

walls are fitted into the structural framework and can be removed entirely, thus making the house extremely flexible in plan. Interior wall screens made of paper, called fusuma, separate all the rooms. Sliding screens of white translucent paper, called shoji, together with sliding wood weather-doors, called amado, form most of the exterior walls.

Because the outer walls may be opened for the view or even removed completely, the garden around the house is surrounded by a plaster wall to insure privacy.

The Japanese garden is designed to be viewed from the house and is not intended as an outdoor living area. Therefore the broad verandas of the house are used as living space from which to view the garden. A waterfall is an important element in the plan because the sound of falling water is considered soothing and delightful.

The garden is executed in the sansui style, its theme being a Buddhist image of Paradise with heaven symbolized by a mountain in water. The garden is composed of stone formations in water, and cryptomeria, laurel pine, moss and white sand. The stones were selected for their sculptural qualities by Mr. Yoshimura, the architect, from the mountains near Nagoya and shipped to New York with the house.

By Western standards, the house is barely furnished, as the Japanese, when not using such equipment as bedding, boxes, low tables and chests of drawers, remove and store them. Square cushions covered with orange silk are placed directly on the floor for chairs, and in the main room, there is a built-in desk, built-in cupboards with small decorative sliding doors and open shelves. Moreover, the structure itself is decorative, as Mr. Drexler points out:

The nature of its design and the meticulous craftsmanship with which it is built make a Japanese house seem like a huge piece of furniture. Incorporated in the structure itself are many minor functions for which the West traditionally requires furniture and decoration. Of course the Japanese use paintings and small decorative objects, which they place carefully and frequently change. But, significantly, the empty interiors of a Japanese house are made decorative by the structure itself. Except for the roof beams every part of the structural framing is exposed, and even those parts which are not entirely necessary for structural purposes are made to look as if they were. In reality the exposed structural framework of a Japanese house includes decorative elements, so that the entire structure itself acquires the richness and variety of an ornament.

Landscape paintings in black ink, made by Kaiti Higashiyama, decorate the sliding panels in both of the main rooms, and changing displays of paintings or flowers will be on view in the tea ceremony room, as the tea ceremony ritual is designed to encourage the contemplative and intelligent appreciation of works of art, including the objects used in the tea service.

Admission to the house is 60 cents for adults, 20 cents for children. The house is open during regular Museum hours, noon to 7 on week days, 1 to 7 on Sundays and holidays.