

Historical Narrative of Shofuso

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Chapter 1

INTRODUCTION

Shofuso, also known as Pine Breeze Villa, is a traditional Shoin-zukuri Japanese house with a teahouse and a Japanese garden located in the natural setting of Philadelphia's West Fairmount Park (see Figures 1-1, 1-2). Along with visitor and staff service facilities (see Figure 1-3), it is on a triangular area of land surrounded by Lower Horticultural Hall Drive to the north, Lansdowne Drive to the south, and Belmont Drive to the east. Standing in Philadelphia since 1958, it was initially called the Japanese Exhibition House and was designed by Japanese architect Junzo Yoshimura as part of a series of model homes in the sculpture garden at The Museum of Modern Art (MoMA) in New York City. Built in 1953, only eight years after the Japanese surrender that ended World War II, Shofuso was a good will gesture made by the Japanese people through The America-Japan Society to the United States. Since the 1970s, Shofuso has experienced the serious effects of both natural deterioration as well as vandalism in Philadelphia. Fortunately, the American Bicentennial in 1976 allowed for a much needed restoration of the House. Twenty years later, another restoration program is being implemented by its friends group, The Friends of the Japanese House and Garden. The House was always well received by the American public, both in New York and Philadelphia. Today, it continues its original intent of bringing Japanese architecture and culture to the United States. Shofuso's uniqueness as an example of the Shoin-zukuri Japanese architectural style in this country, as well as its reflection of and impact on American culture makes it a nationally significant structure.

Chapter 2

THE JAPANESE EXHIBITION HOUSE AT THE MUSEUM OF MODERN ART

2.1 "The House in the Museum Garden" Series

The Japanese Exhibition House was part of a series "The House in the Museum Garden" exhibited at the southeast end of the Museum's Abby Aldrich Rockefeller Sculpture Garden (see Figure 2-1). The Garden itself was designed by noted architect Philip C. Johnson and Landscape Consultant James Fanning, and completed in April, 1953, only a year before the Japanese Exhibition House was constructed. The Vermont marble paved garden served as a setting for the Museum's sculpture collection. Trees and two pools were also part of the design.

There were three houses in this series. The first was a modern single family residence designed by Marcel Breuer (see Figure 2-2). Breuer was born in 1902 in Hungary, and later taught at the Bauhaus in Germany. He left Germany in the early 1930s, first arriving in England, then moving on to the United States. There, he initially worked with Walter Gropius before establishing his own practice in New York, mainly designing private residences and public buildings. His Museum house opened to the public on April 14, 1949, and remained exhibited until October 30 of that same year. It was meant to be a moderately priced model house for a one acre site, perfectly suited for a suburban nuclear American family. The house starts as a one story structure, then is easily expanded into a second story home as the family grows and its needs change. The Breuer house in the garden was built in this second expanded stage.

Second in the series was another modern home, this one designed by Gregory Ain who primarily designed residences and office buildings in Los Angeles (see Figure 2-3). Early on in his career, Ain worked with noted architects R. M. Schindler and Richard J. Neutra, before establishing his own practice in 1935. The house was opened in 1950 at MoMA in collaboration with the magazine *Woman's Home Companion*. Although meant to be a model home for a suburban subdivision on a small lot of 60 by 120 feet, it was designed to be different from the cookie cutter norm of such housing, and to appear spacious.

2.2 Planning the House

The Japanese Exhibition House was the third and last in this series of houses in the Museum garden (see Figure 2-4). The idea of a Japanese house for MoMA was first presented to Chikao Honda, President of the Japanese newspaper *Mainichi Shimbun*, during the latter's visit to New York in either 1949 or 1950. Philip Johnson, who had designed the sculpture garden, and John D. Rockefeller, III, were both involved during the initial stages of planning a Japanese house to be presented to the United States as a gift from Japan. Rockefeller's involvement is meaningful because he and his wife Blanchette had strong interests in Japanese art and culture. John Rockefeller was an influential advocate for good relations between the United States and Japan, and was the President of the Japan Society in New York. Actual steps towards making the idea of a Japanese house real began in 1953 when Arthur Drexler, Curator and Director of the Department of Architecture and Design at MoMA, made a trip to Japan with John and Blanchette Rockefeller.

A committee, which included Drexler, three Japanese architects Junzo Yoshimura, Junzo Sakakura and Kunio Maekawa, and art critic Chisaburo Yamada, investigated various structures in Japan in order to help determine the style of the Japanese Exhibition House. The sites included Nagoya Castle and the room of the Emperor at Hashokan in Nagoya. The party also visited Kyoto, taking in such buildings as the palaces Katsurariyko and Shogakuinrikyo, and the temples Giokakuji and Ryoanji.

While there, Drexler and the committee also selected the team that would work on the Japanese House. Junzo Yoshimura, who was part of the committee, was hired as the architect to design the House (see Figure 2-5). He was also responsible for supervising the project, both during the prefabrication stage in Nagoya, Japan, and later during construction in New York. Born in Tokyo, Yoshimura graduated in 1931 from the Architecture Department of Tokyo National University of

Fine Art and Music, which at the time was known as Tokyo Art College. In that same year, he joined the design firm of architect Antonin Raymond, first in Japan and later in the United States. Ten years later, Yoshimura established his own architectural practice. By the time the Japanese Exhibition House was planned, Yoshimura was Assistant Professor of Architecture at his alma mater Tokyo National University, and in 1962 he became Professor of Architecture. In addition to this Japanese house, Yoshimura's other American designs included the Japan Airlines office in Rockefeller Center of New York City and a motel at the top of a cliff in Suffern, New York (see Figure 2-6), both from the 1950s.

Masaru Sekino, who was the Director of the Commission for the Preservation of National Treasures in Japan, was selected to consult on the design of the house. However, because of his busy schedule, he assigned some of his tasks to one of his former students, Yotaro Ito. Yotaro's father Heizaemon Ito was also involved with the construction of the House, as the lead carpenter in Nagoya. The Ito family was involved in this trade for thirteen generations. According to Drexler, Heizaemon Ito was said to be the best living carpenter in Japan at the time. Tansai Sano of Japan was hired to design the garden surrounding the Japanese Exhibition House in collaboration with Yoshimura. Sano was a seventh generation gardener in his family working for the temple Ryoanji near Kyoto. As part of his preparation for designing the Japanese Exhibition House garden, Sano visited old gardens in Nara and Kyoto. A plasterer named Yoshimura from Shizuoka prefecture was also selected.

While Drexler was in Japan he, the architect Yoshimura and Sekino worked together to create the basic design of the Japanese Exhibition House. They also consulted with the carpenter Ito. Sekino later stated that, "the [Kojoin] reception rooms of the Onjoji Temple in Otsu City seemed to make the deepest impression upon Mr. Drexler as the most representative of the traditional Japanese architecture." Most likely based on the advice of Sekino and Yoshimura, Drexler decided upon Kojoin as the model for this Japanese house (see Figures 2-7, 2-8). Kojoin is very similar to Shofuso in plan, and displays many parallel architectural features. The sukiya (teahouse) of the Japanese Exhibition House was based on a tea room in the temple Daitokuji in Kyoto.

This house and its garden were official gifts from the Japanese people to the United States. This was part of an effort to strengthen relations between the United States and Japan, weakened by the recent world war. The America-Japan Society, headed by its President Takashi Komatsu, organized the fund-raising effort, which was a success with contributions received from 239 Japanese banks, corporations and individuals. In addition, the Japan Society contributed \$10,000. These funds paid for the cost of purchasing the materials needed for the house and garden (excluding the plants), prefabricating the components in Japan, and packing and shipping the material to the pier in Yokohama. Their responsibilities also included covering the architect Yoshimura's fees.

MoMA in turn took on the responsibilities of paying for the expense of transporting the components of the house and garden from Japan to the United States, and reconstructing it in New York. They also paid for the plant material, and for the travel and other expenses of the architect, landscape designer, plasterer and two carpenters. Later, they would take responsibility for the cost of maintaining, operating and dismantling the House.

2.3 Work Begins for the House

Most of the significant work of preparation and construction was done in Japan.

Perhaps the most important task involved the gathering of hinoki, a Japanese cypress. Most of the Japanese Exhibition House is made with this wood, everything from the flooring to the framing system to the roofing structure. In addition, the roofing material is made with the hinoki bark. An expensive and elegant wood, it was obtained for a good price through arrangements with the Japanese Government Forestry Agency and was then processed by the Zaiso Company of Nagoya.

The stones for the garden as well as the foundation were selected by Sano and Yoshimura from the Taka Mountain near Nagoya, and were then arranged in a stone workshop in Nagoya. When collecting the stones for the garden, they were carefully wrapped so as to preserve the natural moss growing on them; this organic growth is an important contributor to the aesthetics of the Japanese garden. White sand for the sekitei (sand garden) also came from Japan.

All of the plant material was selected and purchased in the United States. Ethelbert Furlong of New Jersey, a landscape consultant, worked with Sano to provide plants for the entrance, main, inner and teahouse gardens (see Appendix A). Austrian pine, azalea and cherry laurel were some of the varieties selected. The main pine tree, however, was apparently found in an unusual location by Yoshimura next to a lonely road in New Jersey. Additional stones that were needed were brought from Connecticut. Soil for the garden came from New Jersey.

The fusuma (interior sliding doors) were painted with landscape designs by Kaiti Higashiyama, a well-known Japanese artist. He painted 27 images in a period of three months. The kawara (clay tiles) of the roof and the surrounding walls were created by Kizo Kobayashi of Nara, and a bamboo fence was designed by Yagoro Toshida of Kyoto.

The interior furnishing and objects were donated by various Japanese organizations and citizens. For example, a major Japanese department store, Matsuzakaya, contributed such items as sudare (bamboo curtains), zabuton (sitting cushions), kakemono (hanging scrolls) and flower vases. Sosa Sen, grand master of the Omote Senke School of Tea Ceremony, donated various tea ceremony pieces which were made by ten skilled craftsmen. There were also eleven pieces of kobijutsu-hin (old art work), a set of hanging scrolls and other pieces by Tanyo Kano, and one complete set of bihin (accessories). Appendix B lists the objects donated to the Japanese Exhibition House.

The building components of the house were created in Nagoya, Japan, by Heizaemon Ito and his assistants. Ito referred to an architectural book called Shomei, which had been in his family for 350 years, to properly create the curves of the eaves, roof and gables. According to Dr. Hiroyasu Fujioka of Tokyo Institute of Technology, Ito was not able to spare too many of his assistants to go to America, so did as much of the detailed work in Japan as possible. In addition, they partially assembled the House, so that in New York it could simply be pieced together (see Figures 2-9, 2-10). Time was also a factor; most of the work had to be done in Japan, because of

the year long process involved in constructing such a house. Only 3 months could be spared in New York. Ito chose from among his apprentices, Isao Okumura and Yasuo Bito, who were both originally from Japan's Gifu prefecture, to go to New York. There they worked with five American carpenters, two of whom were Japanese-American (see Figure 2-11).

The building material for the House, and its furnishings and objects were sent in three shipments to the United States. The first was aboard the S. S. Tungus which carried 636 crates of such things as stones for the garden and the wood components for the House (see Figure 2-12). This shipment left Japan on January 29, 1954, and reached the United States on March 15. The second shipment, containing 13 cases of roofing tiles and one case of sliding screens, was expected to arrive in the United States on March 28 on the S. S. Tungus. The third and last shipment of building materials left Nagoya on the S. S. Tancred and arrive in New York on June 12. Meanwhile, the two carpenters Okumura and Bito left Japan on February 15 from the city of Yokohama aboard the vessel Ninon Yosen Asomaru. They arrived in San Francisco and from there flew to New York. The architect Yoshimura left Japan later via Japan Airlines on February 23, 1954.

Before construction could begin, certain issues needed to be resolved. For one, New York City building authorities were concerned about granting a permit to construct a wooden structure since they saw it as a possible fire hazard. Apparently, it took about a month to convince them otherwise. In addition, the small space where the house and garden would be installed initially concerned the Japanese workers. Work to build the Japanese Exhibition House began in early March and lasted until mid-June (see Figure 2-13). A total of twenty two people worked on constructing the house and garden.

2.4 Jotoshiki (Ridge Pole Raising Ceremony)

On April 22, 1954, a ceremony took place to celebrate the jotoshiki, also called mune age, which is the raising of the last section of the ridge pole (see Figure 2-14). The guests to the event included the Japanese Consul Naraichi Fujiyama, Permanent Ambassador of Japan to the United Nations Renzo Sawada, and John D. Rockefeller, III. The ridge pole, covered in white cotton cloth to protect it from finger prints, was carried up by the Japanese and American workers. They wore shirushibanten (traditional Japanese coats worn by workers) with Shofuso written in Chinese characters on the lapels, a name for the House most likely given by Drexler. A Buddhist priest Hozen Seki, and his two assistants Kenyei Hatta and Egen Yoshikami from the local Buddhist temple performed a ceremony to bless the House (see Figure 2-15). Seki asked the gods for protection from fire and storms, and good luck both for the house and its residents. Tape recorded ceremonial music of a koto, Japanese flute and drum played in the background.

For the ceremony, the House had a stylized bow and arrow as well as a tree made of painted wood on its gables to symbolize the destruction of evil spirits. An altar was placed where the tokonoma (alcove to display art and flower arrangements) of the main room would be located. A metallic embroidered brocade, red and white gladiolas, red and white candles, a bronze incense burner, sake (Japanese rice wine), daikon (white radishes), carrots, fruit, nori (edible sea weed), dishes of salt, kome (white uncooked rice), and red and white mochi (pound rice) were laid out on the altar. In front of the altar, there was a wooden pole with white paper attached, which

symbolizes purity in the Shinto religion.

2.5 Deadline for the House Approaches

As the day of the official opening neared, the construction of the house was falling behind schedule. Even Yoshimura's wife Takiko helped out as she attached rice paper to the shoji (exterior sliding doors) frame (see Figure 2-16). What was especially time consuming was the creation of the garden. A small pond was being created. In addition, the laying of the 260 stones and placing of the plants, such as azalea, cryptomeria and pine, had to be exact in order for the garden to be successful. The full effectiveness of a Shoin-zukuri house such as Shofuso hinges on a successful relationship with its surrounding natural environment.

2.6 The House is Completed and Opened for Its First Season

There was a special viewing for Museum members on June 16, 1954. June 17 was the date of the press preview and the official dedication ceremony for the House. Renzo Sawada presented the mokuroku for the house and garden to MoMA on behalf of The America-Japan Society, which officially transferred the title of the House to the Museum. The objects mentioned earlier, that were donated to the House by organizations and individuals in Japan, were also officially transferred. Dr. Henry Allen Moe, First Vice-Chairman of MoMA accepted the gifts on behalf of the Museum. The House opened to the general public on June 20 (see Figure 2-17).

By the time the House closed for the season on October 31, 1954, it was visited by 121,187 people, a significant number more than originally expected. In fact, this was about three times more visitors during a similar period of time for the previous two houses of this series, although many were believed to be repeats. People lined up for blocks along Fifth Avenue to see this Japanese house. One appreciative visitor, a Wall Street broker named Willard S. Simkins, donated six koi (Japanese carp) for the lake of the garden on August 13 of that year, although sadly by the exhibit's end, the carp had all died. The number of visitors was such that although the House was only originally intended to be shown at the Museum for two summers, Drexler at least briefly contemplated the possibility of showing it for a third season.

To prepare the House for closing, heavy brown paper was wrapped around the shoji for protection. The house was cleaned and waxed. In addition, the garden was expanded by 400 square feet for the next season. New plants of myrtle, laurels, cryptomeria and a yew were planted. In addition, arrangements were made by Junzo Yoshimura for Heizaemon Ito to provide replacements for the worn tatami (mats made of rice straw packed under woven rush) before the following season.

Although the Japanese Exhibition House was now officially closed until summer, 1955, it was opened on November 7, 1954, for the Japanese Prime Minister Shigeru Yoshida. He visited the House and The Museum of Modern Art galleries as part of a six day United States visit. He was allowed to walk through the House with his shoes on, as he was guided through it by John and Blanche Rockefeller, Arthur Drexler and René d'Harnoncourt (see Figure 2-18). Yoshida's visit was symbolically appropriate. He was well regarded for his successful rebuilding of United States-Japan relations after World War II.

2.7 The House is Reopened for Its Second Season

When the House was reopened for its 1955 season, another ceremony took place on April 25, again attended by the Rockerfellers, but also present were Takashi Komatsu, the President of The America-Japan Society, and Philip C. Johnson, who at the time was Chairman of the Museum's Architecture Committee. There were slightly less visitors during the 1955 season, numbering 101,937. By the end of this season, the house was visited by a total of 223,124 people.

Chapter 3

SHOFUSO MOVES TO PHILADELPHIA

3.1 Search for a Permanent Location

As the exhibit closed at the end of summer, 1955, there were still no plans made for the future location of the House. There were, however, stipulations made by The America-Japan Society that the House be taken over by another similar institution, such as a museum or university, and that it remain on the east coast. By remaining near the Atlantic Ocean, where there were less Asian influences, it was hoped the House would better serve to educate the public on Japanese art and culture.

A variety of institutions and individuals expressed an interest in obtaining the House. At least two requests came from California. One was from Construction Industries Exposition and Home Show of Southern California in Los Angeles, who wanted it for their next Show in 1956, and the other from the Pasadena Art Museum. A man from Boston actually wanted to take the House to the Virgin Islands via his schooner.

There were, however, other candidates seriously under considerations. Even before the Japanese Exhibition House was constructed, the idea of having the Metropolitan Museum of Art exhibit the House was considered. However, the costs of moving the House intact to the Museum was considered to be cost-prohibitive at \$50,000. A later favorite was land adjacent to the Japanese Embassy in Washington, D. C. It was hoped that the Embassy would be able to take on the House because, "Washington is always thronged with visitors (particularly school children) from all over the United States, and a beautiful Japanese house on Massachusetts Avenue would constitute a major attraction to thousands of Americans who otherwise might never see anything Japanese." In addition, the Embassy's mission of dealing with Japan-America relations seemed appropriately matched with the purpose of the House. Unfortunately, they were financially unable to take on the House.

When negotiations with the Japanese Embassy fell through, Philadelphia was strongly considered. The Museum had been in touch with Philadelphia through the City's Commercial Museum Board of Trade and Conventions. David Marder, Director of the Commercial Museum, acted as a liaison between the Museum and the Fairmount Park Commission until the offer of the House to Philadelphia was confirmed. A letter from René d'Harnoncourt, the Director of MoMA, dated January 25, 1956, addressed to Marder, made an official offer of Shofuso to Philadelphia.

Although the Fairmount Park Commission was interested in the House, William H. Noble, Jr., the Commission's Acting Director, expressed concerns about both the financial feasibility of such an undertaking and the necessity to protect the House from vandalism. To help ease the burden, the Commission hoped that the Philadelphia Museum of Art could take on the responsibility of furnishing and operating the Japanese House.

The site chosen had a Japanese temple gate called Niomon until it burned in 1955 (see Figure 4-4). It was felt that putting the Japanese Exhibition House here would be an appropriate continuation of a Japanese tradition on the site. An existing stream and lake from the temple garden could be incorporated into the plan of the new structure. In addition, this new site was 1.5 acres, which was significantly larger than the tight space at MoMA, thus providing a more aesthetically accurate setting for the House (see Figures 1-1 and 2-1). MoMA would pay for the dismantling and shipping costs of the House, while transportation and housing costs for the Japanese workers would be put up by the City of Philadelphia and the Fairmount Park Art Association. The latter appropriated \$5,000, which paid the cost of bringing the Japanese to the United States.

As for the objects, apparently many of these donated to the House were simply given away to donors, museum curators and others when the exhibition ended. For example, the Metropolitan Museum of Art in New York received a donation of a lacquer writing box and a kimono stand for their collection. Some did travel with the house, and these objects are listed in Appendix C. They included three scrolls with calligraphic design, a hibachi and two earthenware vases.

3.2 Construction in Philadelphia

Some of the same Japanese people who were involved with the House at MoMA also came to work in Philadelphia. The arrangements to once again bring skilled people from Japan were made by Junzo Yoshimura through MoMA. However, this time the architectural firm of Steinhardt and Thompson of New York City supervised the move and reconstruction at the site. They also designed the setting for the House and created a ticket office with storage space that still stands today. The chief carpenter was Isao Okumura, who had been one of two carpenters at the New York installation. Drexler had specifically requested his services for the rebuilding of the House in Philadelphia. Tansai Sano was again involved with designing the landscape. The roofer was a man named Kichinosuke Morikawa of Tokyo. Arrangements were made for the craftsmen to apparently be housed in Memorial Hall located nearby on the Fairmount Park grounds.

Shofuso was dismantled some time during the fall months of 1956 by Okumura. The components of the house, including the woodwork and the stones in the garden, were then brought to Philadelphia soon thereafter and stored in nearby Memorial Hall throughout the winter season until the following spring when construction would begin.

Of the stones for the MoMA garden, it is not clear whether any were brought to Philadelphia. It is known, however, that Fairmount Park did supply at least some stones to the project. Also, 40 pieces from New York City did go to a Princeton, New Jersey, garden for a private home. This

garden was designed by David Engel of New Jersey, who was involved with implementing the garden design in Philadelphia.

Okumura briefly inspected the site for the House in fall of 1956, when its components were brought to Philadelphia. He was the first to arrive by plane from Japan in early May, 1957 (see Figure 3-1). In June of the same year, the roofer Morikawa arrived, and in August the garden designer Sano arrived. Both flew to the United States via Japan Airlines. Sano returned to Japan on November 22, leaving the implementation of his designs for most of the landscape work to his one time student, David Engel. The Japanese trained the American Fairmount Park workers to build the Japanese House. Among them, eleven men worked on the roof, and there were six men helping Sano and Engel with the garden; four carpenters were helping Okumura. An American masonry contractor was hired to build the plaster covered masonry wall surrounding the House. The wood pieces that had been damaged were refashioned using sitka spruce, which was available from a Brooklyn lumber yard.

As the roofer, Morikawa taught the Fairmount Park workers how to drive nails to attach the hinoki bark onto the roof. Nails, however, were eventually replaced, or at least used simultaneously, with staples in a staple gun which did the work much faster. Even at a time when the roof was three quarters complete, a quarter million staples had been used. One stapler was borrowed from the Philadelphia Art Museum. Another was purchased, along with staples from James C. Clark Co. of Philadelphia using funds from the Fairmount Park Art Association. Purchasing the material through the city of Philadelphia would have taken too long.

The work was only briefly disrupted by union picketers. On May 15, AFL-CIO Building Trades Council members protested the use of city maintenance workers for the project instead of union laborers.

3.3 The House is Completed and Opened to the Public

The official dedication ceremony took place on October 18, 1958. The Mayor of Philadelphia Richardson Dilworth, Japanese Ambassador Koichiso Asakai, Arthur Drexler, John D. Rockefeller, III, and representatives from the Fairmount Park Commission, Fairmount Park Art Association, MoMA and Japan Society of New York, were among those in attendance (see Figure 3-2). A luncheon was given afterwards by the Mayor of Philadelphia in honor of the Ambassador, which was attended by about 30 people.

Shofuso was opened to the public the following day on October 19. Open seven days a week at its new location, Shofuso continued to be a popular attraction, as it was in New York. According to *The Evening Bulletin*, The Fairmount Park Commission announced that as of April 30, 1962, 49,754 people had visited the house since its opening, and that it had surpassed the Niomon in popularity.

Chapter 4

FAIRMOUNT PARK ASSOCIATIONS WITH JAPAN

4.1 1876 Centennial Exhibition in Philadelphia

One example of Japan and Fairmount Park relations occurred with the 1876 Centennial Exhibition. Shofuso is located on part of what were the Exhibition grounds. The Japanese had two traditionally designed buildings at the fair, one a dwelling (see Figure 4-1), and the other a bazaar and tea house (see Figure 4-2). The latter was located just south of the current site of Shofuso. There were also Japanese displays in the Main Exhibition Building (see Figure 4-3) and Agricultural Hall.

Earlier, Japan had displays at three European shows, the London International Exhibition of 1862, the Paris Exposition of 1867 and the Vienna Exposition of 1873. However, the Centennial was the first time that Japan fully participated in a fair. This newly westernized nation was eager to participate, making the decision to contribute as early as June, 1874, and responding officially to the invitation six months later. Only nine foreign governments constructed their own buildings, and Japan was one of them. The Japanese shipped more than 7,000 packages for their displays, a number which was only surpassed by Great Britain.

At the Centennial Exhibition, Japan was a strange new country, with a culture and architecture completely different; so little had been seen by westerners. The Japanese saw this as an opportunity to show that they were capable of becoming a competing industrial nation. In the Main Hall, for example, were published Japanese-English dictionaries, and translations of major European and American works into Japanese. There was even a model Japanese classroom set up, with benches and desks rather than the traditional zabuton cushions on a tatami floor. However, these and similar displays were not widely visited. Most of the visitors of the Exhibition were instead more interested in the traditional Japanese architecture and art being displayed. Westerners, from both Europe and the United States, were less interested in finding out how well Japan had modernized. They were instead curious to learn more about the traditions of a country that seemed exotic and distant from anything they had known before.

4.2 Niomon, a Japanese Temple Gate

A Japanese temple gate called Niomon (see Figure 4-4), was located on the same site as Shofuso in Fairmount Park. It was an authentic 300 year old gate, which had been part of the Japanese exhibit during the 1904 Louisiana Purchase Exposition. This two story structure had twelve round red wooden columns with black painted bases and, like Shofuso, an *irimoya* style roof. A pair of wooden guardians, Brahma and Indra, decorated the first floor. These fierce looking Nio statues, protected the Buddhist temple from harm. The Niomon was owned by K. Sano of Japan who operated a small Japanese art gallery inside it during the Exposition. After the fair ended, John H. Converse and Samuel Vauclain, both of Philadelphia, purchased the gate and donated it to the Fairmount Park Art Association. The Association in turn gave Niomon to the Fairmount Park Commission. It may be that Fairmount Park was chosen as the site because Converse was then President of the Art Association.

The Committee on Works of Art of the Fairmount Park Art Association was given the task of taking under consideration the offer of the Niomon. Although the Committee members were enthusiastic about the structure itself, some expressed concerns about its future maintenance and

well-being. Adequate funding from the Park, as well as potential vandalism were strong concerns. A Committee member John T. Morris noted, "If the building is not protected it will soon go to decay, if visitors are permitted to do as they want in the interior it will soon be a disgrace as we are all too familiar with the disfigurements which take place where people collect." He felt it would be better for the Association not to accept the temple gate at all if it were not going to be well-maintained.

There were suggestions made from the beginning to either enclose the gate within adequate fencing or in a building. The former owner of the gate, Sano, suggested a 3 feet high and 1 foot wide stone fence or wall to surround the gate. However, in the end, no protective measures were taken for the Niomon, mostly because the Commission would not provide the funds. It was hoped that a guard or custodian from nearby Memorial Hall would be able to protect the structure. But again, no funding was provided for a special watchman for Niomon. Because there would not be adequate security, it was recommended to put the estimated 50 contents of the temple gate (see Figure 4-5) in Memorial Hall (see Appendix E). In the end, these objects were transferred to the Pennsylvania Museum and School of Industrial Art, now the Philadelphia Museum of Art.

These concerns about the well-being of the Niomon ran deeper, going to the basic overall infrastructure of the Park. Another Committee member, Albert Kelsey wrote, "I deplore the possibility of this beautiful temple becoming merely another scattered unit in a poorly planned park that has not, in many instances, been laid out to heighten the effect of the many valuable works of art it possesses."

There were several potential sites discussed for the gate, including an area near the Sedgley Porter Guard House in East Fairmount Park, and locations either east or west of Memorial Hall. Ernest Francisco Fenollosa, curator of the Japanese collections at the Museum of Fine Arts in Boston, was called in to help make a selection. The site eventually chosen was apparently favored by the Committee because it was located near the Lotus Pond, which had an Oriental theme; the Fairmount Park Commission later agreed to this site. According to Charles Evers, of the architectural firm Atkin Olshin Lawson-Bell & Associates, the Pond was installed some time between 1878 and 1894. The site chosen for the gate was the location of the Centennial Medical Department during the 1876 Centennial Exposition. The estimated \$3,000 cost of constructing the gate in Fairmount Park, which was half labor and half building material, was paid for by Converse and Vauclain, provided the Fairmount Park Commission agreed to accept the temple gate and to assume custody. This offer was made only after it was understood that, "the Commission has no fund available for this purpose."

Sano was initially considered for the reassembly of the house. However, he was only in the United States for a short period of time. It appears that by the time negotiations were completed for the construction of Niomon, he had already returned to Japan. Instead, the Japanese Construction Company of New York, which had recently built a teahouse and pagoda for William K. Vanderbilt, built the gate. Unlike Shofuso, neither the laborers nor the material came from Japan for the Philadelphia construction of the Niomon. Not only would funding have been limited for such a venture but, at least in the case of the workers, there were enough skilled Japanese craftsmen, such as those from the Japanese Construction Company, in the United States

to do the work. In fact, when Sano was initially considered to supervise the construction, he planned on hiring several Japanese carpenters locally from Philadelphia. The craftsmanship, which was quickly becoming extinct even in Japan when Shofuso was built fifty years later, was still abundant at the turn of the century.

The building components for the temple gate took up three train cars, and its interior objects fit in six large cases. About 130 tons of stone were brought from Darby Creek, because they apparently matched that used in Japan. Fairmount Park also contributed stone, flagging and top soil. Niomon was built during the winter season of 1905-06.

The garden for Niomon was not immediately installed due to financial complications. As with the construction of the temple gate, there were no Park Commission funds for it. By 1909, this problem was resolved when Morris and Converse paid for the garden. A man named G. Muto, along with two assistants, worked to create a garden for the temple gate as well as restore the nearby Lotus Pond. The Pond was a hole , [that] has been transformed into a picturesque pond surrounded by stoney banks. A waterfall has been formed among a rough group of Rhododendrons. Banks which were low and uninteresting have been changed into miniature hills, and around the Gateway, paths have been located, bordered with rocks skillfully placed as if Nature herself had assumed the responsibility of their presence...

By the time the garden was installed the temple gate was already in need of repair, as the wood was weather beaten and, as predicted, vandals had already had their way. In a letter dated February 15, 1909, and addressed to L. W. Miller of the Fairmount Park Art Association, Morris wrote, "The wooden Gatekeepers should be protected by wire-guards, from the acts of barbaric young American, who take pleasure in stoning these fine specimens of Japanese wood carving – already the glass eyes have been broken out."

Over the years there were several incidences involving vandalism to the Niomon, and it was not very well-maintained. In 1936, as part of a WPA project, the gate was completely repaired. Still, by 1941 it was in such poor condition that then Park Commissioner, John B. Kelly suggested it either be repaired or torn down. After decades of comparatively minor vandalism, the gate was severely damaged by vandals in 1947. It was believed that small boys did the damage of mutilating the walls, removing rare covers and destroying lanterns. To help curb such incidents, the outside staircase leading to the second floor was taken down.

Finally, Niomon burned completely on May 7, 1955 (see Figure 4-6). Ironically, scaffolding surrounded the building for repair work. There were even plans for the restoration of the garden, created by local landscape architect Thomas W. Sears. It is not clear whether the fire was the cause of vandals climbing the scaffolding or from the carelessness of the workers repairing the structure. Although widely regarded by the people of Philadelphia, the Niomon suffered greatly until it was destroyed. Unfortunately, Shofuso would eventually experience similar hardships.

Chapter 5

SHOFUSO BECOMES A PART OF PHILADELPHIA

5.1 The First Few Years of Shofuso in Philadelphia

Until 1960, the House had either very little or no furnishings or decoration. The objects from the Museum were still not yet released from bond, and so could not be sent to Philadelphia. This perhaps explains the response of some of the early Philadelphia visitors, such as Leonore Toll, who wrote to *The Evening Bulletin* that, "We had high hopes of seeing some Japanese culture but were totally dismayed to find that all we got for our money was a view of a building seen from the outside, with no furniture, no decor of any kind or no description of the type of architecture or use of the bare rooms." It appears that the descriptive flyer written by Arthur Drexler for the New York exhibit was not initially distributed in Philadelphia (see Appendix D). Still, even with the objects in the House, the austerity of Shofuso was sometimes confusing to American visitors. A MoMA spokesman noted,

We might have made the point clearer if we had showed more storage closets full of objects such as clothing, beds, additional scrolls, arm rests, cosmetics, linens, etc. Some people don't realize that things are put away when not in use and it's not an austere or monk-like way of life.

In addition to the lack of objects and furnishings, visitors like Toll experienced another difference as compared to their counterparts in New York. At the Museum, visitors removed their shoes, which they carried in a paper bag, and wore paper slippers. This allowed them to have a more genuine Japanese experience. In Japan, shoes are removed before entering a house because this protects the tatami mats and is also more hygienic. In exchange for this minor inconvenience, the Japanese Exhibition House guests were allowed to walk through each of the rooms, including the main Shoin room and the second room, which were covered entirely with tatami. In fact, they were even allowed to try out the zabuton seat cushions. A newspaper columnist who visited Shofuso noted, "In each room of the house where pillows were provided we found a waiting line of persons eager to adopt a squatting posture while contemplating the Oriental architecture." However, because of the high level of foot traffic, these floor coverings became quickly worn and had to be replaced after each season.

The Fairmount Park Commission could not afford to regularly replace the tatami. To reduce this expenditure, visitors of the House in Philadelphia were not allowed to walk through the House. Instead, people kept their shoes on and viewed these rooms from the veranda through plastic covered openings. This policy was led by William Noble, Fairmount Park Commission Director. The Commission was budget conscious, realizing that allowing people to walk through the House, even without shoes, would cause a significant amount of wear and tear. On the other hand, the Commission President, John B. Kelly felt that the implementation of regular tea ceremonies would be an ideal use for the House. His recommendations appear not to have been implemented.

5.2 Issues of Vandalism

For about one decade from 1958 until the late 1960s, it appears that Shofuso was continually open to the public. The house and garden were basically maintained, and there appears not to have been any extraordinary occurrences during this time period (see Figures 5-1, 5-2). However, reminiscent of the Niomon, vandalism eventually plagued Shofuso. Ironically, MoMA's press

release announcing the House's move to Philadelphia stated the reason this city was chosen was that, "the [Fairmount Park] Commission has an outstanding record of maintaining and displaying historic houses." Shofuso was being built in a park which was suffering from inadequate funding and staff, and specifically on a site where a similar structure, the Niomon, was badly vandalized until it met its final sad fate.

Vandalism and theft in Fairmount Park as a whole appear to have increased since the late 1960s; at the very least such incidents were being more widely publicized. Damage to Shofuso was especially ruthless in the 1970s. Some of the more significant incidents include one in July, 1971, when vandals damaged the shoji and fusuma doors. Graffiti was scribbled on the fusuma of the bathroom. In 1974 there were three reported incidents of vandals. In the first two, they tore shoji and fusuma, and broke vases (see Figure 5-3). A significant amount of damage resulted from these incidences. In the third later that year, a small fire was set, which fortunately was taken under control.

The situation did not improve when the Fairmount Park police ceased to be a separate entity in May, 1972, and this 104 year old unit merged with the Philadelphia Police Department. Instead, there was merely a division of the Philadelphia police to protect the Park that did not have the same impact as the earlier independent force. One of the advantages the Fairmount Park police had was their Guard Mounted Unit, which effectively patrolled the Park with officers on horseback. In addition, the neighborhood in West Philadelphia surrounding the Park was changing. After World War II, the area had become economically depressed and neglected. Crime became more of a factor, which in turn affected Shofuso.

As with the Niomon, a major issue was a lack of adequate fencing surrounding the house. Traditionally, Japanese houses are surrounded on all sides by a plaster wall topped with clay tiles, to ensure privacy for a home that is so exposed to its environment, especially during the summer seasons when shoji are usually open, and sometimes completely taken down. Shofuso, however, was only partially protected by such walls (see Figure 5-4). This problem was even addressed by the architect of the House, Junzo Yoshimura. A letter from Fairmount Park Information Officer Dick Nicolai in June, 1970, asked Yoshimura to offer suggestions on how best to place a fence that would curb the increase in vandalism. The architect visited the House a month later with Park Director Bernard J. Willgruber and suggested wrought iron pickets set in concrete, which would better protect Shofuso, but would still allow the House to continue to be seen from Lansdowne Drive, as requested by the Park Commissioner. A 1972 bid requested for a metal fence to protect Shofuso resulted in two proposals that were both too expensive. Although there a suggestion by Robert C. McConnell, Director of the Fairmount Park Commission, to consider a wooden fence which could be less costly, this attempt went nowhere and resulted in no fence.

5.3 Continued Use of the House and Garden

At the same time vandalism was on the rise at Shofuso, the House continued to be a well-liked attraction in Philadelphia. By the early 1970s, wedding parties often came to the Shofuso garden to have their wedding pictures taken. For a brief period, tea ceremonies became a regular activity at the House. In 1972 four Japanese women, Yoko Miyoshi, Keiko Ono, Yuriko Miyata and Kumiko Wakisaka, whose husbands were University of Pennsylvania students, were hired to

perform the ceremonies at 2 p.m. daily.

Even after the severe vandalism of the House in 1974, the House appears to have been open to the public. In November, 1974, a visitor to Shofuso was dismayed that "We paid the admission fee to view a completely wrecked interior of a once lovely house!" By the following year, however, the House would be closed in preparation for restoration in time for the American Bicentennial.

Chapter 6

1976 BICENTENNIAL RESTORATION

6.1 A Restoration is Planned

As America approached its Bicentennial, Shofuso joined in preparations to help celebrate this country's birth with a restoration. By this time, the House was in dire need of repair due to ever present vandals as well as natural deterioration. Fortunately, it was at least still structurally sound. A variety of components were taken out of the House and stored elsewhere for safekeeping.

Serious discussions of restoration began in March, 1975, when Fairmount Park Commission members met with then Philadelphia Mayor Frank L. Rizzo and Philadelphia '76, Inc. representatives. The Fairmount Park Commission could not have funded such an extensive project on their own. Plans gradually came to fruition as Nobuyuki Nakashima, Consul General of Japan, became involved as well. In early 1975, Ambassador Nakashima came to Philadelphia to make a site visit to Shofuso with Rizzo and Frank Binswanger of the Fairmount Park Commission. At that time, Nakashima offered the idea that the Japanese government might finance the restoration.

Ultimately, the Japanese government did not fund the project. Instead, six organizations offered their assistance: The America-Japan Society, the Japan Federation of Employers' Associations, the Japan Committee for Economic Development, the Japan Chamber of Commerce and Industry, the Central Union of Agricultural Cooperatives, and the Japan Federation of Economic Organizations. The America-Japan Society was the same organization that had helped raise funds for the initial construction of the House at MoMA. The Japanese organizations agreed to cover the costs of the artisans' wages, and cost of obtaining and transporting necessary material from Japan to the United States. The \$500,000 restoration was a Bicentennial gift to the City of Philadelphia.

Meanwhile, the City covered the additional expenses of 1) paying for the room and board of a study team of three technical experts to do an initial inspection of the House, 2) paying for the room and board of artisans, craftsmen and gardener to stay for about three months to do repairs on the house and garden, 3) packing and shipping components that may need to be repaired in Japan, and 4) providing any scaffolding needed to repair the roof as well as the exterior walls.

An initial assessment of Shofuso for its Bicentennial restoration was made by its designer Junzo Yoshimura and George G. Shimamoto, a Japanese-American architect from Gruzen & Partners

based in New York City. During their May 21, 1975, visit, the two architects inspected the physical condition of Shofuso and the components of the house stored in a warehouse, and discussed the cost of restoring the House. They were joined by Japanese Counselor Yoshitsugu Tsukamoto, Binswanger and Dick Magee of Philadelphia '76, Inc.

6.2 The Restoration Work

As when the House was brought to New York and later to Philadelphia, Japanese artisans came to do the restoration work for both the house and garden. The supervisor for the architectural restoration was Yoshiaki Nakamura of Nakamura Sotoji Komuten in Kyoto (see Figure 6-1) and the garden overseer was Ken Nakajima of Tokyo. Yoshiaki's father Sotoji was involved with an early inspection of the House. During the winter of 1961-62, Sotoji had worked in the United States constructing a Japanese teahouse for the Rockefeller family on their estate in Poncatico Hills, New York. Interestingly, the architect for this teahouse was Junzo Yoshimura and the supervising architect was George Shimamoto, and the redesigning of the existing garden was done by David Engel, all of whom had some associations with Shofuso.

An initial team of three engineers made a preliminary examination of Shofuso. The Japanese craftsmen and carpenters then arrived in early April, 1976. Nakajima and his assistant Hisao Sawada arrived later on May 20 and would leave about a month later in June. While in Philadelphia, the Japanese workers initially stayed at the Playhouse Annex of the Playhouse in the Park, but later moved to a Holiday Inn in Philadelphia because they were having problems with thieves and feral dogs. The entire project was completed by the end of June of the same year.

6.3 Shofuso is Rededicated

On June 24, 1976, a ceremony took place to rededicate Shofuso for the Bicentennial (see Figure 6-2). The event was attended by Ambassador Nakashima, Mayor Rizzo and Park Commission President Robert Crawford, as well as representatives from some of the six Japanese organizations that helped fund the project. Arthur Drexler from MoMA was unable to attend because he was in Europe. The ribbon cutting was done by Crawford, and a traditional tea ceremony was performed by the Tea Ceremony Society of Urasenke. The dedication participants later had lunch at the Belmont Mansion Restaurant. The House was reopened to the general public on July 24, 1976.

Conscious of the increase in vandalism, a chain link fence was installed around the House and the nearby Horticultural Center in 1976 as part of the Bicentennial plans. This fence has made the House less accessible to the public, especially since it blocks the Lansdowne Drive entrance from Belmont Avenue. It is also not an aesthetically pleasing feature. Still, it has been generally effective as a physical deterrent for vandals. In addition, 24 hour guard duty was instated, which lasted into the early 1980s.

Despite the guard presence, however, there were still break-ins. For example, on June 29, 1978, a thief nearly stole a hanging scroll, leaving behind a 24 inch tear on the wall covering behind the tokonoma, and damaging the wood frame of the shoji when he broke in. On June 15, 1980, it was

discovered that a scroll was stolen, along with a bamboo screen the night before. When, also in June, 1980, the House was broken into and the hibachi was stolen, this was noted as the second break-in in four days and the third in two weeks. A significant reason for this continued entry was the insufficient number of guards on duty. For example, the evening a scroll and bamboo screen were stolen, one guard was on duty for the entire Horticultural Hall grounds, including Shofuso. Then, in 1980 it was noted that, "On June 30 we will be laying off a guard at the Japanese House and we are all ready (sic) one guard short. We'll have a critical shortage of guards at the Japanese House beginning July 1." Instead of hiring needed additional guards, the financially burdened Fairmount Park Commission cut the number of staff. It appears, however, that by the following year the guard duty for Shofuso was improved, thus bringing down the number of intruders.

Chapter 7

THE FRIENDS OF THE JAPANESE HOUSE AND GARDEN, AND OTHER CHANGES IN THE 1980'S

Vandalism was not the only cause for the deterioration of Shofuso. Irregular maintenance by an under-funded and over-burdened Park meant that the House could not receive the regular care and maintenance that it needed. When Yoshimura visited Shofuso in 1970, he noted that some of the paper of the sliding doors had been in place since the House was built in Philadelphia. According to the architect, such paper would be changed every year in Japan, granted referring to a house being actively used. It is highly likely that little else, except for general care, was given to the Japanese house during its first 25 years in Philadelphia. The House needed the help of an organization that could devote greater attention towards it.

In 1982, the non-profit private organization The Friends of the Japanese House and Garden was formed. It began simply as a friends group to provide support for Shofuso, but has since then gradually grown in size and levels of responsibility. Initially, the Recreation Division of Fairmount Park continued to manage the property, but within a decade after the group's formation, they have had two part-time directors, Kevin Mullavey and Dr. Frank Chance, and today have a full-time director, Hope Zoss. The organization was formed under its first board president Dr. Mary Watanabe. The people who succeeded her were Reiko Gaspar, Hiroshi Uyehara, and Steve Yanai, who is the current president.

Fairmount Park, however, is still greatly involved with the operations of the house and garden. They pay for seasonal recreational specialist instructors to manage the site when open to the public. They also do minor repair and installation work. For example, a cover designed by Charles Evers for the brazier in the teahouse was installed by Park employees as part of the general services. The formation of the friends organization, however, has been important to Shofuso, for its more specific and unusual needs. Shofuso today continues to be owned by the City of Philadelphia but operated by the Friends of the Japanese House and Garden.

Since its formation, The Friends of the Japanese House and Garden have made some improvements, both for the house and in the garden. They include the replacement and repair of some of the shoji paper. In 1984, the friends group organized and paid for the replacement of the

deteriorating sitka spruce bridge in the garden, original to the Philadelphia installation, with a replica. In addition, Richard Koga, a carpenter who had worked to install the House at MoMA and Philadelphia, and had made repairs during the 1980s, realigned the chashitsu that had moved due to growing roots of an adjacent crab apple tree. Parts of the entry gate were replaced or repaired in the early 1990s by Toshihiro Sahara, a carpenter from Atlanta, Georgia, and the deteriorated edges of the veranda were trimmed off by Frank Kawasaki during the late 1980s. The friends group was involved in organizing the restoration work of the garden in 1982, which was funded through a grant from the Pennsylvania Horticultural Society. Part of the work for this restoration was the redesigning of the entry courtyard, which was done by landscape architect Masao Kinoshita of Urban Design Collaborative in Ohio.

The problem of the fence, which surrounded only part of Shofuso, was resolved by the friends group in 1993, when a five foot high three rail ornamental black iron fence manufactured by Monumental Iron Works of Baltimore, Maryland, was put up by the Chester County Fence Company of West Chester, Pennsylvania (see Figure 7-1). The installed fence matched closely the architect Yoshimura's suggestion over two decades before in 1970 of installing a wrought iron picket fence set in concrete. This new fence helped keep out vandals and thieves, as well as stray dogs roaming the Park. In addition, it was more aesthetically pleasing than the chain link fence that was initially suggested by the friends group in 1992.

From the time of its formation, The Friends of the Japanese House and Garden has also regularly maintained Shofuso with much needed routine cleaning including once when the House is opened for the season and again when the house is closed. The guidelines outlined by the architect Yoshimura in his 1976 "Cleaning and Maintenance Manual for the Japanese House" are used.

Programming is an important function for the friends group. Annual events include the Hanami Cherry Blossom Picnic which celebrates the coming of spring with a viewing of the cherry blossoms, a tour of the house and garden, and a potluck picnic. The Children's Festival in May celebrates the traditional Japanese holidays of Girl's Day and Boy's Day with origami, koi wind socks and kimono displays, as well as storytelling, music and tea ceremony events. Tsukimi (moon viewing) allows quite moments of contemplation as visitors can watch the moon rise over Shofuso (see Figure 7-2). Tea ceremonies are held several times a year by the LaSalle University Urasenke Tea Program (see Figure 7-3). In addition, there are origami (paper folding), ikebana (flower arrangement) and rakuyaki (pottery) demonstrations every year.

Chapter 8

1997-2000 CAPITAL RESTORATION CAMPAIGN

8.1 Plans Being Made for a Restoration

Since the 1976 restoration, there has been no major work done at Shofuso. However, there has been no major vandalism or neglect since that time. In 1987, architect George G. Shimamoto visited the House and noted that although there were some flaking stucco and torn shoji, the House interior showed the results of "tender care" by the friends group. There are, however,

normal repair needs that need to be met. As with the earlier restoration program, the most significant work that needs to be done is roof replacement. The life span of the hinoki bark roof at about 20-25 years is shorter than the roof of a traditional western home. The kakibuki (persimmon tree shingles) of the Shofuso teahouse will also be replaced. In addition, in other areas of the house, such as the rice paper covered shoji, there is a higher amount of maintenance required than what Americans generally experience.

The garden also needs to be restored. According to carpenter Richard Koga, the basic reason the garden is in poor shape is that the landscape designer Tansai Sano was sent back to Japan early. Fairmount Park did not provide adequate provisions to keep him on to supervise the project as he designed it. His assistant David Engel did not properly place the stones or planting. Many of the stones have subsequently come loose and are now at the bottom of the pond.

A capital fund raising campaign has been underway since a feasibility study was completed in March, 1997. It was determined that \$2,000,000 are needed for current restoration and administration needs for the house, garden and the gate house. The City of Philadelphia has set aside \$250,000 to be used towards the roof restoration. The Japanese sister organization of The Friends of the Japanese House and Garden, Japan Friends of Shofuso, is actively helping to raise funds for the capital campaign.

The Japanese government, however, did not become involved with this restoration campaign. After agreeing to help coordinate assistance from Japanese organizations in 1976, they made a condition that, "the Japanese side sincerely expects that the City of Philadelphia and the authorities of Fairmount Park will be responsible for the future maintenance and preservation of the house." At that time, the city's mayor, Frank Rizzo, wholeheartedly accepted these terms stating, "You may be sure that the house and grounds will receive proper care and attention so long as I am Mayor and that this pledge will be made known to my successors in the years to come," thus absolving the Japanese government from any further obligations to Shofuso.

The same organization that performed the 1976 restoration, Nakamura Sotoji Komuten, will be involved with the roof replacement. In October and November of 1995, Yoshiaki Nakamura came to Shofuso for an initial site visit to assess the roof. A final inspection was made in October, 1998 (see Figure 8-1). It is planned that the hinoki bark being prepared in Japan will be packed in February, 1999, and shipped to the United States in April of that same year. Scaffolding will begin to be erected in August, 1999, and the actual work will be done in September and October. During the roof restoration, The Friends of the Japanese House and Garden will provide 24 hour security service for the House to supplement the regular Fairmount Park police patrol.

Nakamura plans to arrive in mid-September with seven roofers and carpenters. In addition to the replacement of the hinoki roof, they will replace or repair the kawara tiles of the roof as needed. The house will close early for that season at the end of Labor Day to accommodate the work, and is expected to reopen in May, 2000.

There are several areas where the hinoki wood components have deteriorated. It is likely that these pieces may be the sitka spruce pieces that were fashioned when the House was relocated to Philadelphia. The wood replacement for damaged pieces during the 1958 relocation of Shofuso

was unfortunately not documented. Although similar in appearance, this new wood does not resist water as readily without a protective coating. Conservators have been engaged to assist with the conservation of the exterior wood elements of Shofuso.

In addition to restoration work, the friends group plans on expanding their interpretation and educational facilities. Initially, designs were created by Charles Evers to simply expand the existing gate house. However, a Building Committee formed to deal with the expansion of these facilities, decided that this would not be the most feasible plan because the property within the Shofuso gates are so limited. A site outside on Fairmount Park grounds will instead be used. The new facility is being designed by the architectural firm Atkin Olshin Lawson-Bell & Associates. The new building will fulfill such functions as volunteer and visitor services, educational programming, and administrative offices.

8.2 The Scarcity of Hinoki Bark

Even in Japan, the repair or replacement of a hinoki roof is difficult. Structures that are considered National Treasures are on waiting lists to have work done. For one, there are fewer good quality hinoki trees today, and they are often privately owned. Owners often do not allow for their tree bark to be removed by motokawashi (people who peels bark off the hinoki), who often fear damage. Ironically, when properly done, the removal of bark actually strengthens the tree layers, but owners, who are also concerned with volume over quality, are not happy. In addition, there are few skilled yanefuki shokunin (roof carpenters) and motokawashi today. They are increasingly getting older with very few to take their place.

Several other materials, including copper, were investigated as potential replacement roofing material. Another Yoshimura designed structure, the sukiya style teahouse on the Rockefeller estate in New York mentioned earlier, also had a hinoki roof, which was replaced with copper in 1982 because of the scarcity of hinoki bark.

Chapter 9

SHOIN-ZUKURI

9.1 Shoin-zukuri and Shofuso

Shofuso was designed as a late sixteenth to early seventeenth century house in the Shoin-zukuri (Shoin style). It was based primarily on the Kojoin reception hall, a part of the temple complex of Onjoji in the city of Otsu near Kyoto, which was in an early Shoin style. Later examples of this style became more complex as they had several main buildings, and even came to have elaborate carvings and metal work decorating the interior.

Although Junzo Yoshimura designed the House to be authentic, there were modifications made to the Shoin style for its New York location. He scaled down the House specifically to fit the tight MoMA garden space. Also, the veranda was widened to accommodate visitors going through the Japanese Exhibition House, and a couple of the rooms and the servants quarters were eliminated. There was, however, no one standard Shoin-zukuri house; as was done with Shofuso,

each was adapted to meet particular needs.

9.2 Development of the Earlier Shinden-zukuri and Buke-zukuri

Shoin-zukuri had its roots in Shinden-zukuri (Shinden style), which had previously been fashionable. Shinden style was developed in the tenth to twelfth centuries, and used by the country's Emperors and their court. Japan's first true domestic architectural style, it was composed of a complex of buildings laid out symmetrically. Shinden-zukuri was named after the shinden, the main hall in the complex, which translated to "hall for sleeping." This main area was surrounded by other halls, and these were connected by corridors (see Figure 9-1). The shinden consisted of a single room called a moya surrounded by verandas on all four sides. The room was sectioned off with such movable partitions as byobu (folding screens), tsuitate (single screens) or kicho (portable stands).

From the twelfth to the second half of the nineteenth century, the warrior class ruled Japan. Rising from the peasantry, these shogun and samurai took ruling power away from the nobles and adopted their Shinden style architecture. However, eventually, this new ruling class took on its own architectural style called Buke-zukuri, which literally translated to "samurai family-style." This style, used during the Kamakura (1185-1333) and Muromachi (1338-1573) periods, consolidated the rambling semi-detached halls of Shinden into one building, and had the high walls and imposing gates needed for a warrior's protection. However, as with Shinden-zukuri, no buildings of this style remain, so the details of it are unknown.

9.3 Development and Characteristics of Shoin-zukuri

Eventually members of the military class found solace from the stresses of their daily lives by turning to the tea ceremony. This helped to shape the Shoin style during the latter part of the Muromachi period. With Shoin-zukuri, formal Japanese architecture fully came into its own. Unlike Shinden-zukuri, it no longer borrowed from China.

At the same time, the importance of the tea ceremony also inspired the chashitsu (teahouse). The chashitsu was either in a room in a house, or a detached building, as it is at Shofuso. The size of the spaces of the chashitsu were small with low ceilings, thus encouraging inhabitants to sit and enjoy the tea ceremony. The chashitsu combined rusticity with refinement. For example, at the Shofuso teahouse, one side of the decorative alcove has a partial divider with exposed wattle (see Figure 9-2), which has a raw appearance. At the same time, however, everything in a chashitsu was carefully calculated, from the height of the ceiling to the position of the windows.

Shoin-zukuri was different in many ways from the preceding style. The floor plan was no longer symmetrical, but instead was random. Also, the main living space was not one large room divided by movable partitions. Instead, there were fusuma (interior sliding doors) dividing the spaces. Fusuma were light sliding panels, with heavy opaque paper pasted on the wood frame, which could be removed to convert separate rooms into one space. With Shoin-zukuri also came the amado (sliding exterior wooden shutters). In order to provide some protection from the elements, as well as from thieves, the fragile shoji (exterior sliding doors) were covered with amado. These amado doors had a wooden frame that was stiffened by transverse battens which

have nailed on little wooden boards. Amado also helped to control the temperature inside the house. Also with Shoin-zukuri came the bathroom and privy.

Instead of individual mats covering the floor when needed, such as for sitting, the entire living spaces of a Shoin-zukuri house were now covered with tatami. Tatami were made of rice straw packed under woven rush, which is then bordered with either linen or silk material. The tatami became such a fixture that the size of a room would be determined according to the number of mats. This was possible because, although the size of the mats were not uniform throughout Japan, they were usually the same within one structure. The standard tatami mat was 6 feet long and 3 feet wide.

A Shoin-zukuri house had a combination of four basic features (see Figure 9-3). They were: 1) Tsukeshoin. This was a built-in desk after which the Shoin style was named. 2) Tokonoma. This was the most sacred space in a Japanese home. In addition to placing decorative scrolls and flowers, offering of incense and food were made here. The tokonoma was never placed at the center of a wall. 3) Chigaidana. These were staggered shelves. 4) Chidaigamae. These decorative doors were originally the only entrance into an enclosed and protected sleeping area. They later took on a simply decorative purpose. Rarely did a house have all four elements. Shofuso has all four features (see Figure 9-4).

The orientation of the Shoin style was also important. For example, the living room spaces would preferably face either south or southeast to take advantage of the sun, but would in turn have a veranda for protection. It would not face west so as to avoid the strong afternoon sun. The living room spaces of Shofuso conform to this as it faces southeast.

A Shoin-zukuri structure had an intimate relationship with nature, especially in the summer seasons, as it catered to the demands of the hot and humid months. There were few fixed walls. Instead, the shoji sliding doors could be easily opened, and removed to accentuate the circulation of air. There was also lattice work above the sliding doors, such as that between the two main rooms at Shofuso, that allows for ventilation. At a lower level, the building was raised above ground to keep it off the wet ground, and also to allow for the circulation of air which helped protect the wood from rot. The use of a small bell or lantern, as well as a small waterfall in the garden were some ways to stress the feeling of coolness. As part of this relationship with the summer season, the veranda was an important feature in a Shoin-zukuri house. It was a transitional space between the interior and exterior which could be effective in warm weather. A person could view the garden, looking out into nature, rather than shutting the house away from the elements. The large deep overhanging roof protected the interiors and verandas from the strong summer sun, as well as rain fall. The straw tatami mats and the paper shoji doors would be damaged if placed directly in the path of the elements.

On the other hand, inhabitants suffered during the winter seasons since the house could be drafty, with only small sources of heat from a transportable coal burning brazier called a hibachi. The hibachi was about 1 to 1.5 feet high and 1 to 2 feet long, and made of wood, porcelain or bronze. It was small, but this was sufficient since it is meant only to warm the user's hands, and not the entire room.

9.4 Shoin-zukuri and Japanese Architecture Today

Although the Japanese home is increasingly becoming westernized, Shoin-zukuri still has a lasting influence on Japanese architecture to this day. For example, in many Japanese homes today there is still a close association to the floor. The floor is often still covered with tatami, and the Japanese still take their shoes off inside their homes. The use of futon (bedding) and their storage into oshiire (wall cupboards), and the use of zabuton as seats are carried over from Shoin-zukuri. The practicality of furnishings which can be put away, is a continued necessity in this crowded country.

Chapter 10

THE HISTORICAL SIGNIFICANCE OF SHOFUSO

10.1 Shofuso as a Unique Example of Shoin-zukuri in the United States

Shofuso is significant for at least three reasons, which are described in this chapter. One, it is a unique example of Shoin-zukuri in the United States. It may even be the only example of this architectural style outside of Japan. In Portland, Oregon, for example, there is a Japanese garden with a tea house and pavilion run by the Japanese Garden Society of Oregon (see Figure 10-1). In the Fort Worth Japanese Gardens of Fort Worth, Texas, there is a pavilion. On the campus of Christopher Newport University in Newport News, Virginia, there is a teahouse which was originally on temporary exhibit at the National Gallery of Art in Washington. As mentioned earlier, one teahouse was even designed by Shofuso's architect Yoshimura in 1961-62 for the Rockefeller compound in New York. Although there are several authentically designed Japanese sukiya (tea house) and pavilions in the United States, there are no other known Shoin-zukuri buildings in this country.

10.2 Shofuso and Modernism

While at MoMA, what appeared to be an odd entry in a series of modern houses, was actually very appropriate. As Drexler noted, "Modern Western architects have borrowed so many ideas from the traditional architecture of Japan, that the exhibition of an actual house would show to American(sic) the origin, in it's(sic) purest form, of all those ideas and technics(sic) we have so long admired." For centuries before the dawning of Modern architecture, the Japanese were already constructing buildings with non-load bearing walls, a strong connection between the interior and exterior, flexible plans and ornamental quality achieved by the structural system through the Shoin style. As Marjorie K. Sieger of the Philadelphia Museum of Art noted, "[Shofuso] is probably the only building of an ancient style in America that is uniquely relevant to contemporary Western architecture."

A Shoin-zukuri house was chosen as the third house in this series of Modern houses in the Museum's garden because of these close associations to Modernism. Earlier American architects such as Frank Lloyd Wright, and Greene and Greene had keen interests in Japanese design, incorporating elements from it into their own work. Much of the details of their interior design and decoration had Japanese influences. For example, Wright's trademark wide overhanging

horizontal roofs from his early twentieth century works, such as the Ward W. Willitts House (1902) (see Figure 10-2) and the Frederick C. Robie House (1908-10) (see Figure 10-3), were directly influenced by Japanese examples.

The Japanese House and Garden also drew the attention of numerous architects, interior designers, interior decorators, artists and landscape gardeners, and was influential to many of them. In an interview with the *Nippon Times*, Arthur Drexler noted that just about every important architect had come to study Shofuso. It had an important influence on American interior design and decorating. Apparently Marcel Breuer, who had earlier designed his own house as part of "The House in the Museum Garden" series, declared his enthusiasm for Shofuso, and that he now felt inclined to only design Japanese influenced structures.

At the same time Shoin-zukuri was becoming influential to western architects, it was quickly becoming extinct in Japan. In fact, the decline of such traditional architectural styles, and the rise of western influenced design began exactly a century before the construction of the Japanese Exhibition House, with the coming of Commodore Matthew Perry and his Black Fleet on July 8, 1853, into Uraga Harbor to open up Japan to western trade. After returning to the United States, Perry came back to Japan the following year to open up trade negotiations, thus beginning the westernization of this eastern country. By 1868, the Meiji Restoration signaled the official end of feudal Japan and the coming of change. The display of the Japanese Exhibition House could be seen not just as a celebration of Modernism, but also as an homage to a dying art, and as one of the last opportunity to showcase the artistry and intricacies of Shoin-zukuri to both Japan and the rest of the world.

10.3 Shofuso and Its Influence on American Culture

Shofuso in New York was also important for its influence. Showcased at MoMA, it was widely publicized and highly praised. The house played a strong part in introducing Japanese art, architecture and culture to the east coast after World War II. According to Yoshimura, before the War, the east coast had little knowledge or understanding of these Asian things. For many, this was the first time they had seen a traditional Japanese house, and had the opportunity to understand it and to relate it to their own lives. In the 1950s, there was a rise in popularity of things "Oriental" and Shofuso played a good role in this. The House proved to be an effective ambassador to the United States.

Many visitors to the House were enamored by it, and they in turn implemented ideas from it into their homes and other buildings. For example, as part of their expansion efforts in 1956, the Saks Fifth Avenue on Miami Beach in Florida, created a "formal salon," which came from an idea by Adam L. Gimbel, President of the department store, who had visited the Japanese Exhibition House. The New York City architectural firm of Leavitt, Henshell and Kawai was hired to design this salon for designer dresses, which was a Shoin style room with such elements as a tokonoma and shoji. The House also inspired average Americans who began to incorporate screens, lanterns and Japanese prints into their interior decor.

The basic elements of the Shoin style, such as an open plan and skeleton frame construction, were already beginning to show up in the average home and workplace, through the trickling

down of Modernism from the realm of theory and high art. In fact, when asked to compare the post-war ranch style home to the Japanese Exhibition House, Yoshimura was quoted as saying, "Actually, if you remove the detail, the principle is the same." The average American, being influenced by the shift towards Modernism after World War II, appreciated the clean lines and simple elegance of the Japanese Exhibition House and found the Victorian clutter of earlier tastes distasteful. Comments such as "Why don't they tear down all the old brownstone houses around here and build these [Japanese houses] instead?" were quoted in contemporary newspapers. Unlike the Japanese buildings at the 1876 Centennial Exhibition, Shofuso was seen less as something exotic, and instead as something somewhat familiar.

What helped the Japanese Exhibition House to be influential was the widespread media coverage through such sources as newspapers, television and magazines. Newspapers from across the United States from as far away as the Oklahoman of Oklahoma City, and the Peninsula Herald of Monterey, California, covered the House. International publications from other continents, such as Europe and Australia, also featured the House. The youthful medium of television showcased the house; NBC, CBS and the now defunct DuMont telecast, often live, from the Japanese Exhibition House (see Figure 10-4). Even women's magazines such as Vogue and Harper's Bazaar featured the Japanese Exhibition House, with models showing off the latest fashion designs, and the House in the background (see Figure 10-5). This widespread publicity brought the influence of Shofuso outside of the immediate east coast area, and to the rest of the United States and the world.

Chapter 11

CONCLUSION

Today Shofuso is a contributing structure in the Fairmount Park National Register historic district, designated in 1972. This Japanese house and garden, however, has great individual historic significance. Shofuso's value to American history and architecture began when it stood in the garden of the Museum of Modern Art in New York City. Nearly a quarter of a million visitors came to view the house, many Americans seeing and appreciating for the first time the uncanny similarities between their own architecture and a style that had existed for centuries on the other side of the globe. Shofuso continues to be influential today as visitors, including architects and artists, come to the house to learn about Shoin-zukuri first hand, something that cannot be done anywhere else in the United States. Shofuso continues to be a valuable resource, reflecting both the history and current culture of Japan and the United States.

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