

HONOLULU ACADEMY OF ARTS, CHINESE, CENTRAL AND  
MEDITERRANEAN COURTYARDS  
(Academy of Fine Arts)  
900 South Beretania Street  
Honolulu  
Honolulu County  
Hawaii

HALS HI-12  
*HALS HI-12*

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN LANDSCAPES SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## HISTORIC AMERICAN LANDSCAPES SURVEY

### HONOLULU ACADEMY OF ARTS (Chinese, Central and Mediterranean Courtyards)

**HALS NO. HI-12**

**Location:** 900 South Beretania Street, Honolulu, Hawaii. North side of South Beretania Street, bounded by Ward Avenue, Kinau Street, and Victoria Street.

Lat: 21.303803 Long: -157.848342, Elevation 10 meters (Center of Honolulu Academy of Arts, Google Earth, Simple Cylindrical Projection, WGS84)

**Significance:** Built in 1926, the building and courtyards of the Honolulu Academy of Arts marked the beginning of the golden era for architecture and landscape architecture design in Hawaii and the development of a distinct Hawaiian style. The Honolulu Academy of Arts was one of the first buildings in Hawaii and art museums in the United States to develop an indoor/outdoor relationship with the art exhibits arranged around courtyards reflecting the regional context of the displayed art. The courtyards and grounds were designed by Hawaii's first licensed landscape architect and one of Hawaii's most influential, Catherine Jones Richards. It was one of the first commercial buildings in Hawaii to have a designed landscape and is regarded as one of Catherine Jones Richards' most significant works. The Honolulu Academy of Arts building was named Hawaii's best building by the Hawaii Chapter of the American Institute of Architecture and is registered as a National and State Historical site.

**History:** In 1882, Anne Rice and Charles Montague Cooke built their home at the present site of the Honolulu Academy of Arts on South Beretania Street across from Thomas Square. Anne Rice Cooke began collecting Asian art in 1894, and frequently used her home to exhibit to the public many prominent local artists including D. Howard Hitchcock, Charles W. Barlett and Lionel Walden. By 1917, her home could no longer adequately house her art collection. She decided to build a new home above Makiki and use the South Beretania property for an art academy.

On March 16, 1922, Mrs. Cooke applied for a charter of incorporation for the Honolulu Museum of Art. Later in that year, Mrs. Cooke commissioned New York architect Bertram Goodhue to design the building plans for a series of galleries that surrounded courtyards, taking advantage of natural light and Hawaii's climate.

Bertram Goodhue used elements of Chinese and Mediterranean architecture along with a pitched roof popular in Hawaii to create a new Hawaiian architectural style. He used paving stones made from Chinese granite slabs (which in early 1800s served as ballast for ships transporting Hawaiian

sandalwood); Chinese green glazed tiles; Hawaiian lava rock from Kaimuki; and flagstones cut from aggregate stone from Molokai. Goodhue died in 1924 and the Honolulu Academy of Arts was completed by Hardie Phillip. The ground breaking for the building was in July 1925. Early sketches were shared with the public in the form of a brochure in the summer of 1926, featuring the three courtyards; Chinese Court, Central Court and Spanish Court (later called Mediterranean Court).

Goodhue sensed at once the architectural needs of the gentle Hawaiian climate, where courts open to the sky and cooled by water trickling into fountains are practicable. As is fitting, the buildings present an Hawaiian face. The flowing roof lines and informal “lanai” or porch, distinctive of an early Hawaiian-American house form, recreate the simple atmosphere of island friendliness and hospitality.<sup>1</sup>

The Honolulu Academy of Arts was one of the first buildings in Hawaii and first art museums in the United States to develop an indoor/outdoor relationship with the art exhibits arranged around courtyards reflecting the regional context of the displayed art in the design and materials utilized. The courtyards are on a strong axis with the Central Courtyard axis aligned with the front entry and the Thomas Square Park fountain. Crossing the Central Court axis is the Chinese Court on the West side and the Spanish Court on the East Side of the Central Court.

...each room and court is suggestive of the best architecture of Europe and the Orient. There is a central court open to the sky, grass carpeted, with a stage at one side convenient for lectures, concerts and other exhibitions in the field of the fine arts. The floors around this court, and the Spanish court are picturesquely laid with sandstone of a soft gray color from the quarries of Molokai. The Chinese court is paved with stone, brought from China in the early days when there was trading by the kings with that country from the sale of Hawaiian sandalwood.

The courts are more than mere focal points for the collections. They are conscious symbols of the influence of the East and the West on the culture of Hawaii. The landscaping of the grounds of the Academy carried the cross-cultural theme further.<sup>4</sup>

In 1926, with the building well on its way to being completed, Mrs. Cooke commissioned Hawaii landscape architect Catherine Jones Richards to design and oversee the construction of the courtyard plantings to be completed by opening day, April 8, 1927.

Catherine Jones Richards was one of the foremost and most significant landscape architects in the history of Hawaii and especially during the 1930s

and 1940s. She graduated from the Cambridge School of Architecture and Landscape Architecture in Massachusetts founded in 1915, which was the first to offer a women's graduate training in these two professions within a single faculty. After graduating Catherine traveled with Robert Thompson through Europe for a year and then returned to Hawaii to open her own office in 1926, and in 1928, invited Robert Thompson to Hawaii to enter into a partnership, Thompson and Thompson. Catherine married Robert in 1934. She was the first licensed landscape architect in Hawaii and was selected for the profession's highest professional honor, Fellow of the American Society of Landscape Architects in 1966. She died in 1985.

Catherine Jones Richards explains the landscape design intent of the Honolulu Academy of Arts in an article "The Grounds" in the Honolulu Star Bulletin newspaper published on opening day of the Honolulu Academy of Arts, April 8, 1927.

In making plans for the planting of the grounds of the Honolulu Academy of Arts, I have tried to keep two words before me constantly: "Hawaiian" and "simplicity." The architecture is so beautiful in its Hawaiian feeling and simplicity that I have wished to use only such necessary planting that might set off and emphasize the building. For this purpose, material [with] distinct line value has been [used], so as to give as much design as possible.

As a frame for the whole building I grouped tall Hawaiian coconut palms. As a ground planting I have used the green Ape leaf [*Alocasia macrorrhizos*]. There is a legend if the ape is planted on the right of the front door it will bring good luck to the household, and for good luck's sake I have used plenty of it! On the Waikiki side [East] of the entrance are grouped some old Ti leaves [*Cordyline terminalis*], as a sign of welcome, again conforming to old Hawaiian tradition.

Taking the detail planting around the building, against the Ewa [West] wall is a Breadfruit [*Artocarpus altilis*] tree for the effect of the large green leaves on the white wall, a strong design for a strong surface. In the corner for the building is a clump of bamboo [probably Hedge Bamboo – *Bambusa multiplex*] placed where the bending stalks can trace their designs in the shadow. Against the small front Ewa [west] wall are two Brasier [*Schefflera actinophylla*] trees. Their very striking bunches of red fruit will give a subtle note of color to the entrance. In the Waikiki [east] corner is a clump of bamboo with apes as a groundcover, and under the windows on the Waikiki wall are grouped bananas where they may unfurl their new leaves in the sheltered corner and silhouette them against the wall in a cooling combination of green and white.

On either corner of the wide front is planted a group of Lauhalas [*Pandanus tectorius*] to tie the whole together. The Lauhala has been chosen by the academy as its emblem. A tree is a universal symbol in east or west of life and of knowledge. The Lauhala tree, being typically Hawaiian carries the additional suggestion of drawing its nourishment from many roots.

On entering the front door of the academy one should to be able to turn and face a vista terminated by four splendid Banyan trees [*Ficus benghalensis*] in the center of Thomas Square. A few groups of tall Hawaiian coconut palms [*Cocos nucifera*] rightly placed would lead to and do honor to the great trees and connect the academy with the beautiful grove of the Old Plantation [now the site of the Neal S. Blaisdell Concert Hall] beyond.

The Main Court [Central Courtyard]

I have treated the main court very simply as I felt it should be a court of great simplicity and strength. The sandstone pillars, the lovely arch, the tiled roof, the sky overhead, all make a big picture to be treated in a big way. I chose a clump of tall-growing pink Hibiscus [*Hibiscus* sp.] for the ewa corner and one of the same type for the other side, with a clipped Mock-Orange [*Murraya paniculata*] hedge across the front of the stage to give a uniting architectural line of green. Rising up on the right hand side of the arch and banking in the corner of the building is a red Bougainvillea [Bougainvillea sp.]. This vine was chosen for its strength and for the contrast of its colorful blossoms against the gray tiled roof and the blue sky. As details for the lanais of this court there are hanging baskets and tree ferns [*Cibotium glaucum* – Hapu'u] in Koa [Acacia koa] boxes.

For the Chinese and Spanish courts fragrance and color help to carry out age-old traditions from these two countries.

Spanish Court (later called Mediterranean Court)

In the Spanish court there is Jasmine [probably *Posoqueria latifolia*] over the three arches and the wall fountain. Over the ewa arch is a Yellow Alamanda [*Allamanda cathartica*], the color being very Spanish and the texture of the blossom and leaves in keeping. Marking the wall fountain is one large Cypress (*Cupressus* sp.), and low clipped Violeta hedges [*Barleria cristata*] with small lavender blossoms surround four spraying fountains. In the corner opposite the Cypress is a Lime tree [*Citrus aurantiifolia*] and needless to say the fragrance of its blossoms and the color of its fruit are dear to all Spanish people. Spanish jars and potted plants complete the picture.

#### Chinese Court

For the Chinese court there is Ylang-ylang [*Cananga odorata*] for fragrance. For the color effect of lavender Wisteria [*Wisteria floribunda*]. I have used Petrea vines [*Petrea volubilis*] over the side doors and the pink shower tree to suggest the pink of peach blossoms. This tree will hang over a pool dotted with lotus [*Nelumbo nucifera*] and water lilies [*Nymphaea* sp.]. One feels that no Chinese garden would be complete without the symbolic and graceful bamboo. These, with plants in Chinese pots, complete the picture.

#### Outside Gardens

As you step out through the wrought-iron doors leading to the back area you enter first a large arc – Hibiscus, Ti-leaves and Spider Lilies [*Crinum asiaticum*] leading away on each side a group of trees, against which a bronze figure, “The Rising Sun,” stands a-tip-toe with outspread arms, facing the sun and the blue sky.

From this garden a path leads to four small gardens. The first one carries a bit of Colonial tradition with the use of old bricks and a gay mass of colorful flowers. Opposite the tree seat is a little bronze figure by Berge [artist Edward Berge] called “Wild Flower” peeping at us from her retreat of Forget-Me-Nots [*Cynoglossum amabile*] and Irises [*Dietes bicolor*].

The next garden suggests England, using as the central motif a beautiful bronze sundial by Paul Manship. The third garden of the series is done with French lines in mind, using as the axial motif a marble figure of Diana.

The last of the garden series is one using Hawaiian material with a bamboo pergola giving shade. This garden marks the end of the long vista for the back garden area and, sitting on the bench one can look toward Kulumanu St. to a bronze Buddha at the Oriental end of the building. He sits sublimely in an enclosure made by a bamboo fence covered with Morning Glories [*Ipomoea* sp.], oblivious of all that goes on, meditating. Would that we of the modern life could sit sublimely and meditate on the beauties of the world!<sup>3</sup>

The courtyards of the Honolulu Academy of Art continue to be an influence of tropical landscape design and often the iconic image of the museum in various publications.

Description: The Honolulu Academy of Arts occupies 3.2 acres near downtown Honolulu with a collection of more than 60,000 art works. The three original courtyards

were designed by Catherine Jones Richards; the Chinese Court, Central Courtyard and Mediterranean Court were built in 1927. Additional courtyards, the Banyan Court and Kinau Court were built ca. 1960 and the Luce Pavilion Complex Court in 2001. This Historic American Landscapes Survey focuses on the three courtyards designed by Catherine Jones Richards.

Since the opening in 1927, the basic design of the courtyards and grounds is still clearly evident with the exception of the rear (outside) gardens being replaced by the expansion of the Honolulu Academy of Arts and additional elements being added to the court yards mostly in the form of sculptures.

The three original courtyards, the Chinese Court, Central Courtyard and Mediterranean Court have a good level of integrity after 70 years with the survival of physical characteristics from the original design. The original buildings have been preserved keeping the courtyard spaces the same as 1927 resulting in the preservation of the axial spatial organization, circulation and views. The design of the original court yards reflecting the regional context of the art exhibits remains mostly intact with the most significant changes occurring in the Mediterranean Court, moderate changes to the Chinese Court and minor changes to the Central Courtyard.

Following is a brief summary of the overall landscape, emphasizing the key landscape features, so that the reader has a basic understanding of the court yard elements and the changes that have occurred over time.

#### Land patterns Circulation

The architect Bertram Goodhue created the courtyard footprint in the building design and the layout has remained unchanged for the original three courtyards. The Central Courtyard axis is aligned with the front entry and the Thomas Square Park fountain. Crossing the Central Court axis is the Chinese Court on the West side and the Mediterranean Court on the East Side of the Central Court. The pedestrian circulation remains unchanged. The Molokai soft gray sandstone paving has remained unchanged in the Central Court covered walkways.

The Chinese court has retained the original Chinese 'ship ballast' granite for the paving. Additional paving was added after 1971 extending the southern lanai into the court and between 1979 and 1984 additional matching granite pavers were added to the area fronting the lion fountain. The court traditionally provided access into the side galleries from all sides of the courtyard but between 1956 and 1971, the grass on the North and South sides of the court was replaced with shrub and tree planting beds with a Chinese porcelain border preventing gallery access.

The Mediterranean Court was renovated In 1997 by landscape architect Randal Fujimoto changing the paving, fountain tile and central fountain. It included replacing the Molokai sandstone with grass edges with new granite paving in a geometric pattern with grouted edges. The recessed water channel from the wall water basin to the center fountain no longer flows into the center fountain rather is self circulating. These renovations reflect the most significant changes in the historic integrity of all three original courtyards. The changes are not inappropriate but could be restored if desired to return to the original condition of 1927.

### Vegetation

Plants were chosen in 1927 to best reflect the Spanish/Mediterranean and Chinese gardens for the colors, fragrances, form, function and iconic cultural plants that were available. The plants chosen are mostly not from the representative regions of the court yards.

It is important to note that the emblem/logo for the museum is a native tree, lauhala [*Pandanus tectorius*] illustrating the central nature of the indoor/outdoor focus of the museum.

The lauhala has been chosen by the academy as its emblem. A tree is a universal symbol in east or west of life and of knowledge. The lauhala tree, being typically Hawaiian carries the additional suggestion of drawing its nourishment from many roots.<sup>3</sup>

The Central Courtyard original design was a simple landscape design consisting of a base of grass.

There is a central court open to the sky, grass carpeted, with a stage at one side convenient for lectures, concerts and other exhibitions in the field of the fine arts.<sup>3</sup>

Plantings of pink Hibiscus [*Hibiscus* sp.] for the East and West corner of the provided an accent of color. Mock-Orange [*Murraya paniculata*] hedge was planted across the front of the stage to accent the architectural lines of the building. Red Bougainvillea [*Bougainvillea* sp.] is trained in vine form on the arches near the path to the stage. The courtyard vegetation looks very similar to 1927 and remains mostly intact. The vegetation changes have been additive in nature with the original plantings mostly intact.

Vegetation additions include the addition of Zoysia 'El Toro' grass, trees and walkway plantings. The courtyard was replanted with Zoysia 'El Toro' grass. Two trees were added opposite of the stage providing

shade and cooling, Mango tree [*Mangifera indica*] and a Mamme Apple [*Mammea americana*]. One short flowering tree, Samoan Gardenia [*Tabernaemontana africana*], was added to each side of the stage. A border of Golden Pothos [*Epipremnum pinnatum*] and Peace Lily [*Spathiphyllum* sp.] was installed along the courtyard edges presumably to prevent people taking short cuts across the courtyard in lieu of utilizing the covered walkway.

Mediterranean court was originally a sparsely planted court featuring the stone paving, fountain and tile work. Jasmine [probably *Posoqueria latifolia*] is an iconic feature of the courtyard trained over the three arches and the wall fountain. The ewa arch is a Yellow Alamanda [*Allamanda cathartica*], being a typical Spanish color. A Cypress (*Cupressus* sp.) is planted in the corner next to the wall fountain and low clipped Violeta hedges [*Barleria cristata*] grew at the base. In the corner opposite the Cypress is a Lime tree [*Citrus aurantiifolia*] providing fragrance and the color associated with Southern Spain. Spanish pots accented the central water feature with seasonal plants. Only the Lime and Cypress trees have Mediterranean origins. The 1997 renovations included new potted plants and courtyard plantings.

None of the original plants remain in the Mediterranean Court. An Olive tree [*Olea europaea*] is planted in a juxtapositioned raised planter. Mock-Orange [*Murraya paniculata*] and Natal Plum [*Carissa macrocarpa*] is manicured to a low height and an angular box shape in planting beds along the courtyard walls. 'Manila Red' Bougainvillea [*Bougainvillea spectabilis*] has been carefully trained to grow on the curved courtyard arches. Various seasonal plants are planted in pots. With the exception of the Olive tree none of the plants are from the Mediterranean region. The integrity of the original vegetation is low but could be restored.

Chinese Court original design incorporated a base of grass and plants found in Chinese gardens. Ylang-Ylang [*Cananga odorata*], Wisteria [*Wisteria floribunda*]. Petrea vines [*Petrea volubilis*] were over the side doors. A Pink Shower tree [*Cassia javanica*] to suggest the pink of peach blossoms hung over the central water feature. The central water feature was dotted with lotus [*Nelumbo nucifera*] and water lilies [*Nymphaea* sp.]. Bamboo, (probably Hedge Bamboo - *Bambusa multiplex*) commonly associated with China, was used along the North and South walls. Chinese pots, accented the lanai with seasonal plants.

Over time a Chinese porcelain tile border was added along the North and South walls and the addition of many new plants that did occur in the original design and also do not occur in Chinese gardens including:

Lilyturf [*Liriope muscari*], Strawberry Guava tree [*Psidium cattleianum*], Ukiuki [*Dianella sandwicensis*], Buddha Belly Bamboo [*Bambusa ventricosa*], Heavenly bamboo [*Nandina domestica*], Panax [*Polyscias fruticosa*], Yellow Iris [*Neomarica longifolia*], Pomegranate [*Punica granatum*], Pittosporum [*Pittosporum tobira* ‘variegated’], Cedar [*Cupressus thuja occidentalis*], Japanese black pine [*Pinus thunbergii*] and various seasonal plants in assorted pots.

The court vegetation retains some integrity with the Petrea vines [*Petrea volubilis*] but could be restored by removing the new plantings & Chinese porcelain tile border and restoring the original plantings along the North and South walls.

#### Views and vistas

The field of vision is defined by the building’s courtyards. The landscape design allows uninterrupted views through the East-West axis of the Chinese, Central and Mediterranean Courtyards. Each of these East/West axial views focus on water features. The view at the Eastern end of the axis in the Mediterranean Courtyard focuses on the Mediterranean fountain and an arched doorway.

The opposite view from the Mediterranean Court to the Chinese Courtyard at the Western end focuses on the wall mounted Lion fountain. The North axial view focuses on the center of the stage and also is the focal point of the Central Courtyard. In 1969, a bronze statue, La Grande Penelope (1912) by the artist Emile-Antoine Bourdelle was installed and now serves as the main focal point. The South axial view from the Central Courtyard is obstructed due to change of grade at the museum but crosses South Beretania Street and ends in the center of Thomas Square Park at the Banyan Tree fountain. Thomas Square Park was also designed by Catherine Jones Richards.

#### Water

Water is an iconic feature of living in the Hawaiian Islands and was a focal point of the design of the courtyards that conveyed the context of the Islands and the regional artworks that surrounded the courtyards. It also had a utilitarian function serving as a cooling element - “where courts open to the sky and cooled by water trickling into fountains<sup>1</sup>”

The Chinese Court and the Mediterranean Court central dominant features are water features representative of their regional contexts. The Chinese Court contains a natural central water feature reminiscent of an informal Chinese garden installed in 1927, surrounded by natural shaped granite pavers and a stepping stone path across the middle of the water feature. The water feature has typical Chinese elements of water Lilies,

Lotus and orange Carp fish. The water feature has remained unchanged except for the constant change of water plants. By 1939, the iconic Lion head wall fountain and basin was added on the West wall and has become the focal point of the East-West axis vista.

The Mediterranean Court featured a recessed central Spanish octagonal tiled water feature with a Muslim influence with Spanish pots with plants at each of the eight corners. In addition, the court includes a South wall fountain and basin. The wall basin overflows into a recessed curving water channel that originally flowed into the central recessed water feature. In 1997, landscape architect Randal Fujimoto renovated the courtyard changing the paving and fountains. The center fountain basin which was recessed was replaced with a new raised fountain basin. The recessed water channel has remained unchanged except no longer flows into the center fountain rather is it now self circulating. The tiled wall with the fountain head and wall water basin was refurbished using new modern tile and the tile area was expanded from the size of a doorway to cover the entire archway. The original wall basin tiles were mosaic consisting of four tiles to complete the design and were replaced with singular tiles.

#### Buildings and structures

The architect Bertram Goodhue created the courtyard footprint when designing the building and building around the original three courtyards has remained unchanged since 1927.

The landscape architect designed the landscape to complement the architecture - "...only such necessary planting that might set off and emphasize the building.<sup>3</sup>"

The Central Court is the largest courtyard and emphasizes a simplicity and openness to feature Hawaii's environment "open to the sky"<sup>4</sup> and tiled roof of the building. The stage was designed as the focal point.

The Chinese Court uses elements of Chinese architecture including Chinese tile for the lanai rails, corbel red painted wood brackets for the columns and Chinese green glazed tile roof that is integral to the court and easily visible.

The Mediterranean Court architecture used archways as a central architectural element to set a Mediterranean context along with extensive sandstone paving.

#### Small scale elements

The small scale elements in each of the original three courtyards

reinforce the regional context and are strong focal points in each courtyard.

In the Central Courtyard, the landscape was simple to not compete with the architecture and stage. The simplicity provided an opportunity to appreciate the architecture, tiled roof and blue skies. The addition of a small scale element in the form of a bronze statue, La Grande Penelope (1912) by Emile-Antoine Bourdelle was installed in 1969 and now serves as a strong focal point for the Central Courtyard.

Mediterranean Court is sparse but originally had Spanish potted plants at each corner of the recessed octagonal fountain but was removed during the 1997 renovations. Concrete benches with tile inlays were added during the 1997 renovations.

The Chinese Court's central water feature was the original focal point but by 1939, the addition of a Lion head wall fountain and basin was added on the West wall became an additional focal point and the main focal point of the East-West axis vista. The backdrop of the wall fountain is painted a muted red color commonly associated with Chinese architecture. Small lion sculptures frame the entry into the court. Chinese pots are used as accents with seasonal plants.

#### Other

Catherine Jones Richards designed landscapes that incorporated all the senses including color, fragrance, touch and sound. The design has a clear hierarchy of landscape elements. This is well illustrated in her description of the courtyard design intent told in the Star Bulletin newspaper story 'The Grounds.'

The courts are more than mere focal points for the collections. They are conscious symbols of the influence of the East and the West on the culture of Hawaii. The landscaping of the grounds of the Academy carried the cross-cultural theme further.<sup>4</sup>

The Mediterranean Court includes Yellow Alamanda which was seen as a very Spanish color and Lime tree was used for its 'Mediterranean' fragrance and color. The sparingly use of plant material and wide use of geometric paving and tile producing a more open space that was naturally a hotter average temperature court with a cooling effect immediately around the fountains. The sounds of the fountain water replace exterior sounds.

The Chinese Court incorporated Ylang-Ylang and Lavender Wistaria plants for color and fragrance. Bamboo an iconic Chinese plant lined the

edges of the garden. Water lilies and Lotus plants dotted the water feature reminisce of a Chinese garden. This space is more tranquil with the greenery and water features and is a favorite courtyard for painters and photographers. The sounds of the fountain water replace exterior sounds.

Two additional courtyards were built ca. 1960, Banyan Court and Kinau Court. The Kinau Court received a bronze statue, Mother and Child (1930) by Jacques Lipchitz in 1970. The Banyan Court's focal point, a Kamani tree [*Calophyllum inophyllum*], was removed in March of 2010.

There are no landscape drawings of the Honolulu Academy of Arts due to a flood that occurred at the office of Thompson and Thompson.

Sources:

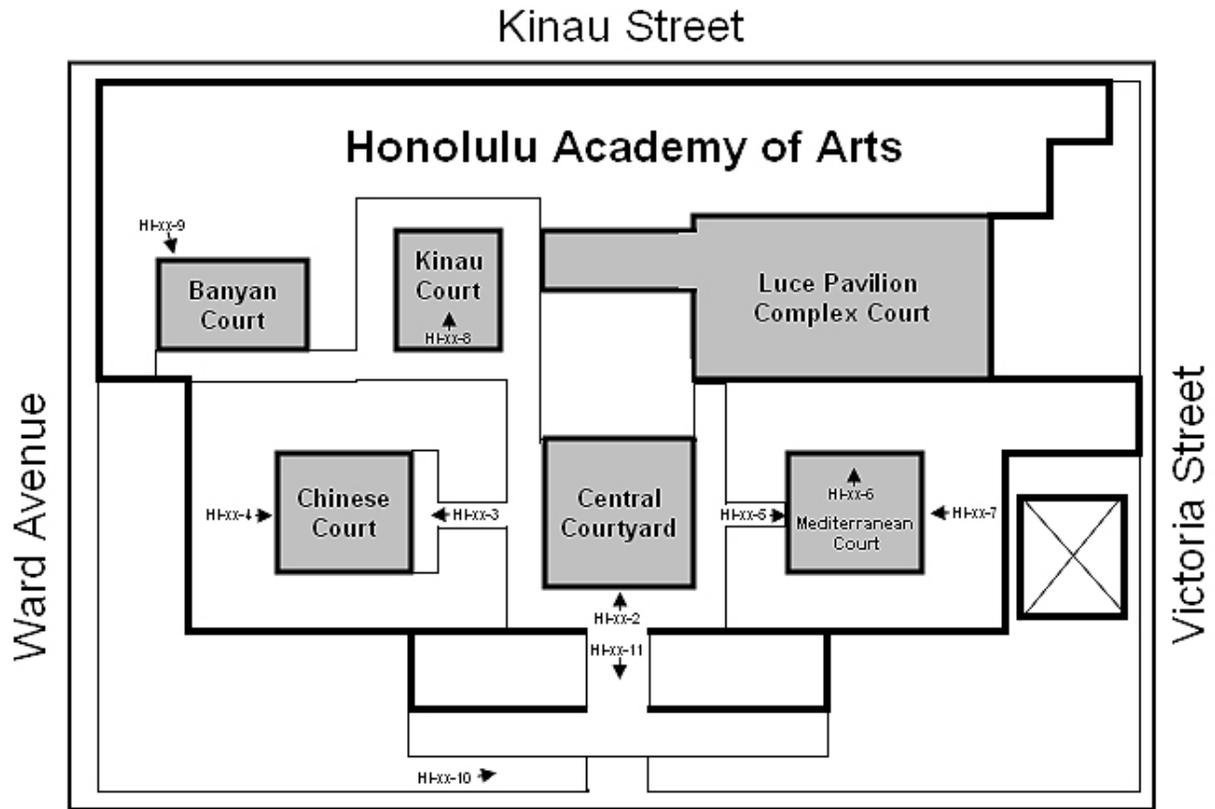
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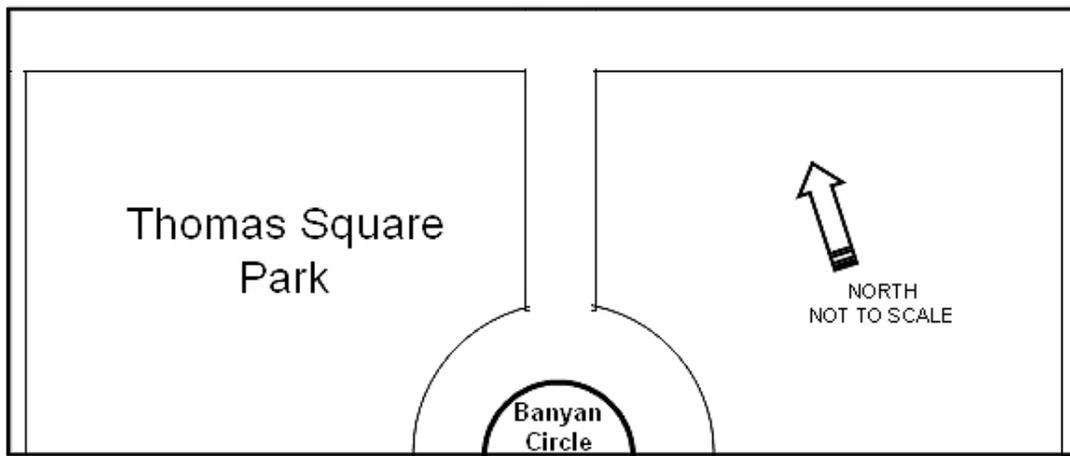
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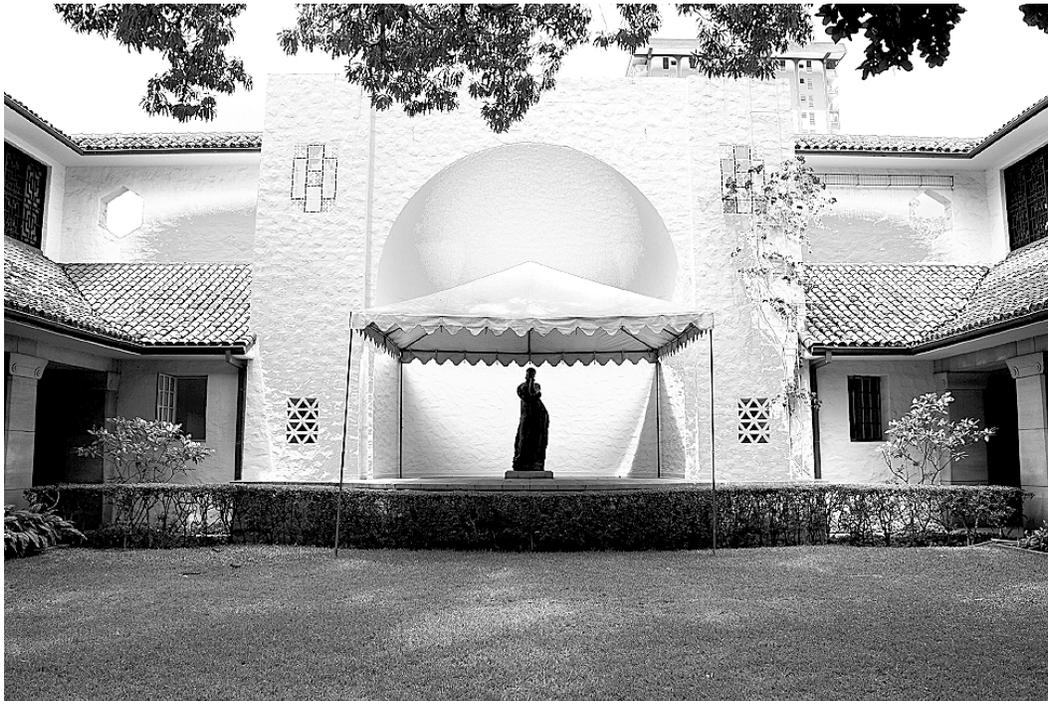
Historic American Landscapes Survey completed on July 27, 2011.



South Beretania Street



Location Map (Chris Dacus 2011).



Central Courtyard view from Honolulu Academy of Arts Entry of the North Stage and Sculpture (Chris Dacus 2011).



Chinese Court view from entry from Central Courtyard towards the lion wall fountain (Chris Dacus 2011).



Chinese Court view of axis through Central Courtyard to Mediterranean Court (Chris Dacus 2011).



Mediterranean Court view from entry from Central Courtyard (Chris Dacus 2011).



Mediterranean Court Fountain, looking North towards the wall fountain and recessed curving water channel (Chris Dacus 2011).



Mediterranean Court view with the Jasmine Vine on the arch through Central Courtyard to Chinese Court and the lion wall fountain. (Chris Dacus 2011).



Kinau Court, looking North (Chris Dacus 2011).



Banyan Court, looking South (Chris Dacus 2011).



Front Entrance on South Beretania Street, looking East (Chris Dacus 2011).



Front Entrance view to South Beretania Street and the central axis of Thomas Square Park and the Banyan Circle (Chris Dacus 2011).