name of Property

Maui, Hawaii

County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

11 of 18. Interior ceiling detail over altar area with decorative gold transoms and paneled ceiling.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

12 of 18. Detail of post and pier foundation with concrete support and open latticework.





Hana Gakuen Hongwanji

Maui, Hawaii

Name of Property

County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

13 of 18. Detail of carved elephant decorative beam located at the front entry





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

14 of 18. Decorative beam and bracketing above the main entry.





Hana Gakuen Hongwanji

Name of Property

Maui, Hawaii

County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

15 of 18. Rock wall detail at the entrance to the property from Hana Highway.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

16 of 18. Small single outhouse structure with two toilets. The facility is no longer in use.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

17 of 18. Side elevation of the outhouse showing the corrugated metal roof, 6-pane awning window and latticework.





Hana Gakuen Hongwanji  
Name of Property

Maui, Hawaii  
County and State

Name of Property: Hana Gakuen Hongwanji  
City or Vicinity: Hana  
County: Maui State: Hawaii  
Photographer: Lorraine Minatoishi  
Date Photographed: August 2007

Description of Photograph(s) and number:

18 of 18. Ocean view from property.



Hana Gakuen Honowanii  
Name of Property

Maui, Hawaii  
County and State

**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

name Hana Maui Trust  
street & number P.O. Box 646 telephone \_\_\_\_\_  
city or town Hana state HI zip code 96713

**Paperwork Reduction Act Statement:** This information is being collected for applications 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.).  
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.