

**From Victorian to Modernist: the changing perceptions of Japanese architecture
encapsulated in Wells Coates' Japonisme dovetailing East and West**

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Left: 'The "Rinshukuku"[sic.] Pavilion built in 1587[sic.] as part of the Juraku Palace, Yokohama'[sic.]; centre top: 'Reception Room of a house in Tokyo, built in 1928'; centre bottom: 'The "Rin-untei"[sic.] Pavilion in the garden of the Emperor's Shugakuin Palace, Kyôto, built in 1653'; 'Plan of the Emperor's Katsura Palace at Kyôto, 1589-1643', R. Furneaux Jordan, 'Modern Building in Timber', RIBA, 1936, vol. 43, 225.
- Fig. 155 Modern Japanese architecture – RIBA centenary exhibition 1934/5
'255 Filling Station, Tokyo. Antonin Raymond. – Even the smallest filling station presents intricate traffic problems', *International Architecture 1924-1934*, exhibition catalogue, 91.
- Fig. 156 '110 Week-end cottage for Mr. S. Akaboshi in Fujisawa. Antonin Raymond,' *International Architecture 1924-1934*, exhibition catalogue, 68.

- Fig. 157 Modern Japanese architecture – RIBA centenary exhibition
Examples 116, 117, & 118 Antonin Raymond, (McGrath, 1934) facing 209, 212 & 213.
- Raymond McGrath – the coming together of East and West
- Fig. 158 Mamoru Yamada example 114, (McGrath, 1934) facing 201.
- Fig. 159 Kameki Tsuchiura example 120, (McGrath, 1934) facing 215.
- Fig. 160 Raymond McGrath's drawings of Chinese architecture
Left to right: 'Palichuang Pagoda, Chihli ... The pagoda is 190 feet in height'; 'P'ing Izu Men Gate at Peking'; 'Southern Heavenly Gate on the summit of the Sacred Mount (Tái Shan), Shantung.' (Edwards, 1930) 114.
- Fig. 161 Jiro Harada – *The Lesson of Japanese Architecture*
Top left: room in the Kôbuntei, Tokiwa Kôyên, Mito; bottom left: *tokonoma*; top right: Cupboards and shelves; bottom right: sliding screen, (Harada, 1936) 143, 179, 189, 180.
- Fig. 162 Jiro Harada – *A Glimpse of Japanese Ideals*
Top: 'Ise Shrine. The Skimmei-zukuri, one of the four oldest types of shrines preserving the primitive style of Japanese architecture'. Bottom: 'Izumo Taisha. The Taisha-zukuri, one of the four oldest types of shrine architecture in Japan' (Harada, 1937) plate 30.
- Fig. 163 Top: 'Interior of a Japanese house, showing *tokonoma* at the end with a *kakemono*. Partitions of sliding screens may be taken out to make a large hall'... Bottom: 'Interior of a Japanese house. Some of the sliding screens have been removed, leaving the entire house open to the garden ...' (Harada, 1937) plate 42.
- Fig. 164 Bruno Taut – *Houses and People of Japan*
Left: 'Fig. 39 Translucent Sliding-Door at Right Angles to a Lacquered Sliding-Door. In One Square the Paper is Fastened on the Outer Side of the Frames'; centre: 'Fig. 41 Outside, Sliding-Doors of Frosted Glass; Inside, Ones of Paper (with a Window in Centre), Showing the Better Effect of Sunshine through Paper; right: Fig. 38 The *Tokonoma* in the Living Room. Showing Veranda on Two Sides. At the Far End of the Veranda on the Right is the Lavatory Door. Outside is a Hand-Washing Apparatus Hanging in the Eaves' (Taut, 1938) 33 & 34.
- Fig. 165 Hideto Kishida – *Japanese Architecture*
The Japanese House in 1935 (Kishida, 1935) left to right: 119, 90 & 87.

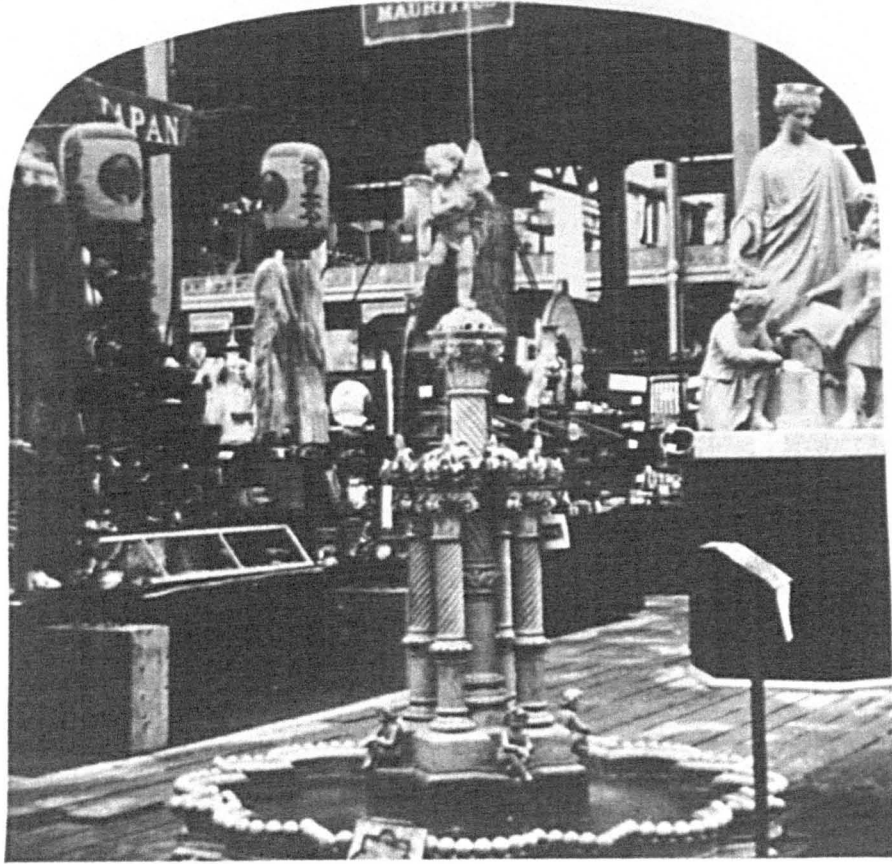


Fig. 1 The Japanese Court at the International Exhibition 1862.
Exhibiting Japan in Victorian Britain

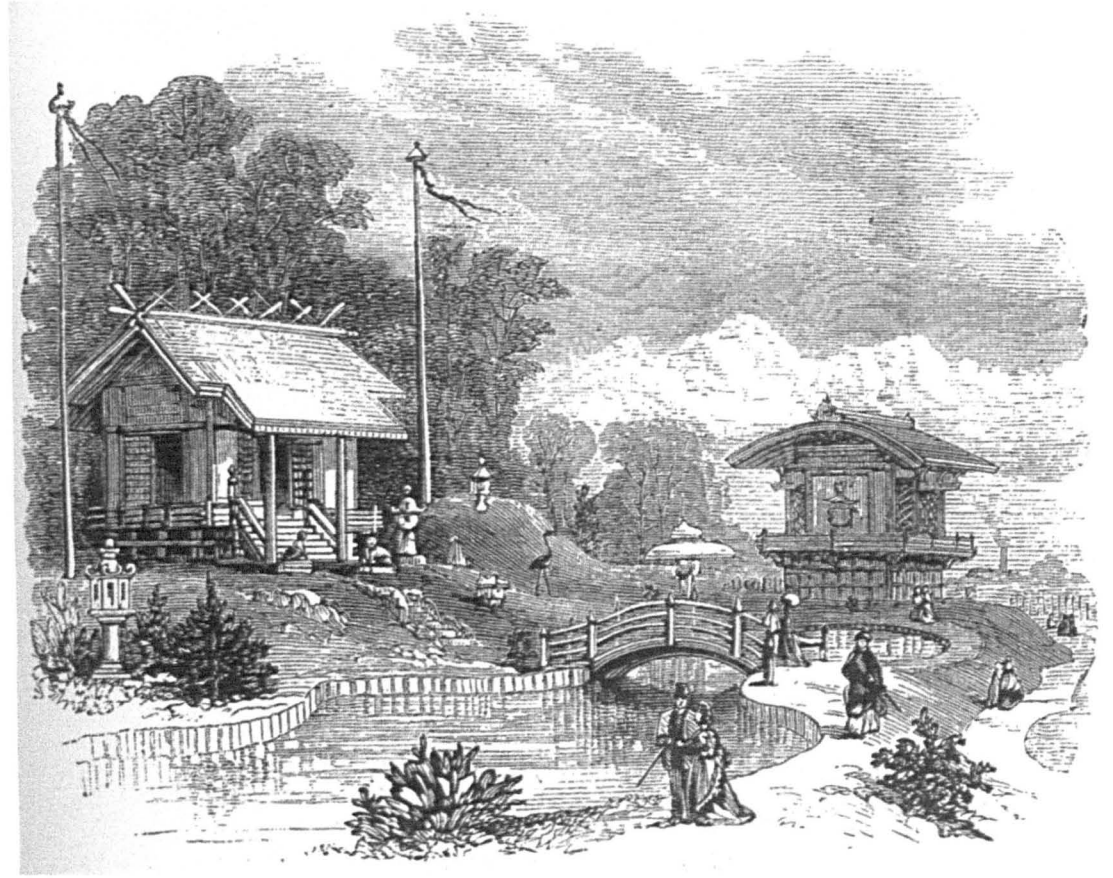


Fig. 2 The Japanese Village at Alexandra Palace 1875.



Fig. 3
 Costume designs by Charles Ricketts for the 1926 production of *The Mikado*

IN OLD JAPAN

Selection for Piano

by HAYDON ALGARDE

Composer of "IN SUNNY SPAIN," "IN DARKEST AFRICA," "LA BELLE FRANCE," "EGYPTIANA" & "IN MERRY ENGLAND."

THE LAWRENCE WRIGHT MUSIC CO

79

In a Chinese Temple Garden

ORIENTAL PHANTASY

Albert W. Ketelbey

ON ALL RECORDS

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IN A CAMP OF THE ANCIENT BRITONS 2.6	THE MYSTIC LAND OF EGYPT 2.0
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Fig. 4 Left: Sheet music for piano published in 1913; centre: sheet music for piano published in 1923; right: contents page of 'In a Chinese Temple Garden'. Early 20th century music inspired by Japan



Fig. 5
 Cartoons from *Punch* depicting the use of Japanese artefacts in the home



Fig. 6 24 January 1885.

Cartoons from *Punch* commenting on the Japanese Village, Knightsbridge and *The Mikado*



Fig. 7 28 February 1885.



Fig. 8. 28 March 1885.

OUR JAPANNERIES. No. 6.



[Our Lika Joko visits the Law Courts, and beholds the dignified courtesies exchanged between the Lord Chief Justice and Mr. Pons, previous to the examination of Toby, M.P. for Barkshire, as Witness in the farcical-tragic case of O'Donnell v. The Times.]

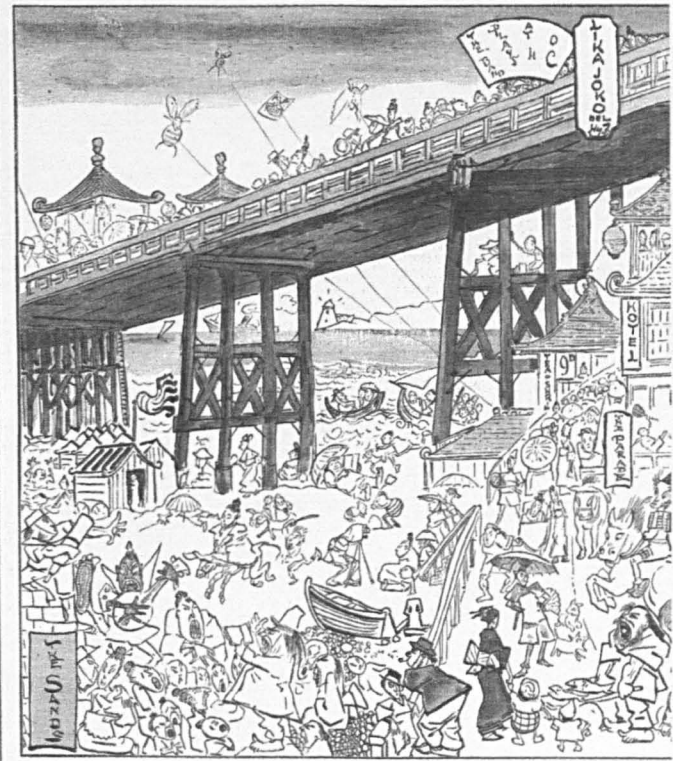
OUR JAPANNERIES. No. 13.



LIKA JOKO GOES YOTTIN.

Fig. 10 Lika Joko goes yachting.

OUR JAPANNERIES. No. 14.



LIKA JOKO AT THE SEASIDE.

Fig. 11 Lika Joko goes to the seaside.

Fig. 9 Lika Joko visits the Law Courts.
'Our Japanneries' cartoons - Punch 1888



Fig. 12 Lika Joko's Pantomime, 6 December 1888.
Punch's Almanack for 1889



Fig. 13
Punch cartoons depicting Japanese involvement in the 1900 Boxer rebellion

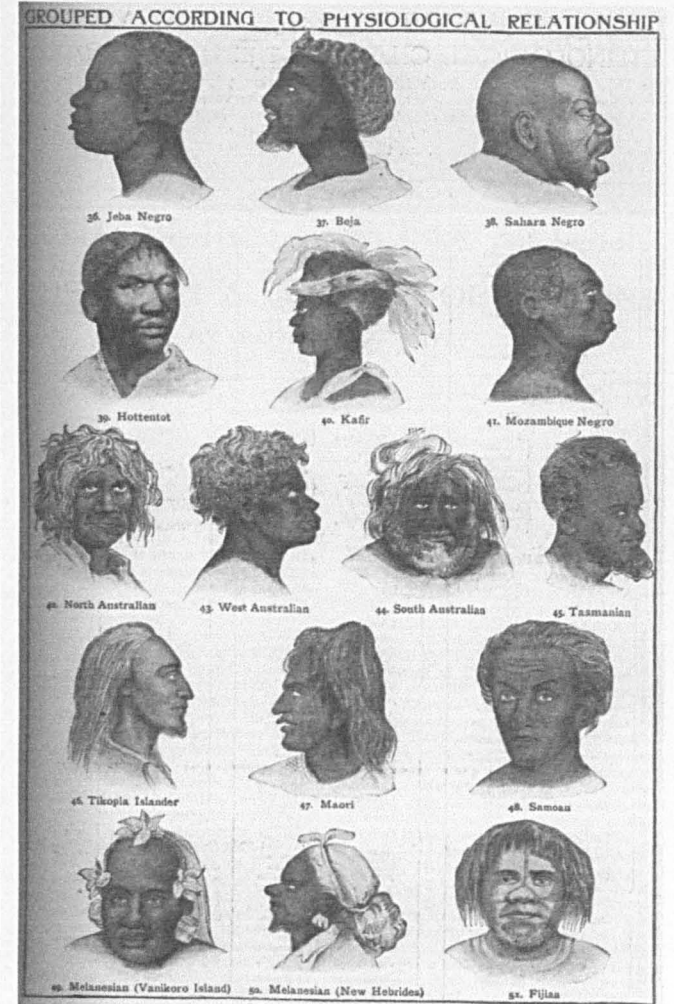


Fig. 14 There is a similarity of pose between the Anglo-Saxon (1), the Celtic (3) and the Japanese (20).
Harmsworth History of the World 1907

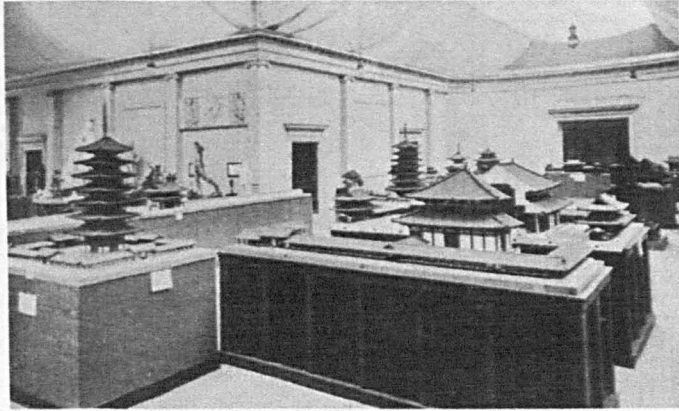


Fig. 15 Models of Japanese architecture.

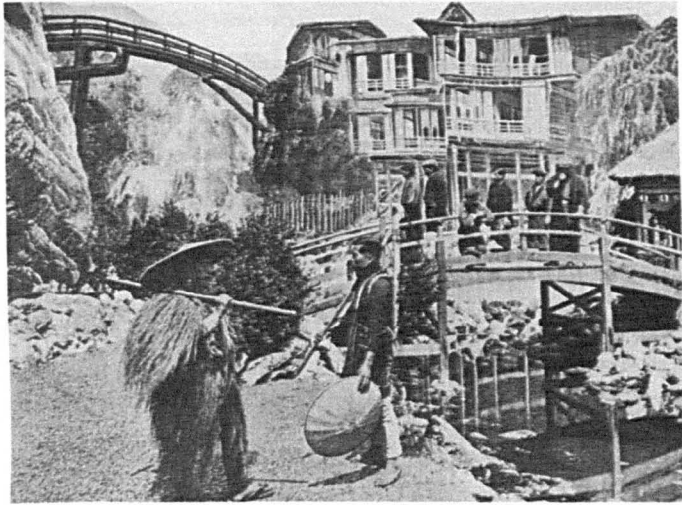


Fig. 16 Reconstruction of a Japanese village.
The Japan-British Exhibition, London 1910



Fig. 17 Reconstruction of a Japanese street.



Fig. 18 The garden of peace.
The Japan-British Exhibition, London 1910

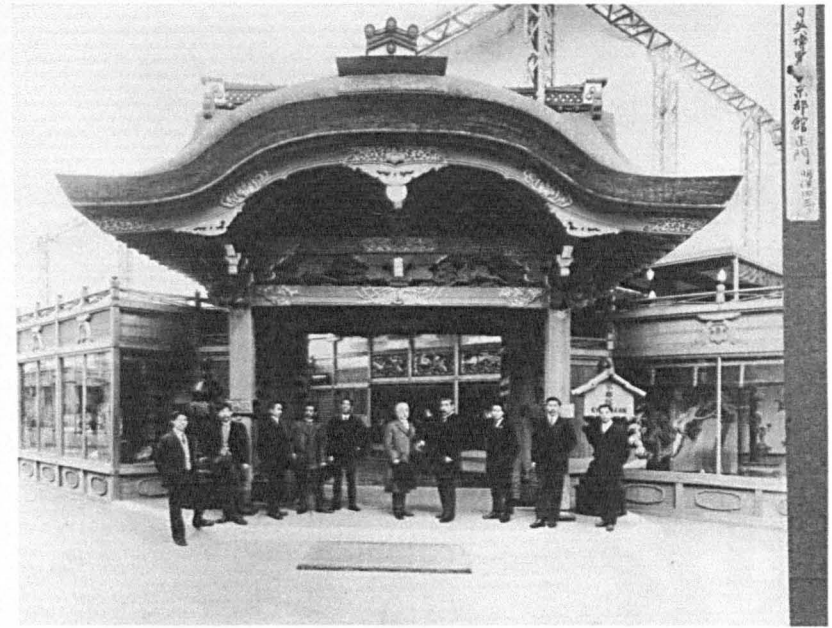


Fig. 19 The Chokushimon gate, Kyoto Pavilion.



Fig. 20 Carpenters working on the exhibition.

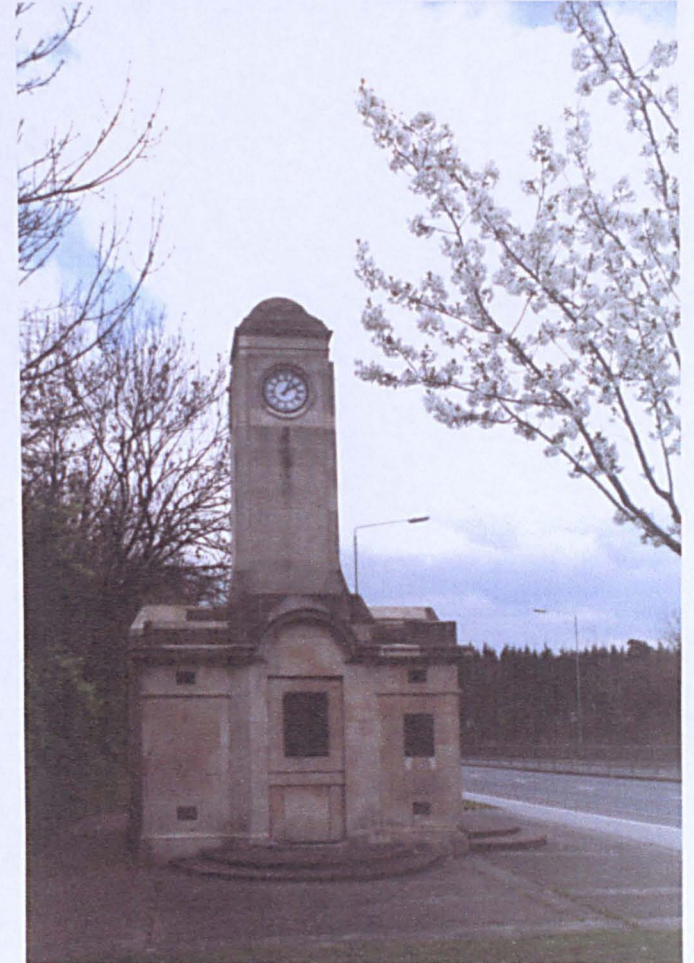
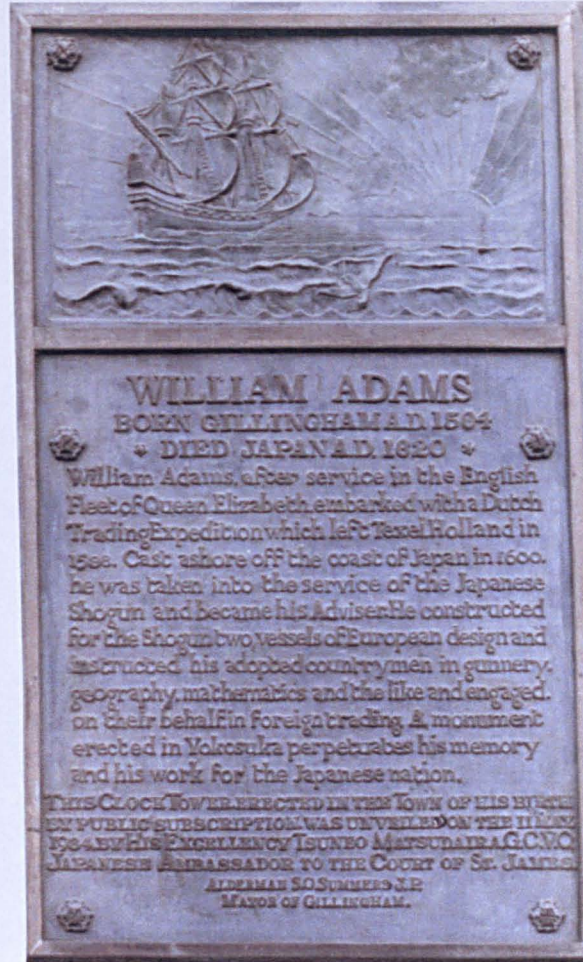
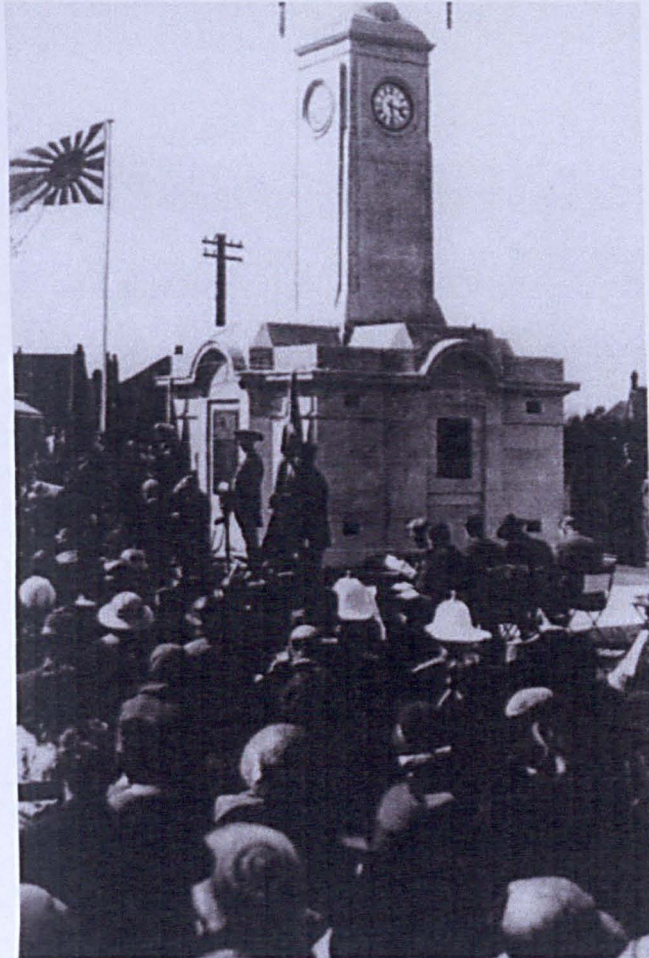


Fig. 21 Left: Unveiling of Will Adams memorial, Gillingham, 11 May 1934; centre: plaque to Will Adams; right: the memorial in March 2002.
The Will Adams memorial, Gillingham, Kent



*General Ugaki With His Daughters and Grand-Children
In the quiet of his suburban home, just outside Tokyo, General
Ugaki forgets the concerns of state and the intrigues of rivals.*

General Ugaki

JAPAN'S DEPOSED LEADER IN HIS HOME

Only four months ago General Ugaki, elderly militarist, was appointed Japan's Foreign Minister "to improve relations with Britain and to win the war with China." Ugaki has resigned. The war goes on.



Fig. 22 The resignation of General Kazushige Ugaki.
Picture Post 22 October 1938

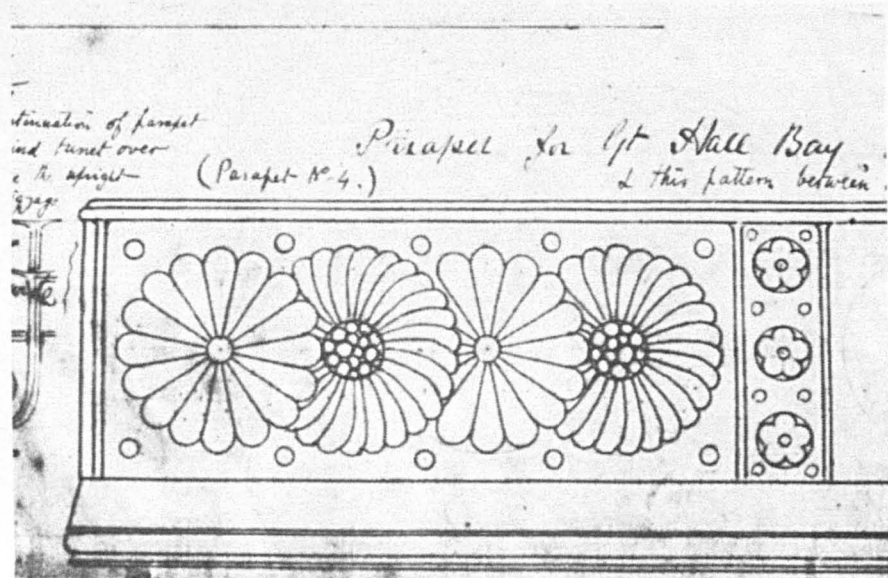


Fig. 23 W E Nesfield's 'pies' in a design for a parapet for the Great Hall, Cloverley Hall 1865-1870.
 Japanese *mon* or family crests

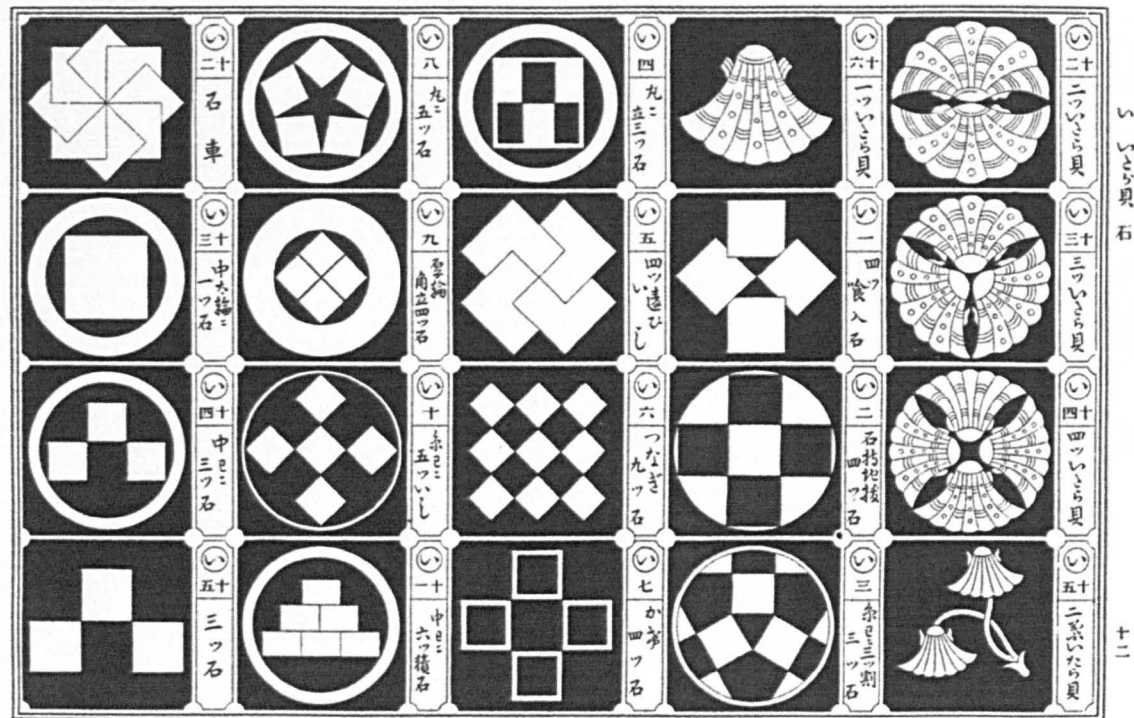


Fig. 24 Japanese *mon* or family crests showing the diversity of design in a single page.

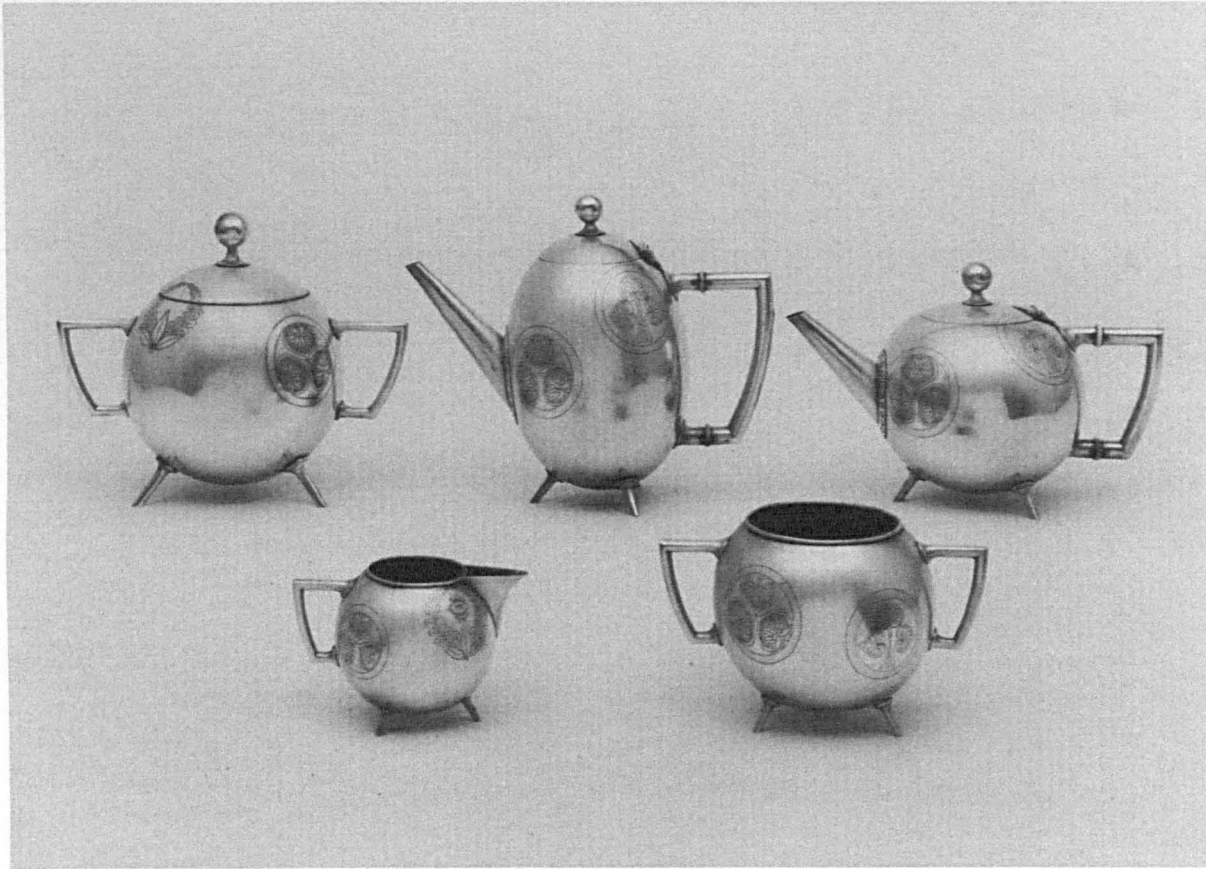


Fig. 25 Solid silver tea and coffee sets by Christopher Dresser engraved with designs taken from Japanese *mon* 1879.

Christopher Dresser and Japanese *mon*

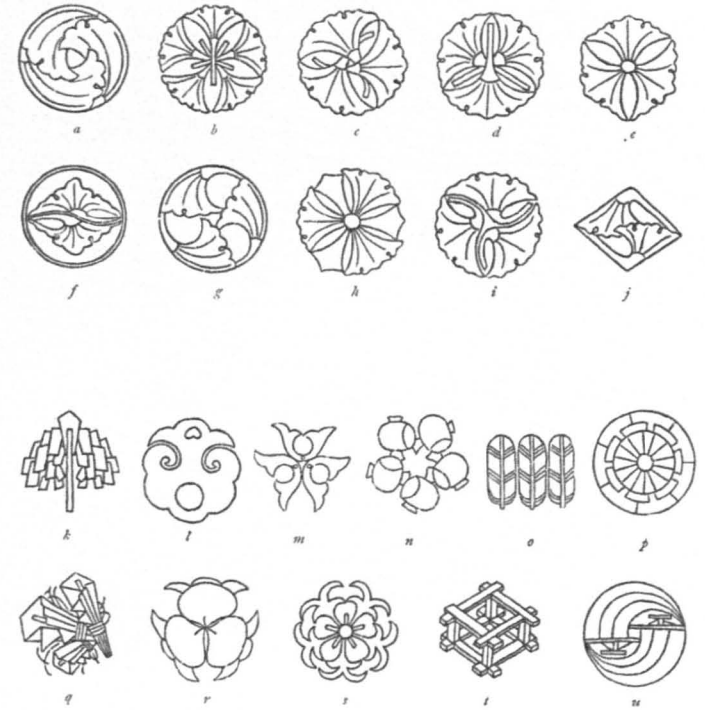


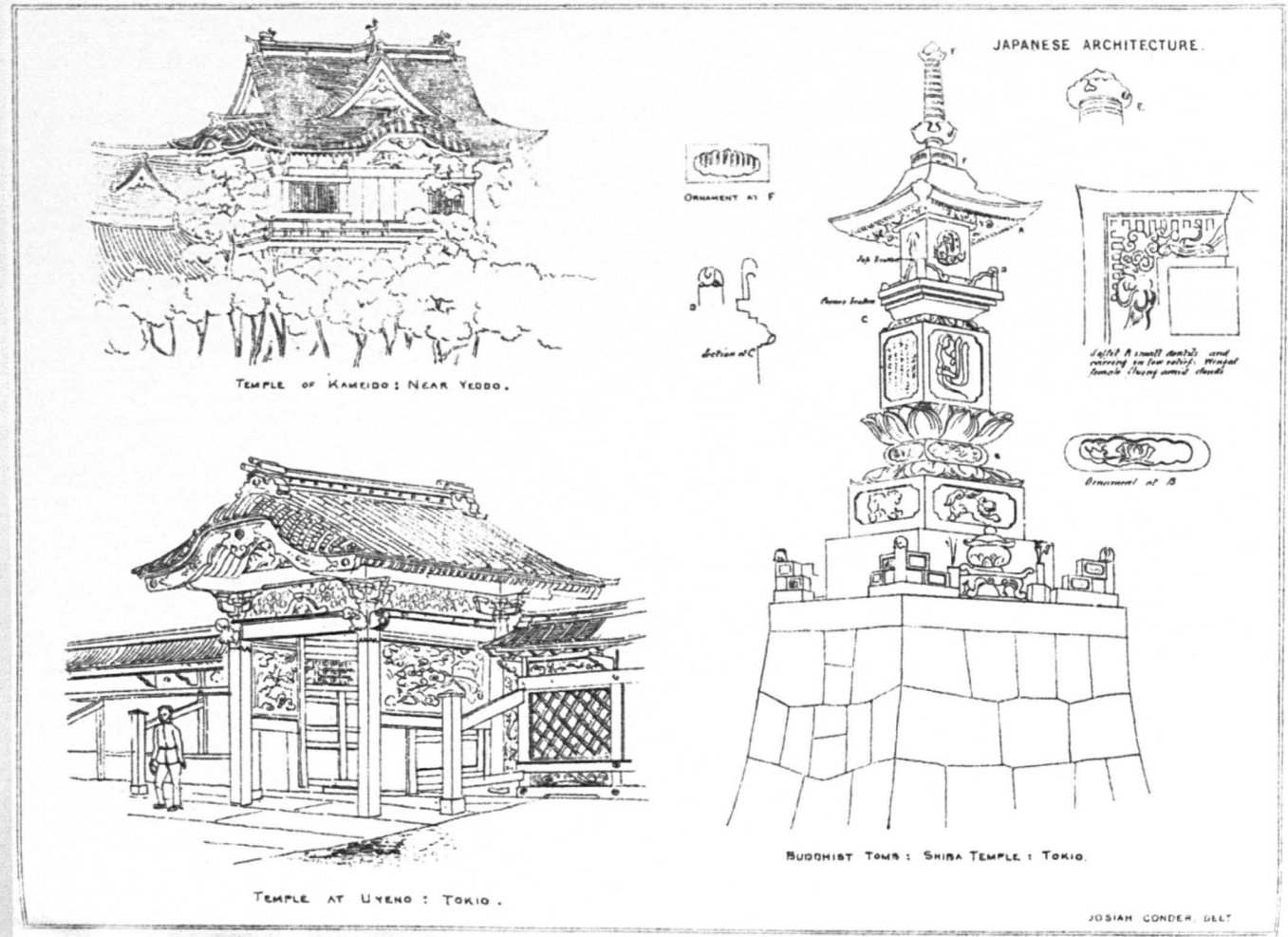
FIG. 216.—JAPANESE CRESTS. Those lettered from *a* to *j* are all formed from the leaf of the Maidenhair tree; *k*, from the Go-he, or cut papers, used as the symbol of the Shinto religion; *l*, from a kind of gong; *m*, from the heads of a kind of arrow, used in warfare for cutting ropes; *n*, from five hammers, such as the god Daikoku bears; *o*, from three hawk's feathers; *p*, from a cart-wheel; *q*, from three of the folded papers which indicate that an object is a gift; *r*, from three rabbits; *s*, from five anchors; *t*, from the wood-framing around a well; and *u*, from two sails of a junk.

Fig. 26 Illustration depicting *mon* from Dresser's 1882 *Japan: Its Architecture, Art and Art Manufactures*.



BELFRY IN COURTYARD OF TEMPLE

Fig. 27 From Alcock's 1863 *The Capital of the Tycoon*.
Japanese architecture



TEMPLE OF KAMEIDO: NEAR YEDDO.

TEMPLE AT UYENO: TOKIO.

BUDDHIST TOMBS: SHIRA TEMPLE: TOKIO.

JOSIAH CONDER DELT

Fig. 28 From Conder's 1878 paper 'Notes on Japanese Architecture'.

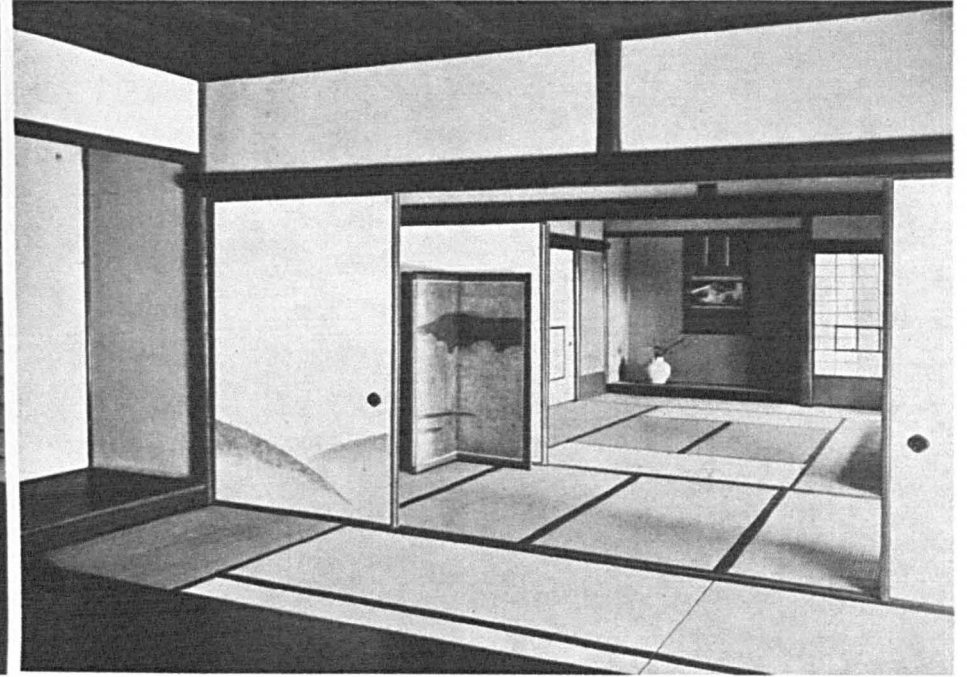
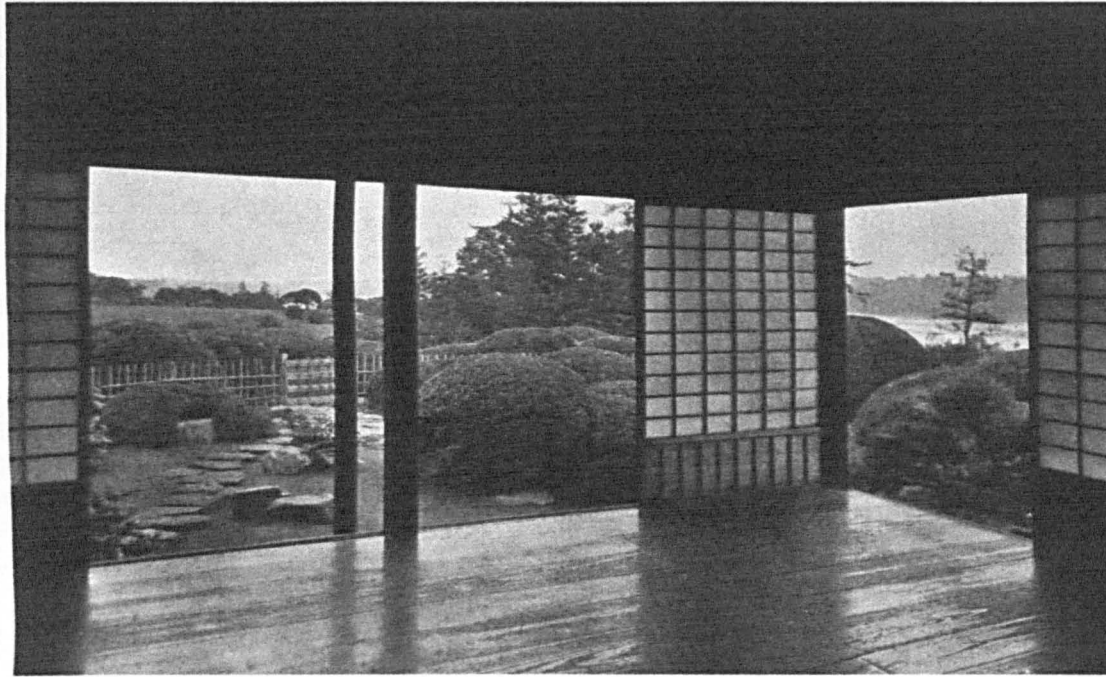
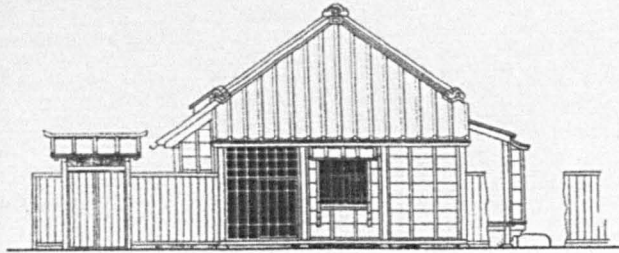
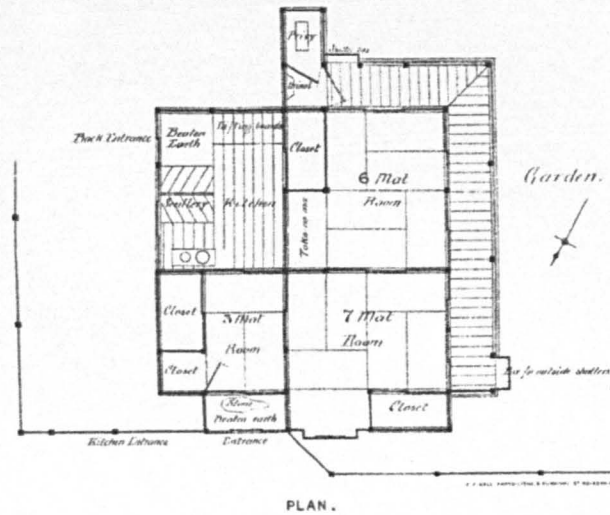


Fig. 29 *Shôji* translucent screens, papered on one side only; right: *fusuma* opaque screens, papered on both sides with thicker paper.
Shôji and *fusuma*



ELEVATION.

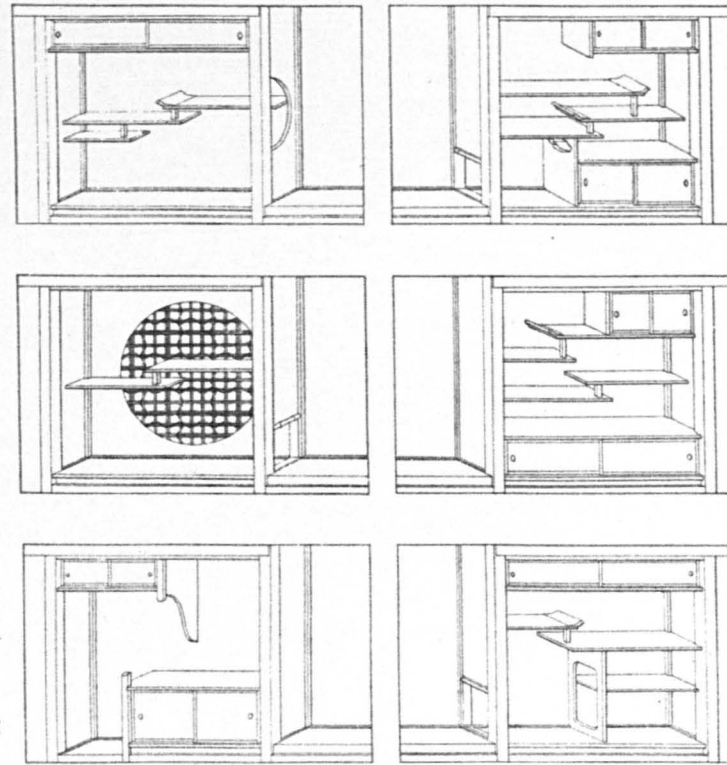


PLAN.

Scale of $\frac{1}{4}$ inch = 1 foot

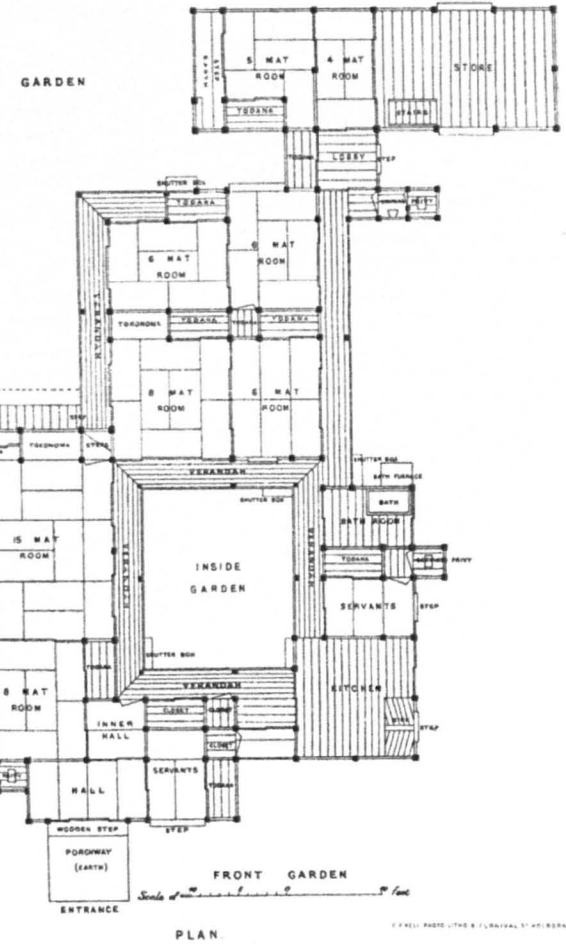
MIDDLE-CLASS JAPANESE DWELLING.

R.T. Conder del.



DIFFERENT ARRANGEMENT OF SHELVES IN RECESSES.
REPRODUCED FROM A JAPANESE DRAWING.

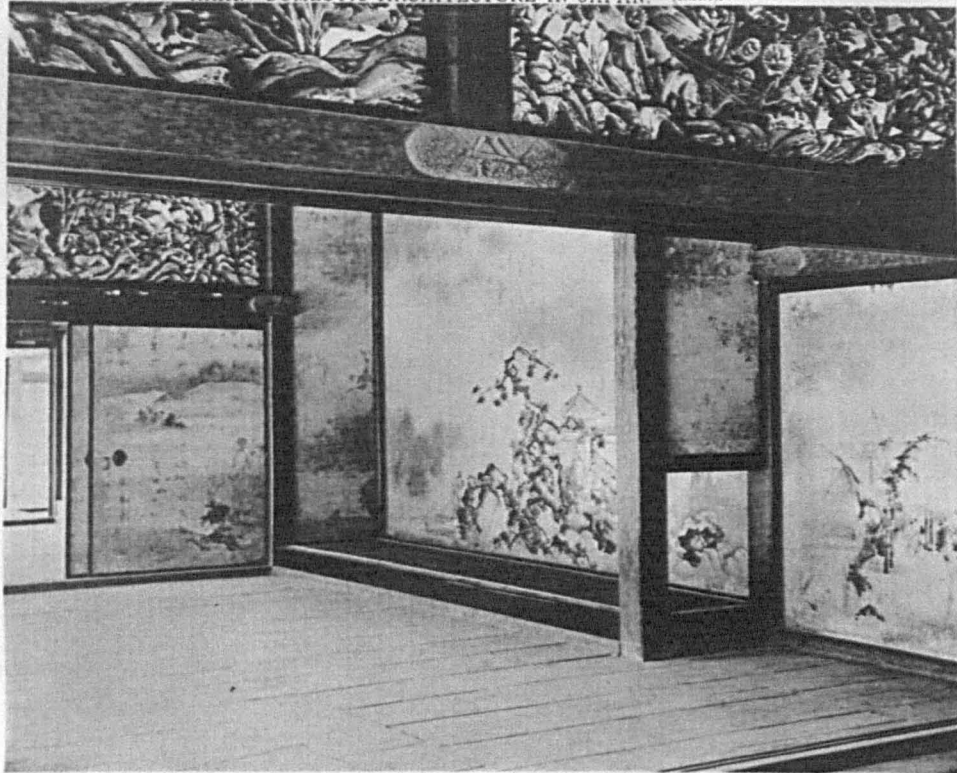
R.T.C. del.



PLAN.

R.T.C. del.

Fig. 30 Elevation and plan of a middle class house. Fig. 31 Detailed drawings of shelving beside *tokonoma*. Fig. 32 Plan showing modular nature of Japanese house.
Josiah Conder - Illustrations from 'Domestic Architecture in Japan'



The Phototype Co., 303, Strand, London.

INTERIOR, SHOWING THE TOKONOMA, VENTILATING FRIEZES, DECORATED SLIDES, &c.

Fig. 33 A rather ornate *tokonoma*, reflecting perhaps Victorian taste.
Josiah Conder - Illustrations from 'Domestic Architecture in Japan'



The Phototype Co., 303, Strand, London.

A GENTLEMAN'S HOUSE AND GARDEN.

Fig 34 An example of the relationship of architecture to the landscape.

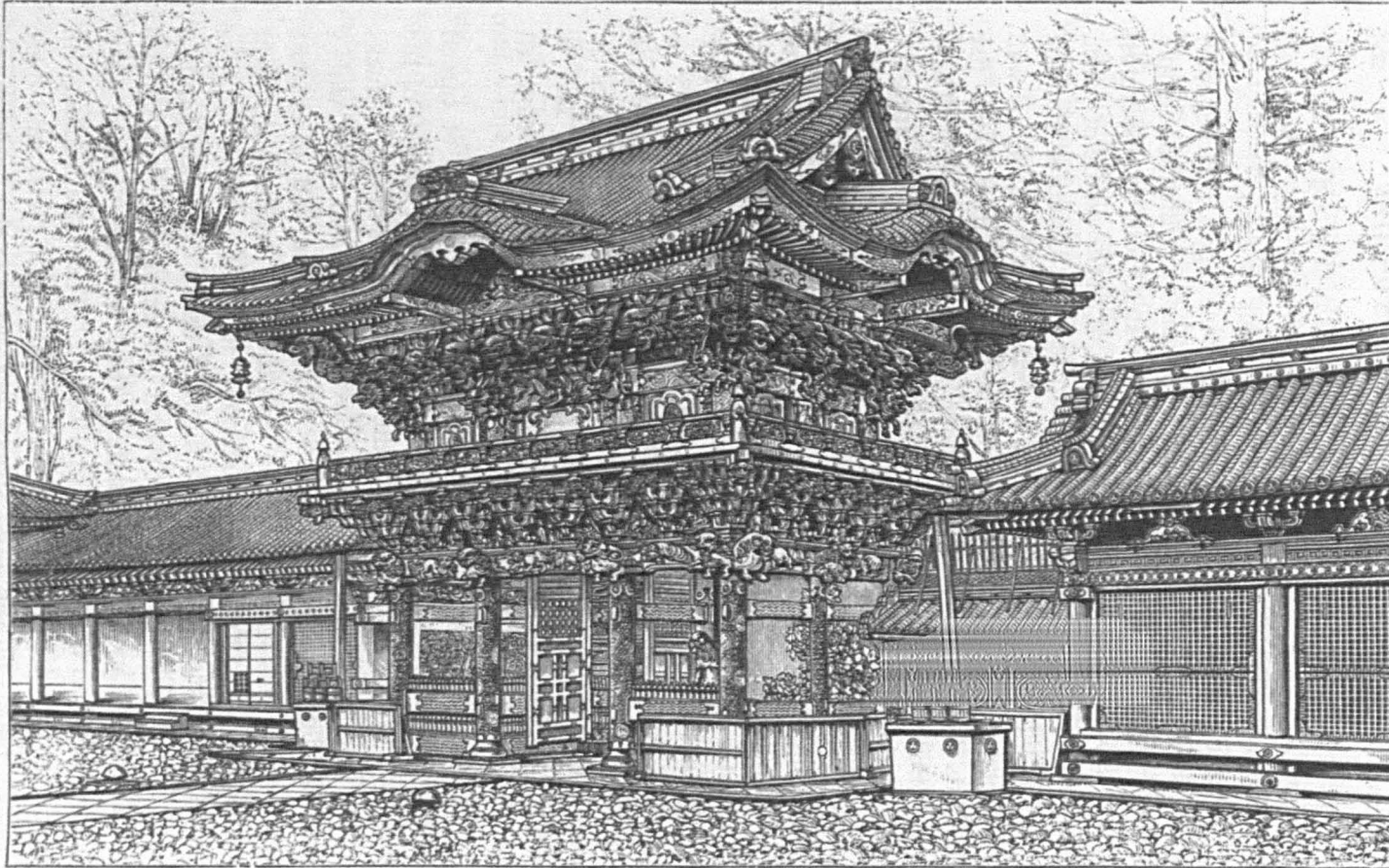


FIG. 68.—ONE OF THE GREAT GATEWAYS IN THE SHRINE OF NIKKO, SEEN FROM WITHIN.

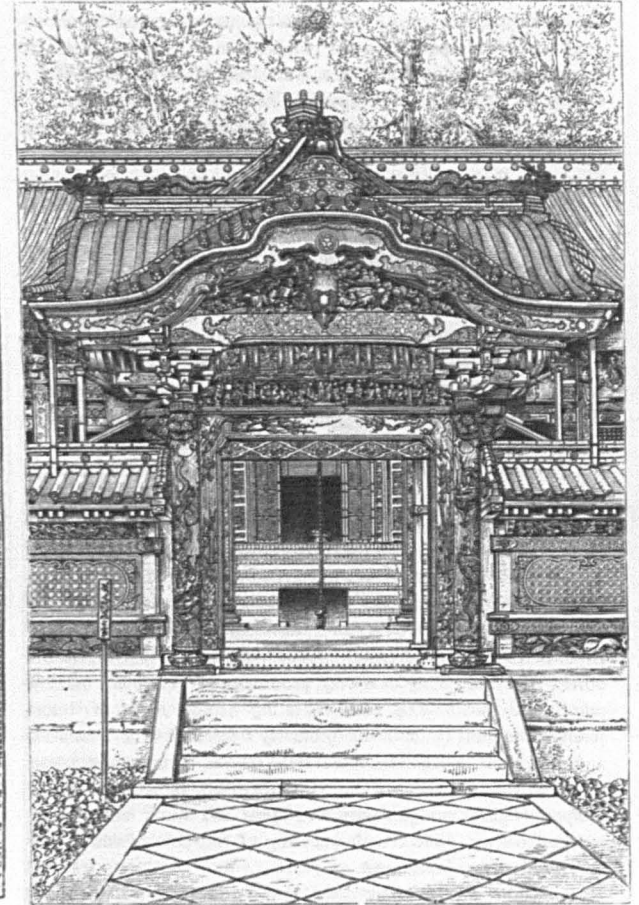


FIG. 69.—GATEWAY AT THE ENTRANCE OF THE INNER COURT OF THE SHRINE OF NIKKO.

Fig. 35 The shrine at Nikko.

Christopher Dresser - Illustrations from *Japan: Its Architecture, Art and Art Manufactures*

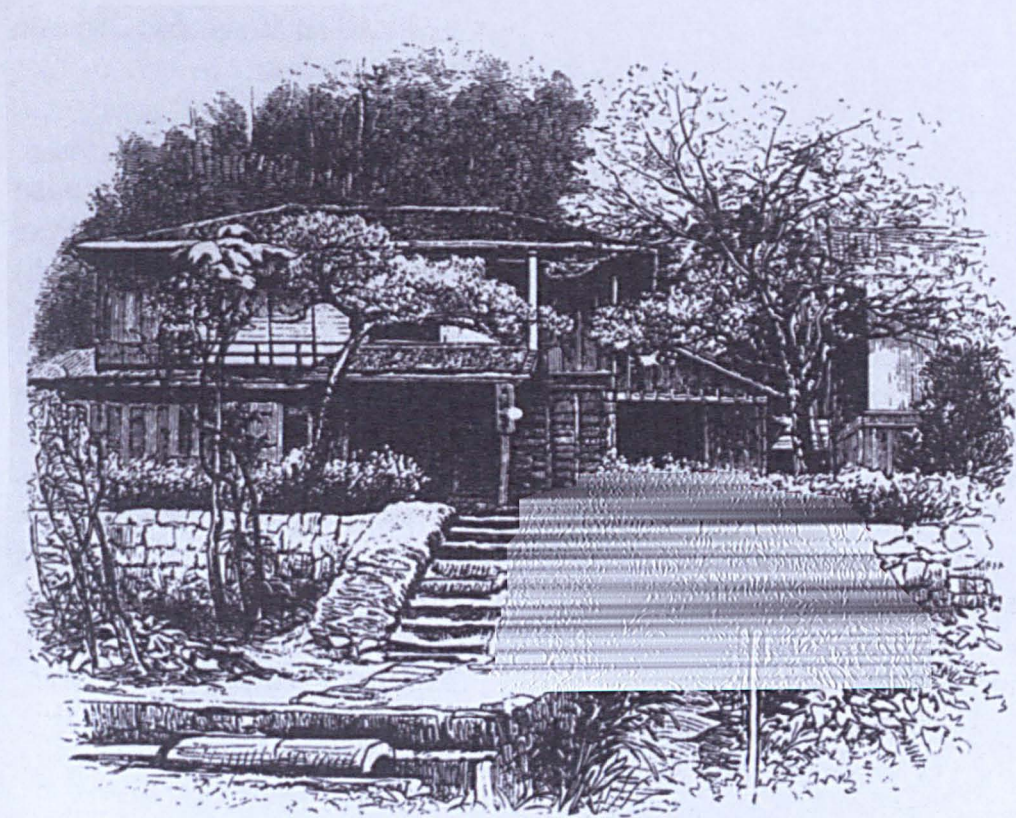


Fig. 36 'Kanaya's house' from Isabella Bird's *Unbeaten Tracks in Japan* (1880).

Romantic imagery of Japan

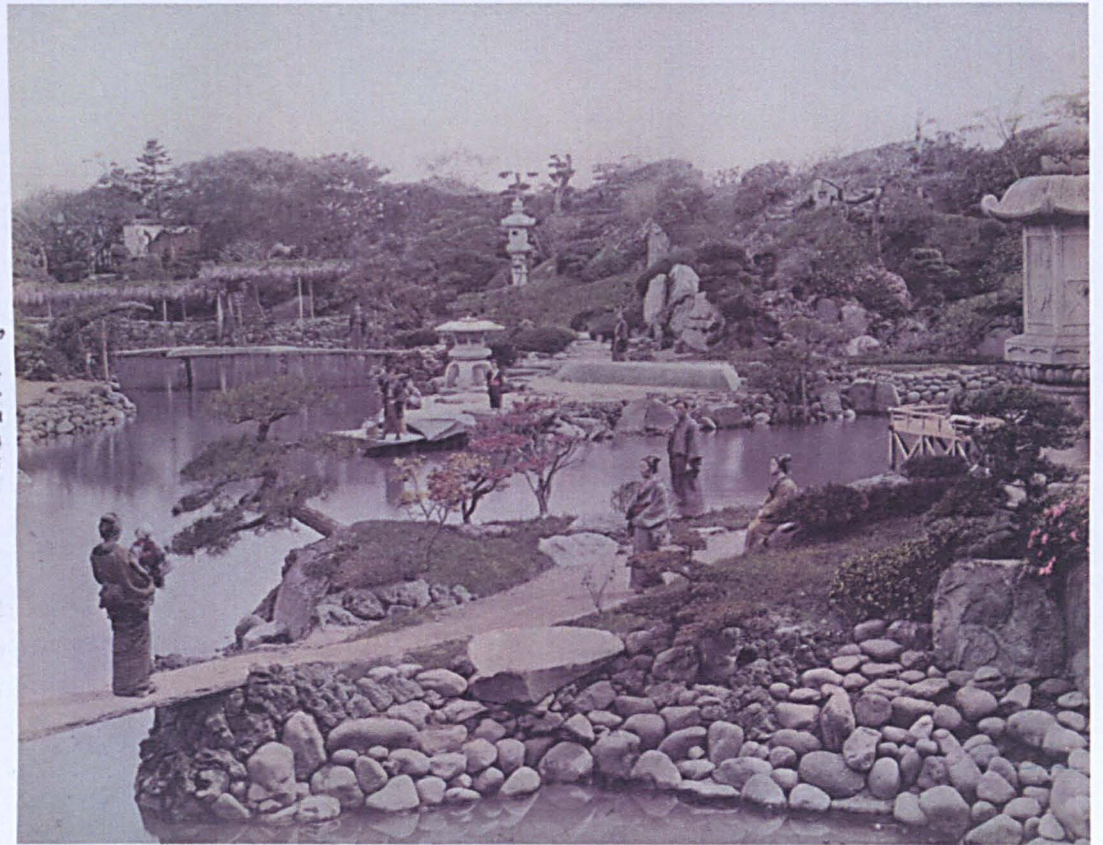


Fig. 37 'Prince Hotta's Garden at Tokyo' a staged, hand painted photograph by Kusakabe Kimbei 1890s.

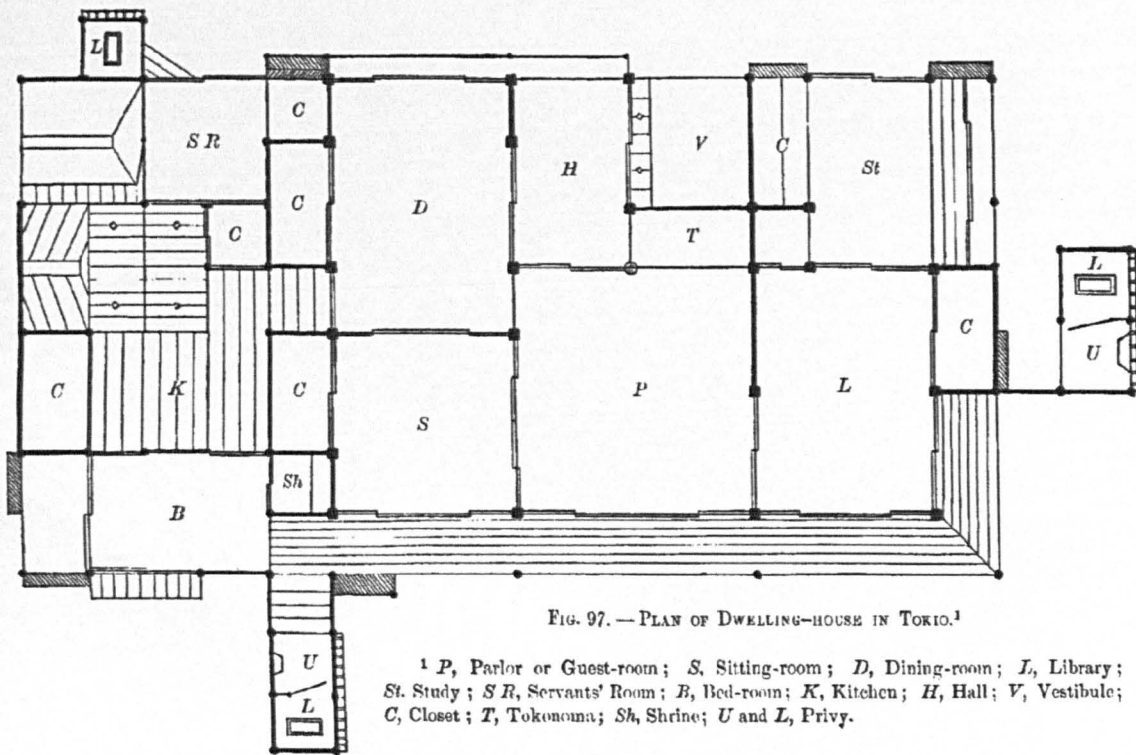


Fig. 38 Plan of a Japanese house where the rooms have been attributed Western functions. Edward S. Morse - Illustrations from *Japanese Homes and their Surroundings*

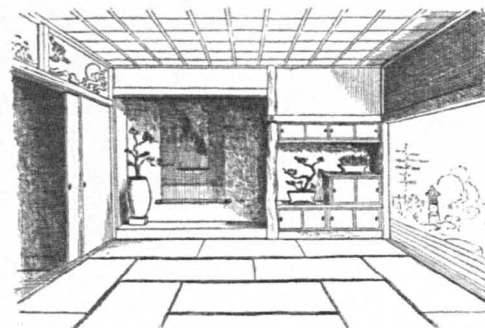


FIG. 119. — GUEST-ROOM.

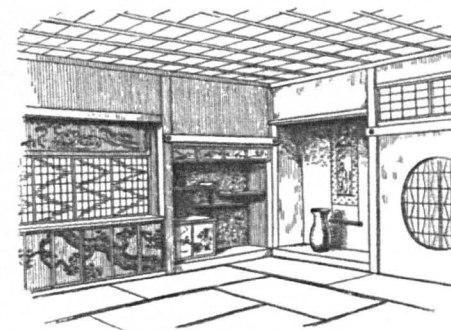


FIG. 120. — GUEST-ROOM, WITH RECESSES IN CORNER.

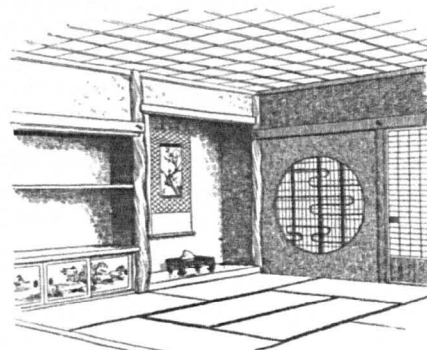


FIG. 121. — GUEST-ROOM SHOWING CIRCULAR WINDOW.

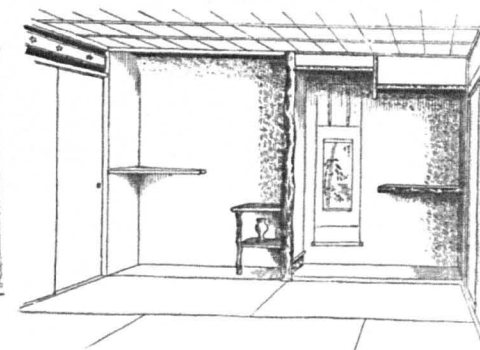


FIG. 128. — GUEST-ROOM OF A COUNTRY HOUSE.

Fig. 39 Four of the ten illustrations depicting the tokonoma.



Fig. 40 The Mackintosh's drawing room at 6 Florentine Terrace, Glasgow 1906, demonstrating Japanese inspiration.

Charles Rennie Mackintosh's inspiration from Japan

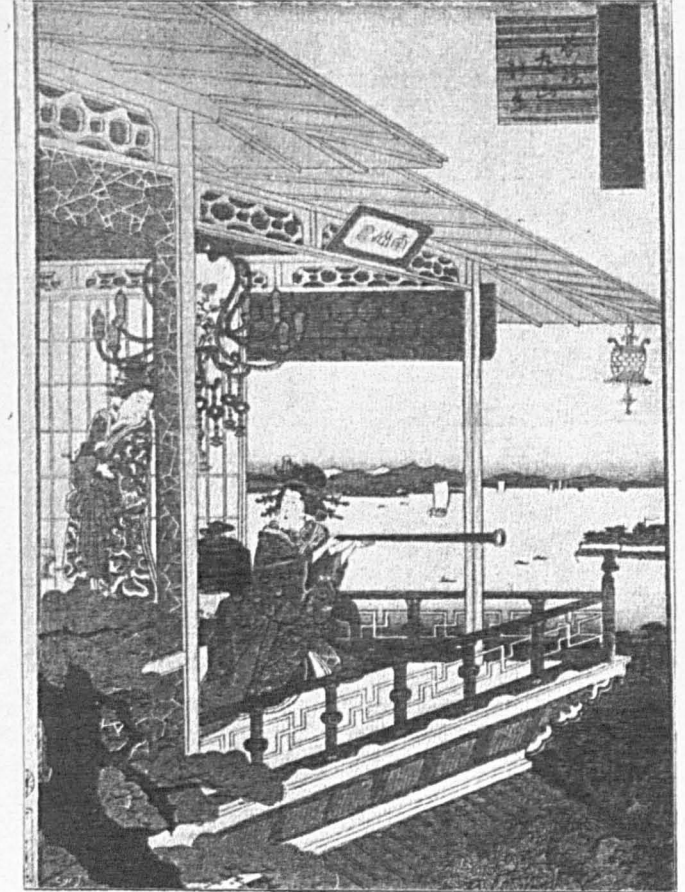


Fig. 41 Glasgow School of Art 1897-1909, elevation showing Mackintosh's knowledge of the Japanese *mon* in the metalwork.



ERECTION OF A HOUSE: REPRESENTED BY ACTORS.

FROM A COLOUR PRINT BY KUNISADA.

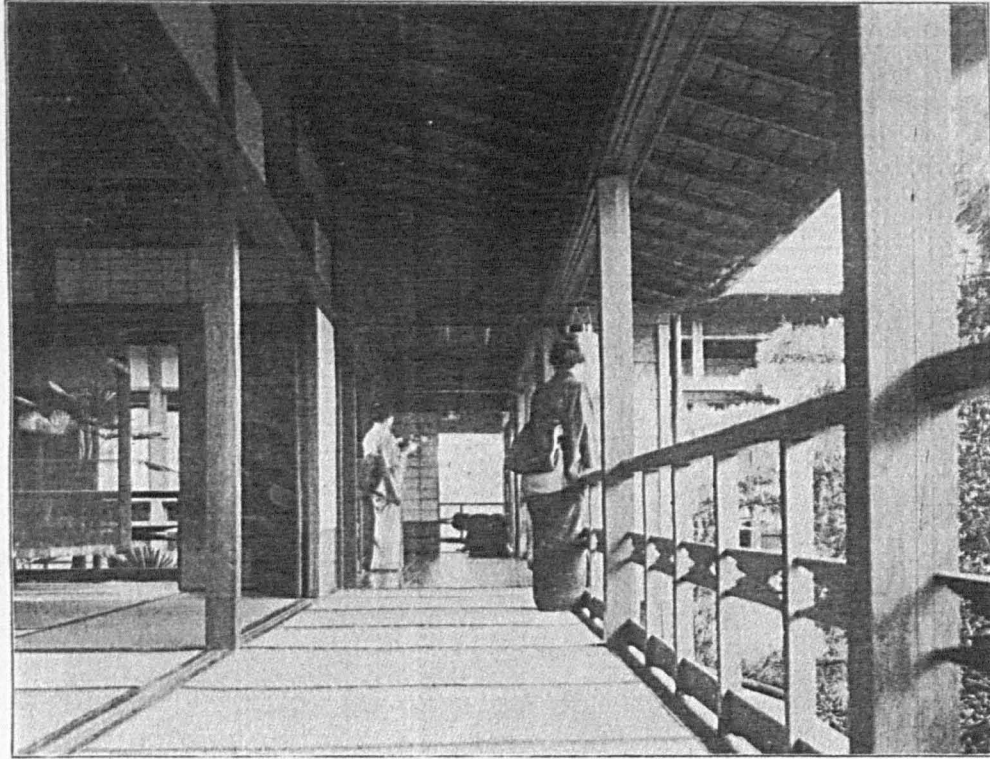


SECOND STORY VERANDAH.

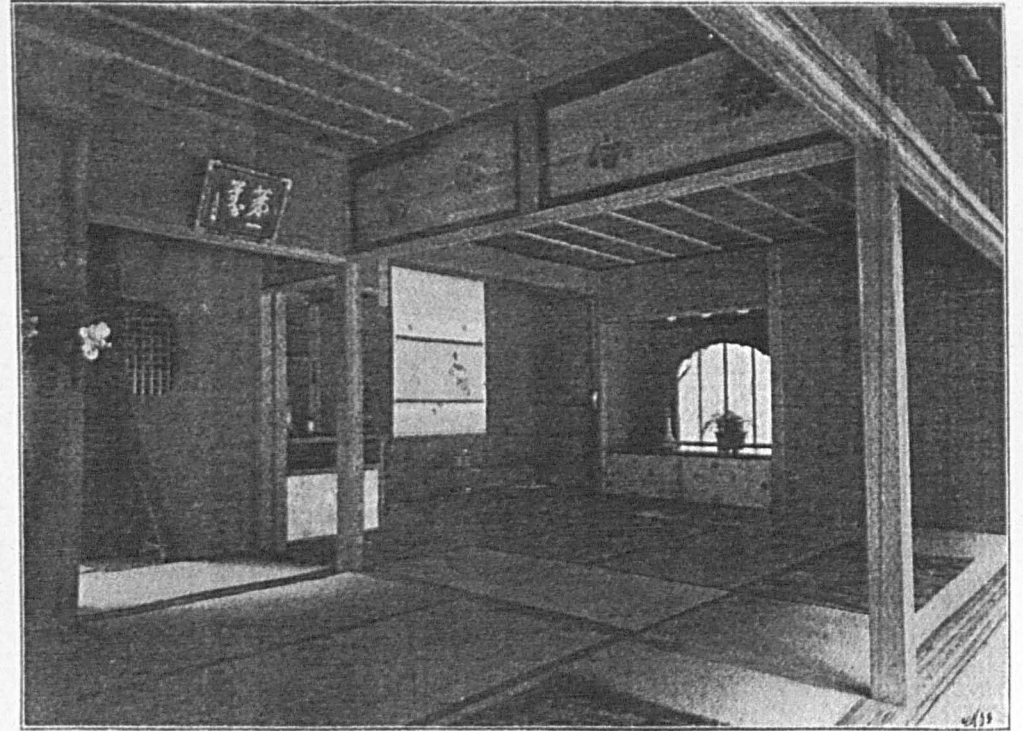
FROM A COLOUR PRINT BY HIROSHIGE II.

Fig. 42 Left: 'a useful example of the Japanese method of scaffolding ... in which actors are represented in the act of putting together the framework of a house'; right: 'a good view of the planning of a second-story verandah of about the date 1865'.

Edward F. Strange - Illustrations from 'Architecture in Japan' *The Architectural Review* 1896



SHUKINRO (TEA HOUSE) NAGOYA.



A MIDDLE-CLASS HOUSE.

Fig 43
Ralph Adams Cram - Illustrations from 'Japanese Domestic Architecture' *The Architectural Review* 1900

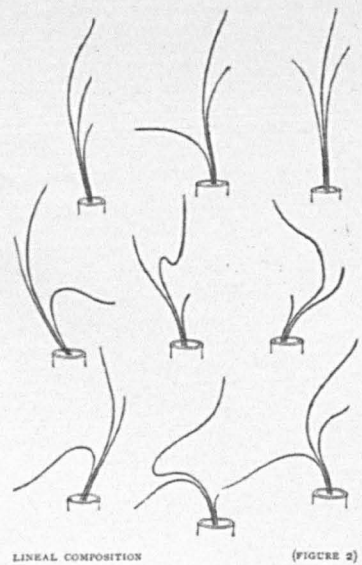
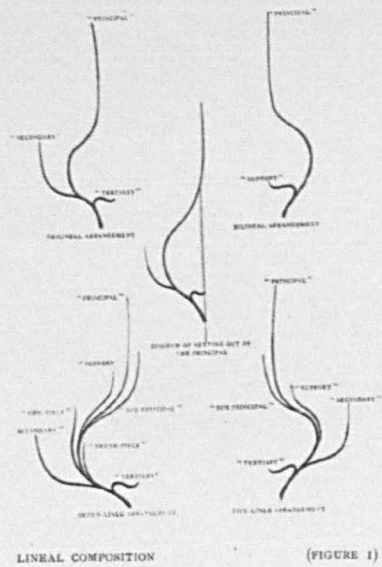


Fig. 45 Juniper, lily and aster.



Fig. 46 Bronze vases.

Fig. 44 Asymmetrical design.

Josiah Conder - 'Japanese Flower Arrangement', *The Studio* 1896/7

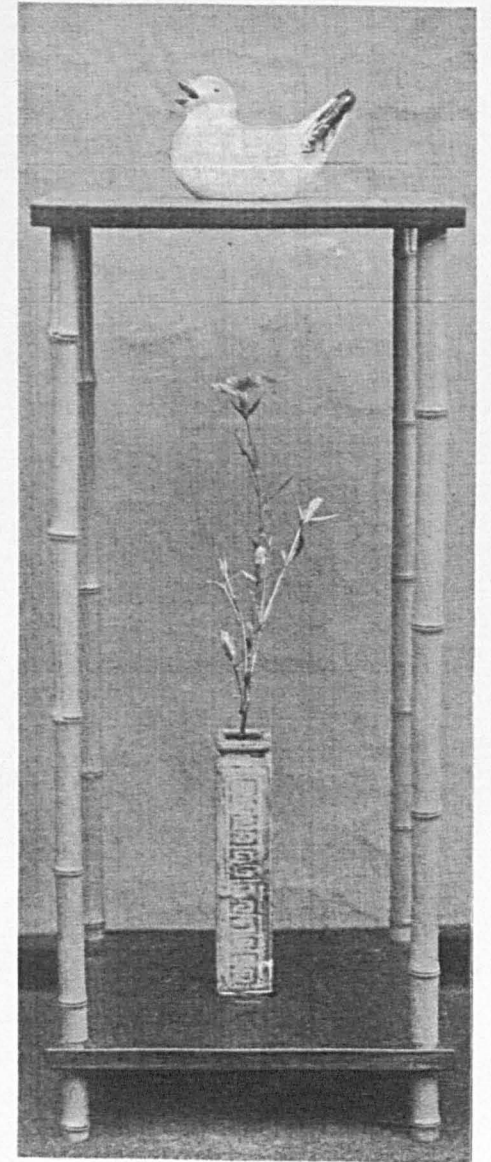
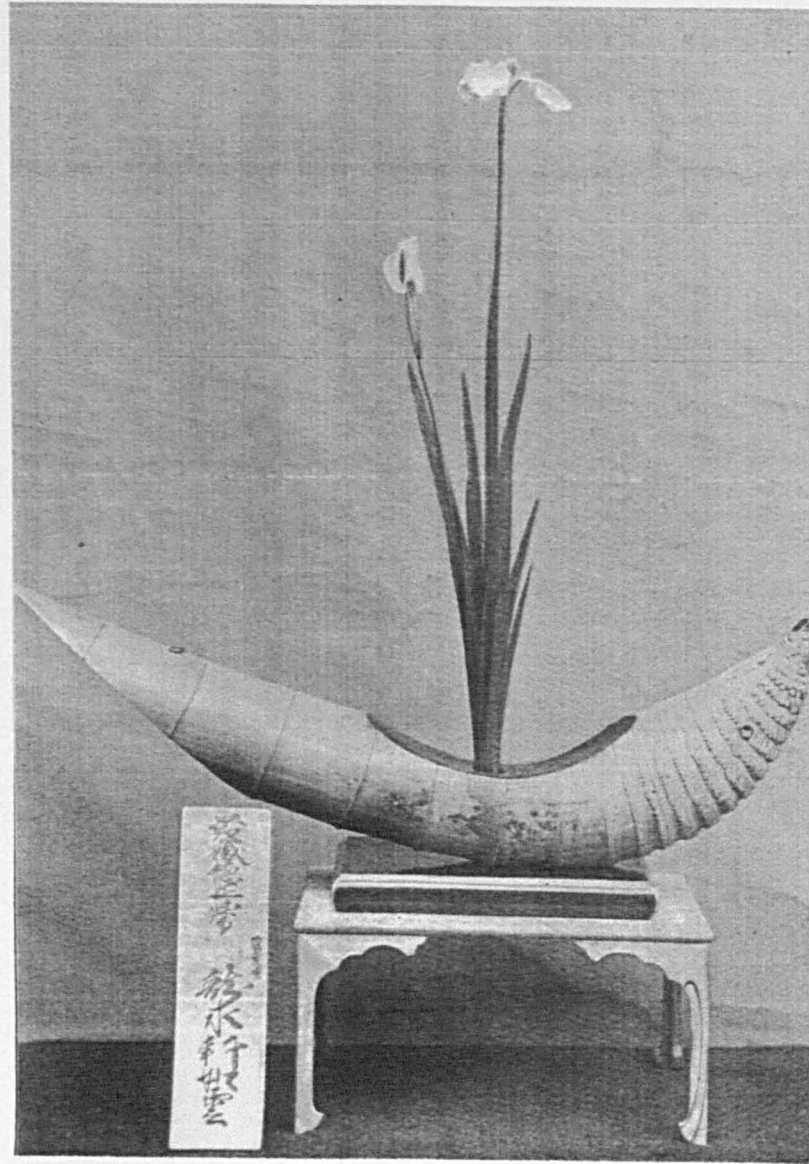


Fig. 47 Three of the 30 photographs of flower arrangements.
Josiah Conder - 'Japanese Flower Arrangement', *The Studio* 1896/7.



Fig. 48 Photographs showing the relationship between landscape and architecture.
Josiah Conder - Illustrations from *Supplement to Landscape Gardening in Japan* 1893

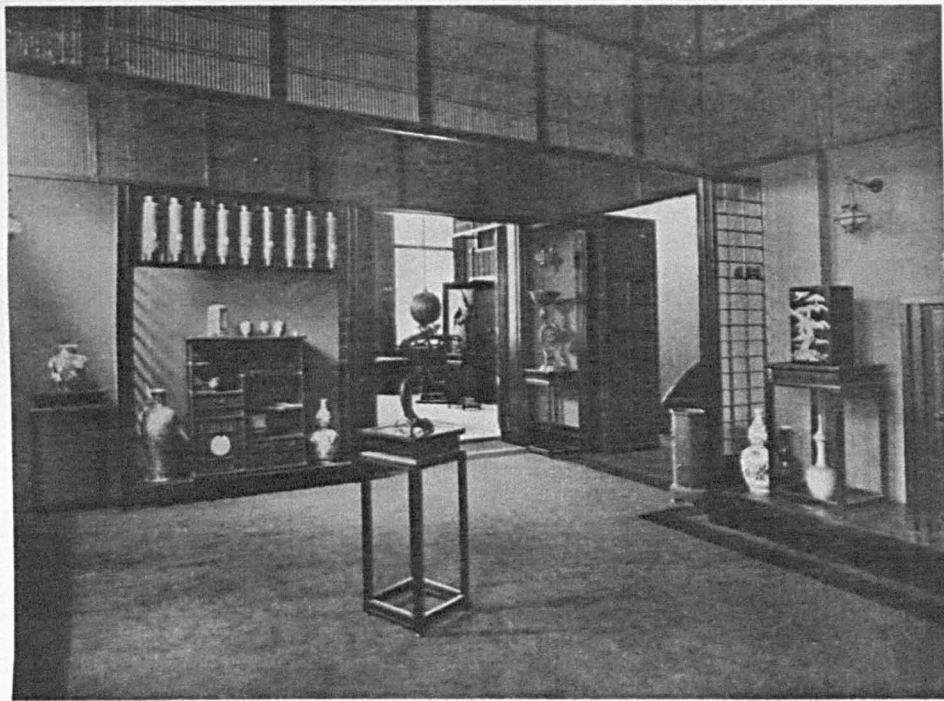


Fig. 49 The drawing room showing a type of *shôji*.

'An Experiment in the Application of Japanese Ornament to the Decoration of an English House' *The Studio* 1899

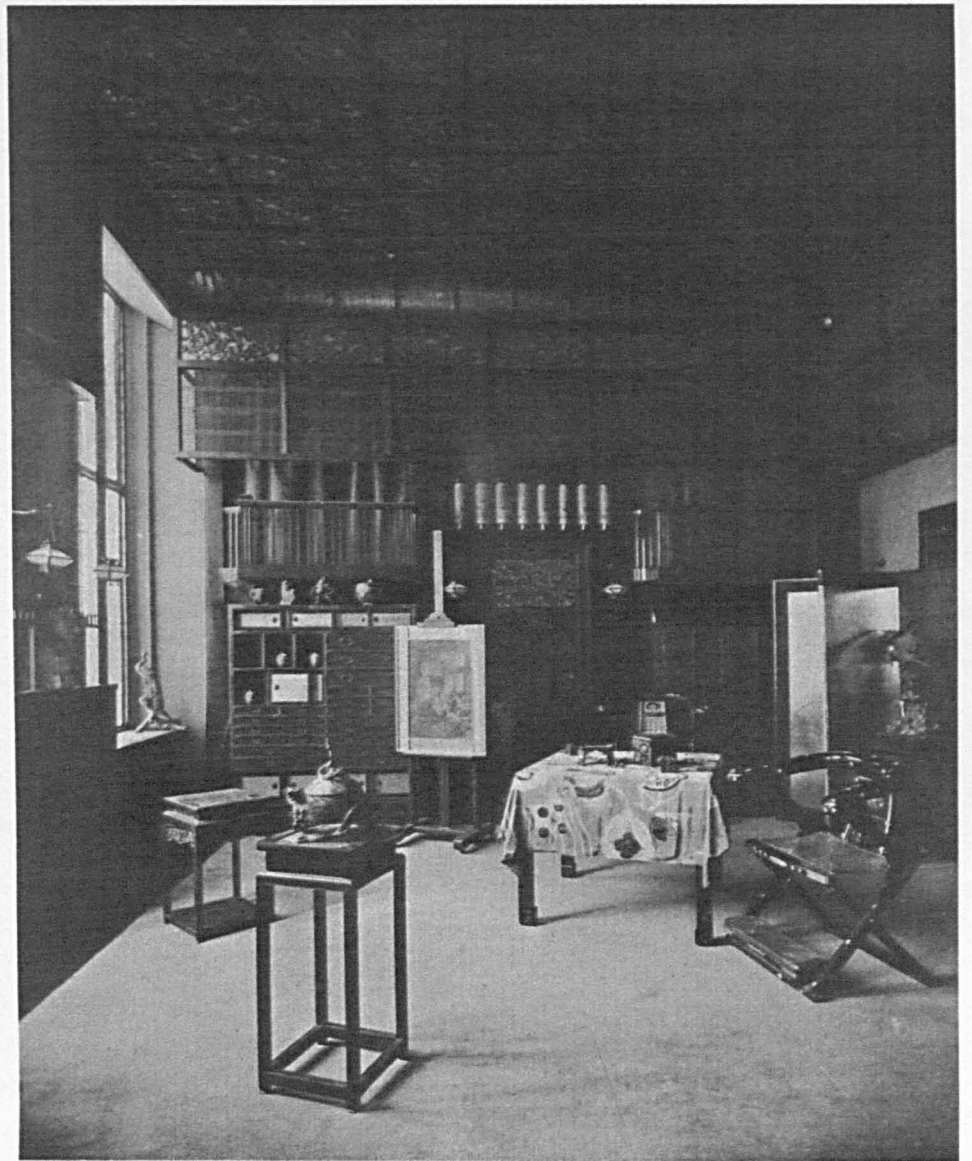


Fig. 50 Unit furniture at the far end of the studio.

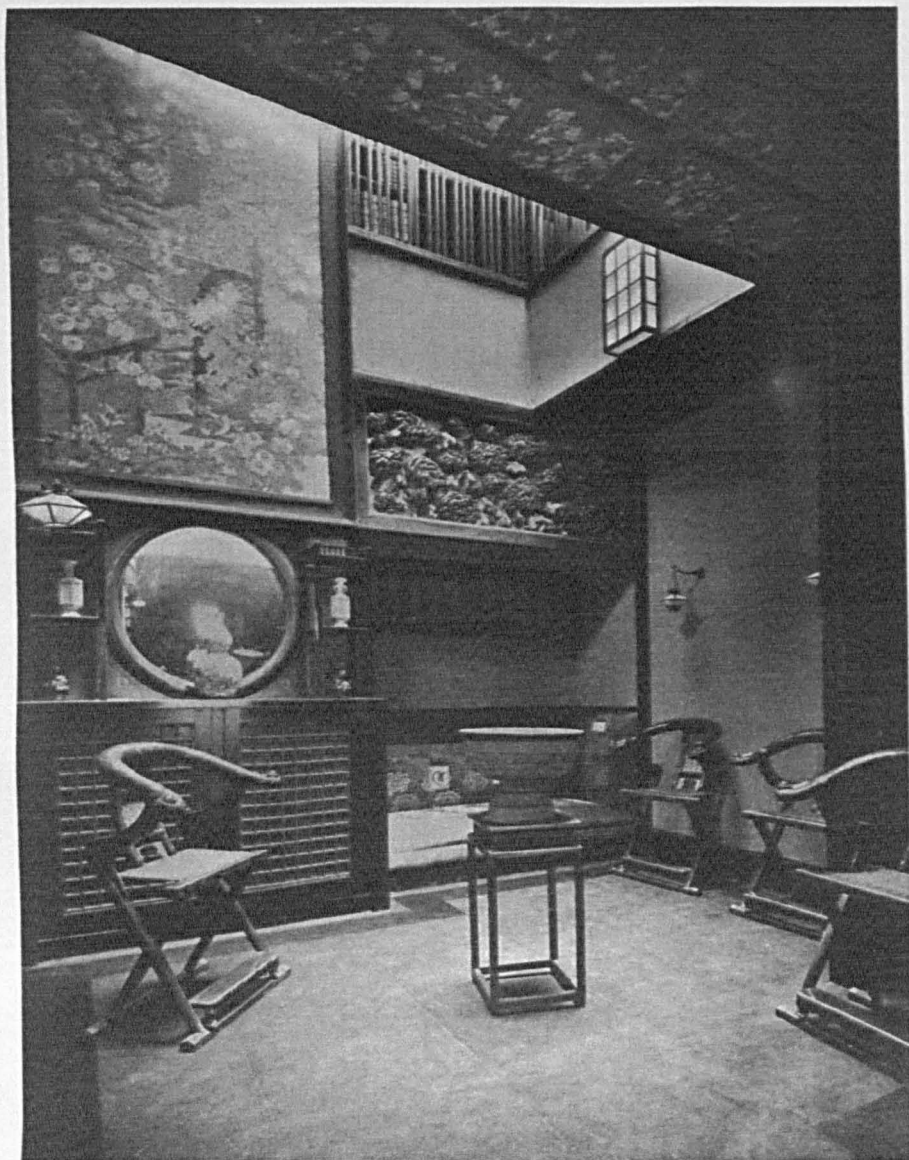


Fig. 51 The inner hall with built-in furniture and balustrading reminiscent of Charles Rennie Mackintosh.

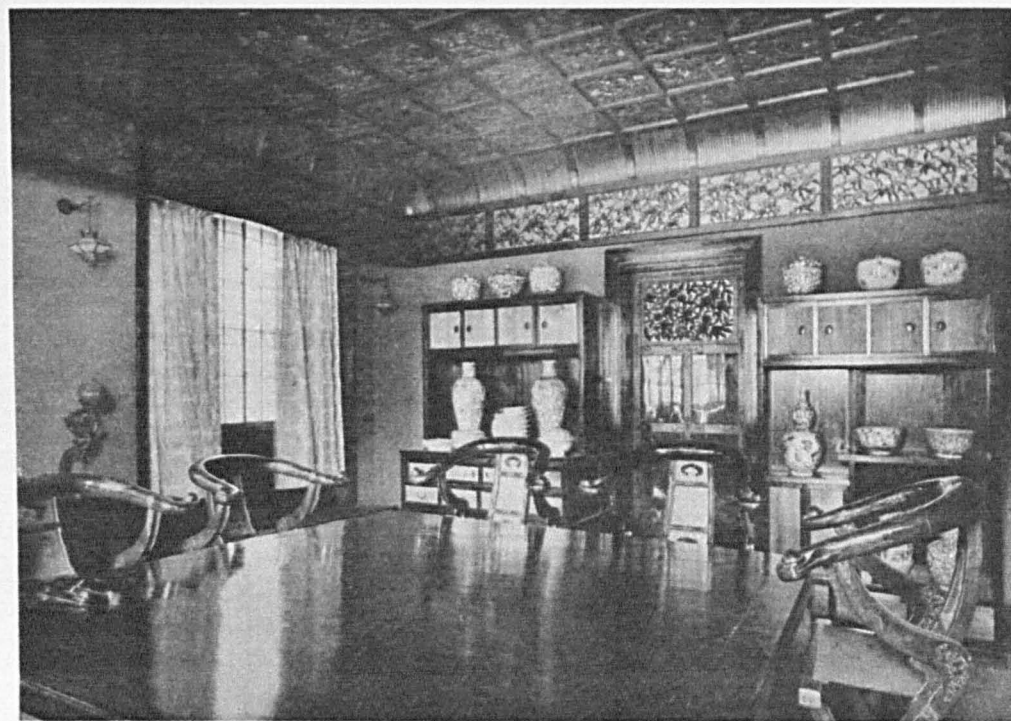


Fig. 52 Two examples of reference to the *tokonoma* in the dining room.

'An Experiment in the Application of Japanese Ornament to the Decoration of an English House' *The Studio* 1899

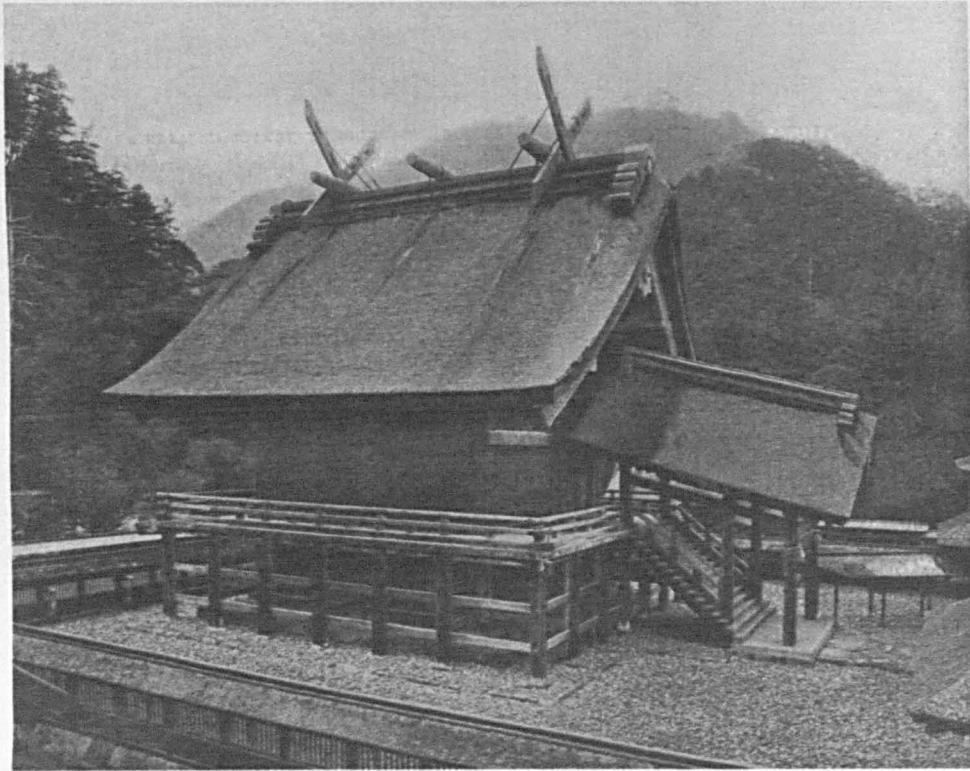


Fig. 53 Illustrations from volume one of *Japanese Temples and their Treasures*, left: an example of shinto architecture; right: Hokaiji temple.
Jiro Harada - 'Japanese Temples and their Treasures' *The Studio* 1911



SIX-PANEL SCREEN

PAINTED BY MARUYAMA OKYO (1733-1795).



SIX-PANEL SCREEN: "WILLOW-TREES AND BRIDGE"

ATTRIBUTED TO KANO YEITOKU (1543-1590)

(Owned by Mizoguchi Munetake, Esq.)

Japanese Ornamental Basket Work

than the contents themselves. The shape and the colour of the basket, in contrast or in harmony with those of the fruit, are often strikingly beautiful.

"To make a specially beautiful basket, it was customary to take the old bamboo pieces used in the construction of Japanese houses, where, by the age and smoke of



FIG. 11.—FLOWER BASKET

any of the articles in other materials whose artistic merits have long been generally recognised.

"The material used for baskets in Japan is by no means confined to bamboo. Among the substances more or less commonly used may be mentioned rattan, vine, and willow. Partly to provide these materials and partly to utilise the idle land, hundreds of acres of hitherto unused spaces in castle grounds in various parts of the country were planted with young willow trees about two years ago. Of course the bulk of the articles that will be made with them will be those intended for practical use, such as large baskets



FIG. 10.—FLOWER BASKET

many years, they have become tinted with a peculiarly rich brown. It is only in recent years that an artificial means of obtaining this rich and unchangeable tint by dyeing has been invented. In the production of these artistic bamboo baskets

for travelling, but a certain number of ornamental ones will receive a share."

Let us turn now to the particular examples of which illustrations are given. It is worth noting how fine are the effects produced by an introduction of flat members among round ones, and those

certain makers in Tokyo have especially distinguished themselves of late, and among them Iizuka Hosai holds a prominent place. Of the few in Kyoto special mention should be made of Morita Shintaro, while in Osaka, Ogawa Nihei is well known. In this connection it may be well to remember that the city of Shizuoka has long been famous for the production of certain articles in bamboo, and that Kyoto and its vicinity are famous for the growth of excellent bamboo. Some of the baskets made by the more eminent producers are quite as much works of art as

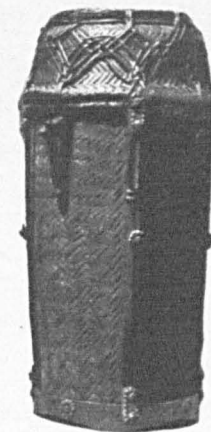


FIG. 12.—FLOWER BASKET

Fig. 54 Illustrations from 'Old Japanese Folding Screens'.
Jiro Harada - *The Studio* 1911

Fig. 55 Illustrations from 'Japanese Ornamental Basket Work'.

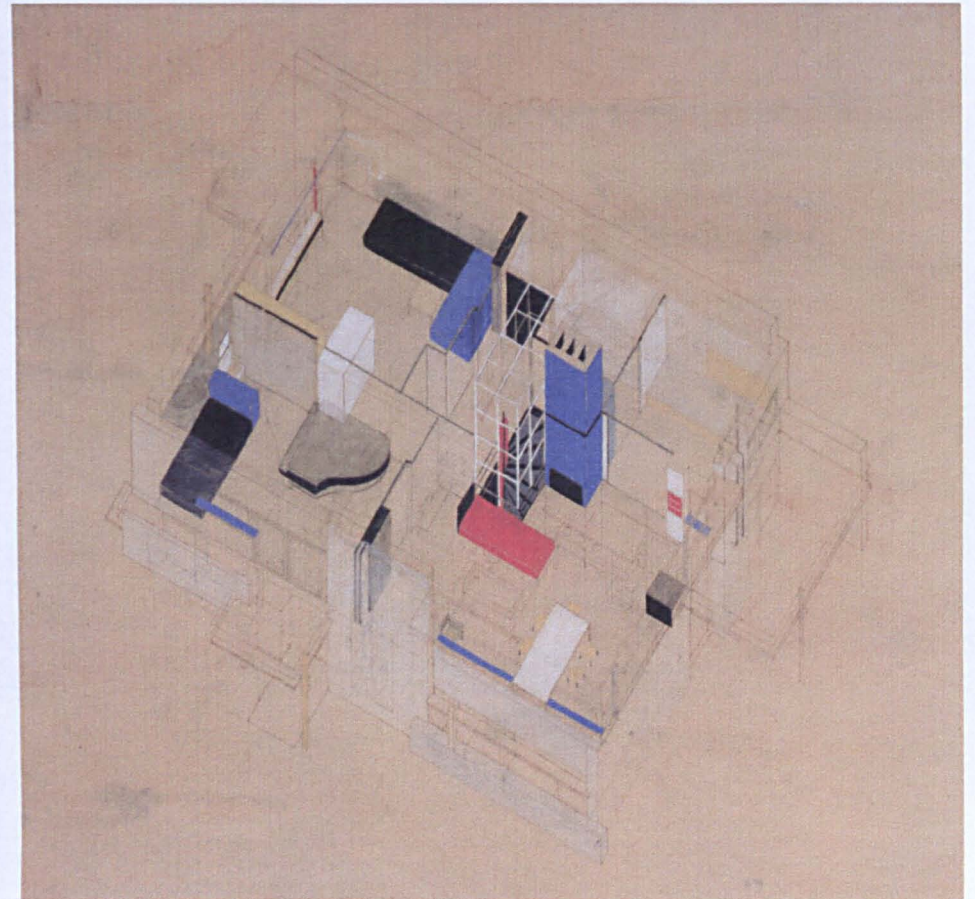
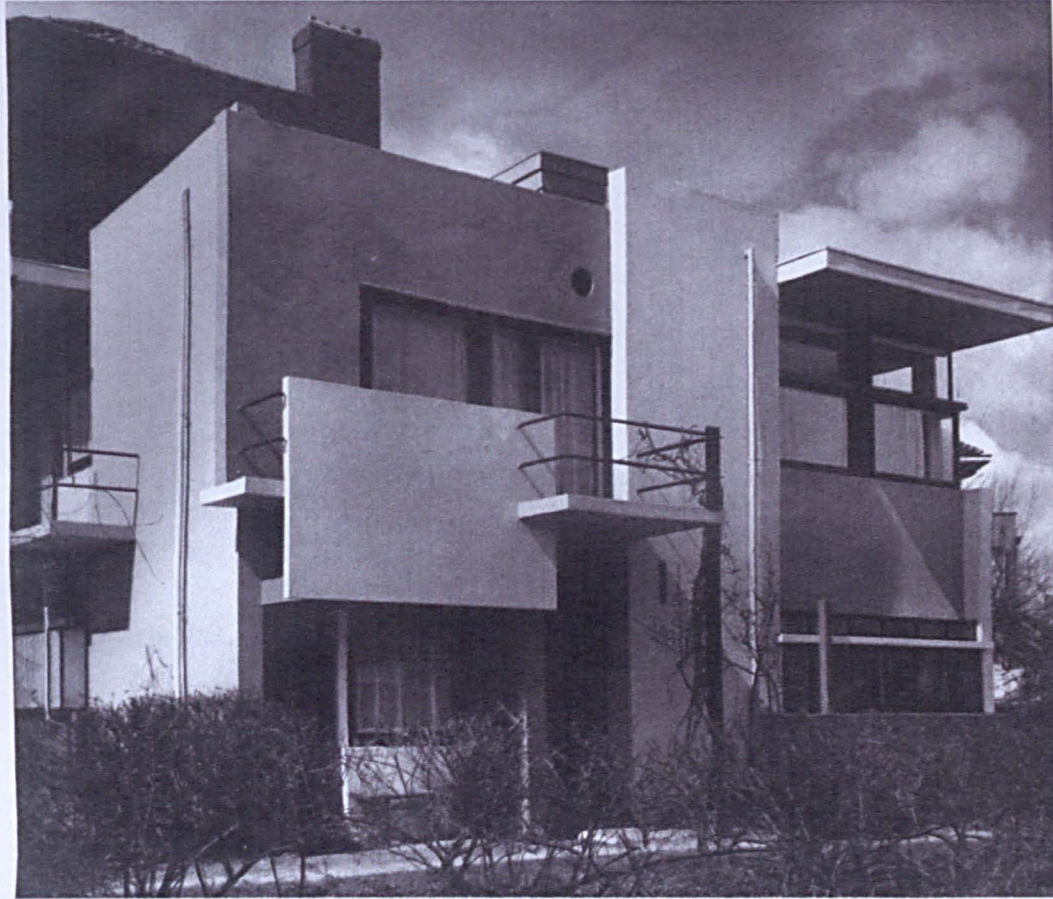


Fig. 56 House at Utrecht above: the exterior; right: plan of the first floor showing the use of sliding screens to create separate rooms.
De Stijl architect, Gerrit Rietveld - Schöoder House 1924

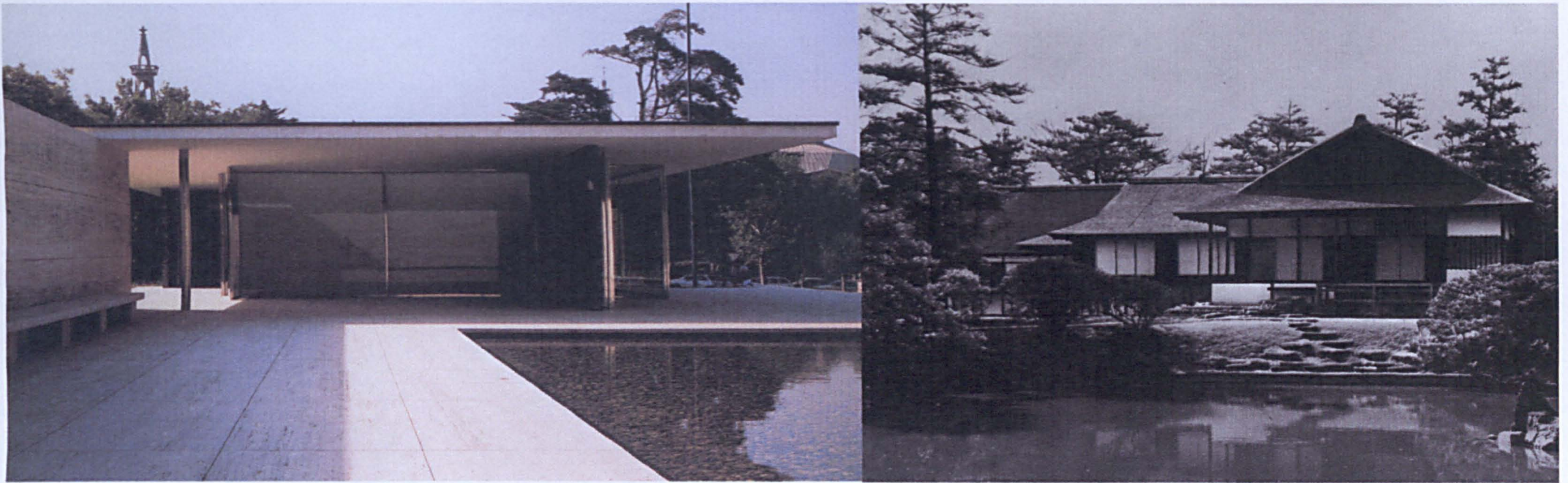


Fig. 57 Left: The positioning of the German Pavilion at the International Exposition, Barcelona 1929 is reminiscent of the Japanese aesthetic between landscape and architecture; right: the Shoin, Katsura Imperial Palace, Kyoto.

Mies van der Rohe - The Barcelona Pavilion 1929

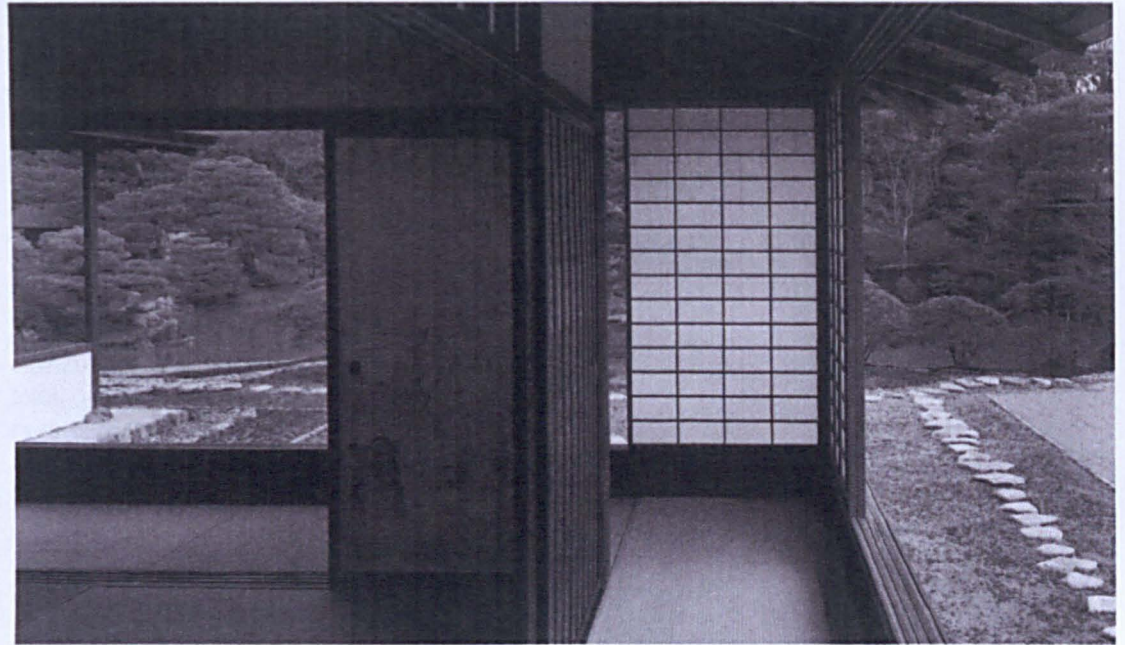
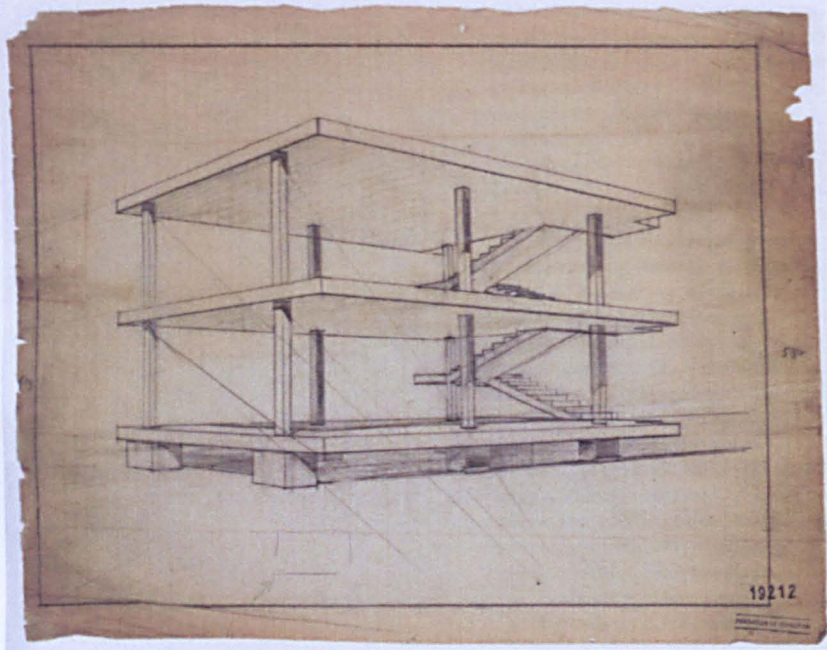
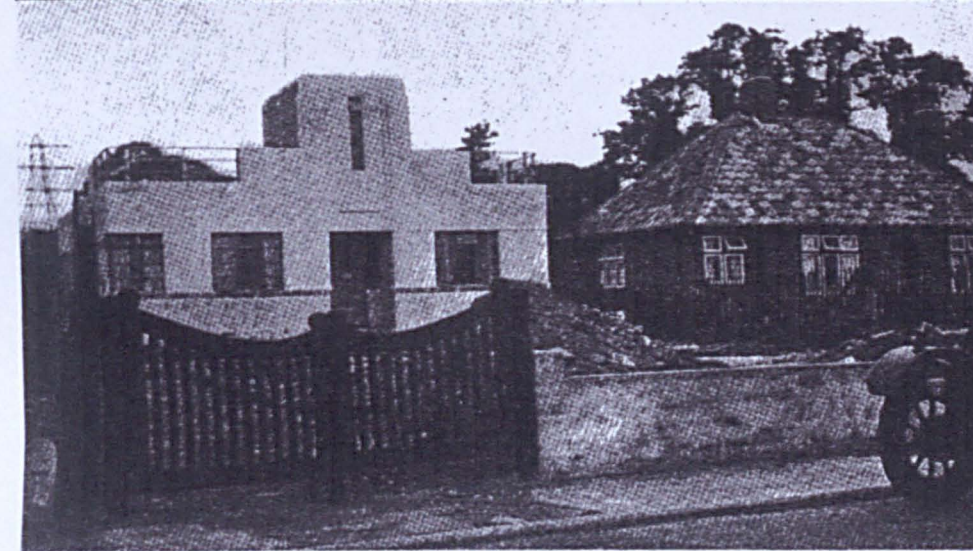
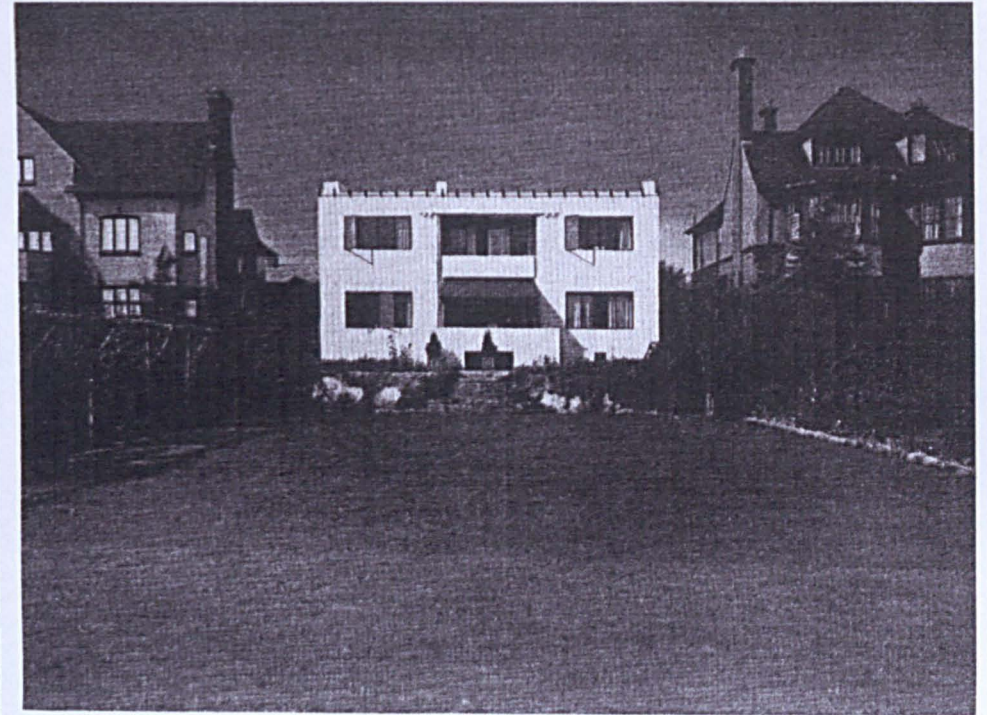


Fig. 58 Left: perspective drawing of the Dom-ino frame; right: photograph of Katsura Imperial Villa, Kyoto Japan showing frame construction.
Le Corbusier Dom-ino plan 1914-15



An example of unneighbourliness



4. THE OLD AND THE NEW.

An amusing photograph which emphasizes the tremendous clash of contrast between the two types of house.

Fig. 59 Above left: an example of un-neighbourliness in Gillingham, Kent 2002; bottom left: the RIBA March 1937; right: 'New Ways' Northampton, rear elevation, in *The Architectural Review* where the new architecture was seen as a 'clash of contrast'.

Un-neighbourliness in the RIBA 1937

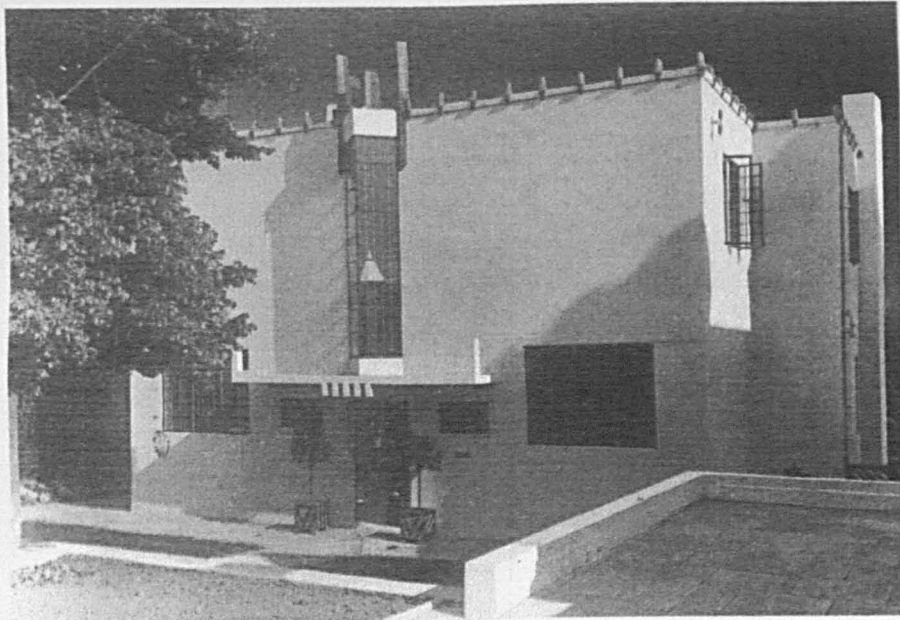


Fig. 60 'New Ways' designed by Peter Behrens for
W J Bassett-Lowke.
W J Bassett-Lowke and 'New Ways' Northampton 1926

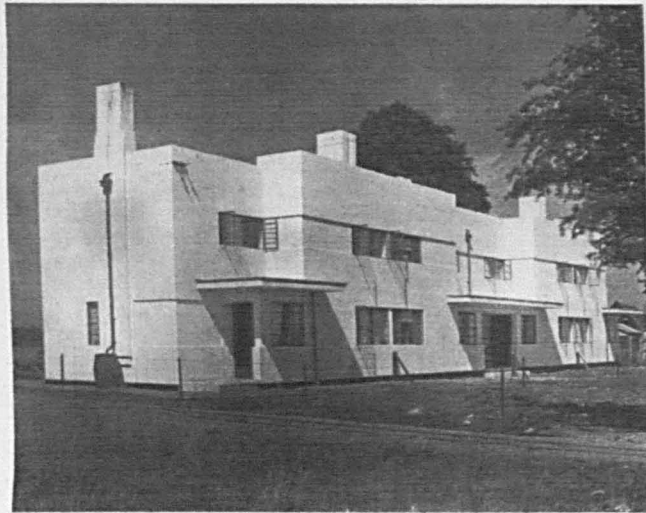


Fig. 61 Mr. & Mrs. Bassett-Lowke
outside Derngate c. 1917.



8. THE STUDY.
The floor and furniture are black, the radiator screen vivid yellow, panels alternating with mirrors, the walls primrose yellow, with orange, red, blue, grey, and yellow stencilling.

Fig. 62 Reconstruction of the Mackintosh hall from
Derngate, Northampton as a study in 'New Ways'.



Roof:
The *ROOF* is flat and wood joisted, and is covered with boards and layers of bituminous roofing *FELT*.

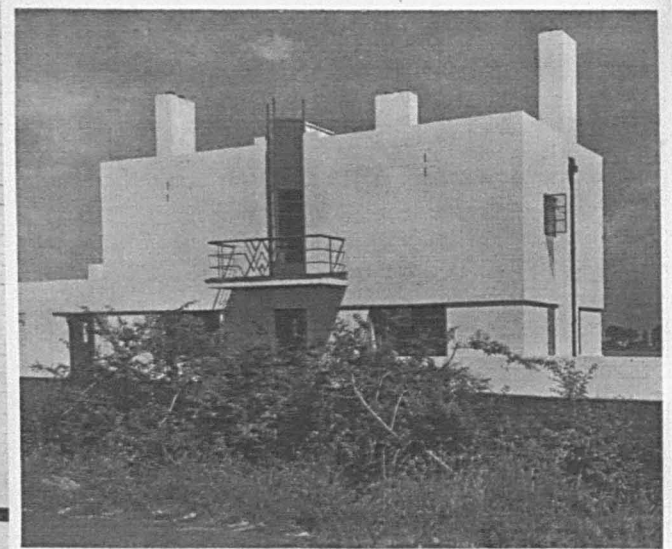
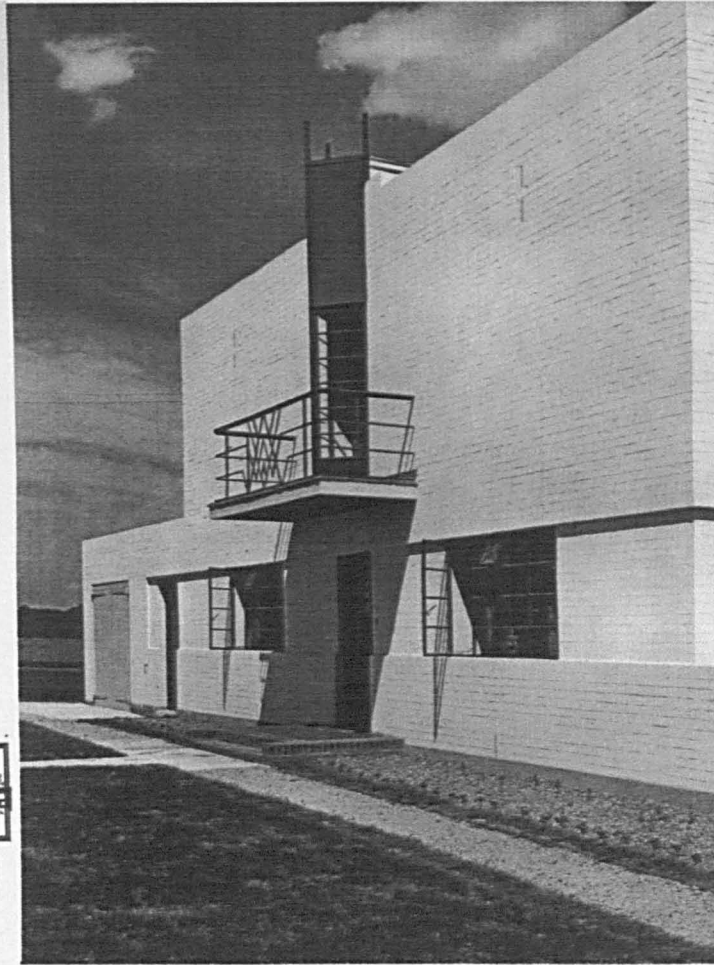
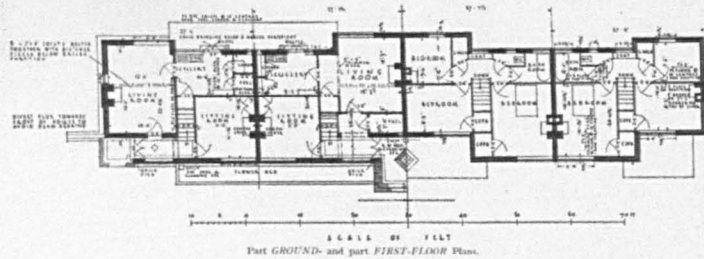
Chimneys:
Built of *BRICK*.

Windows:
Are of the steel *CASEMENT* type in which the vertical glazing bars are omitted.

TOTAL COST £2,412
COST per ft. cube, approximately 11d.
The cottages were built by *Direct Labour*.

Walls:
Built of *BRICK*.

Colour Scheme:
The *WALLS* and *STACKS* are colour-washed an ivory shade; the *WINDOWS* are painted emerald green.



Roof:
The *ROOF* is flat and wood joisted, and is covered with *BOARDS* and layers of bituminous roofing *FELT*.

Chimneys:
Built of *BRICK*.

Windows:
Are of the steel *CASEMENT* type in which the vertical glazing bars are omitted.

From the *NORTH-EAST*.

TOTAL COST £1,250
COST per ft. cube, approximately 11d.
The house was built by *Direct Labour*.

Walls:
Built of *BRICK*.

Colour Scheme:
The *WALLS* and chimney *STACKS* are colour-washed an ivory shade; the *WINDOW BARS* are painted emerald green.

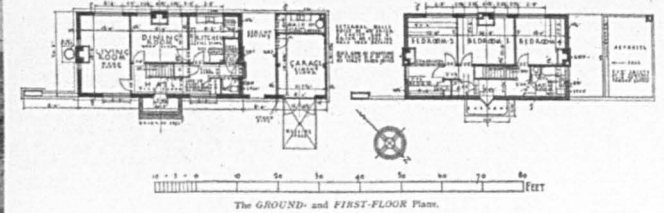


Fig. 63 Pages from 'Recent English Architecture' *The Architectural Review*.
Crittall workers' homes - Silver End, Essex 1928

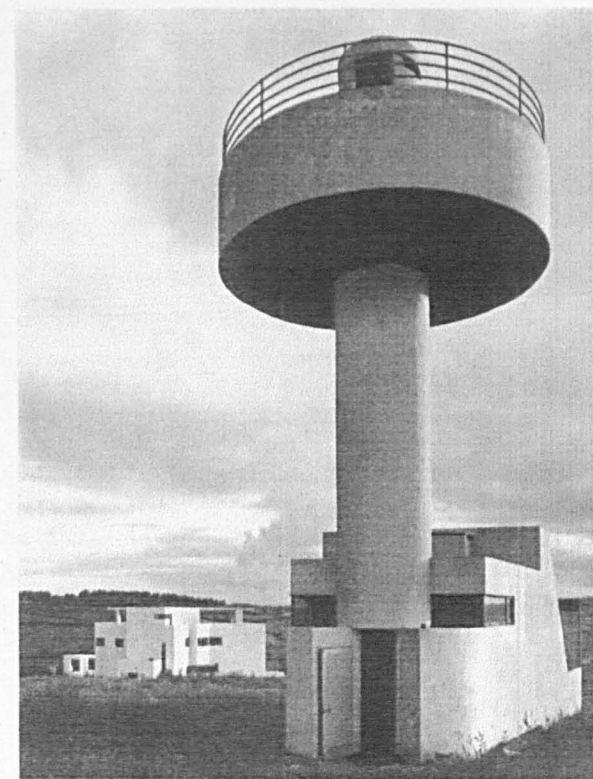
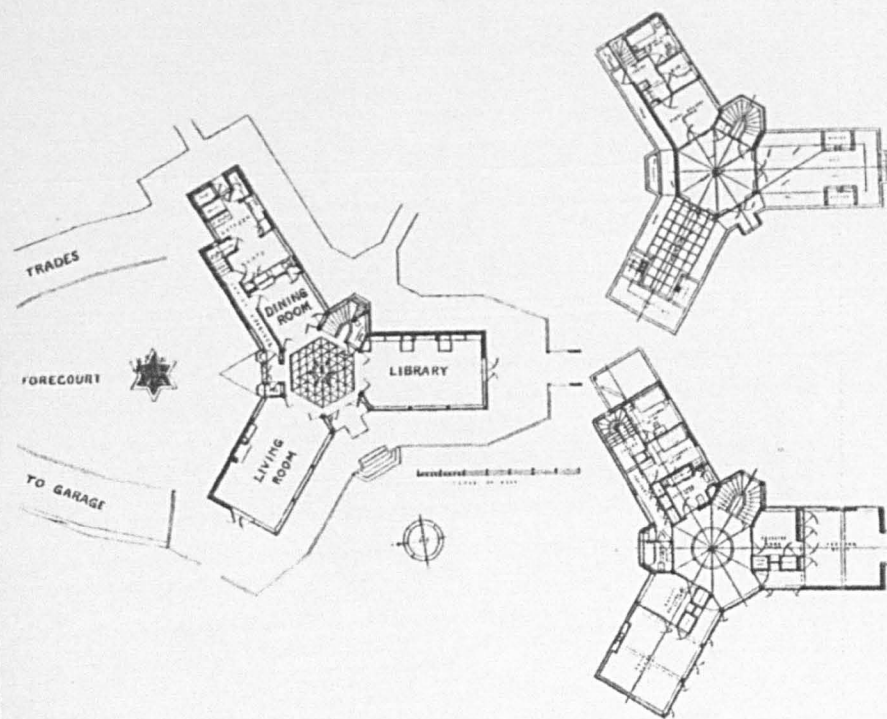
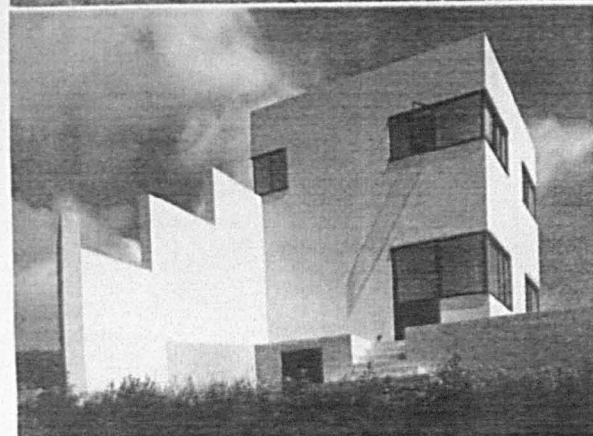
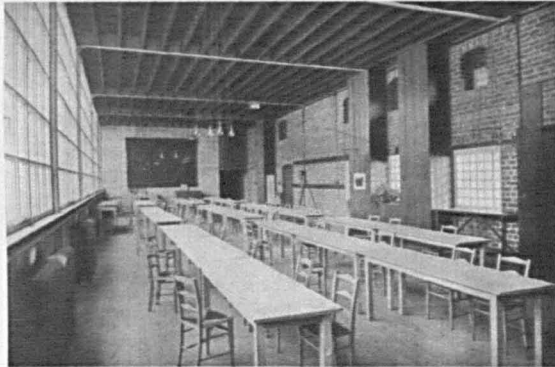


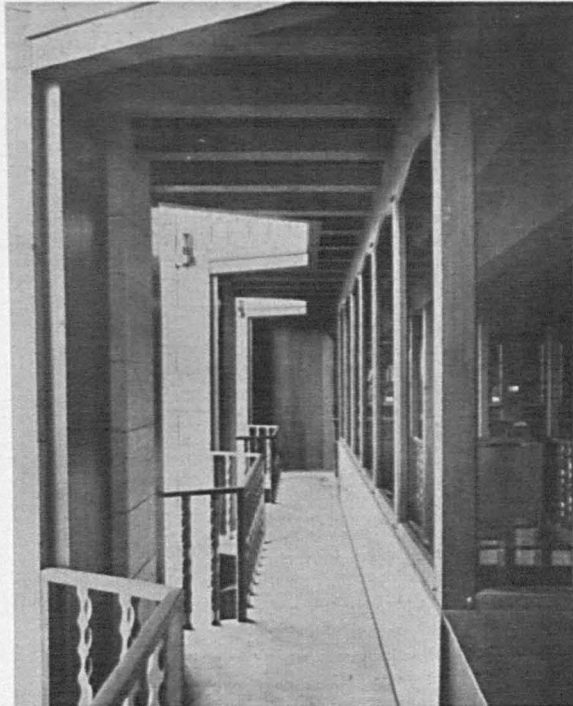
Fig. 64 Left top: south west view; left middle: looking downhill from the south east; left bottom: the lodge and the beginning of the garden wall; centre: the plan; right: water tower in the foreground with north elevation of house in the distance, from 'Straight Lines and Straight Thinking' *The Architectural Review* 1932. 'High and Over' architect Amyas Connell 1931



*"The White Bedroom," The Hous' Hill, Nitshill, Scotland (1902).
Architect: the late C. R. Mackintosh. (Photo by courtesy of Mrs. Mackintosh.)*



Glasgow School of Art (c.1902). Architect: the late C. R. Mackintosh. (Photo by courtesy of Mrs. Mackintosh.)



*Glasgow School of Art: (left) Gallery of the library, (right) interior of the library (c.1902).
Architect: the late C. R. Mackintosh.*

Fig. 65 Above left: 'The White Bedroom, The Hous' Hill, Nitshill, Scotland (1902)'; below left: Glasgow School of Art; centre: Glasgow School of Art, gallery of the library; right: interior of the library.

The work of Charles Rennie Mackintosh in Bruno Taut's *Modern Architecture*, 1929



Fig. 66 'Sun, light, air' illustrations from F R S Yorke's article 'To-day', a summary of his 1934 text *The Modern House*, demonstrating the Japanese aesthetic of the relationship between indoor and outdoor space.

P Morton Shand - 'Scenario for a Human Drama', *The Architectural Review*, 1934

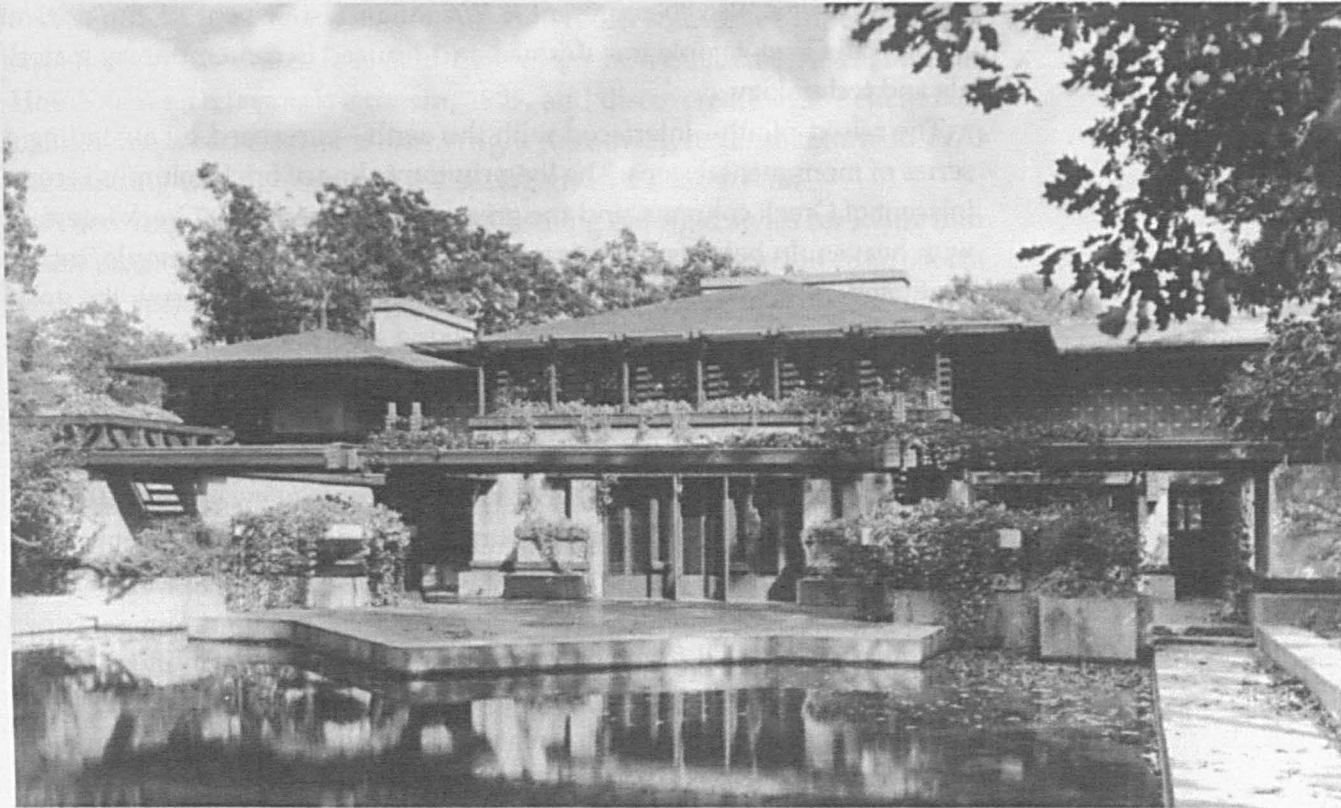


Fig. 67 Avery Coonley House, Riverside, Illinois 1908 illustrates the use of the protective projecting roof and the Japanese aesthetic between landscape and architecture.

Frank Lloyd Wright

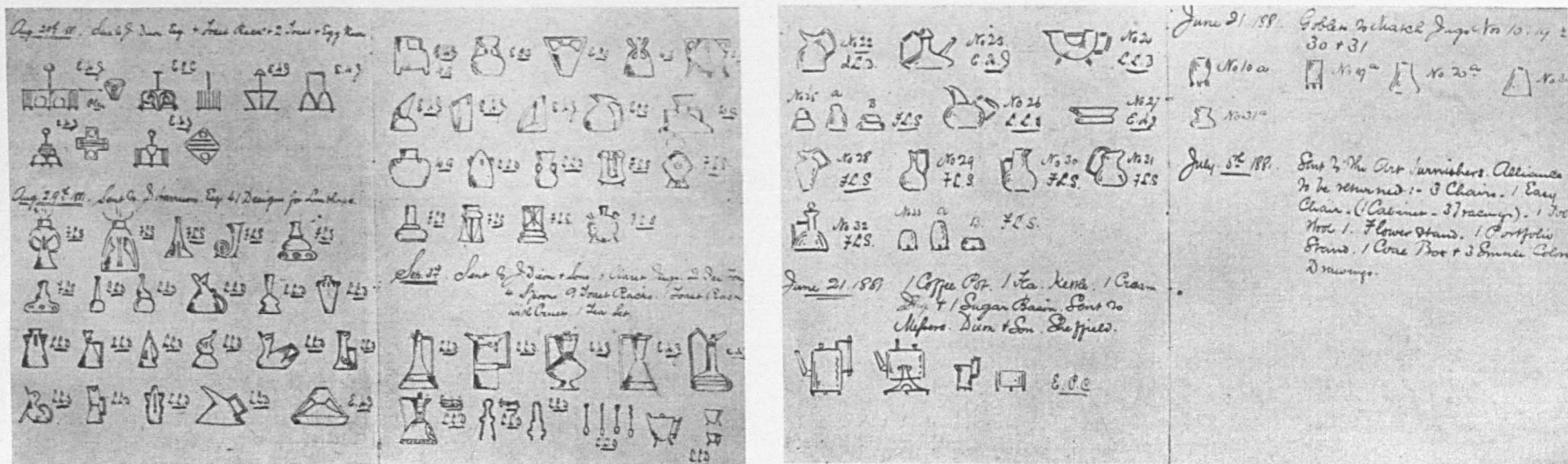


Fig. 68 Pages from Dresser's account books for 1881.

Nikolaus Pevsner - 'Christopher Dresser Industrial Designer' *The Architectural Review* 1937

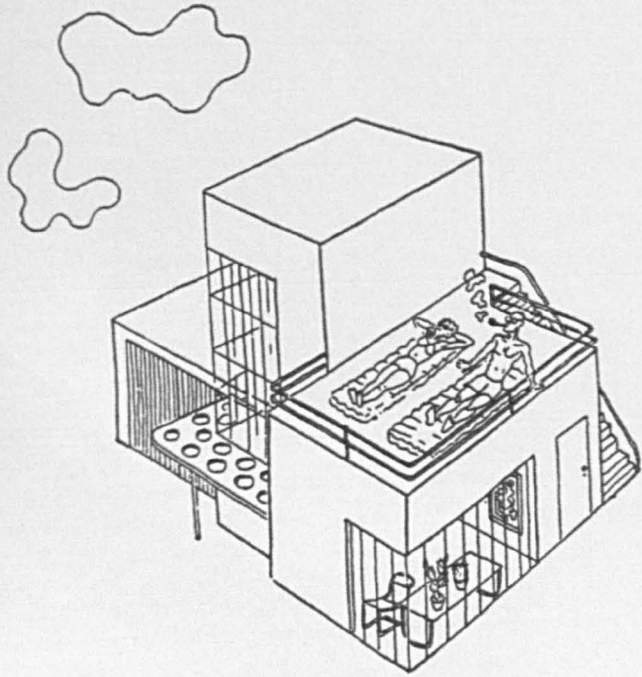


Fig. 69 Twentieth century functional
Osbert Lancaster - *Pillar to Post* 1938 and *Home Sweet Home* 1939



functional interior



modernistic interior



Fig. 70 Houses at Minnis Bay, Kent showing the modernistic tendency of added ornament.

Art Deco and Modern



Fig. 71 House on the Frinton Park Estate, Essex, although substantially altered, is completely unadorned.



NO. 92, BROMPTON ROAD, LONDON, S.W.3. WELLS COATES, ARCHITECT.

The whole facade of the shop is painted a pinkish buff. Opaque glass panels framed by narrow bands of pink painted wood, form a screen at the back of the display window, the ceiling of which is a pale canary yellow colour.

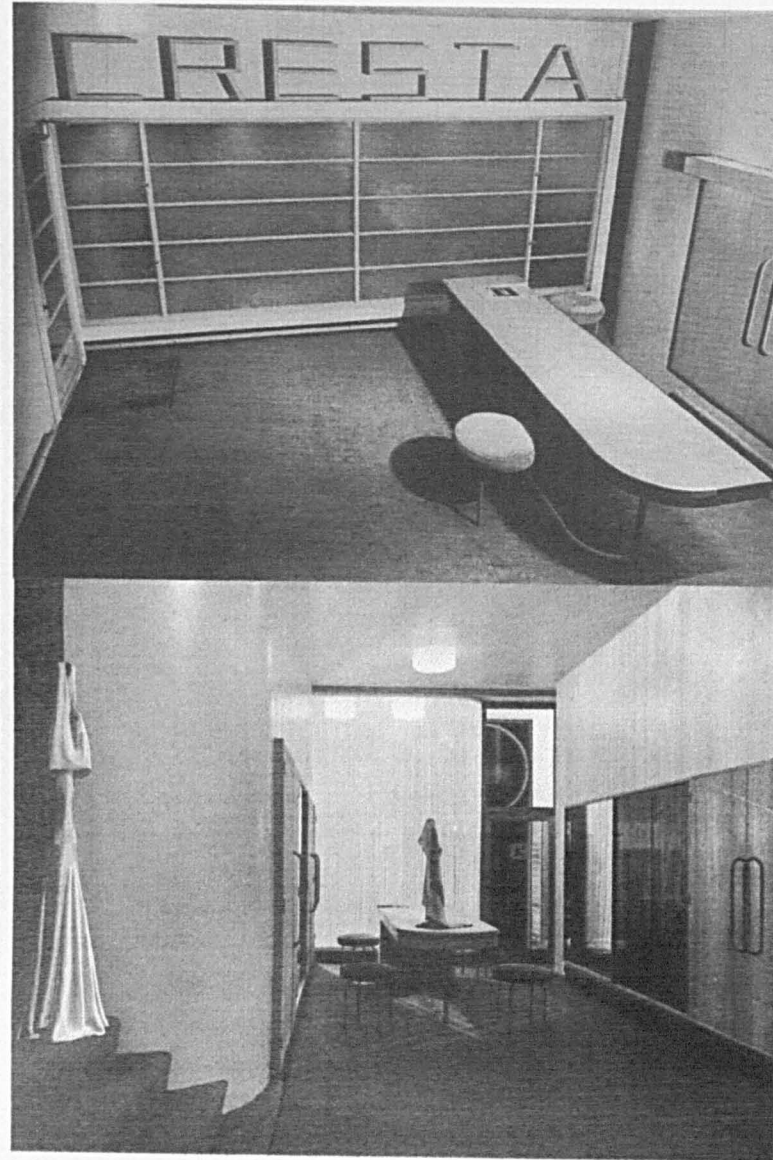


Fig. 72 Left and top right: 92 Brompton Road, London, 1929; bottom right: 68 East Street, Brighton, 1930.
Cresta Shops

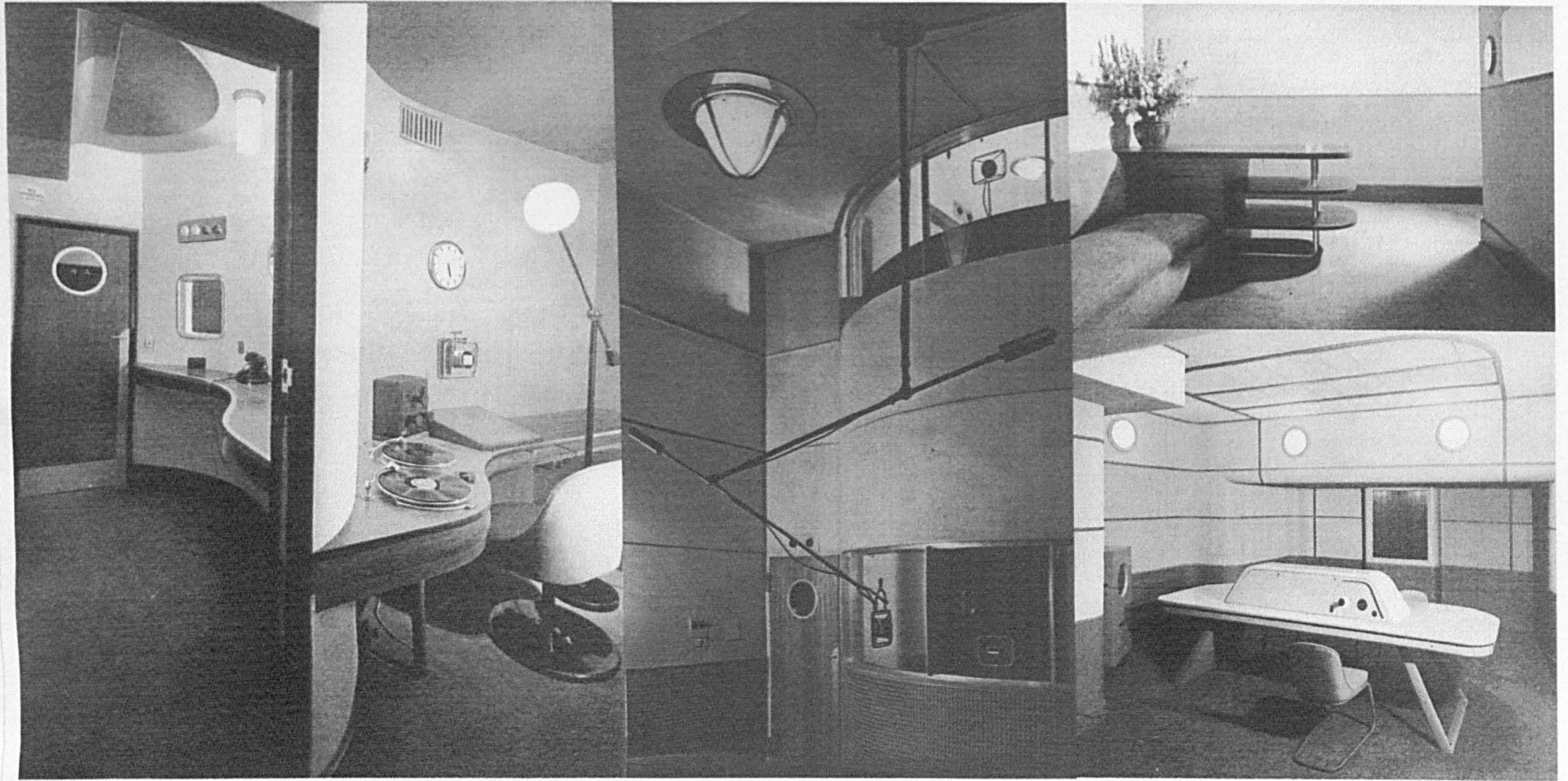
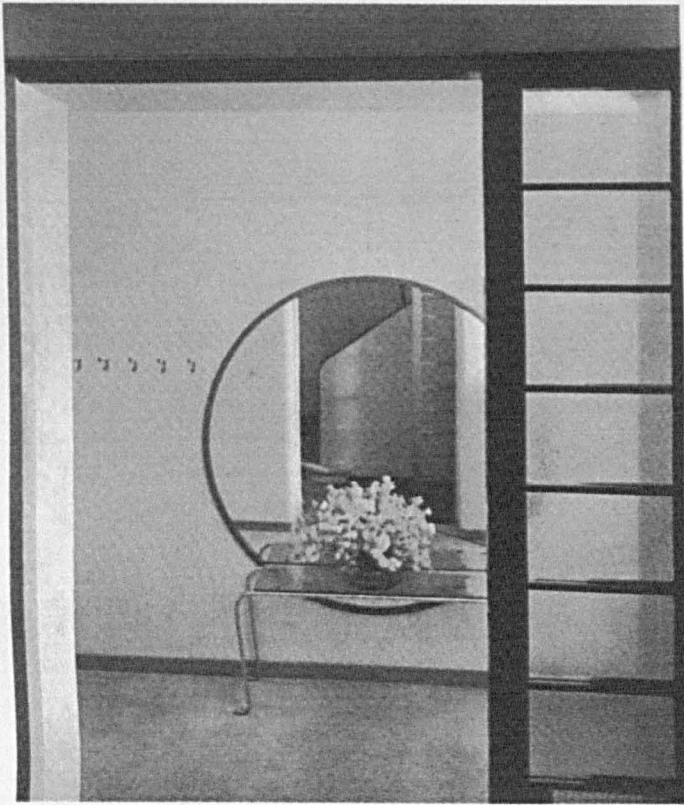


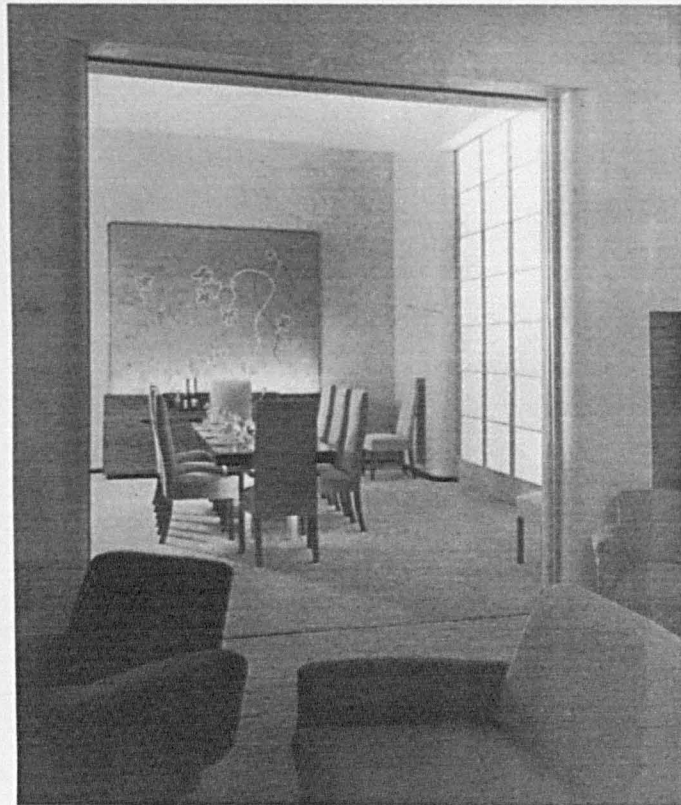
Fig. 73 Left: News Editor's lobby and studio 4B; centre: dramatic effects studio; top right: waiting lobby; bottom right: dramatic control room no.1.
Studios BBC Broadcasting House



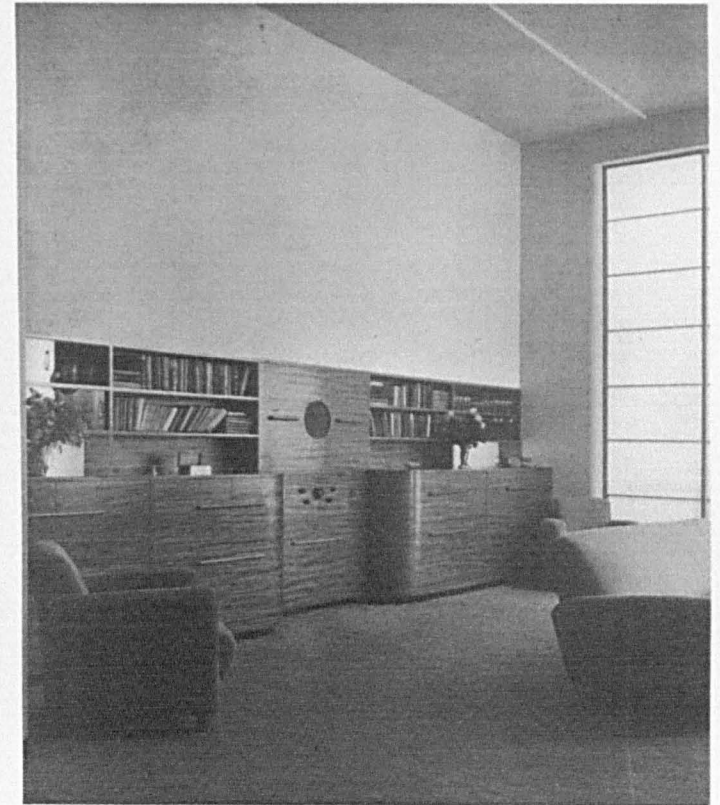
Fig. 74 Interior conversion for Charles Laughton and Elsa Lanchester.
34 Gordon Square, London



Entrance hall.
Sliding screen glazed in pale green glass.

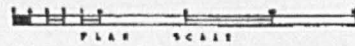
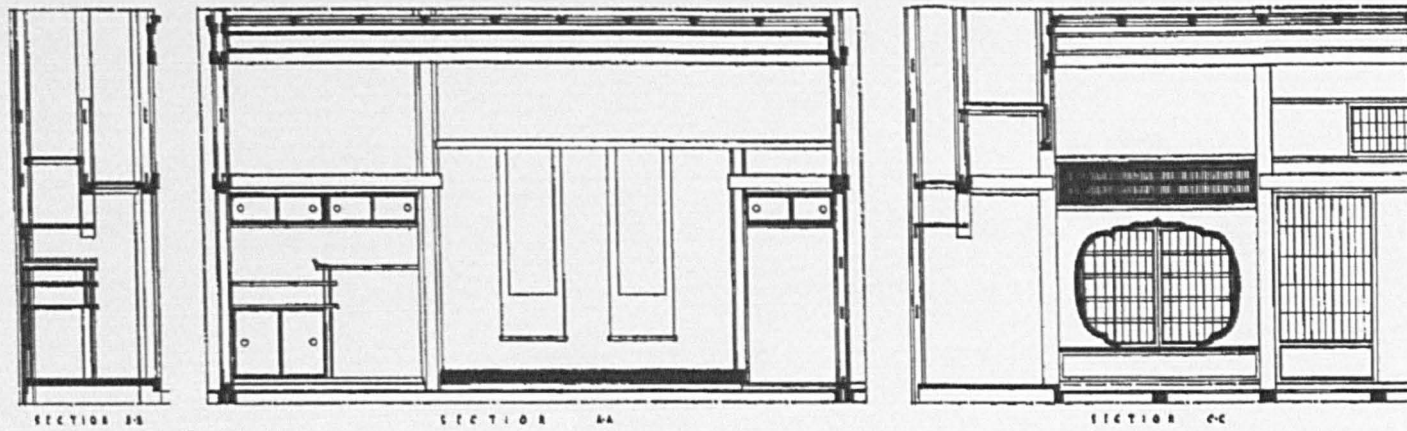


Dining room.
Sliding screens - shantung silk.



Living room.
Sliding screens - shantung silk.

Fig. 75 *The Architectural Review*, July 1932.
No. 1 Kensington Palace Gardens



ONE JAPANESE FOOT EQUALS 18 ENGLISH INCHES

"TOSHIKAWA" AS ABOVE THE PAINTING ON FORTY SCROLLS.

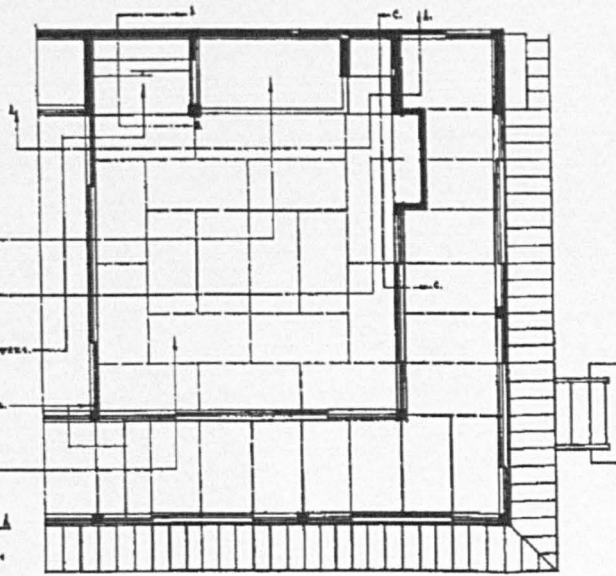
CEREMONIAL WINDOW WITH SPECIAL VIEW OF GARDEN.

SEALS AND CUSHIONS ARE SYMBOLIC OF THE DECORATIVE ARTS AND FLOWERS.

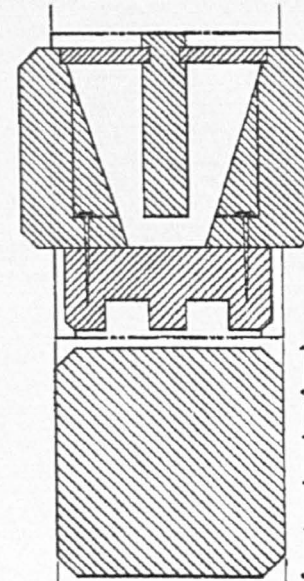
HORIZONTAL SLIDING SCREENS OF WOOD PANELS AND TRANSLUCENT PAPER.

FLOORING FLOOR MATS "TAN" ... POLISHED WOOD FLOOR IN FRONT OF TOSHIKAWA AND CEREMONIAL WINDOW.

TYPICAL DETAILS OF THE 'FIRST ROOM' IN A
 JAPANESE 'SWELLING OF THE FIRST CLASS'
 (PREPARED BY WELLS COATES)



P L A N



SECTIONS THROUGH COLUMN &
 THROUGH LINTEL & SLIDING
 SCREEN 'SHABUJI'.



Fig. 76

Illustration to 'Inspiration from Japan', *The Architects' Journal*, 4 November 1931

THE ENGLISH LIVING ROOM TO-DAY

A flat at 2 Devonshire Street, Portland Place, W.1

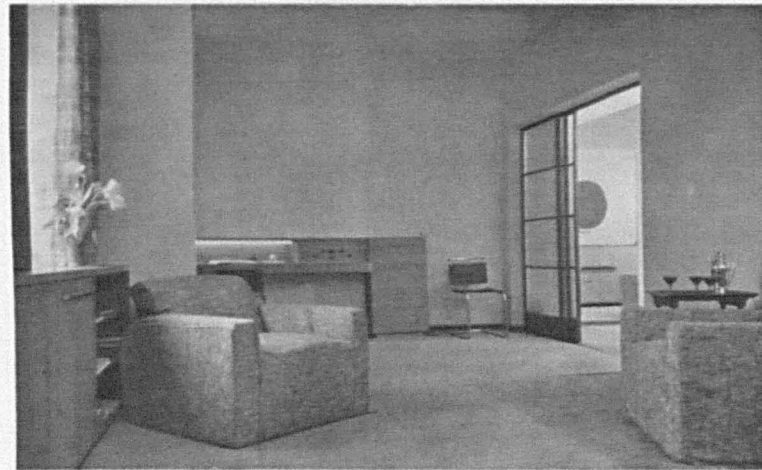
Notes by the Architect

This "service" flat was originally divided into four rooms, a bath-room, and an awkward L-shaped corridor. The reconstructed scheme liberates all the available space by treating the whole area as one, with the bedroom, dining room, study and living room perfectly well defined into their respective zones, and separable by sliding and folding screens. The flat is designed essentially for one person, and a large number of purposes are equipped with operative ease, space and comfort.

The photographs show (1) the view from the dining room, through the cedar-wood and shantung silk sliding screens, to the living room proper. The long mahogany panel under the window drops down to the floor and reveals a complete model electric railway. (2) is a view across the living room towards the study, with the sliding screens to bedroom at right. Fitted wardrobes with sliding doors are built into the reconstructed central wall (see "W" on plan). (3) is a view looking down on the dining table, through the sliding screens, showing the illuminated back screen. The table is veneered with English hurr walnut, and has a central illuminated panel of green rough-cast glass; the supporting pedestal is faced with bronze. The tubular steel chairs, specially designed for the flat, are finished in polished and lacquered copper, with green hide seats and backs. A cupboard ("C" on plan) is fitted for storing the table service and linen, with a wine cellarette below. (4) is a detail view of the composite study fitting in flashed axpele mahogany, with its filing section and "tambour" front, cantilevered desk with fitted drawers and locked cupboard, and the wireless and self-changing gramophone cabinet with record storage under; the loud speaker with baffle-plate being built into the wall (central above the wardrobes marked "W" on plan). The general illumination is by means of low-tension luminous opal glass tubes, fitted into specially designed celluloid metal reflectors placed above the sliding screens, illuminating

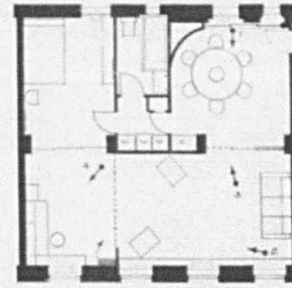


1



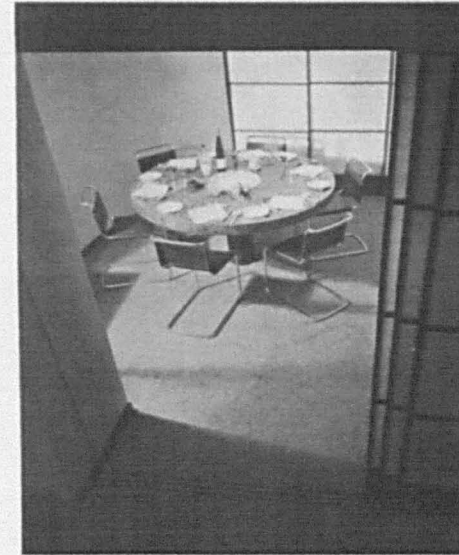
2

Wells Coates & Pleydell-Bouverie, Architects

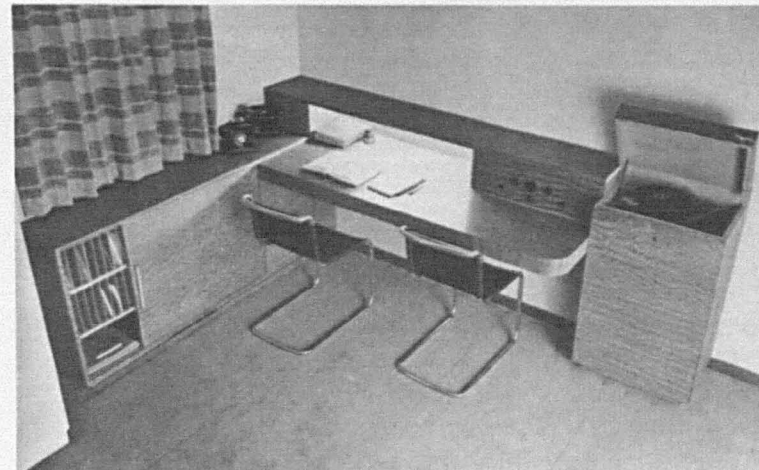


the spaces on either side. Similar tube lighting is installed in the central position of the desk. At local points radiant electric heat is supplied supplementary to the central heating.

The whole flat is close-carpeted. In the living room a portion of the carpet unpins and rolls away under the settee against the end wall, revealing a dance floor. Thus in this small flat eight people have been seated comfortably at dinner, ten couples have danced, and fifty people have attended a cocktail party without undue crowding.



3



4

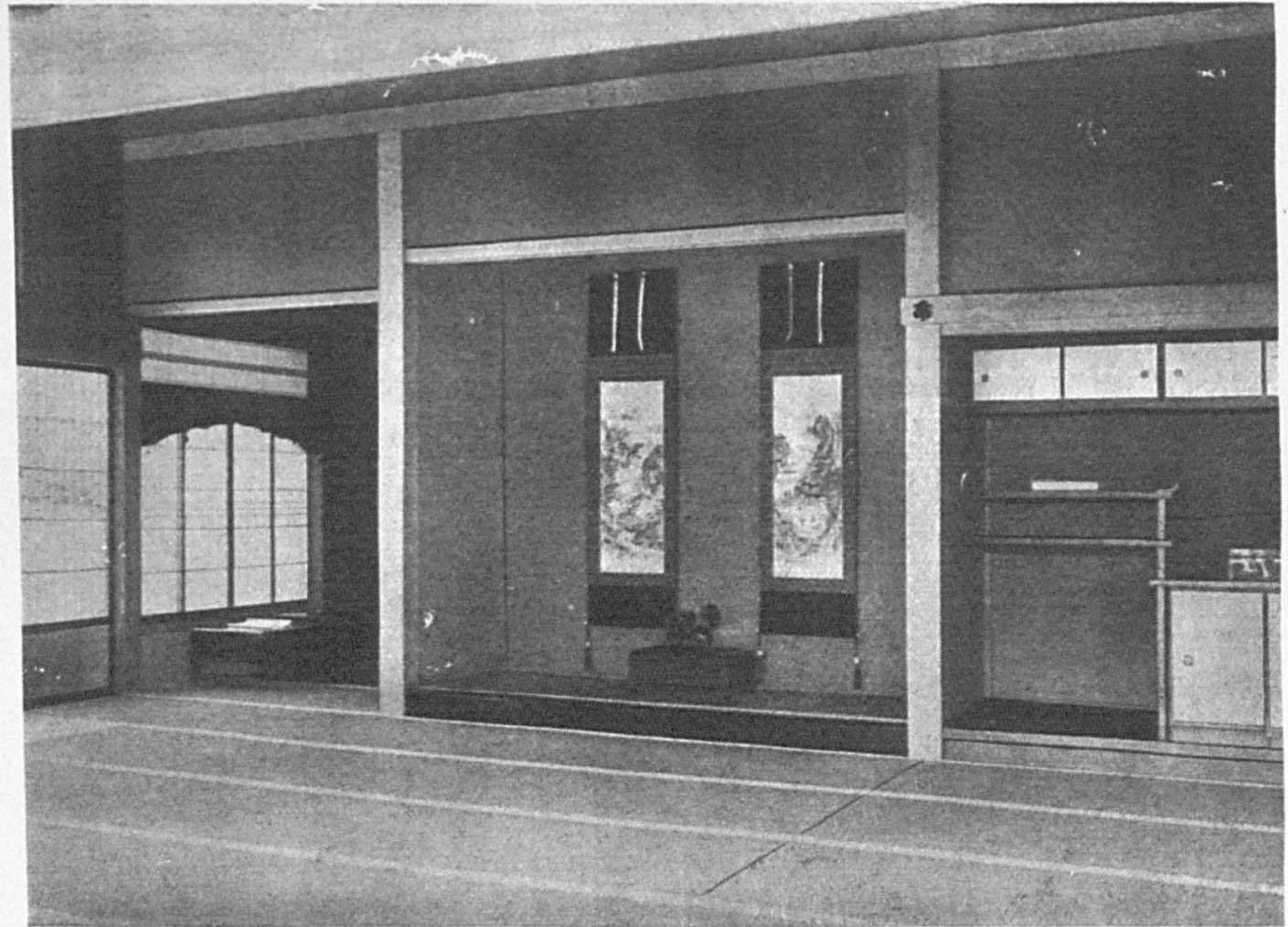
Photographs by courtesy of Mr. Wells Coates

Fig. 77

2 Devonshire Street, London showing the use of *shōji*

JAPAN

The spaciousness and beauty of almost empty rooms, which is one of the features of modern interior architecture, is a tradition in Japan. The "first room" (of the master of the house), in a traditional Japanese dwelling of the first class, is usually placed at one end of the long leg of an L-shaped plan. One "wall" is screened by sliding *shoji* of wood frames faced with translucent rice-paper, and the return wall is divided into three formal sections: the *hira-shōin*, or alcove with low reading desk, and a ceremonial window framing the special view to the garden beyond; the *tokonoma* or alcove where, and where alone, paintings or *objets d'art* are displayed (and frequently changed); and the third alcove fitted with "ceiling-closed" and "floor-closed" cupboards, with intermediate shelves composing a traditionally standardised layout. The floor is covered with straw matting 2 in. thick—soft, warm and quiet.



By courtesy of Mr. Wells Coates

Fig. 78 'The Living Room Abroad To-day', *Design for To-day*, May 1933.

Japan - the photograph has been provided by Coates, and also, perhaps the text

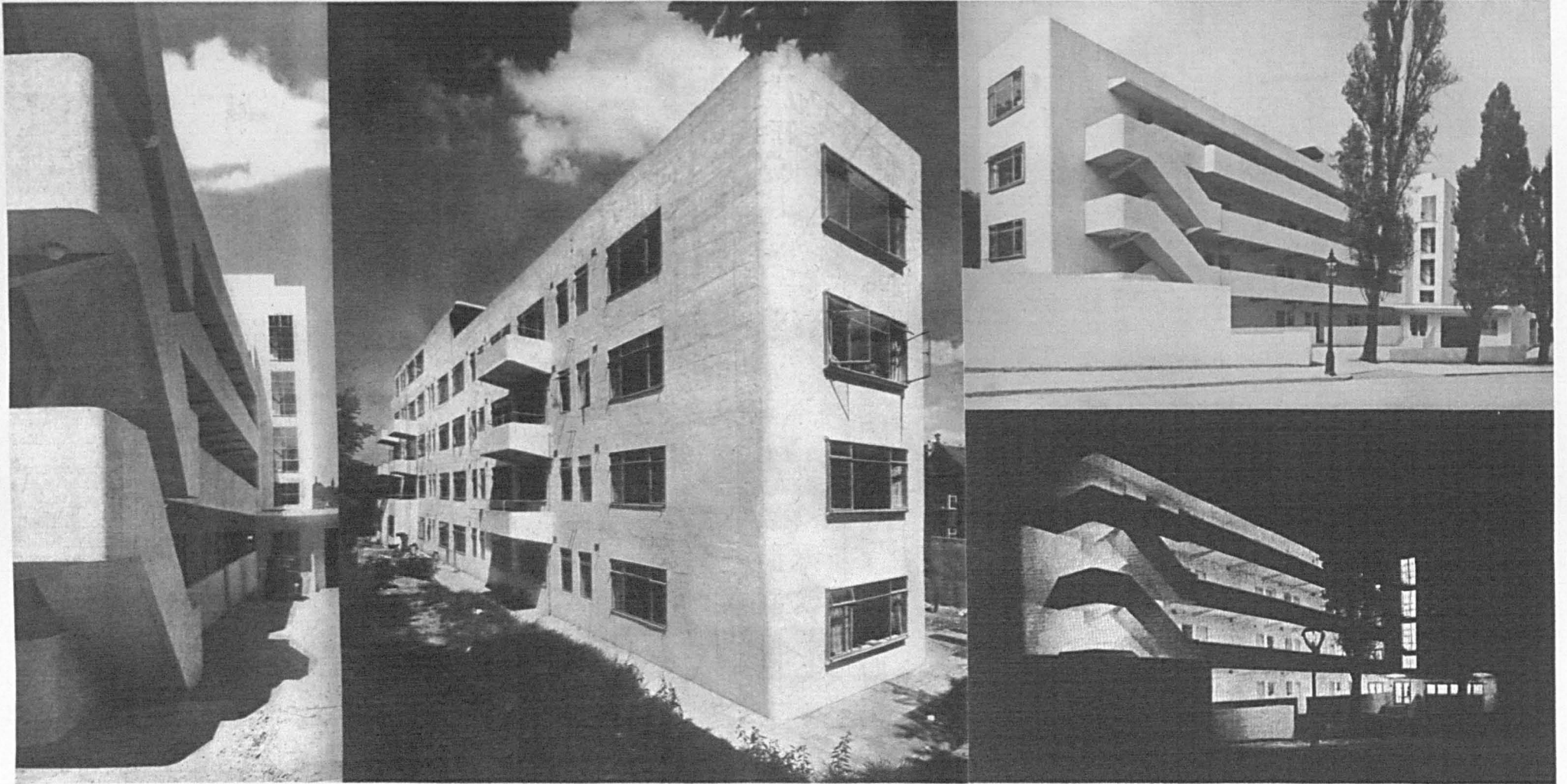
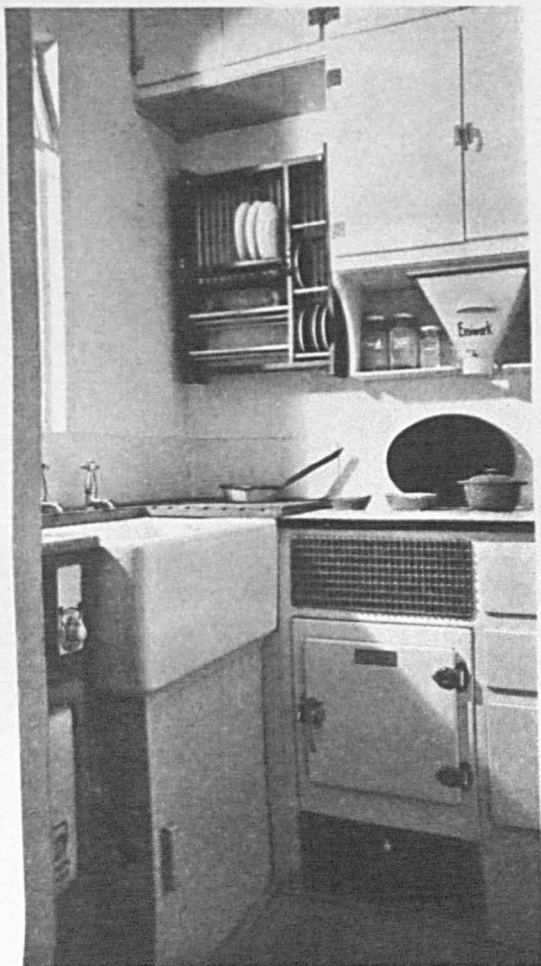


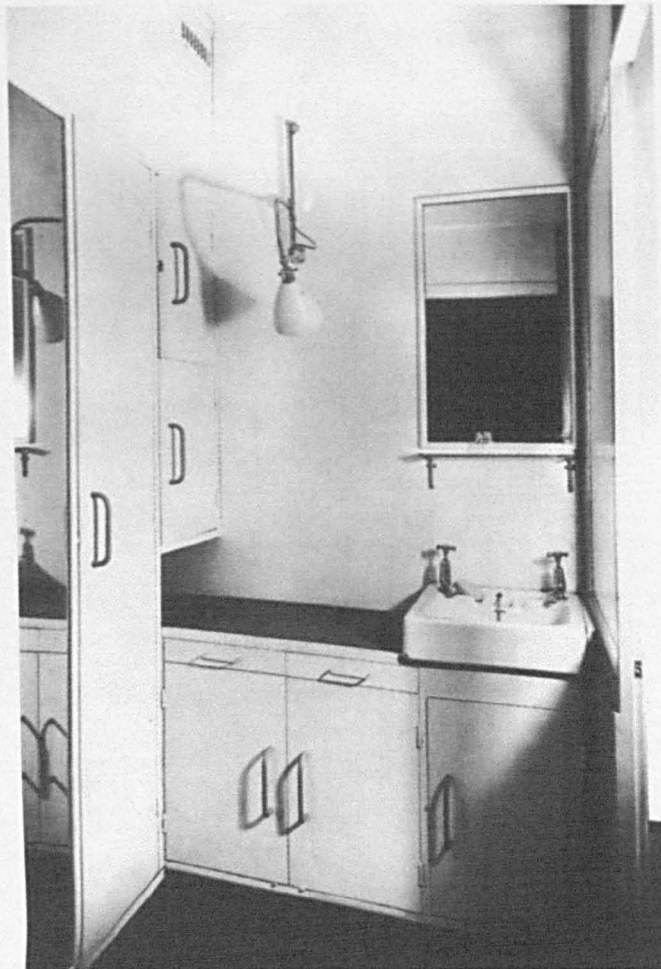
Fig. 79 Cantilevered open galleries, rear elevation and front elevation.
Lawn Road Flats



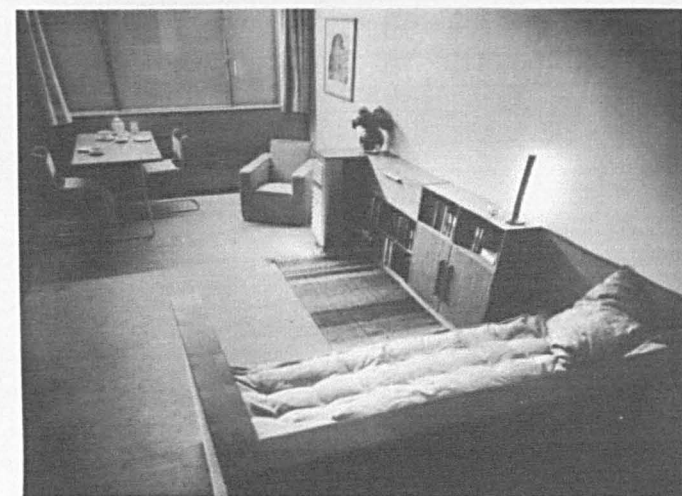
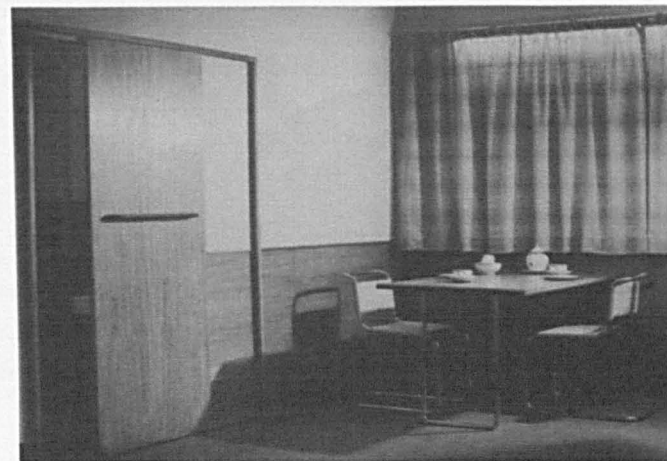
Kitchenette

Fig. 80

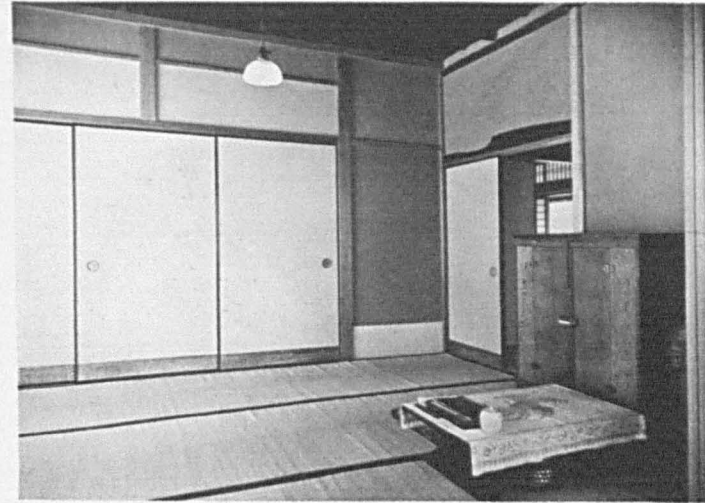
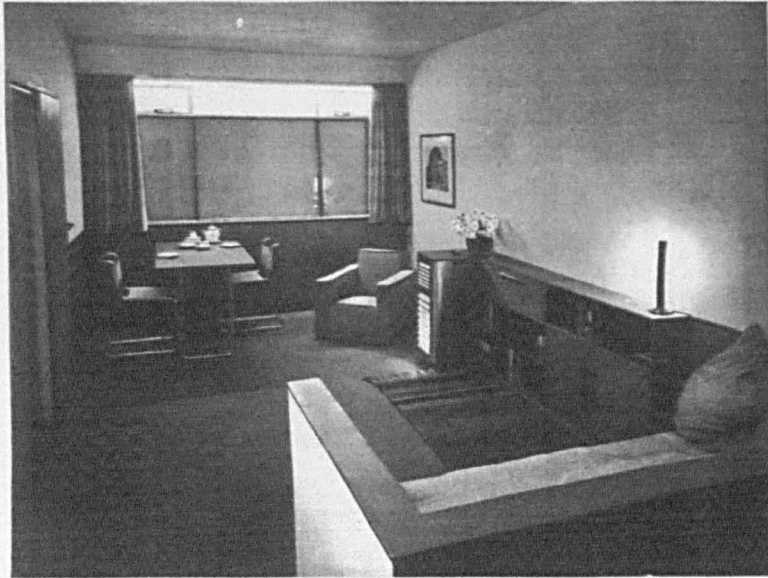
The *minimum* flat - Dorland Hall 1933



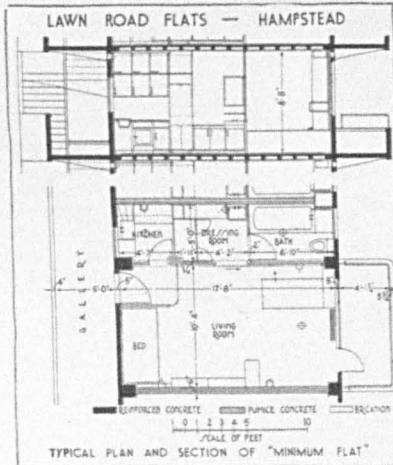
Dressing room



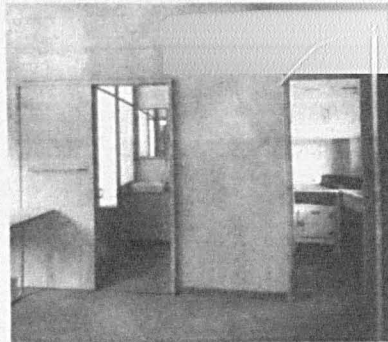
Living room



Tansu (chest of drawers) in a cupboard, hidden by sliding screens, which look like a partition between two rooms. The other view shows the room with the screens pushed open. The cabinet at the right is a characteristic piece of Japanese furniture made of Paiblonia wood, with black gunmetal handles.



Above: View of living room of flat. Left: Layout of minimum flat. Below: View from living room, showing sliding door, glimpse of bathroom and lavatory, and kitchenette



A view of the room revealing the chest of drawers by pushing back the sliding screens. When the screens are drawn back, no one would suspect the existence of the chest

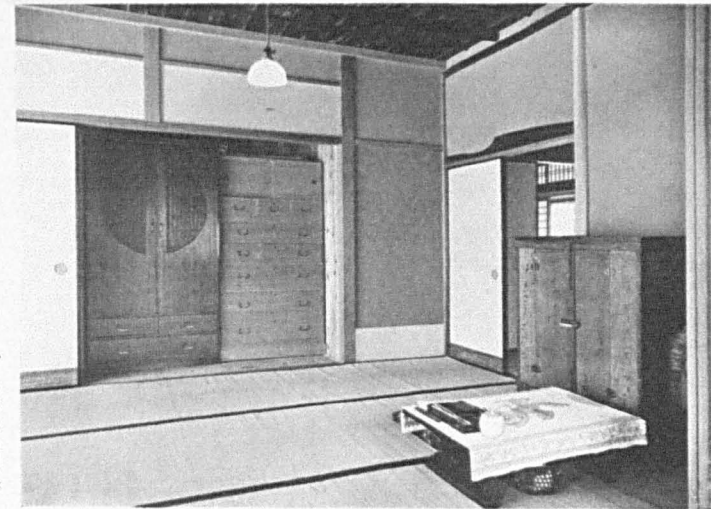


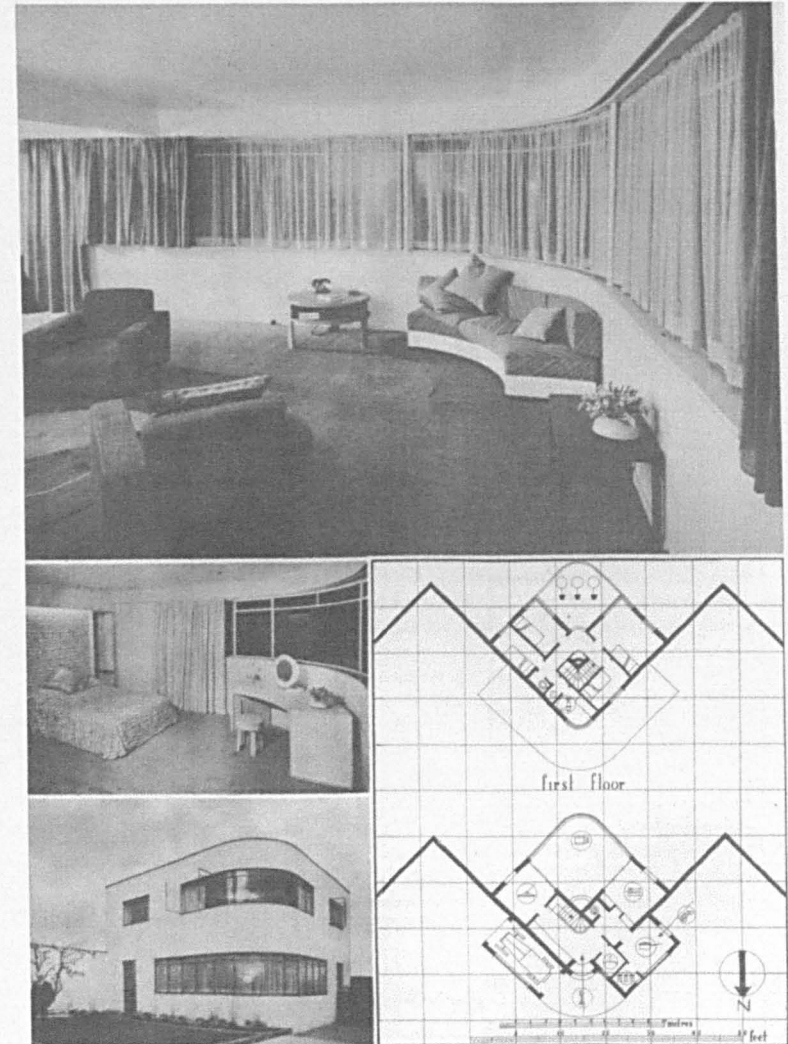
Fig. 81 Sliding door or screen between living and dressing room - sliding screens *fusuma* concealing chests *tansu*. Concealing Screens: 'Minimum' flat interior - Japanese interior

THE ARCHITECTS' JOURNAL for April 26, 1934

SUNSPAN HOUSE, OLYMPIA
DESIGNED BY WELLS COATES AND PLEYDELL-BOUVERIE



Fig. 82 At the Ideal Home Exhibition, Olympia, 1934.
The Sunspan House



Example 32

Wells Coates (London).
The Sunspan House, Olympia (1934).
The living room, the chief bedroom and
a view from the south.

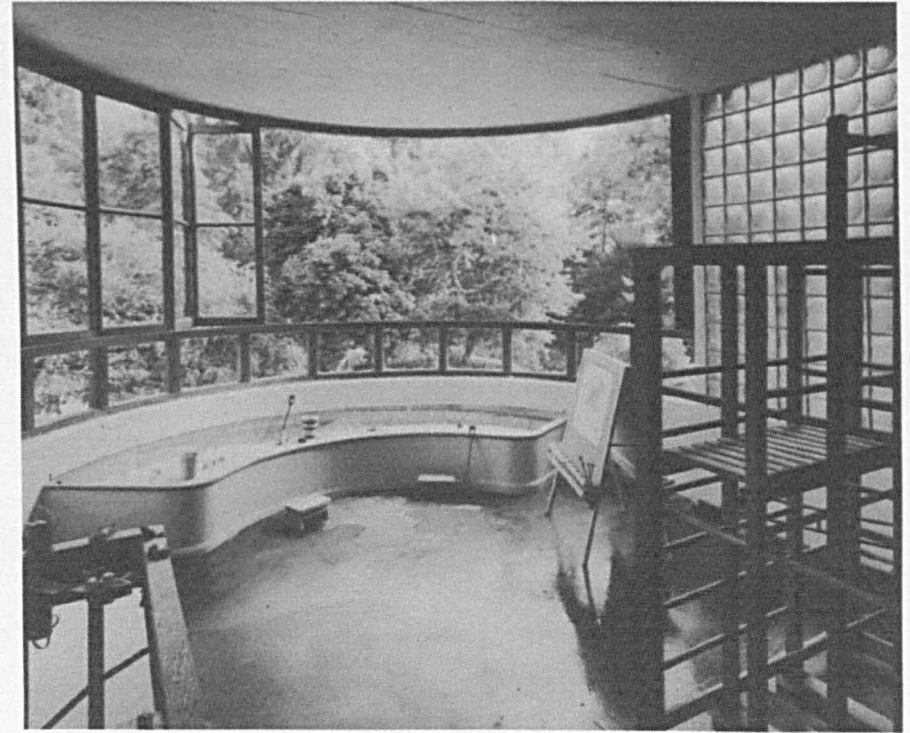
Fig.83 Raymond McGrath, *Twentieth Century Houses*, 1934.



Embassy Court, Brighton.

Fig. 84

Windows that slide and fold allowing fresh air and sunlight to enter the room



Hampden Nursery School, Holland Park, London.

Wells Coates : Sunspan Houses, Woodlands Avenue, New Malden, Surrey



Wells Coates;
Sunspan Houses,
Wentworth Close,
Long Ditton, Surrey.



From top to bottom:
Numbers 1, 2 & 3.

Wells Coates; Sunspan Houses, Hinchley Wood, Surrey.

19 Avondale Avenue
(No. 1 demolished)



13 Southwood Gardens
right



23 Southwood Gardens
below



Clockwise:
Numbers 57, 65 & 69

Fig. 85
Sunspan Houses in Surrey

FRAME

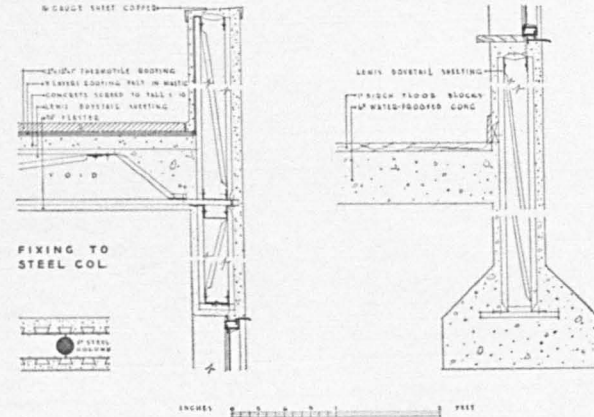


ONE-STOREY HOUSE on a site sheltered by trees on the north and open to fine views on the south. A tank room—often a problem in flat-roofed houses—is fitted in at a convenient break in roof level, where the height of living-room increases. The plan is a development of the basic "Sunspan" plan, exhibited at Olympia in April, 1934.

WELLS COATES

WELLS COATES

DIAGRAM showing typical construction. A double membrane of "Lewis" dovetail steel sheet is used for walls and roof (see column detail); divisions between rooms are single dovetail sheet, which makes a rigid partition when plastered both sides. The sheeting is cement rendered externally.

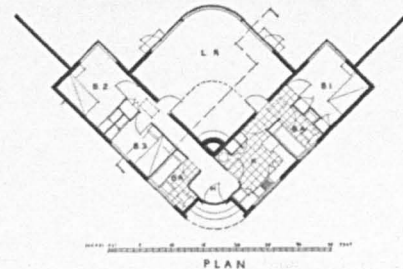
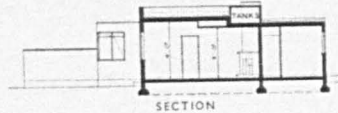


FRAME



BUNGALOW AT WELWYN, HERTS, 1935

COST PER FOOT CUBE. 2/4d.
CONSTRUCTION. Walls, partitions and roof are constructed from "Lewis" dovetailed sheeting units on concrete foundation.
INSULATION. Air space between double membrane steel units for walls and roof.
WALLS. "Lewis" dovetailed sheeting units, consisting of 26 gauge galvanized steel sheeting framed in channel sections.
PARTITIONS. As walls.
ROOF. As walls. Covered with three-layer "Marasfelt" macadam roofing.
FLOORS. 6 in. surface concrete covered with 1 in. birch block flooring bedded in mastic on cement screed.



WINDOWS. Metal, with outward opening casements.
DOORS. Internal doors generally solid core laminated flush type hung to pressed steel door frames.
HEATING. Central open fireplace in living-room, additional electric fires to living-room and bedrooms, and domestic hot-water supply from coke-fired boiler.
LIGHTING. Electric; Standard fittings generally, with concealed lighting in living-room.
EXTERNAL FINISH. Cement rendering twice distempered.
INTERNAL FINISH. "Pioneer" plaster.
FURNITURE. Mahogany veneered lamin-board french polished, and birch ply laminboard painted.

Fig. 86 F R S Yorke, *The Modern House in England*, 1937 pp. 74-75. The Sunspan bungalow at Welwyn

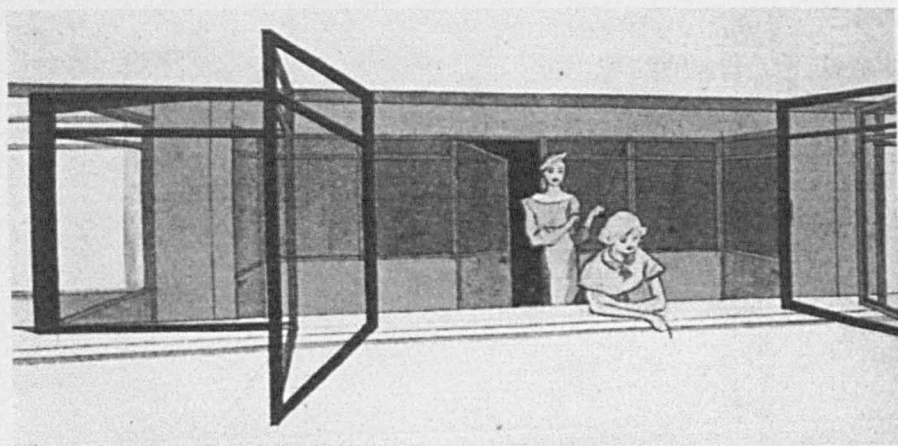


Fig. 87 Top left: sketch of sun-room; bottom left: front elevation showing sun-rooms; right: side elevation also showing sun-rooms.
Embassy Court, Brighton

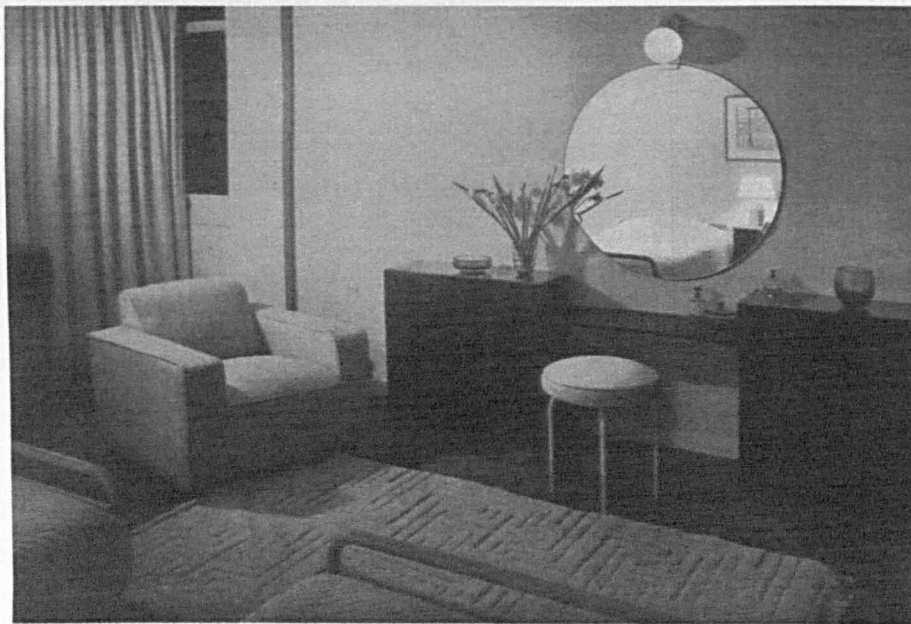


Fig. 88 Clockwise: Sun-room, living room with sliding doors open, 'hearth scene' in living room and bedroom. Interior, Embassy Court, Brighton



Fig. 89 Outer corridor March 2004.
Communal Space, Embassy Court, Brighton

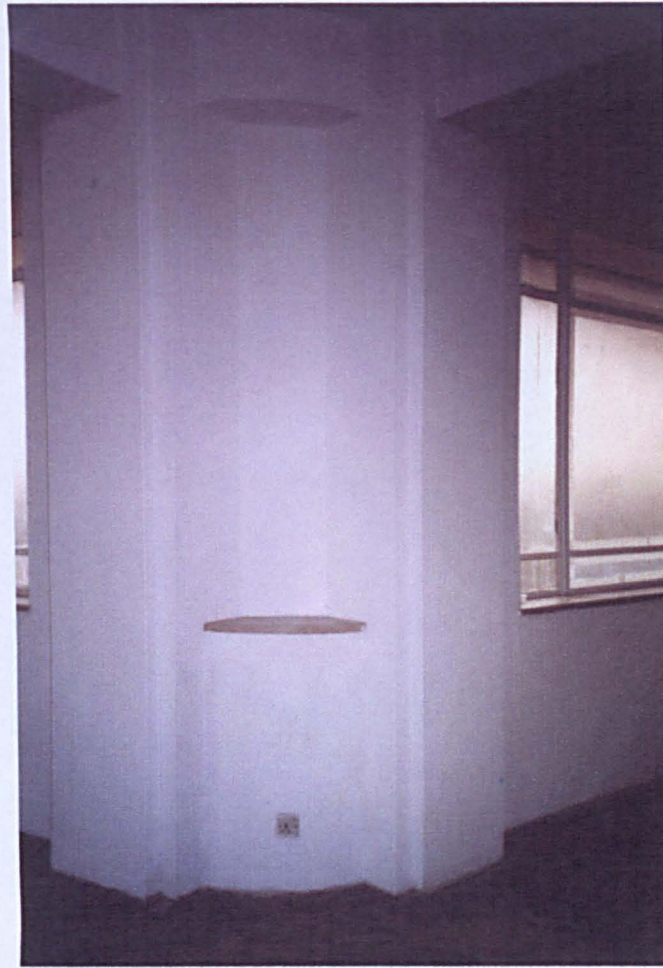


Fig. 90 Above: niche, waiting hall March 2004; right: waiting hall 1935, mural by E McKnight Kauffer.

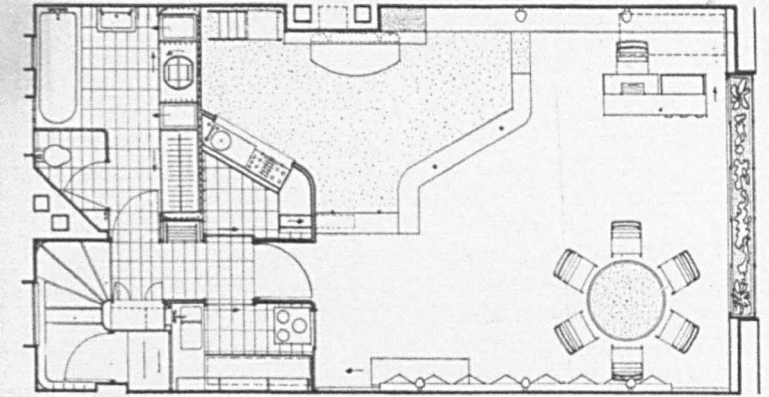
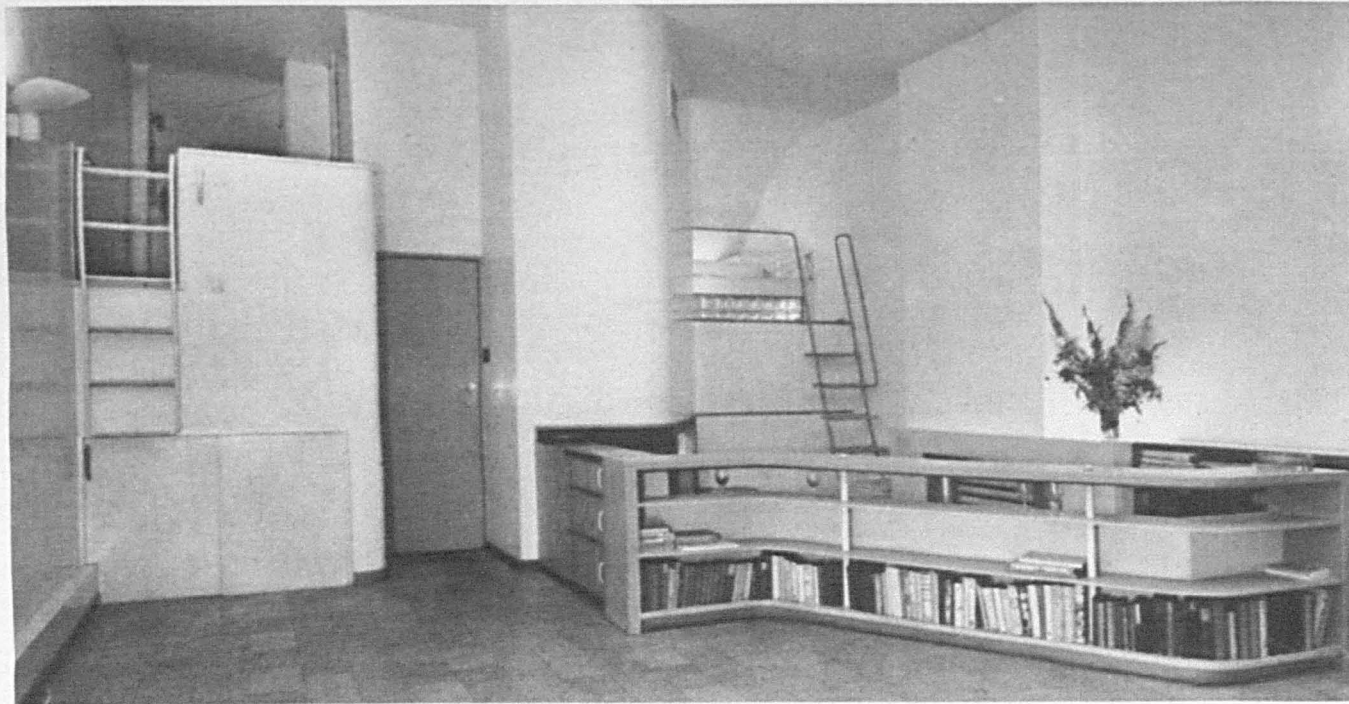




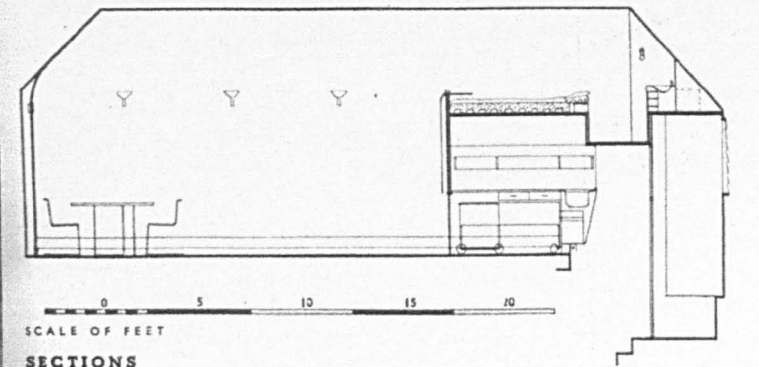
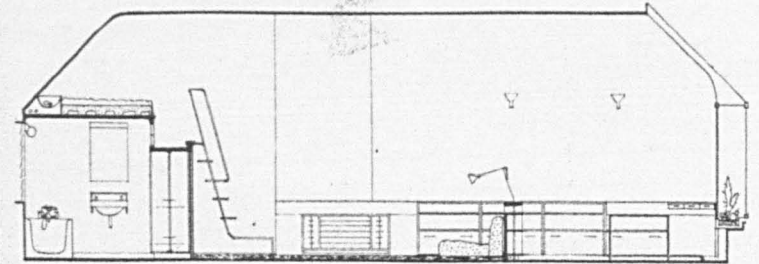
Fig. 91 Overview of seating area showing *tatami* matting and detail of radiant electric fireplace.
'Hearth scene', 18 Yeoman's Row, London



Fig. 92 Portrait of Wells Coates with 'window garden' in background; right: night view of multi-purpose room and 'window garden'.
'Window garden', 18 Yeoman's Row, London



PLAN OF MAIN FLOOR LEVEL



SCALE OF FEET
SECTIONS

Fig. 93 Sleeping areas with ladder access; right: plan and sections.
2-1 section, 18 Yeoman's Row, London

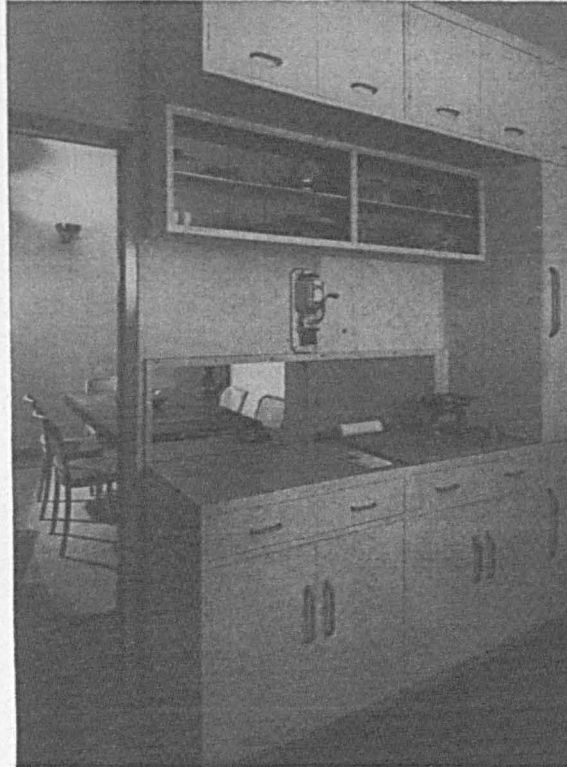


THE ARCHITECTS' JOURNAL for July 6, 1939

FILING REFERENCE:

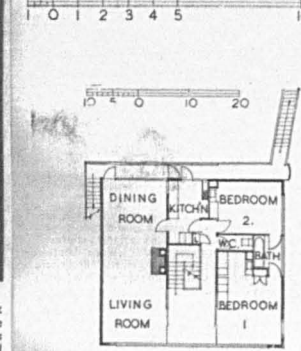
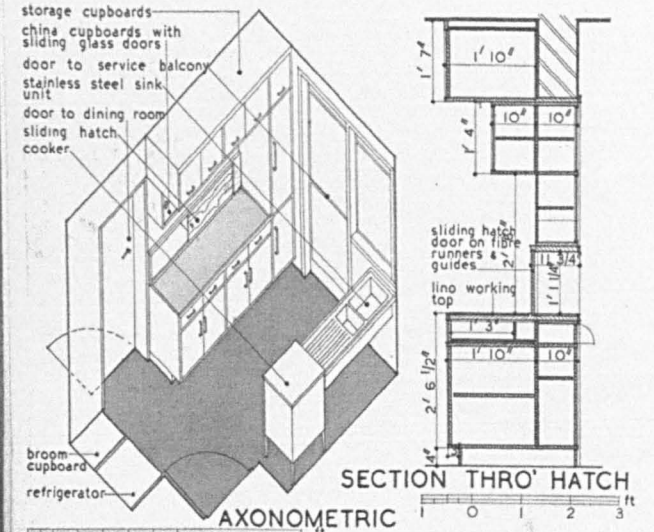
WORKING DETAILS : 761

KITCHEN • HOUSE AT HADLEIGH, ESSEX • WELLS COATES

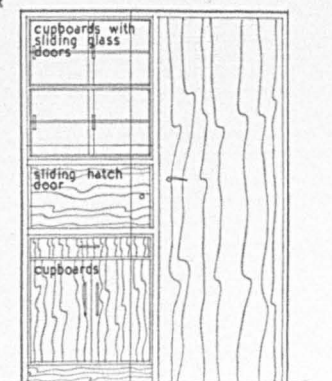


WORKING DETAILS : 762

KITCHEN • HOUSE AT HADLEIGH, ESSEX • WELLS COATES



1ST. FLOOR KEY PLAN



ELEVATION TO DINING ROOM

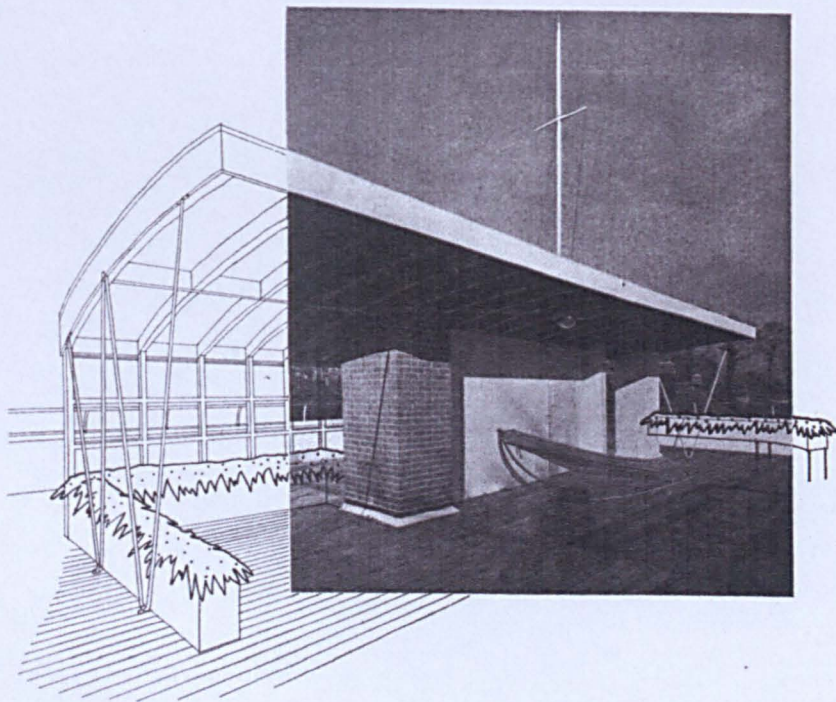
The kitchen is planned on the first floor of the house, next to the living-dining room, and is served by an outside staircase and balcony. It has a range of built-in cupboards and drawers and a sliding hatch fitting on the one side, with stainless steel sink unit, cooker and refrigerator on the other. All cupboard fittings have a cream-painted finish, with red plastic bow handles to drawers and cupboards. Details are shown overleaf.

Details of the kitchen illustrated overleaf.

Fig. 94 Living room looking through to bedroom 1, kitchen and working drawings. Interiors, 'Shipwrights', Hadleigh, Essex

WORKING DETAILS : 759

ROOF SHELTER • HOUSE AT HADLEIGH, ESSEX • WELLS COATES



The roof shelter has a curved roof constructed of wooden joists with boarding and roofing felt over, the roof being supported on the brick walls of the chair store, chimney stack and duct, with additional steel tubular supports at either end. Flower boxes will be constructed and arranged as shown in the perspective above. The main roofing to the house consists of wooden slats over bitumastic felt roofing laid to fall on concrete. A glass and concrete roof-light gives light to the first-floor staircase landing below. Details are shown overleaf.



Fig. 95 Roof, side and rear elevations.
Exterior, 'Shipwrights', Hadleigh, Essex

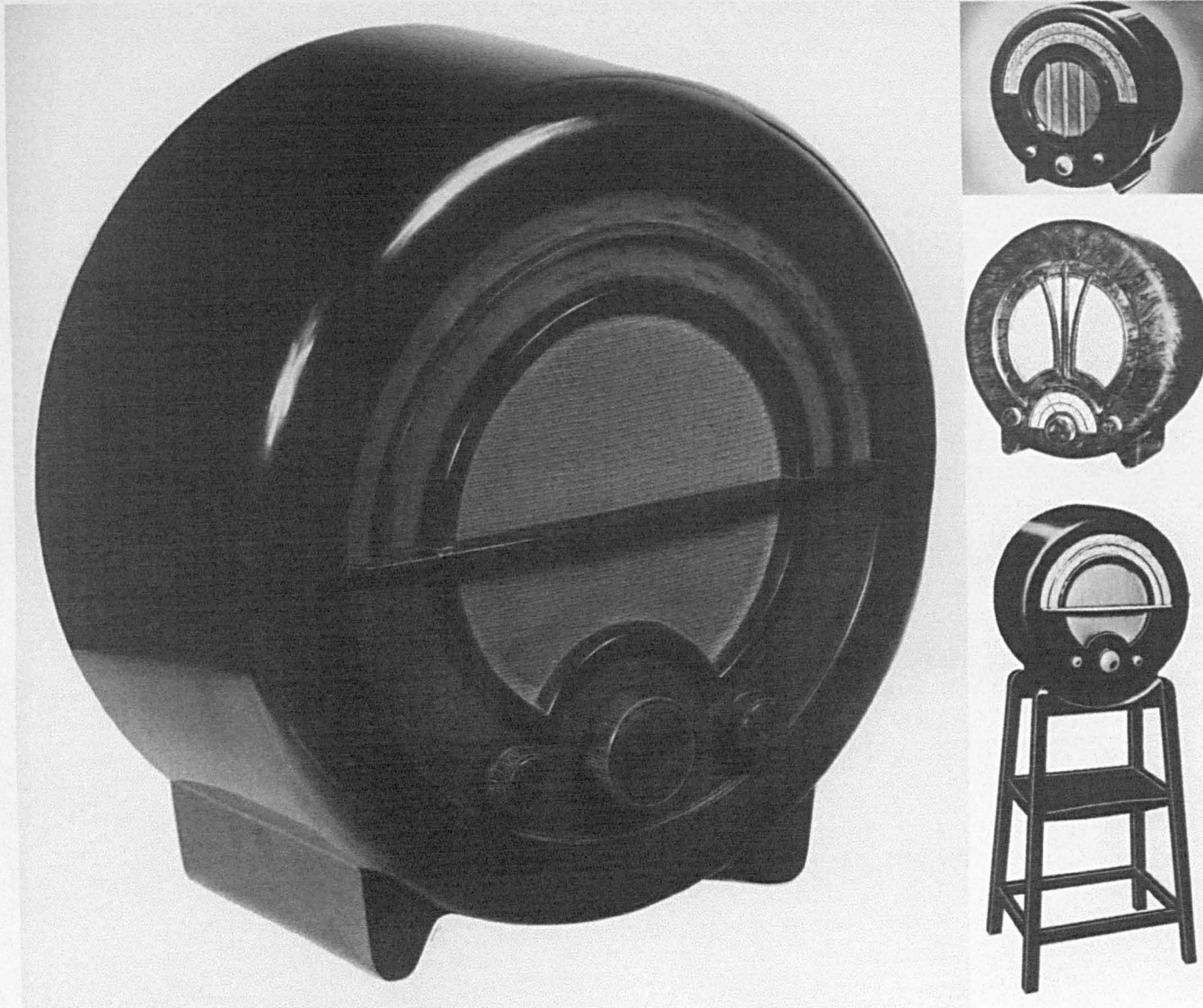


Fig. 96 AC 76 Ekco wireless; top right: AD 65; centre right: AD 36; bottom right: AC 76 on wooden stand.
Ekco wireless designs

HADLEIGH, ESSEX

WELLS COATES, F.R.I.B.A.



The house from the north-west. It was built, primarily, as a week-end house. The external stairs lead to the kitchen and roof garden.

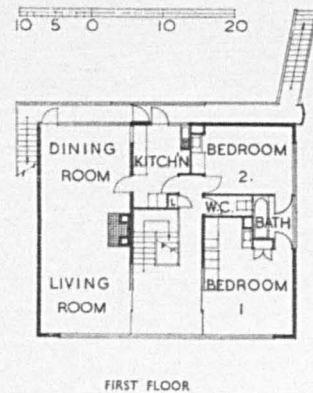
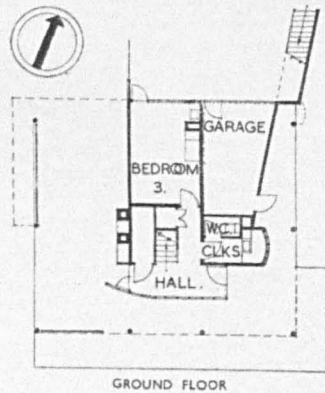
SITUATED in fairly open country, the house looks towards the sea and Canvey Island to the south. All habitable rooms are arranged as a "flat" on one floor. Living-room, upper hall and bedroom 1 (separated by sliding screens) can be thrown into one space. The open ground-floor terrace (with fireplace) could be enclosed for future accommodation if necessary.

CONSTRUCTION. R.C. construction throughout. Roof: concrete slab, 1 in. cork, screed to

falls, felt and cedar slats. Partitions: 2 in. pumice blocks. Steel and bronze windows. Hydrokeen plaster, internally, to walls and ceilings, distempered and painted. Cork parquet, strip oak and carpeted floors. Tiles in bathroom, hall and cloakroom. Granolithic paving to garage and balcony.

SERVICES. Heating and H.W. by automatic oil-fired boiler. Refrigerator installed.

COST. House, £1,750. Total cost (including built-in fittings, furniture, fabrics, etc.), £2,400.



WELLS COATES, F.R.I.B.A.

HADLEIGH, ESSEX



Above: the south elevation. One object of the planning was to make the extensive views available to the habitable rooms and to the sheltered roof garden. Below: the living-room. The bookcase fitted in the foreground and other furniture are in veneered birch.

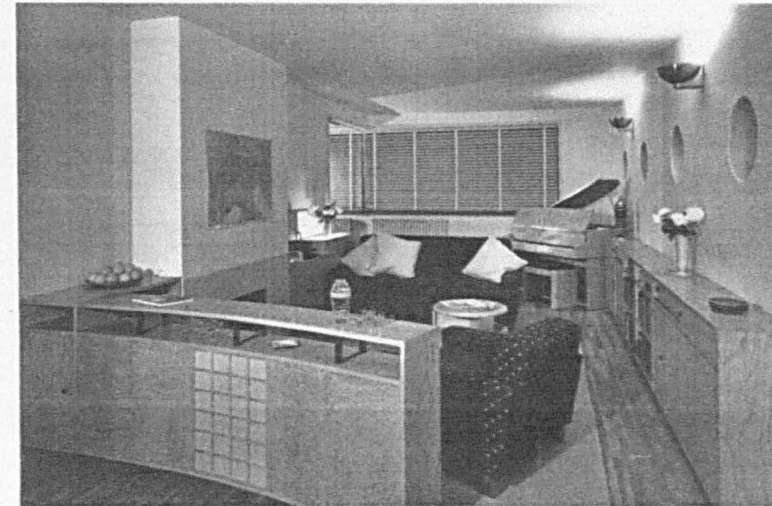


Fig. 97 Alan Hastings, *Weekend houses, cottages and bungalows*, 1939 pp. 30-31 'Shipwrights', Hadleigh, Essex

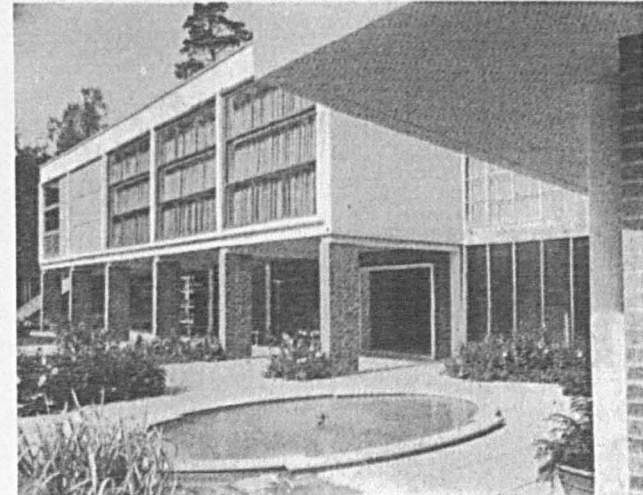
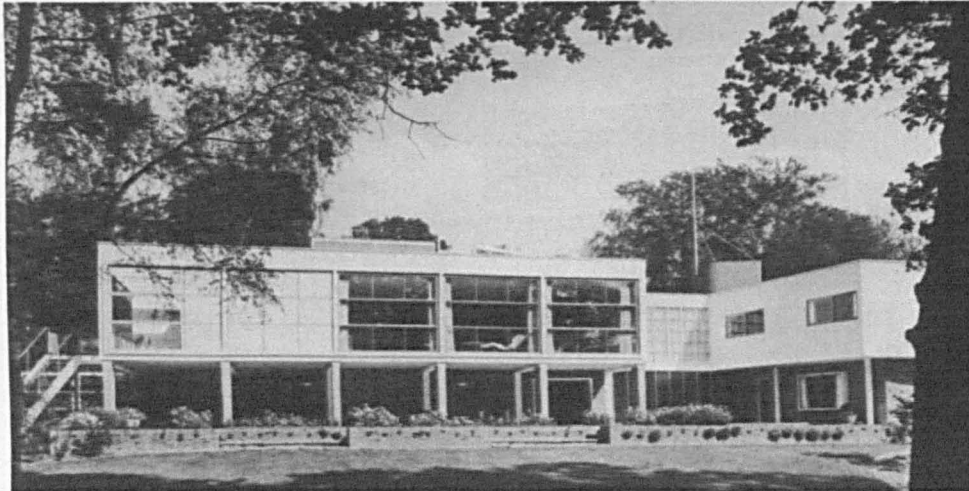
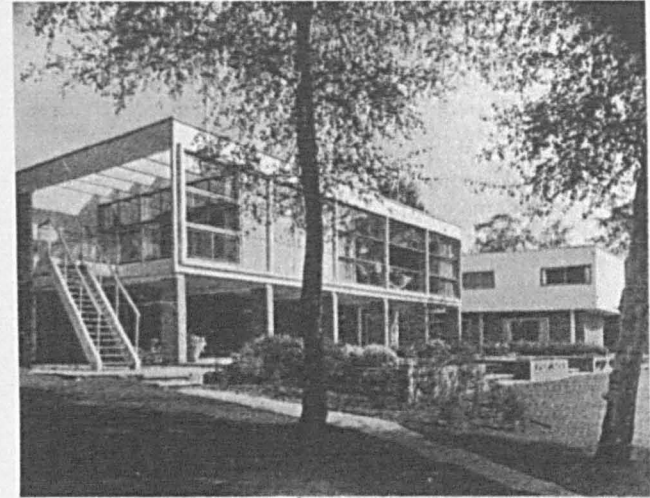
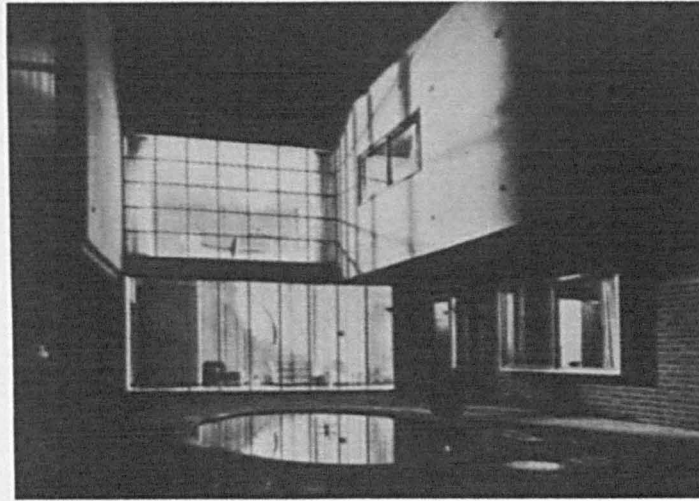


Fig. 98 South facade clockwise: staircase-hall section at night; large windows of dining room opening onto balcony; covered terrace beneath living room; panoramic view of south facade.
Exterior, 'Homewood', Esher, Surrey

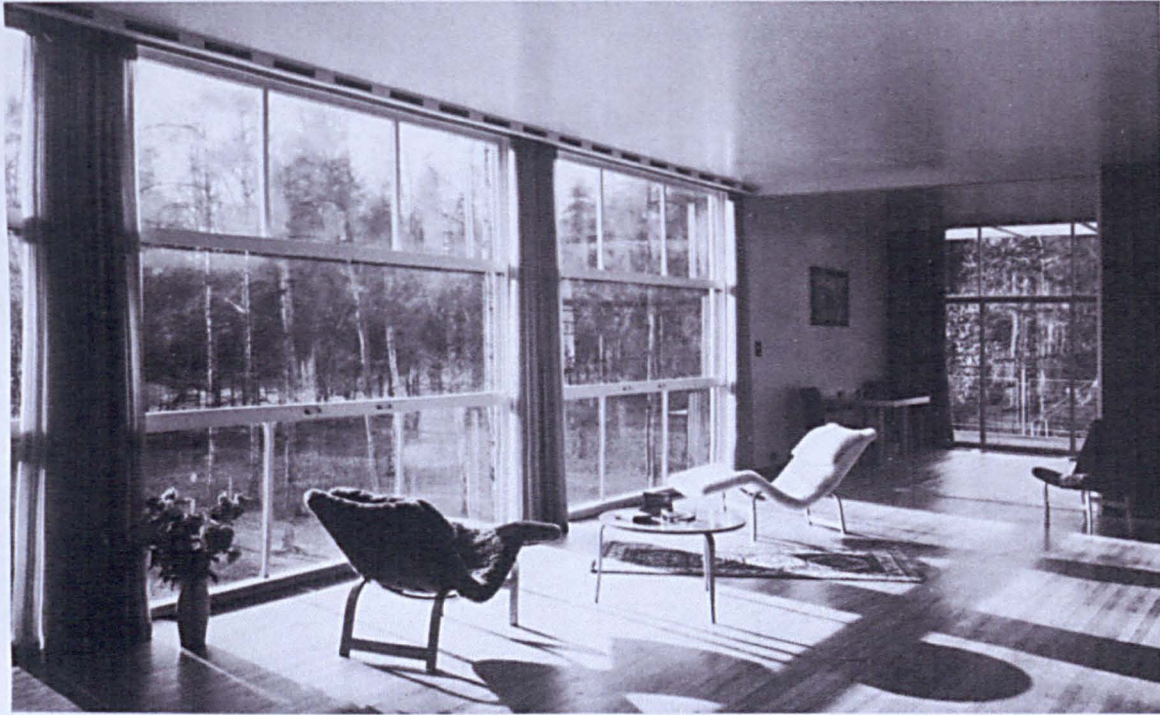


Fig. 99 1939 image in which sliding folding doors are open; right: 1993 image showing doors partly closed.
Living room, dining room and balcony, 'Homewood', Esher, Surrey



East front.

**PALACE GATE
KENSINGTON, 1939**

TYPE. Two-room, three-room, four-room and five-room flats, for well-to-do business people.

ACCESS. Corridor, at middle level. Each of the two flats which interlock vertically in the height of three floors is entered from the middle level, so that access corridors and lift stops are provided only at every third floor. Escape stairs at ends of service gallery.

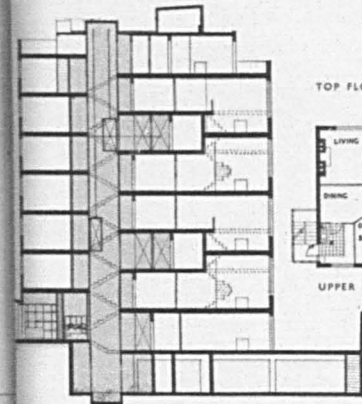
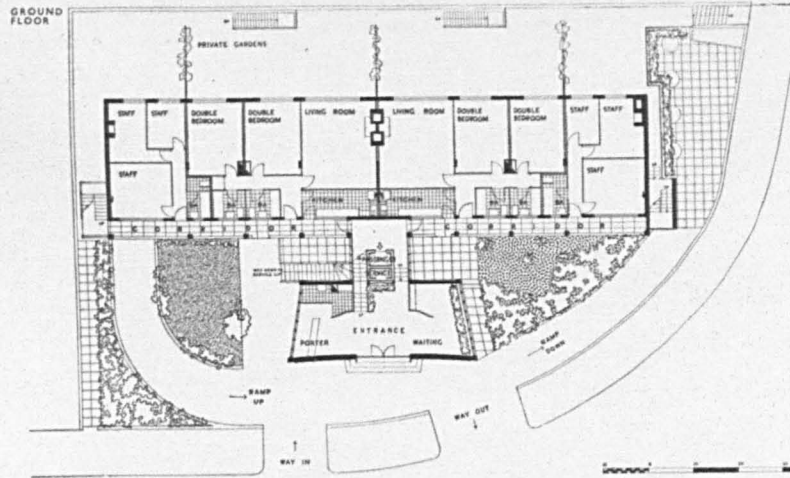
NO. OF FLATS. Eight, one-level flats. Sixteen two-level flats. Penthouse on roof and staff rooms on ground floor. Total: 24 flats.

SERVICES. Garage for 20 cars in basement.

CONSTRUCTION. Reinforced concrete faced with artificial stone slabs, which form the shuttering.

RENTS (1939). Two-level flats: two-bedroom, £310; three-bedroom, £350; four-bedroom, £425. One-level flats: One-bedroom, £175; two-bedroom, £260.

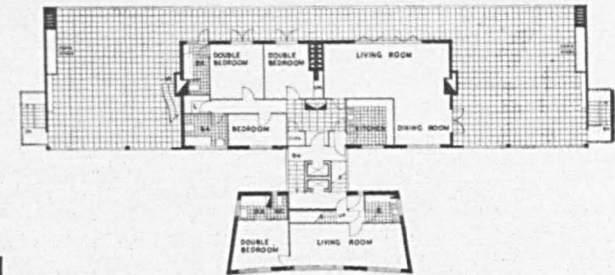
COST. 2s. 3d. per cubic foot.



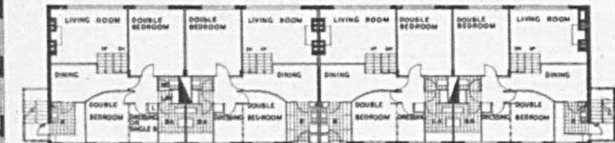
CROSS SECTION. The complete unit of three floors is twice repeated. The six floors contain four flats vertically. There is a row of normal flats on the ground floor and a penthouse flat on the roof.



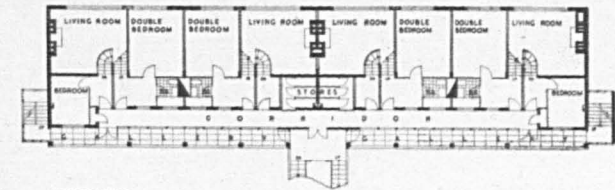
West front.



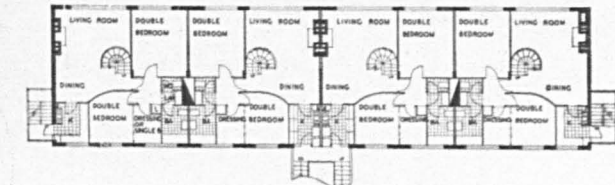
TOP FLOOR



UPPER LEVEL



MIDDLE LEVEL



LOWER LEVEL

Fig. 100 F R S Yorke & Frederick Gibberd, *The Modern Flat*, [1937] 2nd edition 1948 pp. 92-93.
'Three-two' system, 10 Palace Gate, Kensington

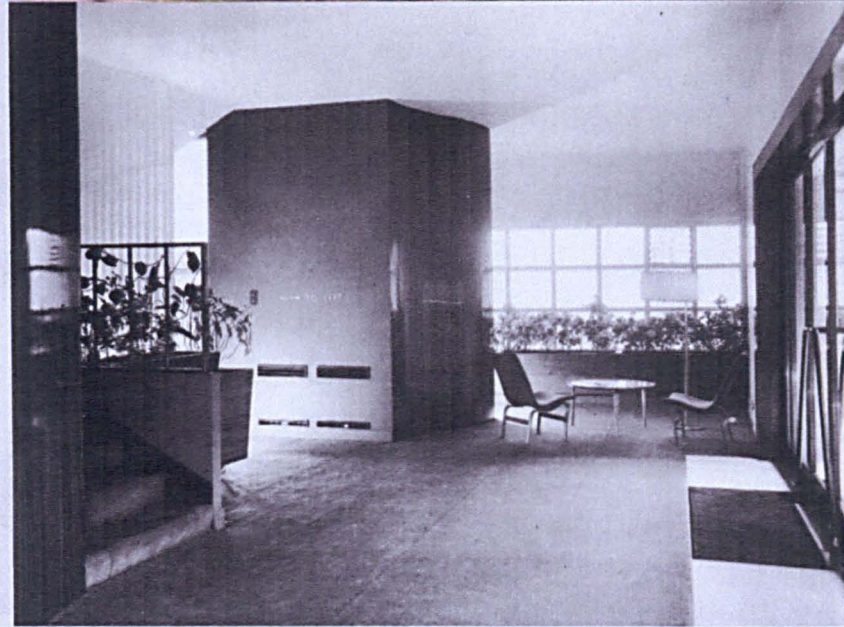
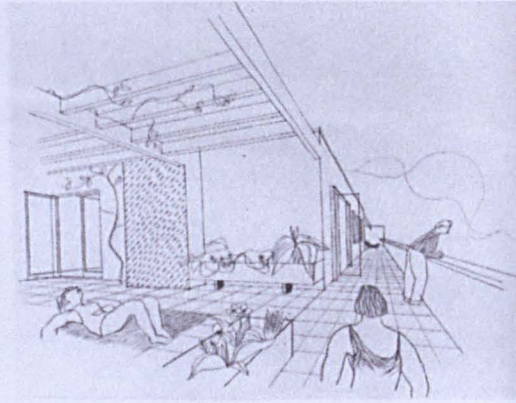
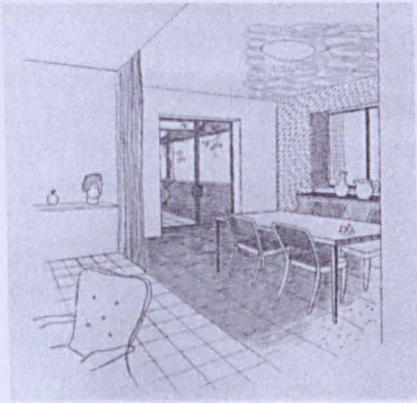
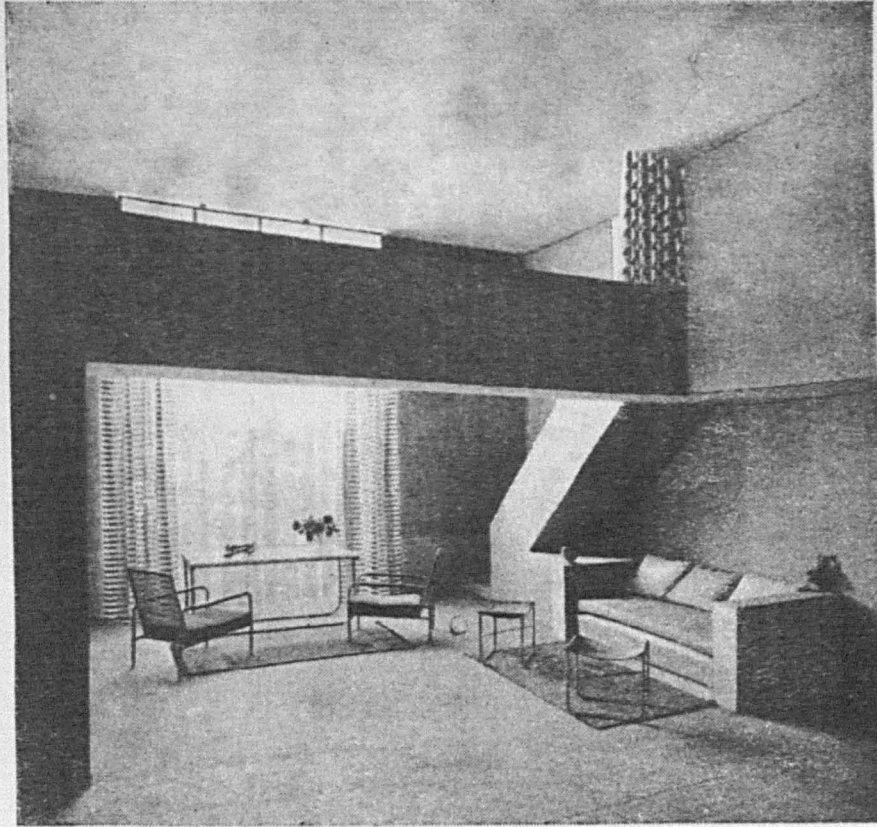


Fig. 101 Left: sketches of the penthouse flat; top right: exterior showing window to entrance hall and circular window in balcony access door; bottom right: interior of entrance hall, 1939.

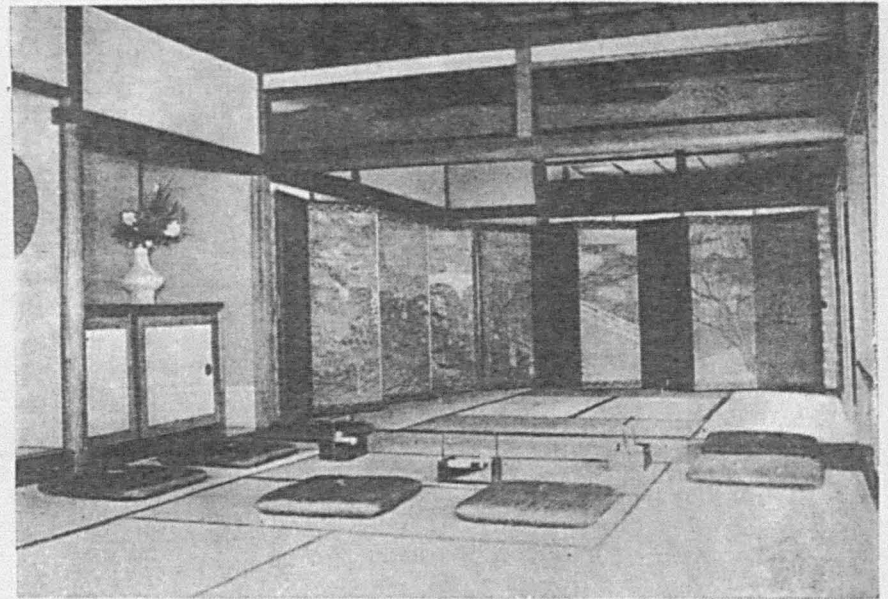
Penthouse flat and entrance hall, 10 Palace Gate, Kensington



[By courtesy of 'The Listener']

Modern Continental room. Austere in form and asymmetrical in the balance of its design. Note the similarity to the Japanese room in general architectural principle. Even the character of certain detail is the same. From 'Modern Interiors', by Herbert Hoffman, published by The Studio

Fig. 102
Room and Book by Paul Nash, published in 1932



[By courtesy of 'The Listener']

Japanese interior. Plan and development are simple and severe. Great feeling for space, well-calculated accent of light and shade and just disposition of ornament are the characteristics evident here and in the modern Continental room. From 'Impressions of Japanese Architecture', by Ralph Adams Cram, published by Harrap

Fig. 103

Sculptors



Barbara Hepworth



Henry Moore

Fig: 104



John Armstrong



John Bigge



Edward Burra

Painters



Tristram Hillier



Paul Nash

Painters



Ben Nicholson



Edward Wadsworth

Architects

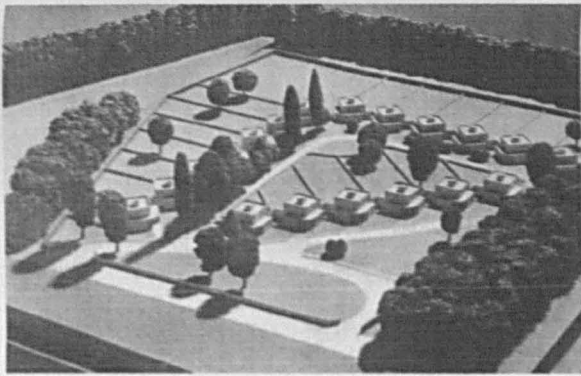


Wells Coates

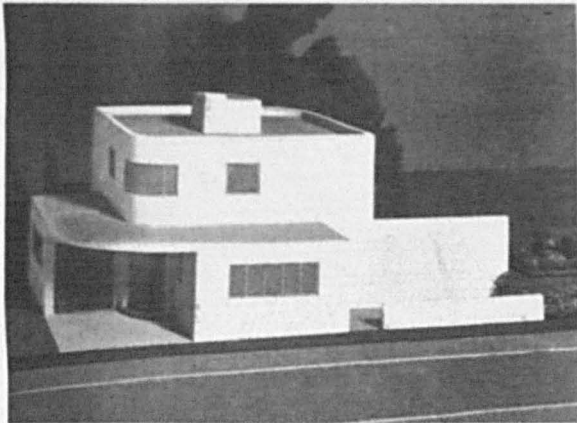


Colin Lucas

Portraits of the members of Unit One as they appeared in the book *Unit One*



36 (50) Photograph of Model Lay-out of 20 houses at Ditton Hill, Surbiton.

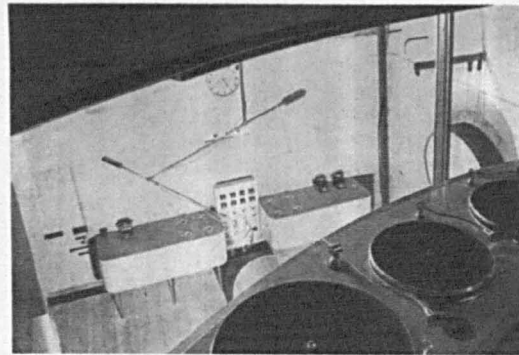


37 Model of house on the above estate (Actual house now on view at Ideal Homes Exhibition, Olympia - Housing Section).

38 Model of a block of Flats in Lawn Road, Hampstead - photograph of model unknown.



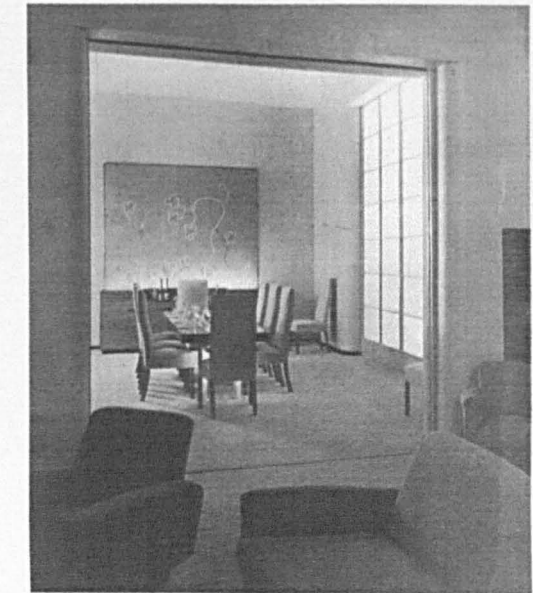
39 (51) Work in progress at Lawn Road.



40 (52) Dramatic Effects Studio, Broadcasting House, London.

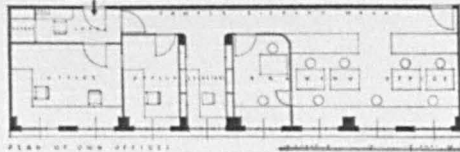


41 (53) Dining Room at No. 1 Kensington Palace Gardens, London.

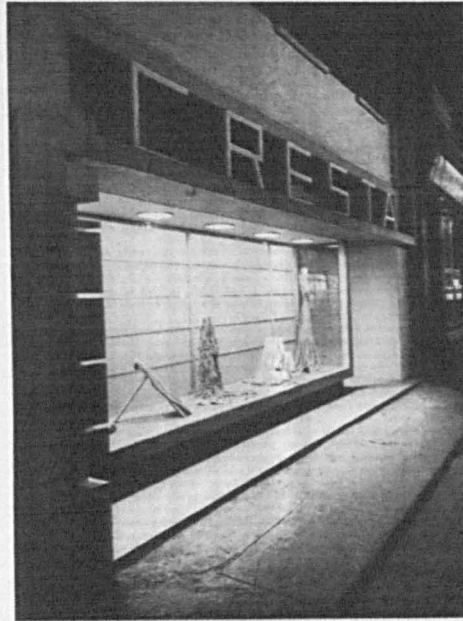


42 (54) Living Room at No. 1 Kensington Palace Gardens, London. (Decorative panel by John Armstrong)

Fig. 105
Work exhibited by Wells Coates in Unit One exhibition
(brackets denote provincial tour exhibition catalogue numbers)



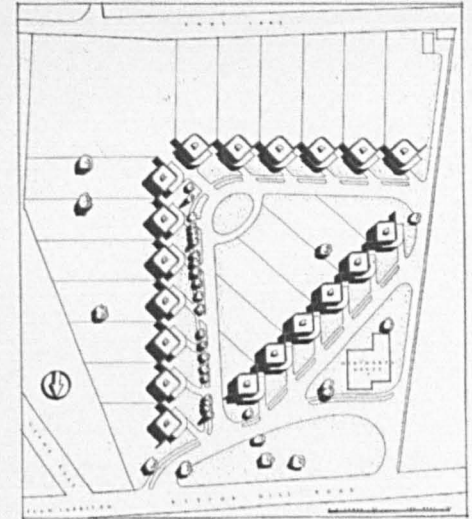
Portrait and Plan of One Office



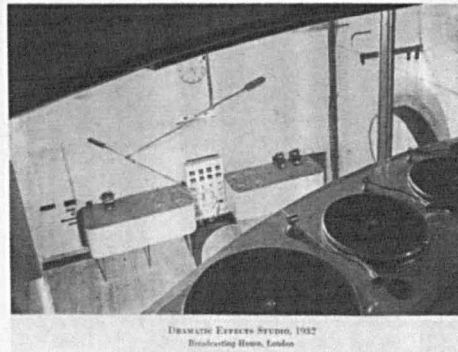
Shop-Front, 1930
Coats Silk Ltd., Roperston Road, London



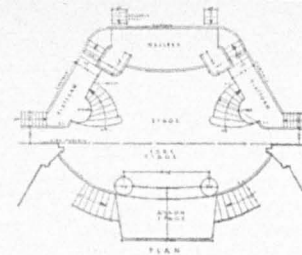
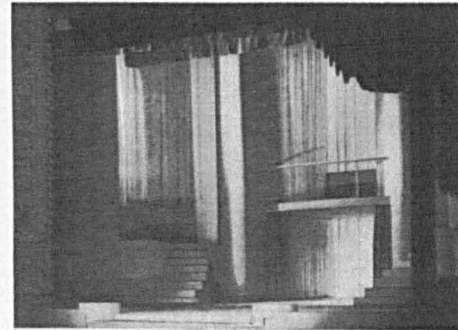
Dining-Room and Living-Room, 1932
at No. 1 Kensington Palace Gardens, London



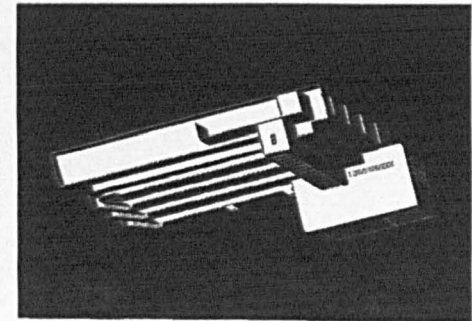
LAY-OUT FOR TWENTY HOUSES, 1934
at Dron Hill, Hadden



DRAMATIC EFFECTS BYDRO, 1932
Broadcasting House, London

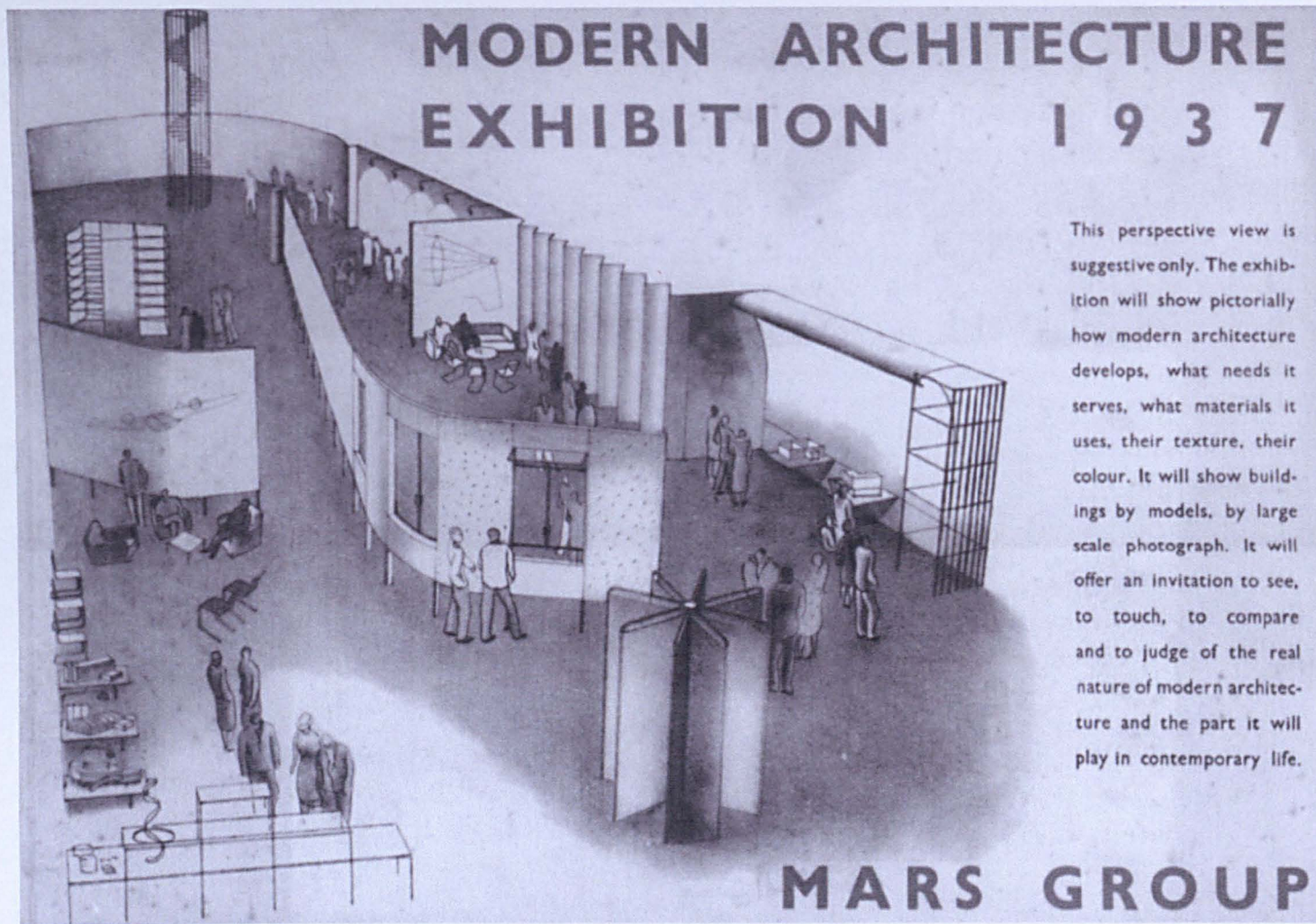


PHOTOGRAPHS AND PLAN OF PERMANENT STAGE-SETTING
at Old Vic Theatre, London, Since 1923-24



ANGORBERG DRAWING FOR A ROW OF FLATS, 1923-24
at Lane Road, Liverpool

Fig. 106
The work of Wells Coates as illustrated in the book *Unit One*



This perspective view is suggestive only. The exhibition will show pictorially how modern architecture develops, what needs it serves, what materials it uses, their texture, their colour. It will show buildings by models, by large scale photograph. It will offer an invitation to see, to touch, to compare and to judge of the real nature of modern architecture and the part it will play in contemporary life.

**NEW ARCHITECTURE
EXHIBITION OF
THE ELEMENTS OF
MODERN ARCHITECTURE**

ORGANISED BY
MARS GROUP

**NEW BURLINGTON GALLERIES
BURLINGTON GARDENS W 1
JANUARY 12TH TO 29TH 1938
10 AM TO 8 PM. ADMISSION 1/-**

Fig. 107 Artist's impression of the MARS Group exhibition postponed until January 1938; right: poster designed by E. McKnight Kauffer. Publicity for the MARS Group Exhibition, January 1938



Fig. 108 Le Corbusier at the MARS Group exhibition.
Left to right: Godfrey Samuel, Le Corbusier, Wells Coates, J M Richards,
Serge Chermayeff and Maxwell Fry.

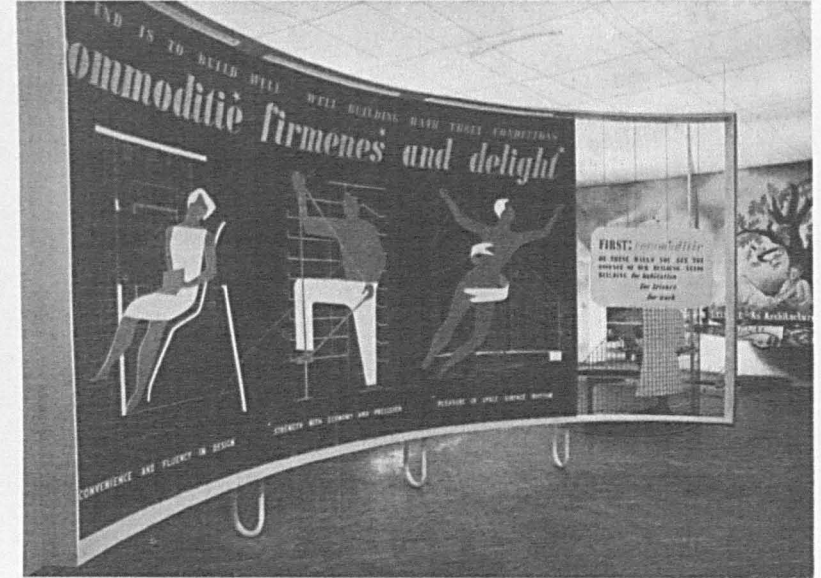


Fig. 109 Entrance to the exhibition: the essential conditions -
commoditie, firmenes and delight.

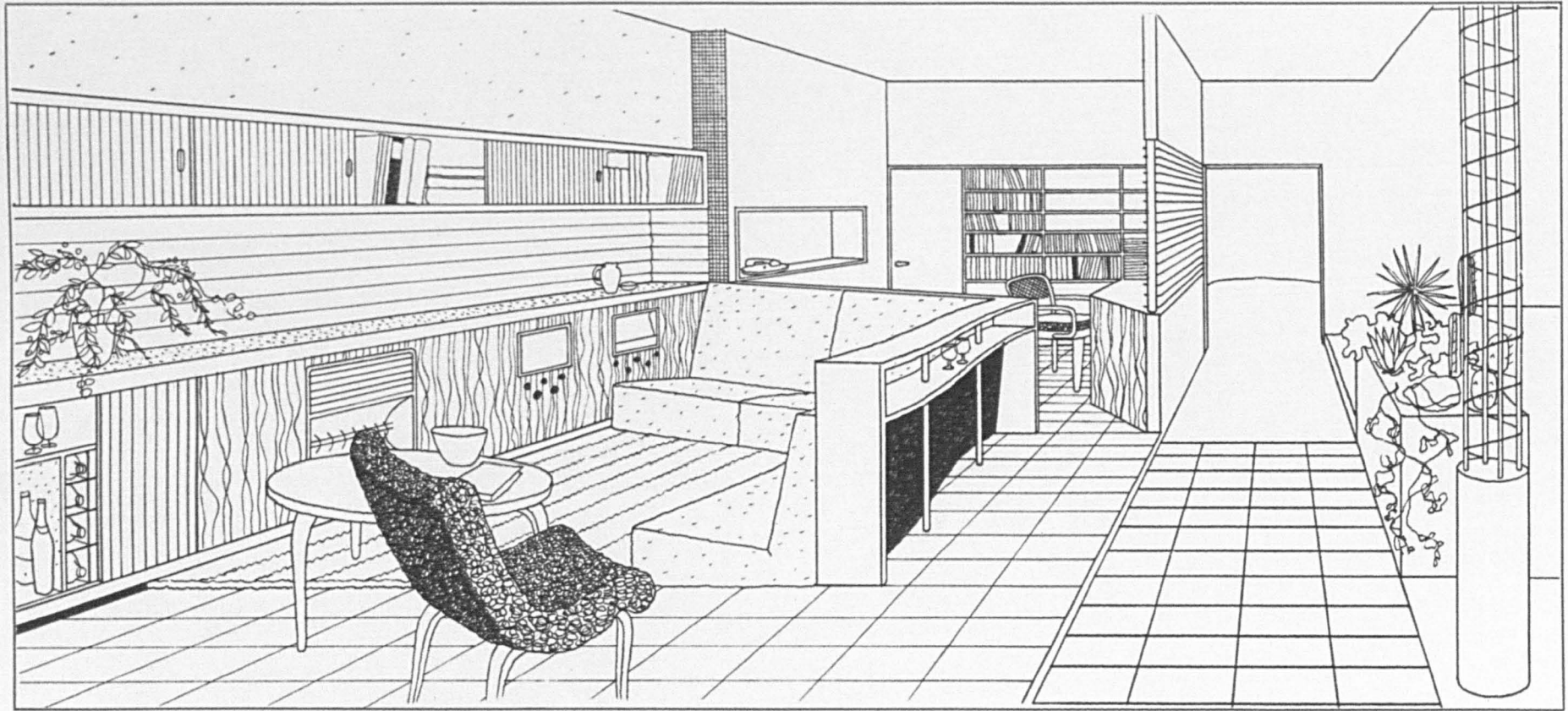
The MARS Group Exhibition, January 1938

second room

modern architecture

Whatever we see, whatever we touch, can become expressive—eloquent in form, responsive in texture. In this part of the exhibition **textures** of several kinds are displayed. Nearby, **equipment** is exhibited. The standardised craftsmanship of the machine must be faultless in appearance as in technique.

Masonry and **steel** are shown. **Masonry**, once the basic medium of architecture, is now one medium of many; admirable for beauty and occasional convenience, rather than for strength or economy. **Steel**, scientific metamorphosis of iron, gives strength which is homogeneous and exactly calculable.



the living room is shown as a fully equipped unit. The purpose of such a room is not circumscribed. It is not a space conforming to fixed routine, but a harbour, a background.

Fig. 110 Page from the *New Architecture* exhibition catalogue showing the second room most probably designed by Wells Coates. The MARS Group Exhibition, January 1938

Studio interior, by Wells Coates

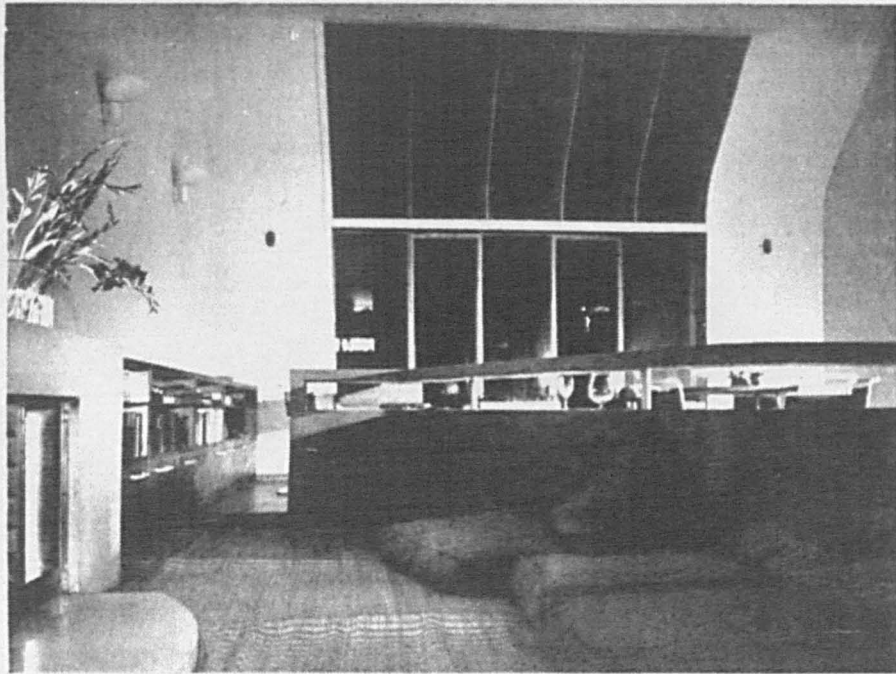
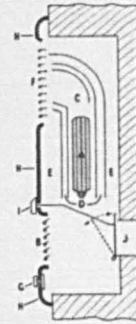


Fig. 111 Hearth scene à la japonais at 18 Yeoman's Row.

New Architecture exhibition catalogue
The MARS Group Exhibition, January 1938

Flush-fitting—no wall-blackening with the THERMOVENT

The heating system used by Mr. Wells Coates in the living-room is an adaptation by the architect of the standard inset Thermovent illustrated here



This diagram shows the patented Thermovent construction.

- (A) Ribbed heating element.
- (B) Cool air inlet.
- (C) Main duct.
- (D) Secondary duct.
- (E) Outer duct.
- (F) Warm air outlet.
- (G) Thermostat-control.
- (H) Plaster moulded panel.
- (I) Control knob for fresh air inlet.
- (J) Optional fresh air inlet from outside fan or unit.

Thermovent Heating solves a long-standing problem of the architect: it reconciles efficiency with safety and ease of installation with lasting satisfaction. The inset types overcome drawbacks hitherto considered inseparable from heating equipment, yet provide at the same time a 100% return in useful warmth for the current consumed.

- No wall-blackening — surface at room temperature.
- Low installation and running costs.
- Plastics moulded panel—no flaking or discoloration.
- No switches—built-in thermostat-control.
- Provision for fresh air inlet.
- 1 and 2kw. ratings; sizes, 16" x 25" and 26" x 25", maximum projection, 1 1/8".

A range of floor-standing types, with or without thermostats, is also available.



THERMOVENT

THERMOVENT HEATING, E. K. COLE LTD., SOUTHEND-ON-SEA

Fig. 112 The E K Cole advertisement hearth scene appears to be a reference to the tokonoma.

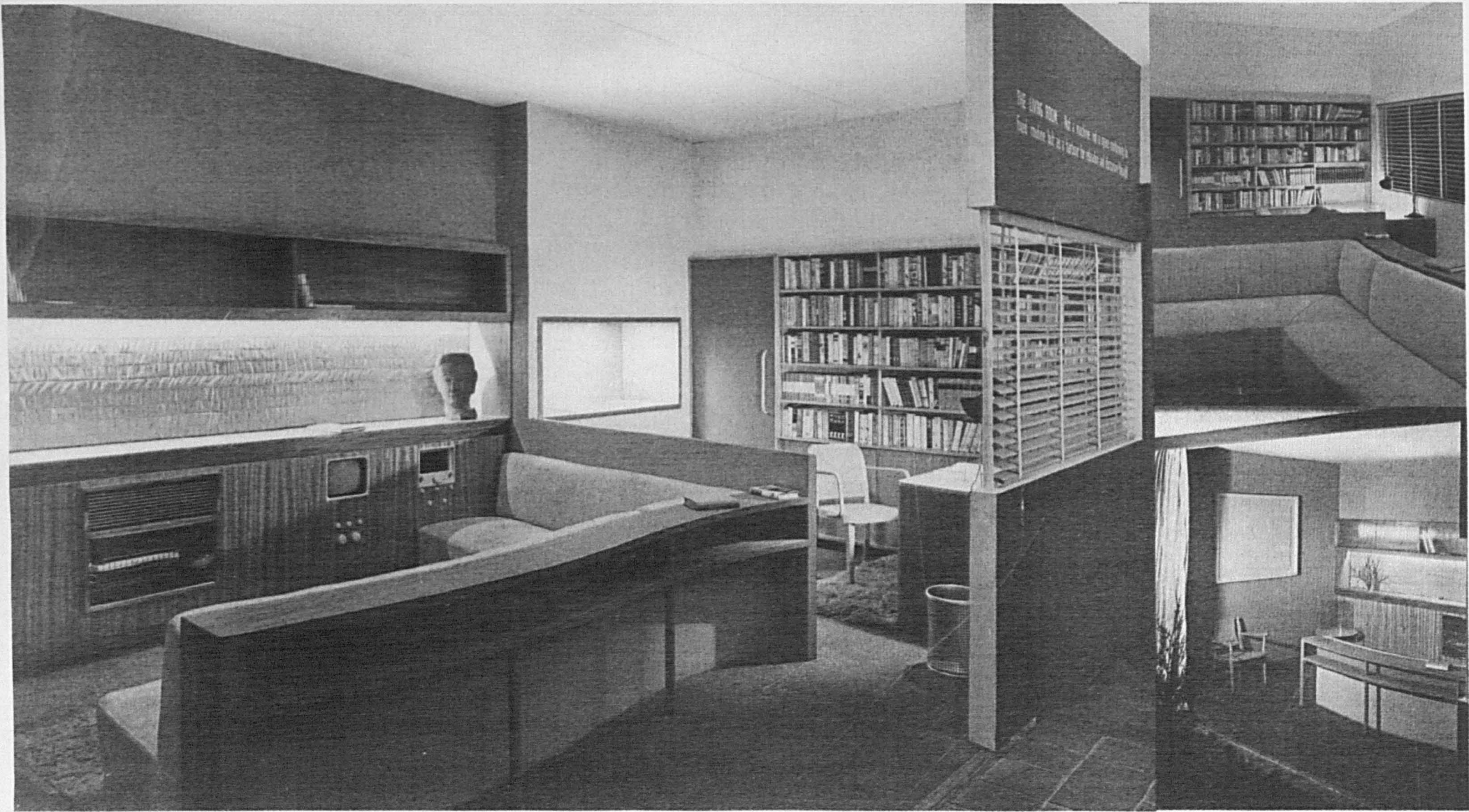


Fig. 113 The second room - living room - hearth scene incorporating heater, radio and television set; top right: built-in desk and bookshelves; bottom right: view showing back of curved seating unit similar to Coates' own studio flat at 18 Yeoman's Row.
The MARS Group Exhibition, January 1938

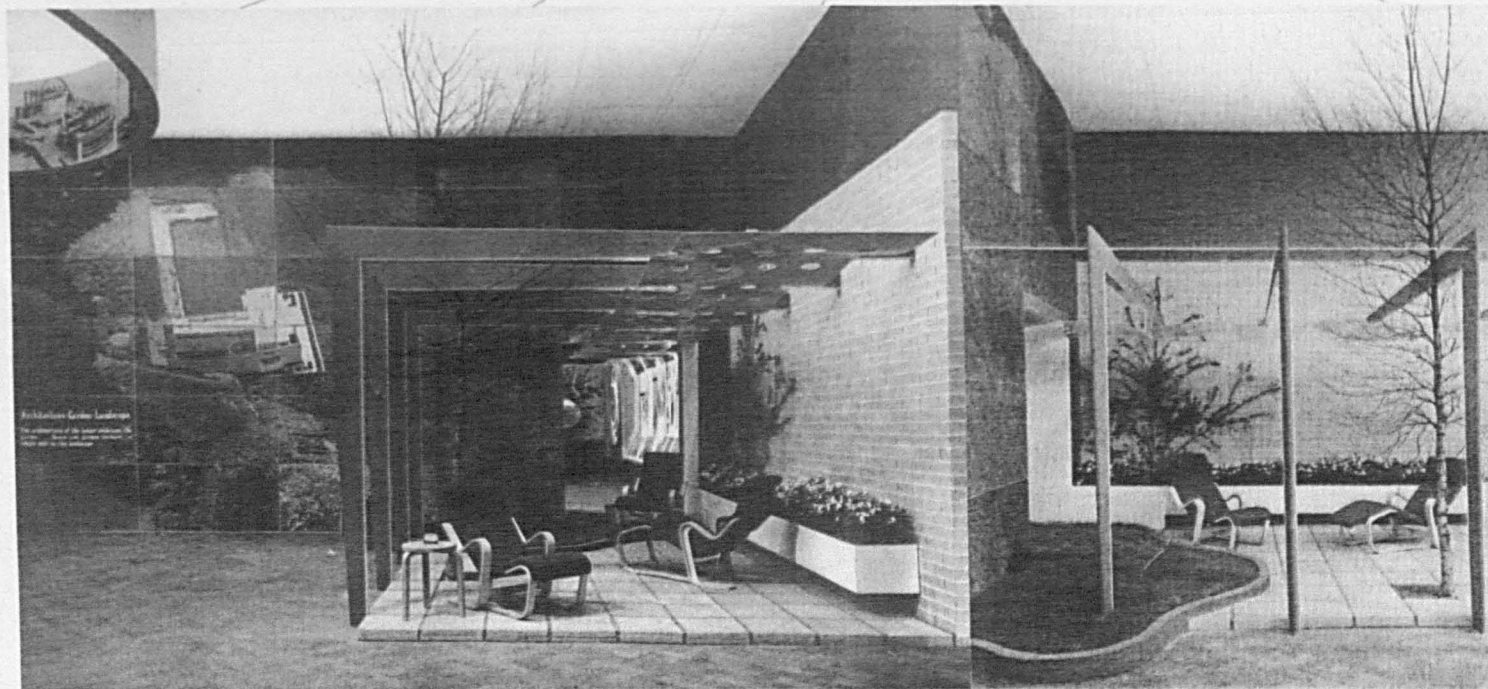
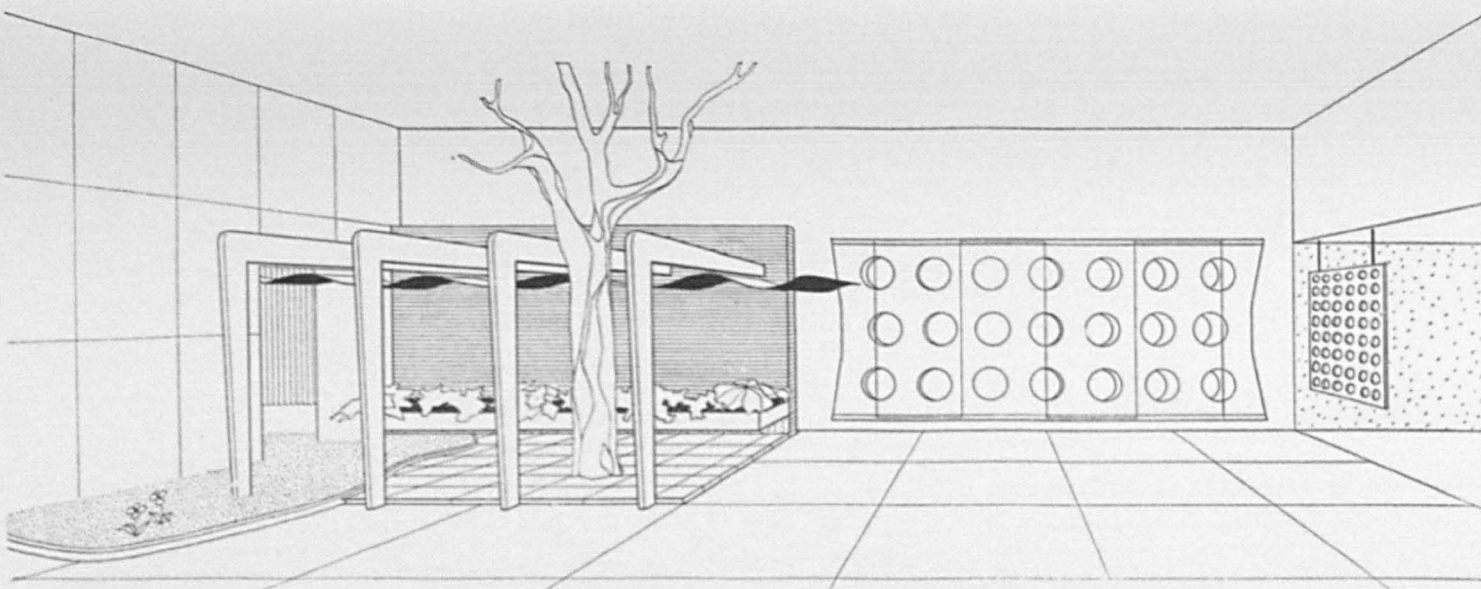


Fig. 114 Architecture: garden landscape possibly designed by Christopher Tunnard, top: drawing from exhibition catalogue; bottom: photographs from the exhibition.
The MARS Group Exhibition, January 1938

MODERN RADIO
for
MODERN NEEDS

DAVEY
RADIO
in cabinets
designed by

WELLS COATES, the famous
Architect.

*Davey Radio is built in small numbers for critical
listeners and costs little more than mass production
goods. Results are infinitely superior.*

E. M. G. HAND-MADE GRAMOPHONES LTD.
11 GRAPE STREET, W.C.2 TEMPLE BAR 7166

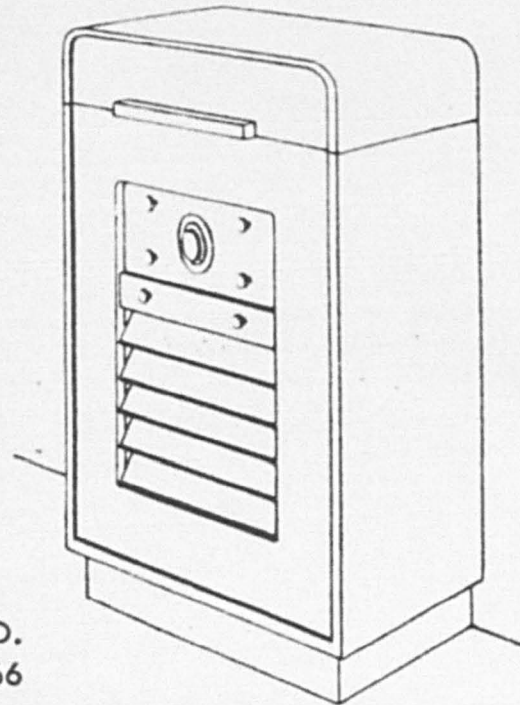


Fig. 115 Advertisement from the catalogue of the 1933 Dorland Hall exhibition.
British industrial art in relation to the home

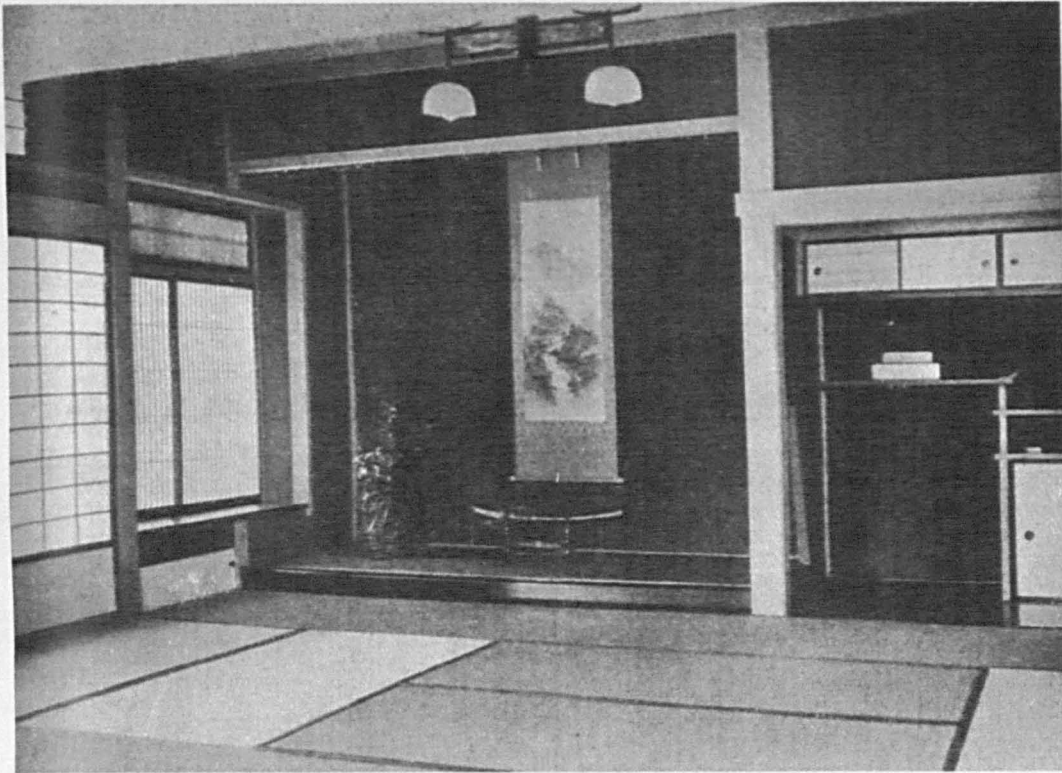
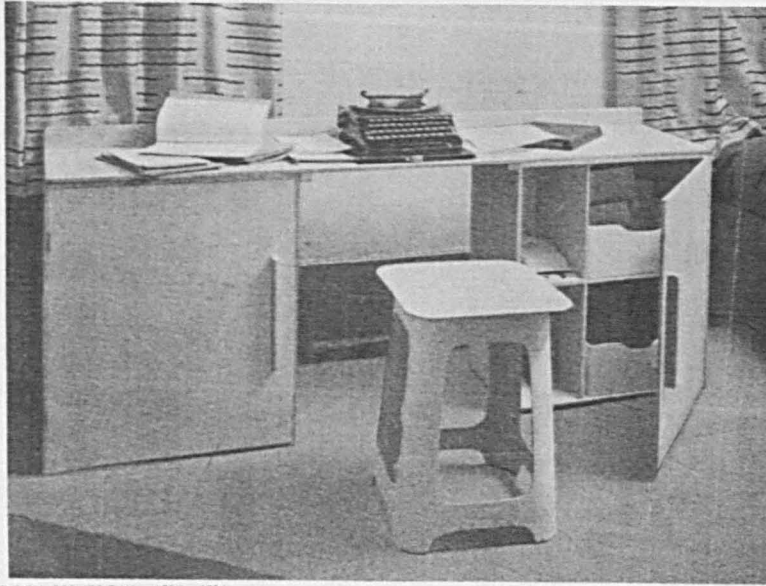


Fig. 116 The Japanese method of using pictures. The Tokonoma, an alcove in which alone painted scrolls, bronzes are displayed.

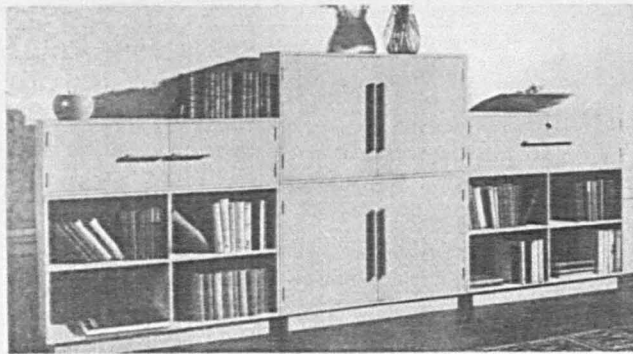


Fig. 117 In the study of the Sunspan house, Olympia, by Wells Coates ... Wells Coates places a Cézanne reproduction - an economical form of decoration - in true relationship to the built-in furniture which he has also designed.

Using Pictures by John Betjeman, *Design for To-day*, May 1934



DESIGN FOR TO-DAY, APRIL, 1934



DESIGNED BY WELLS COATES

ISOKON UNITS

Second Series

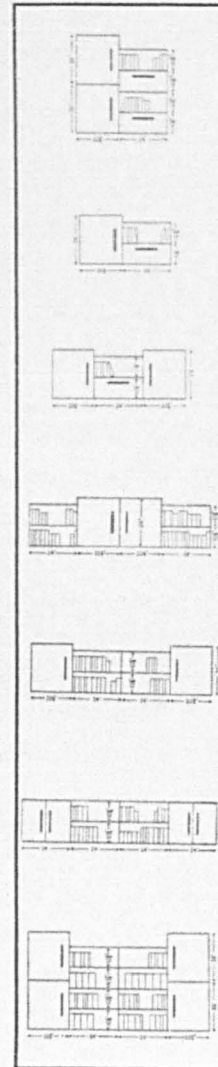
Send for prices and particulars to

ISOKON LTD., 12 NORFOLK STREET, STRAND

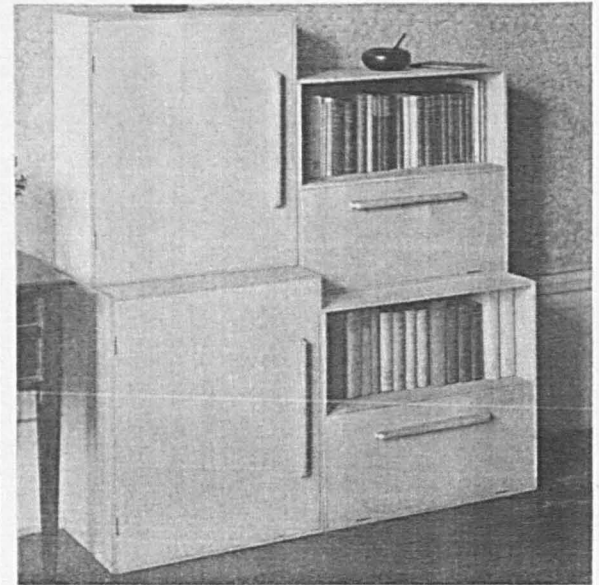
Fig. 118 Isokon furniture designed by Wells Coates.
Design for To-day

DESIGN FOR TO-DAY, MAY, 1933

DESIGNED BY WELLS COATES



ii

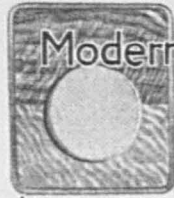


ISOKON BOOK UNITS

From 9/10, packed and delivered free in London area. Units open for books, or made into cupboards with doors; built up into dozens of combinations; made in all these varieties of Venesta plywood: birch, figured oak, Australian silky oak, Australian walnut or Sapele mahogany. In two depths: 9 inches and 12 inches.

WRITE FOR COMPLETE DETAILS OF PRICES and samples of woods available to

ISOKON LTD., 12 Norfolk Street, Strand, London, W.C.2



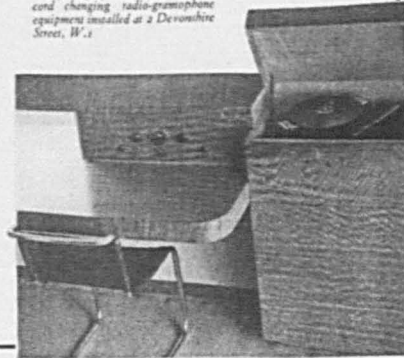
Modern Radio for Modern needs

DAVEY RADIO

as specified by Mr. WELLS COATES,
Ph.D., B.Sc., B.A.

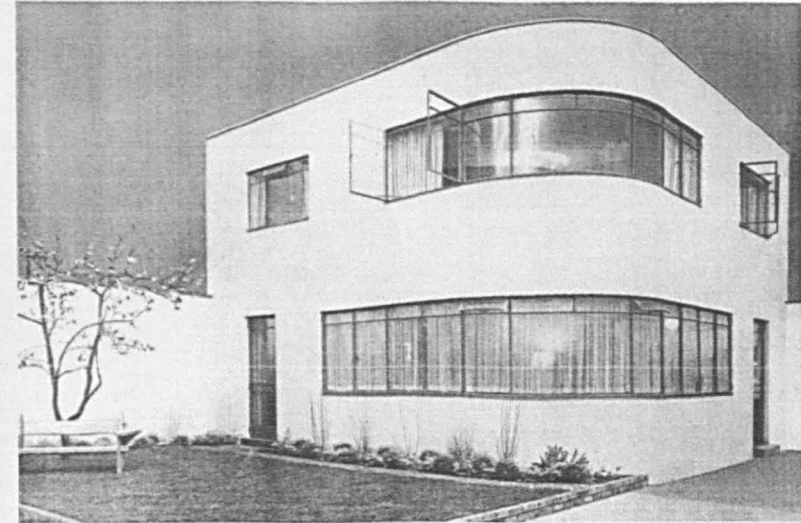
EMG Handmade Gramophones Ltd., who build fine radio sets and radio-gramophones for critical music lovers, invite enquiries from architects and designers. All types of equipment, from a simple set for local stations to electrical reproducers for concert halls, are made.

The photograph shows automatic record changing radio-gramophone equipment installed at 2 Devonshire Street, W.1



Davey Radio Sets and Radio-Gramophones are made in small numbers and chiefly for individual requirements. They are built with great care. The quality of their reproduction is very far in advance of that to be obtained from any mass-production product. They are more reliable. The advantage of a set designed specifically for a given site will be obvious. May we send an engineer to discuss your problem?

EMG
HANDMADE GRAMOPHONES Ltd.
11 Grape Street, London, W.C.2
(behind Princes Theatre) (TEMple Bar 7166)



"SUNSPAN" the house that sent a thrill through OLYMPIA

A "SUNSPAN" HOME
WITH 3 RECEPTION, 4 BEDROOMS,
GARAGE. FOR **£1,495**



DOWNSTAIRS



UPSTAIRS

By the crowds that daily thronged it, by the enquiries and orders received, there is no doubt which was the most fascinating house at this year's "Ideal Homes" Exhibition. It was "SUNSPAN," the Home of Tomorrow with sunshine laid on.

Its appetite for sunshine is by no means the whole of its charm. For the "SUNSPAN" Plan enables everyone—whether they have much or little to spend—to possess the house of their dreams . . . a dream of a house to run, a dream of a home to live in.

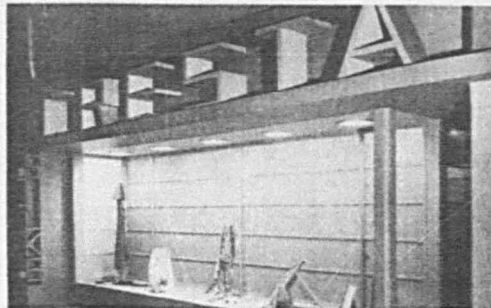
"SUNSPAN" PLANS are the copyright design and exclusive property of the Architects, Wells Coates, Ph.D., B.Sc., B.A. and David Pleydell-Bouverie, 15, Elizabeth Street, S.W.1. A "SUNSPAN" HOME can be a cottage or a mansion at prices ranging from £450 to £4,000.

THEY ARE NOW BEING BUILT EXCLUSIVELY BY

E. & L. BERG LIMITED

HEAD OFFICE:
HIGH DRIVE, COOMBE LANE, NEW MALDEN,
SURREY

Write for the "SUNSPAN" Booklet and literature of all Berg Estates to:
E. & L. BERG LTD. (Sales Dept.),
Hinchley Wood, Esher, Surrey.



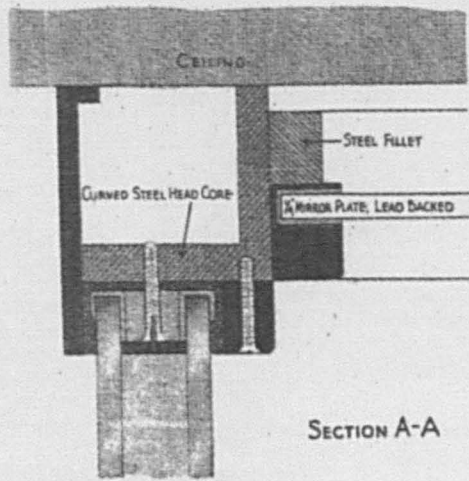
Decoration by Welwyn Builders

Welwyn Builders are specialists in all classes of interior and exterior construction and decoration. The shop front illustrated represents one example of the many versatile styles which we are fully equipped to handle.

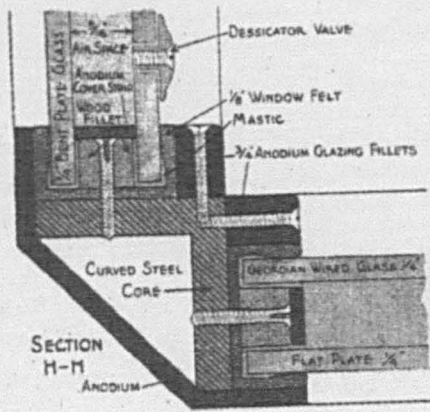
It is interesting to note that the decoration in the "Design for To-day" show house was carried out entirely by us, and in addition we were responsible for the construction of certain of the furniture at extremely competitive prices. Please address all inquiries to

WELWYN BUILDERS, BRIDGE ROAD
WELWYN GARDEN CITY

Fig.119 The work of Wells Coates featured in advertisements; top left: cabinet for wireless and self-changing gramophone at 2 Devonshire Street, London; bottom left: Cresta shop, 92 Brompton Road, London; right: Sunspan house at Olympia.
Advertisements in *Design for To-day*



SECTION A-A



SECTION M-M

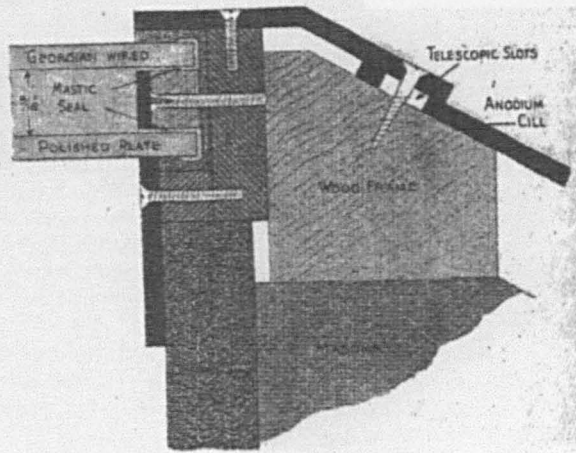


Fig. 30.—A SOUND PROOF OBSERVATION WINDOW TO STUDIO 6A AT BROADCASTING HOUSE

The drawing shows the method and construction employed. Fig. 32 shows a photograph of the complete window. In order to eliminate the risk of condensation and the accumulation of moisture or dust between the panes, the edges of the glass are wrapped in glazing felt over mastic. A dessicator valve is also provided. The visible metal work is carried out in Anodium. *Architects: Wells Coates. (By permission of the manufacturers, James Gibbons, Ltd.)*

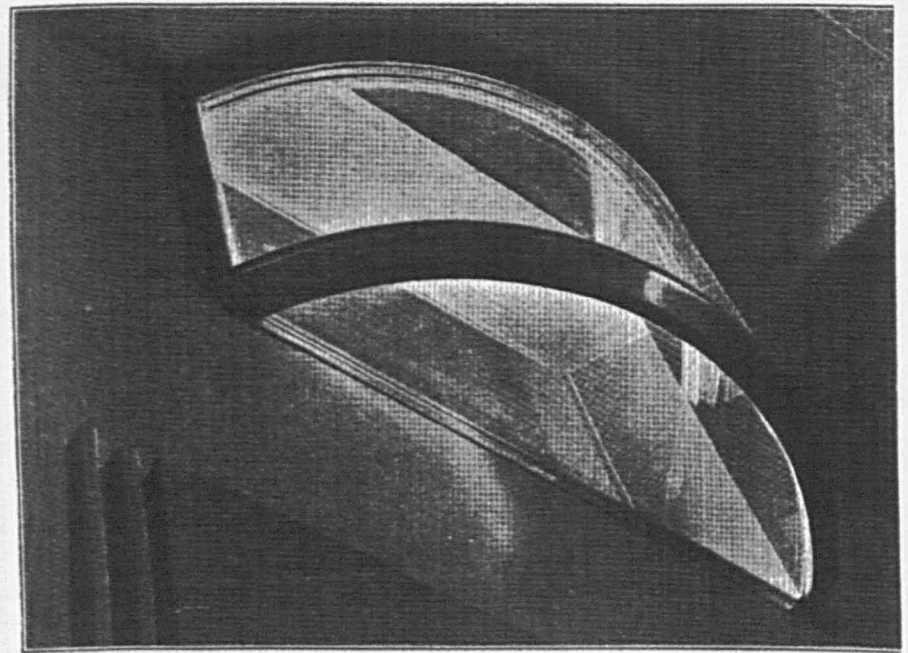
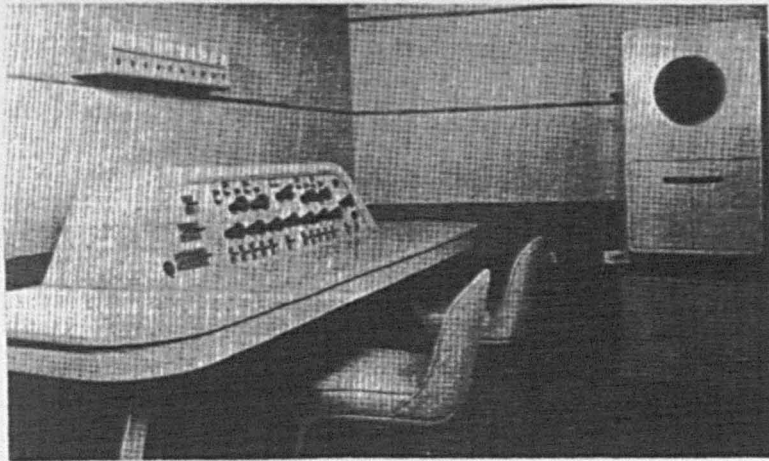
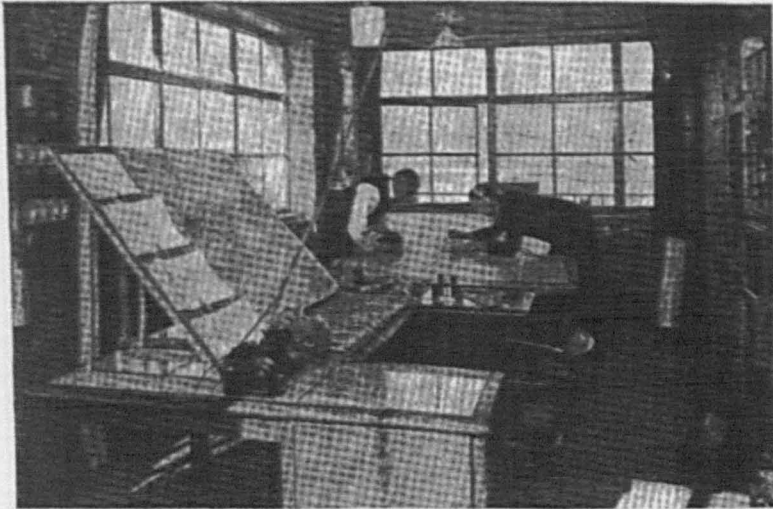


Fig. 31.—A SOUND-PROOF WINDOW AT BROADCASTING HOUSE
A photograph of the sound proof window, the construction of which is shown in Fig. 30. Notice the pleasing effect of the square mesh, which is characteristic of "Georgian" Wired Polished Plate
(Photograph by permission of the British Broadcasting Corporation)

The control room at Croydon Airport with the control officer's desk in the foreground



Dramatic control panel at Broadcasting House
(B.B.C. photograph)

The Architectural Review - August 1932

A view of the Dramatic Control Panel in the small Dramatic Control Room No. 2 on 8th floor, showing the return-light studio indicator on the wall over, and loud-speaker at right.

By Wells Coates

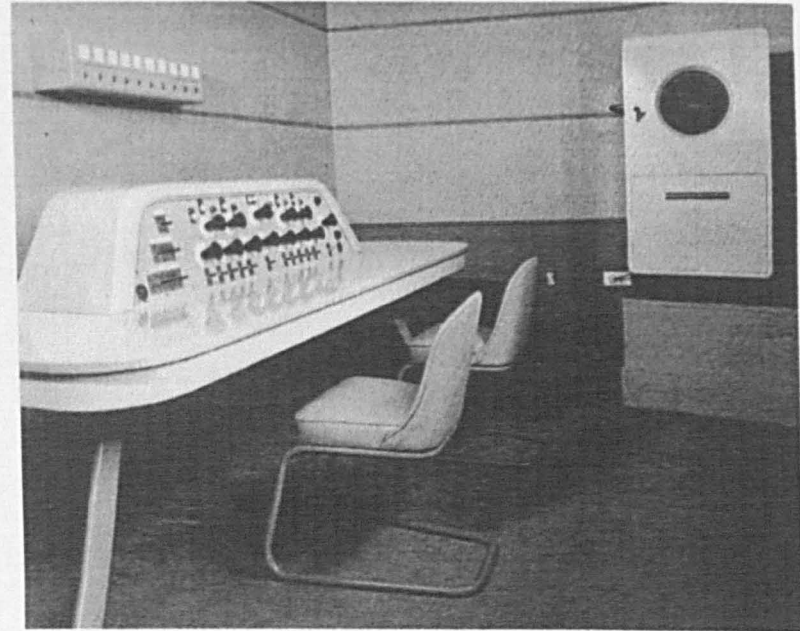
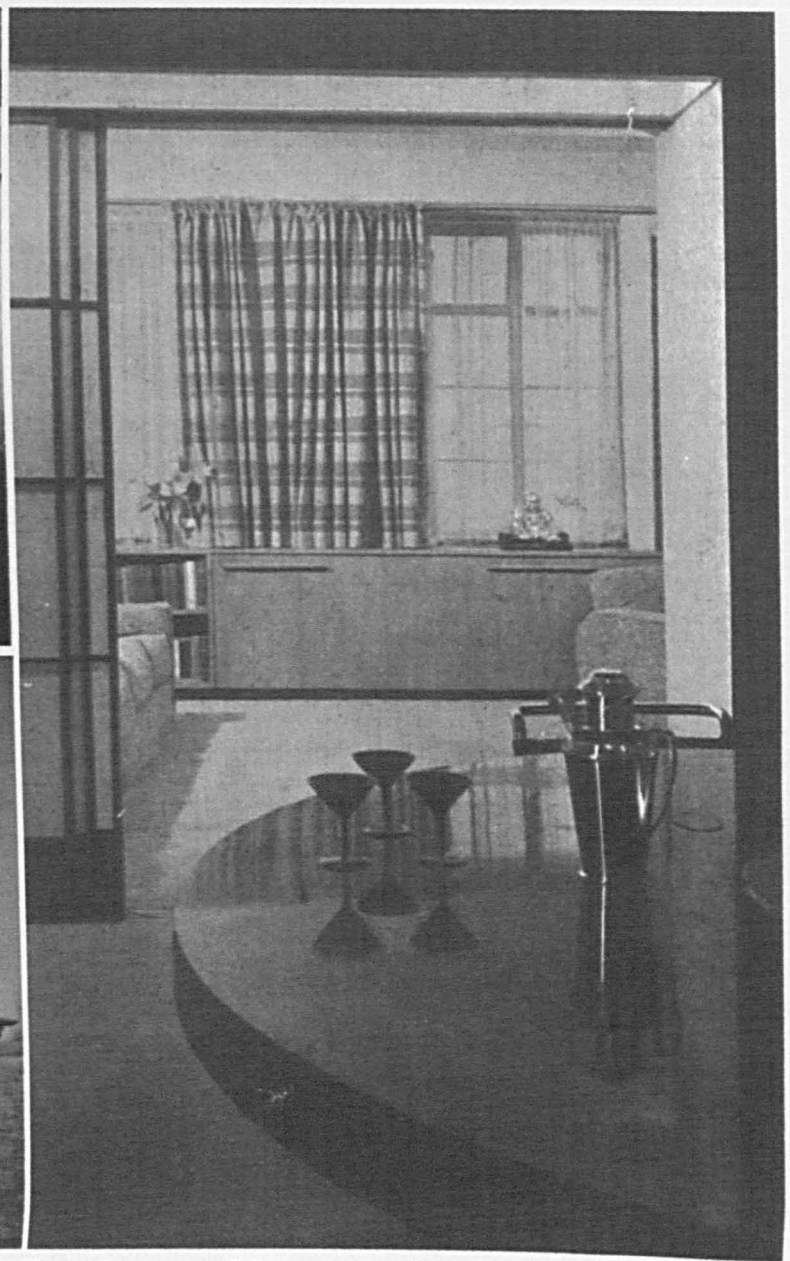
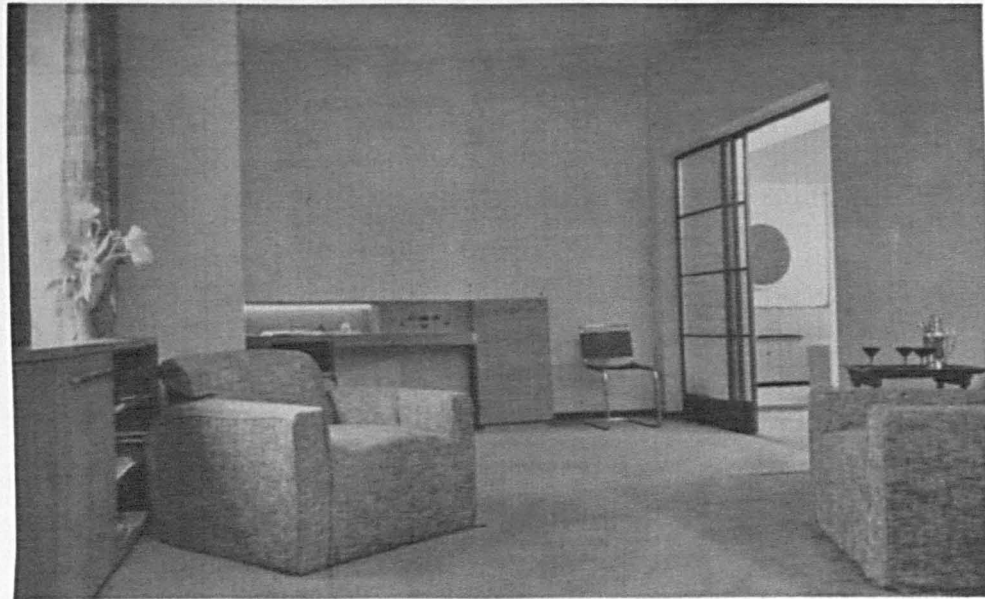
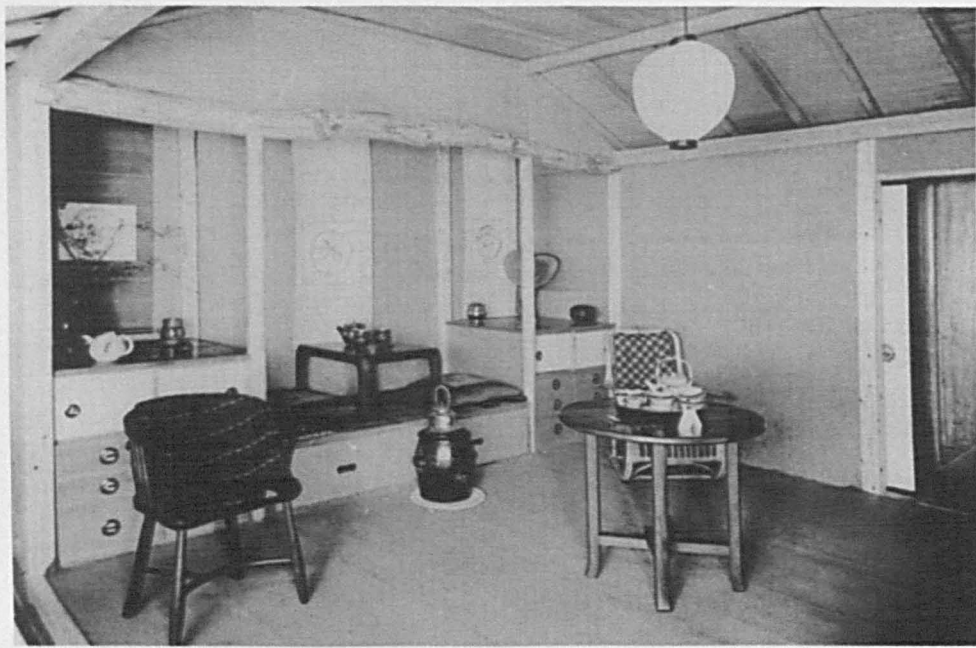


Fig. 121 A Review of the Airport and Airways Exhibition by Roderick Denham.
The RIBA Journal - 6 March 1937 - Volume 44



top: Fig. 122 sitting room by Bernard Leach 1934.
bottom: Fig. 123 living room by Wells Coates 1933.

Fig. 124 view of living room from dining room where Coates creates a sense of the *tokonoma*.

Rooms by Bernard Leach and Wells Coates - a comparison

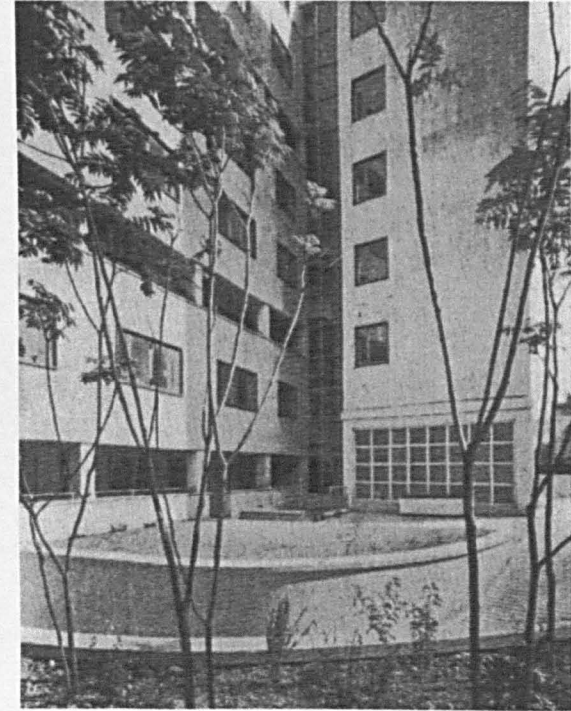
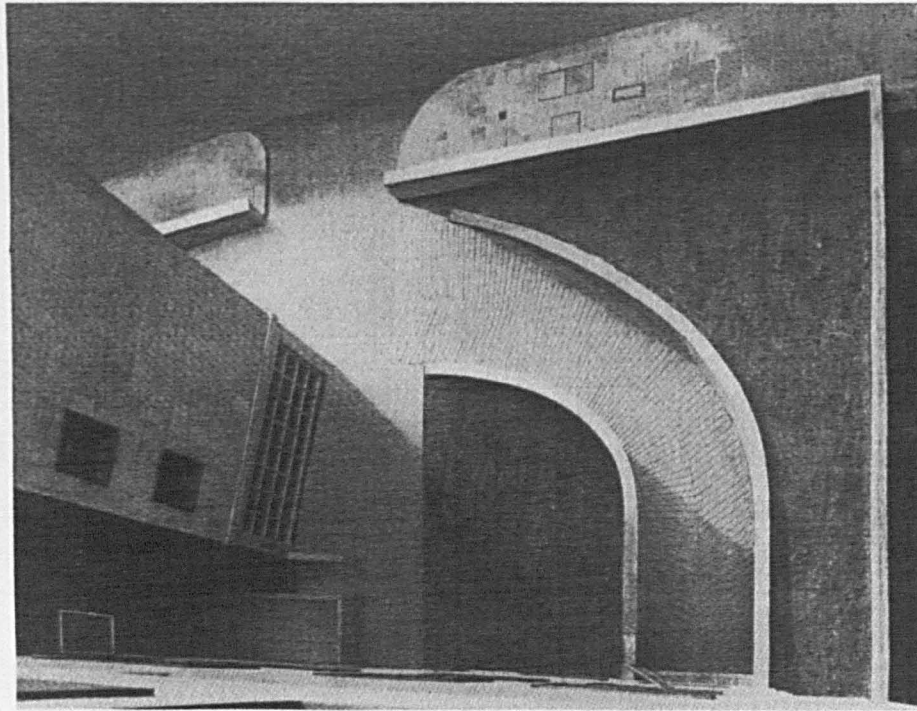
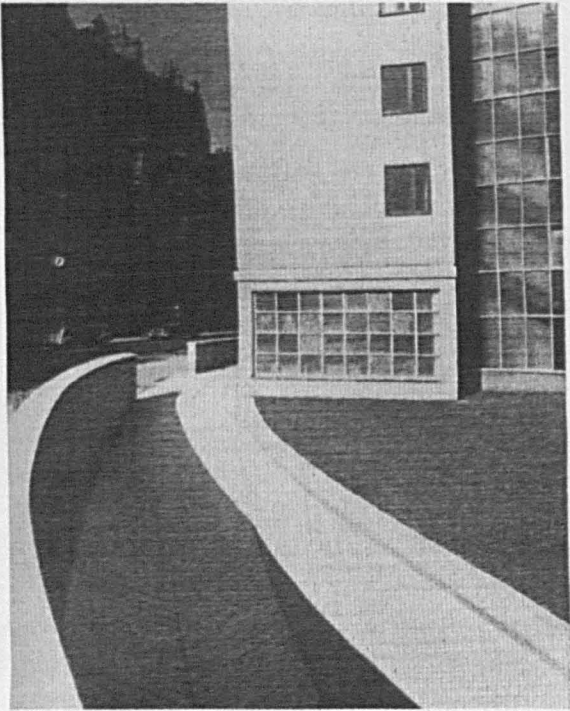


Fig. 125 Left & centre: *The Architectural Review* photographs before planting; right: *Architectural Record* photograph after planting.
Christopher Tunnard, garden architect -10 Palace Gate, Kensington 1939 - architect: Wells Coates

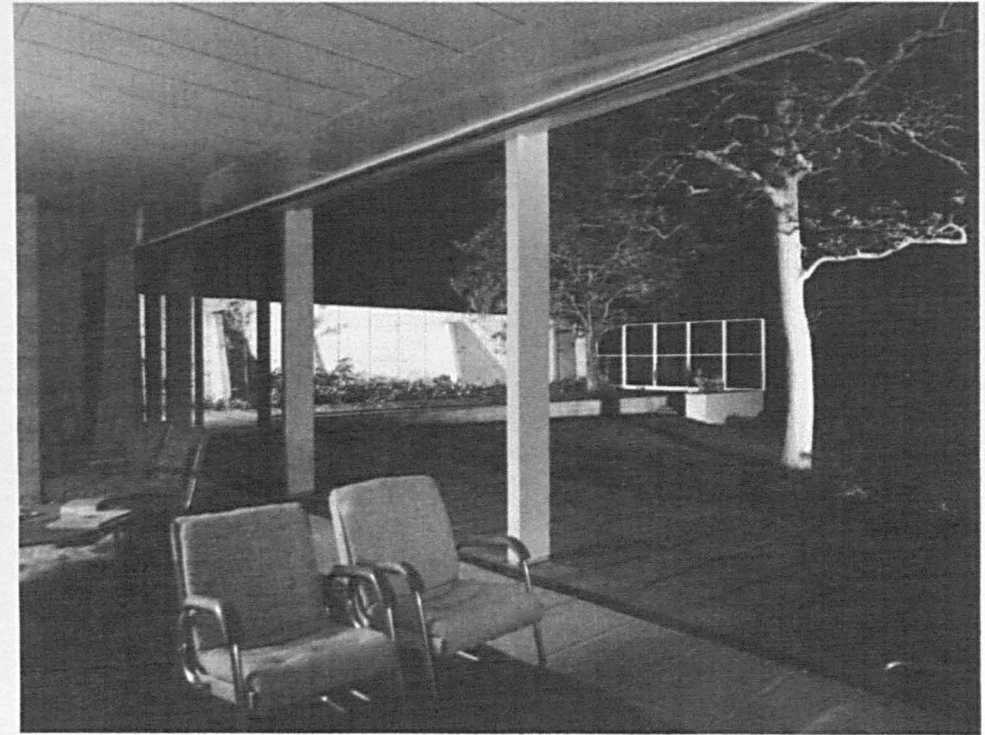
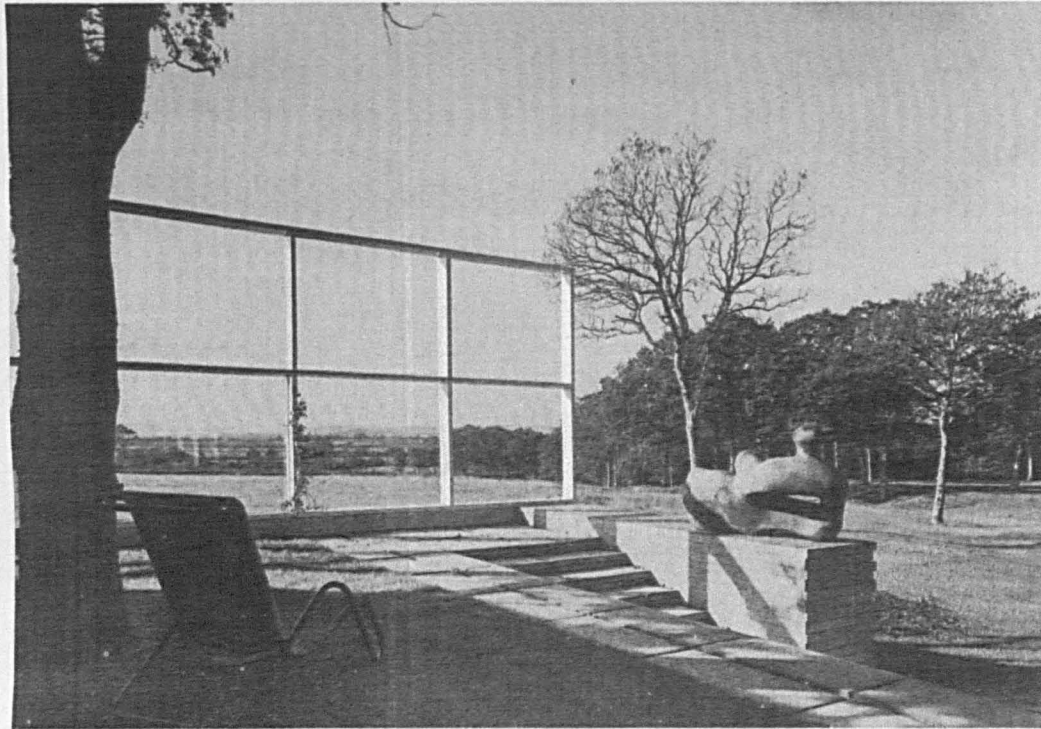


Fig. 126 Left: View from terrace through wooden trellis, painted white, with plate glass in lower sections; right: terrace at night through open living room windows. Christopher Tunnard, landscape architect - with Serge Chermayeff at Bentley Wood, Sussex 1938

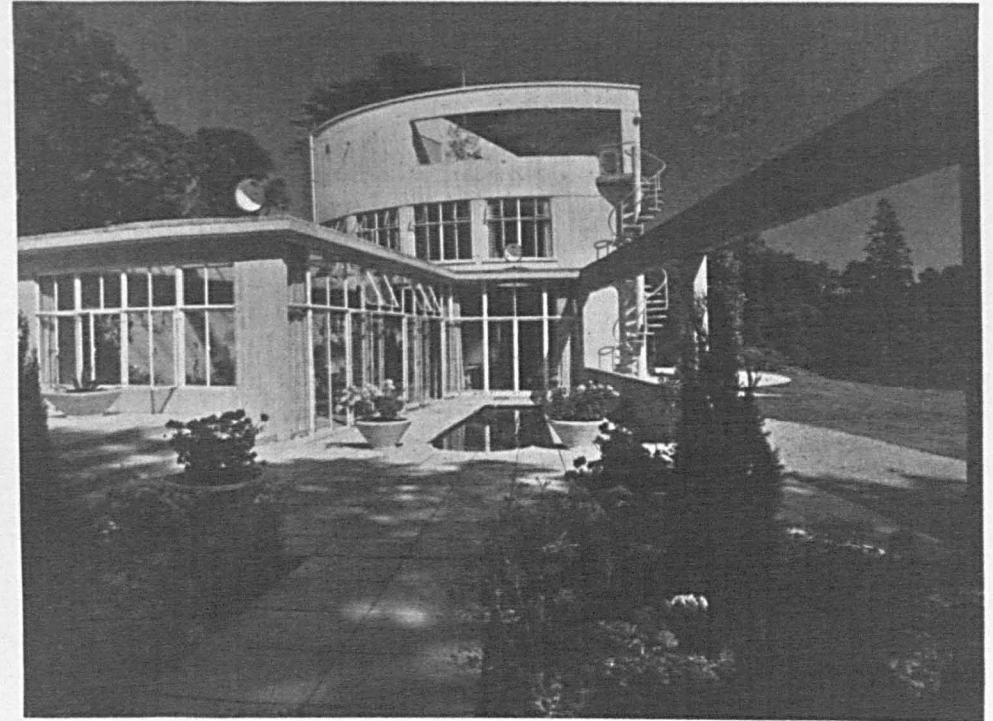
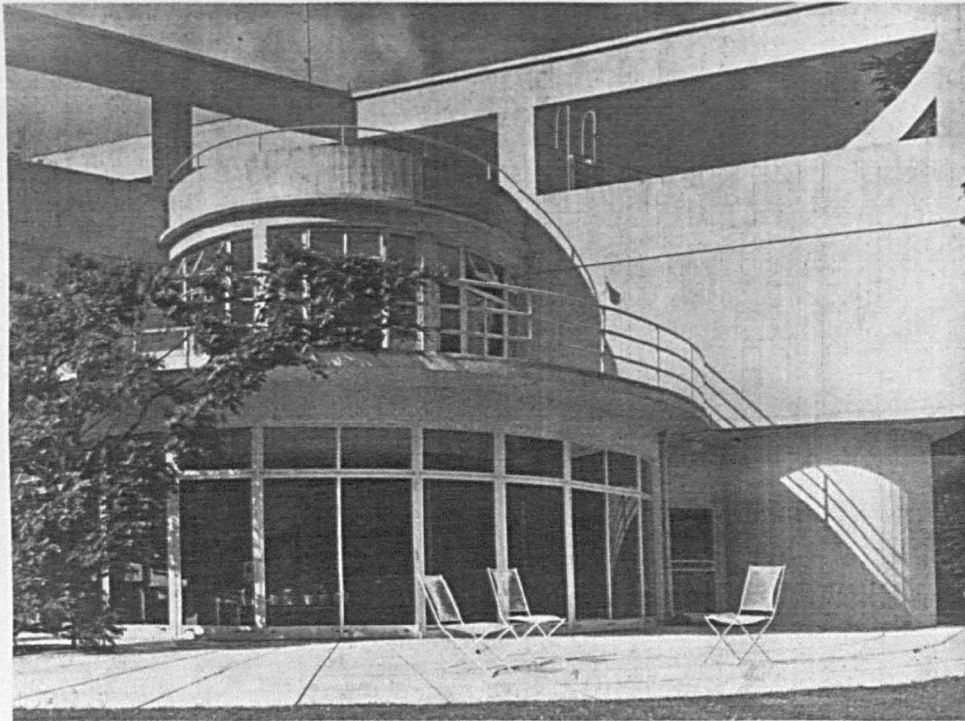
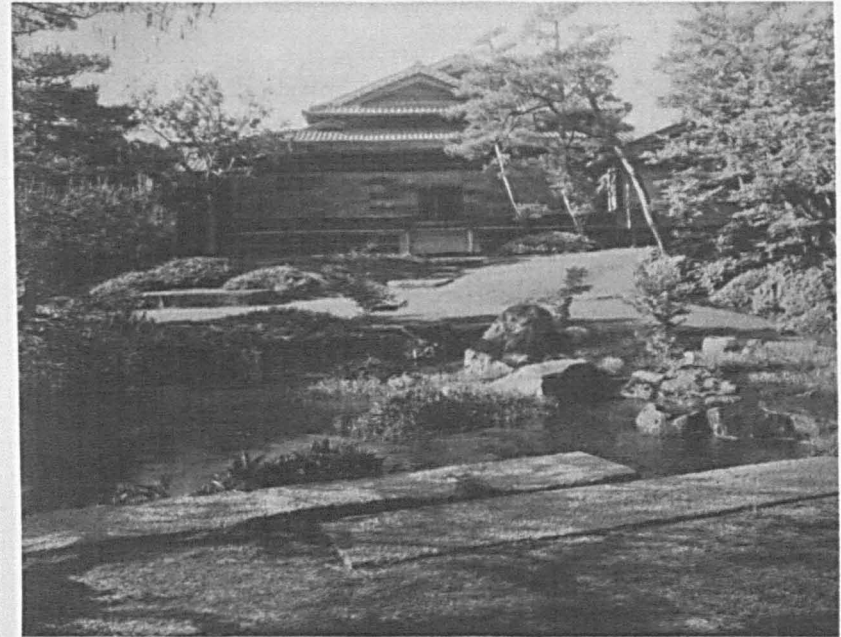
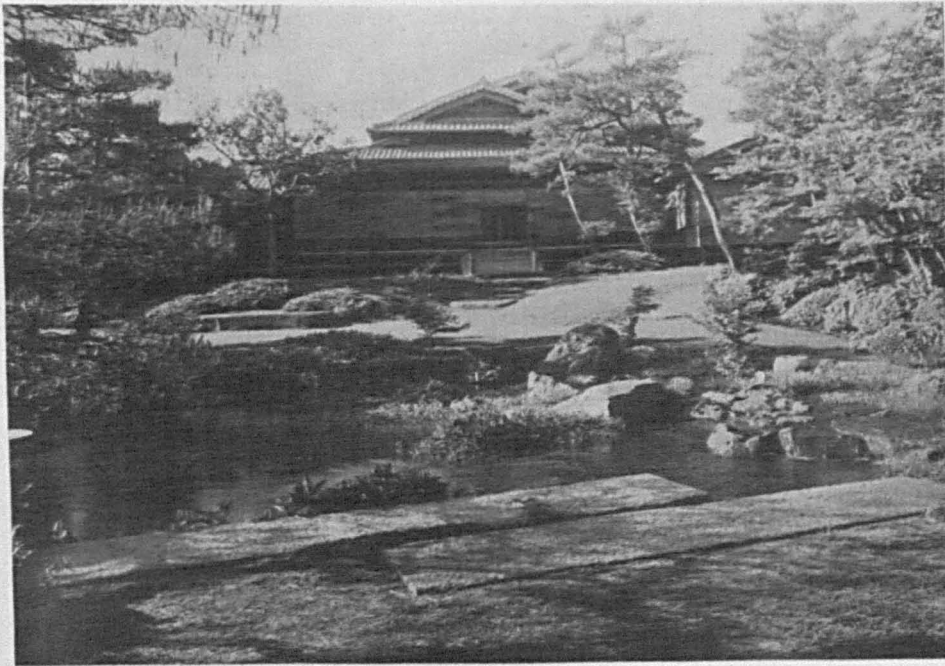


Fig. 127 Left: South facing living room opening onto terrace and garden; right: architectural garden, winter garden and house.
Christopher Tunnard, landscape architect - St. Ann's Hill, Chertsey, Surrey 1935-36 - Architect: Raymond McGrath

HOUSE OF MR. NODA, KYOTO

Split bamboo or reed curtains are hung outside the verandah to be cool in the house. The screen also acts as a veil: the occupants of the rooms can see outside but are protected from being seen.



A modern Kyoto garden. Vegetation controlled, but not abused. The trunks of the trees in front of the house have been trained to their present angles and the low azalea bushes to shapes required of them by the rhythm and movement of the composition.

III—The Oriental *Æsthetic*

We seek again a rationalism, but a more evocative expression of it. Our modern buildings are simple statements, but our gardens have a new mission—to fulfil the need for an affinity with Nature which Louis never felt and which even Rousseau could not have imagined. In an age which has divorced itself from the life of the soil we need Nature's materials (not her image)—her sticks and stones and leaves, the stimulus of her proximity. We like to throw our windows open to the sun and to see it filter into our dwellings through the branches of a neighbouring tree, or to hear rain falling softly on the foliage. We begin (it is only a beginning) to use Nature as the Oriental

Fig. 128 Left: Page from Jiro Harada's *The Lesson of Japanese Architecture*; right: the same photograph in *Gardens in the Modern Landscape*. Christopher Tunnard - *Gardens in the Modern Landscape*

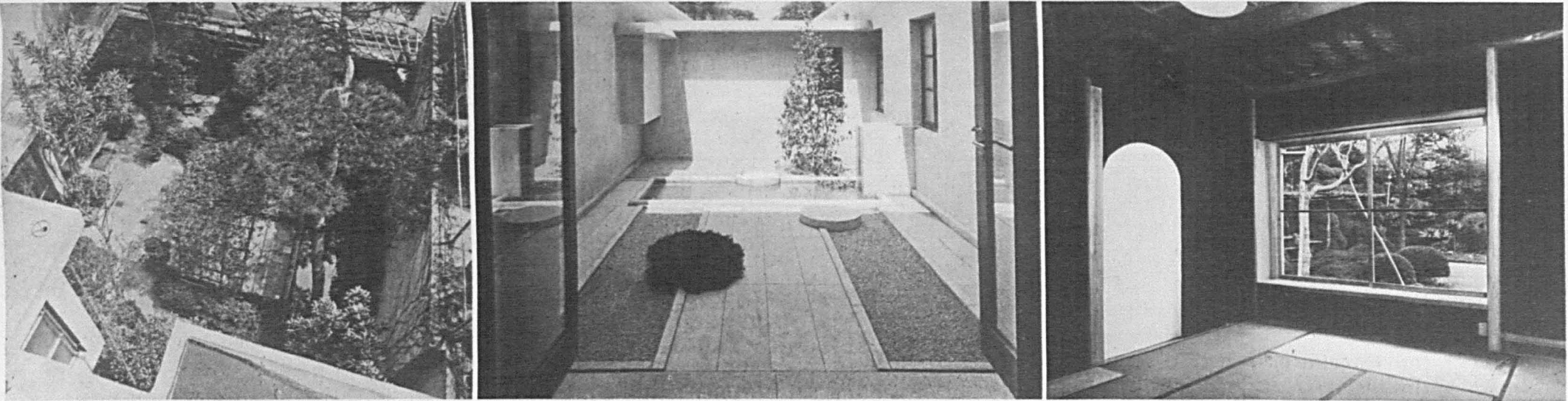
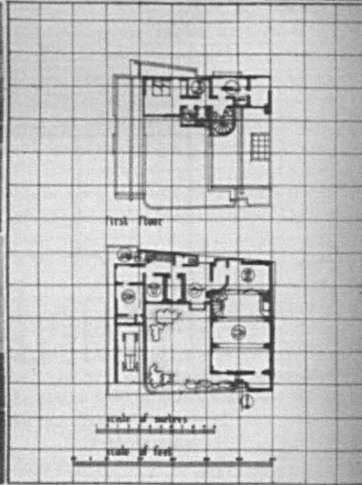
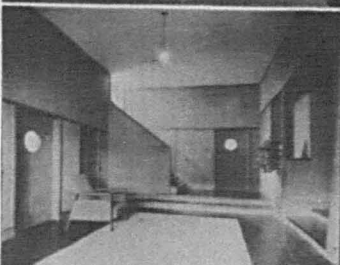
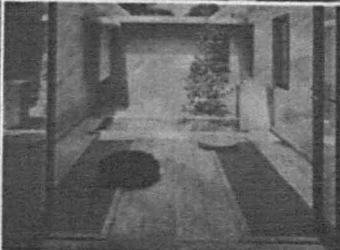
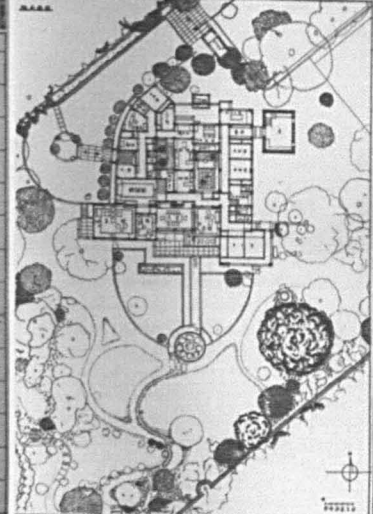


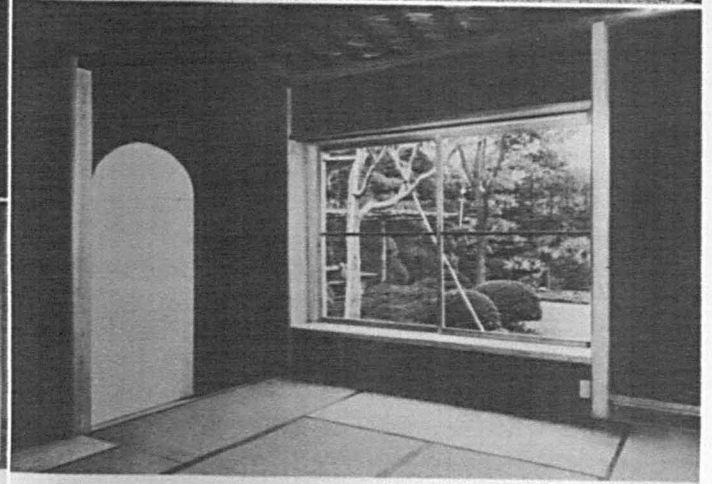
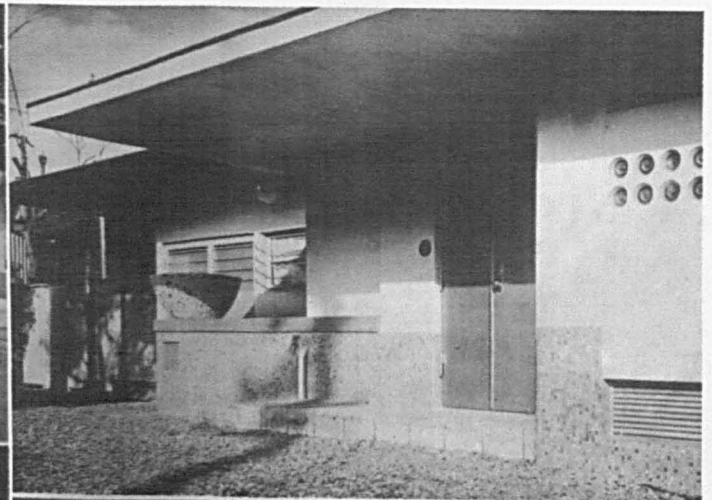
Fig. 129 Left: Antonin Raymond's house in Tokyo; centre & right: two garden views of a modern Japanese house attributed to Sutemi Horiguchi.
Christopher Tunnard - *Gardens in the Modern Landscape*



Example 112
Antonin Raymond (Tokyo).
*The architect's house, Tokyo (1924).
 The garden, the living room and a
 view of the street front.*

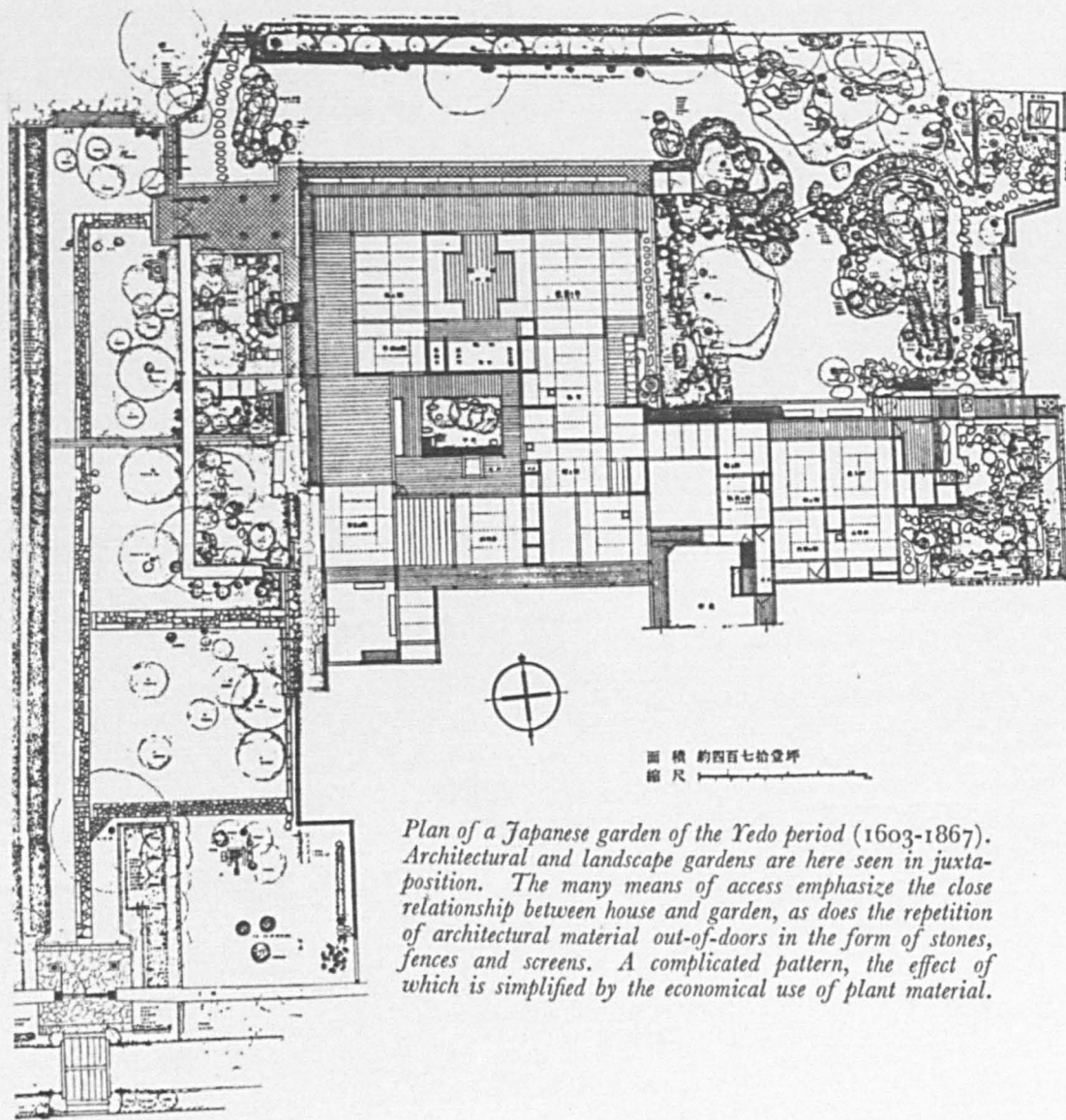


Example 113
Sutemi Horiguti (Tokyo).
*House Kitikawa, Tokyo (1928-30)
 The east front, the little garden with
 playing water and the hall.*



Example 115
Mamoru Yamada (Tokyo).
*House Sakio Tsurumi, Tokyo (1931).
 The front door and a woman's private
 room.*

Fig. 130
Raymond McGrath - Twentieth Century Houses



大德寺孤篷庵庭園平面圖

昭和拾壹年五月實測

Plan of a Japanese garden of the Edo period (1603-1867). Architectural and landscape gardens are here seen in juxtaposition. The many means of access emphasize the close relationship between house and garden, as does the repetition of architectural material out-of-doors in the form of stones, fences and screens. A complicated pattern, the effect of which is simplified by the economical use of plant material.

Fig. 131

Christopher Tunnard - *Gardens in the Modern Landscape*

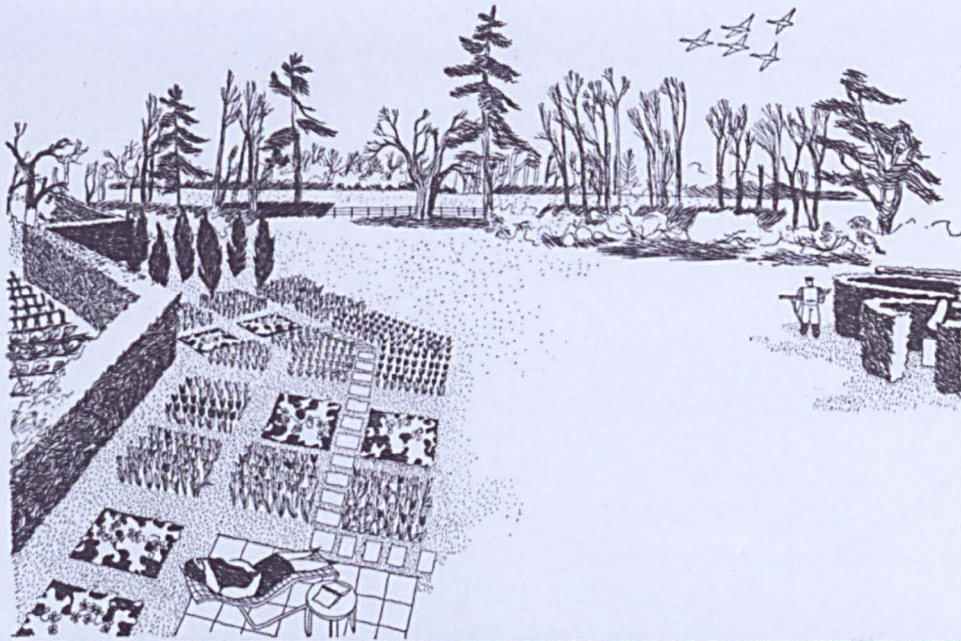


Fig. 132 Top and bottom left: illustrations from *Gardens in the Modern Landscape* demonstrating the use of geometric shapes: top right: north garden at Tōfukuji, Kyoto showing chequerboard pattern *ichimatsu moyō*; bottom right: front court of Kaisandō, Tōfukuji from Jiro Harada's *Gardens of Japan*. *Ichimatsu moyō* - chequerboard pattern

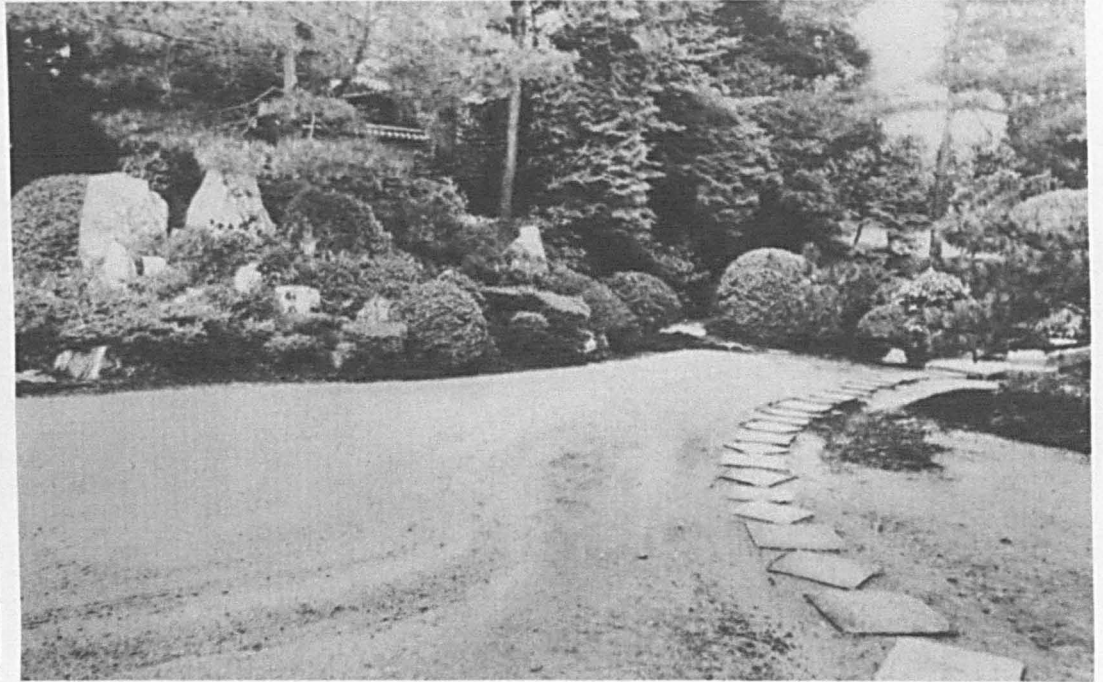
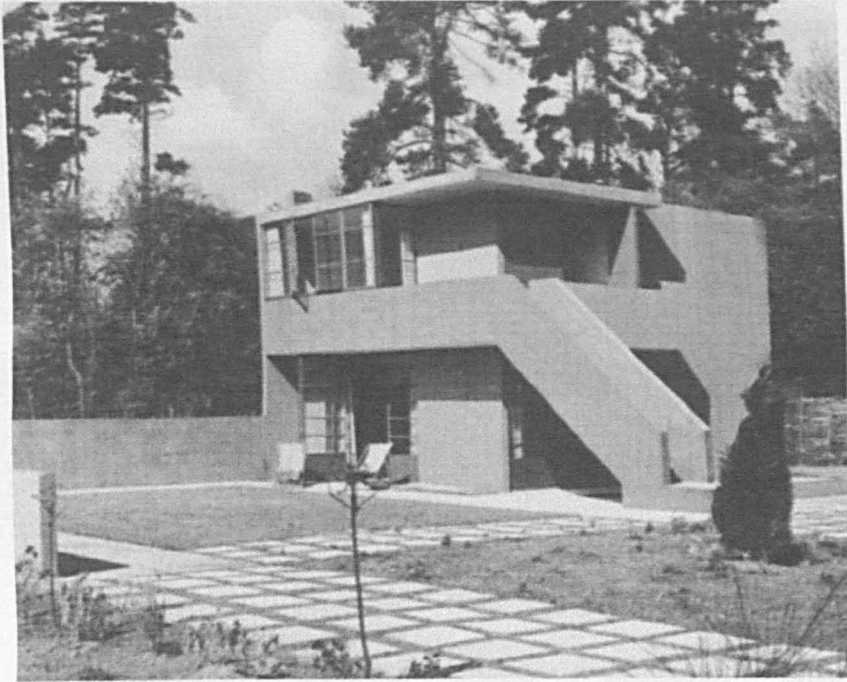


Fig. 133 Left: The square paving stone complements the cube; right: in the Japanese garden it contrasts with the natural shapes of the planting.
The square paving stone in British and Japanese gardens

gardens of Ninnaji, Kyoto

By JIRO HARADA

THE historic temple, Ninnaji, on the gentle slope of Omuro hill, in the suburb of Kyoto, has beautiful gardens. Though the temple itself is old, having been founded towards the end of the ninth century by the order of the Emperor Uda, the present gardens date no earlier than the eighteenth century.

The chief garden in front of the main hall consists of a wooded slope, with an irregular, gourd-shaped, pond, known to gardeners as the form expressive of the Chinese ideograph for "heart," lying at its base, the narrow point of which is spanned over with a stone bridge. The scale is not large, though groves of trees lead one's eyes further to the left to wander among the hills beyond. The space laid out with sand from the foot of the building almost to the edge of the water is so well proportioned to the height and slope of the hill rising from the other side of the pond as to give an air of restfulness and contentment to the view upon the garden from the main hall or from the veranda.

A thatched roof, visible half way up the hill-side and partially concealed among trees, adds a touch of rusticity to the whole garden. It belongs to a tea-cottage where, in the last century, the Emperor Kotoku used to find repose. To those who seek peace and rest still hover about the moss-grown stone lantern and water-basin, into which the spring water, led by bamboo pipes, pours in with soothing notes.

The keynote of this garden is struck by the granite bridge with its low railings. It is well set with rocks on either abutment in accordance with the well-established rules of stone composition, supplemented with clipped azalea in keeping with the style of the bridge, all combining to join the more formal sandy path around the building with the less formal one on the other side of the pond, and to be finally merged into the natural wood on the slope. The stone lantern, the only one visible from the room, is placed to light the bridge and the steps up the slope. The rocks throughout

the garden and in and along the edge of the pond are especially well chosen. They look solid, natural and firmly established, and are not one too many.

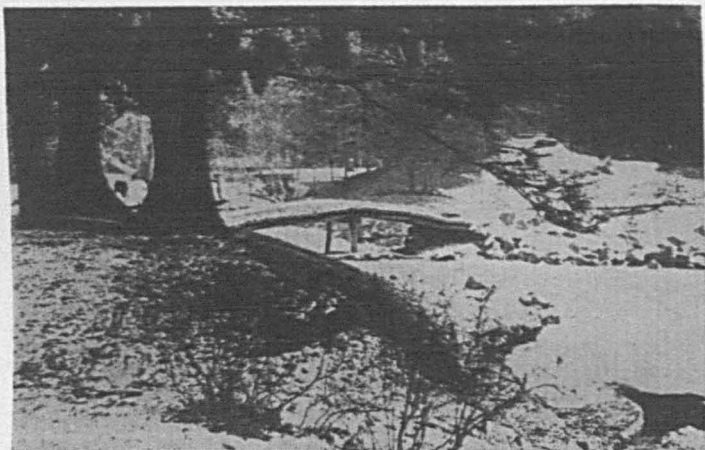
Although the "compounds" of Ninnaji are famous for the blossoms of old cherry trees, with their short and thick trunks peculiar to the place, not a single specimen is to be found in the garden proper. Only through a vista of trees at a corner of the garden is there a glimpse of a blossoming tree growing outside the fence. If, however, during a quiet ramble through the garden, one happens to attain the summit of the wooded hill behind the tea-cottage, one is suddenly confronted with a surprise. On the other side of the hill, stretched below us, may be seen terraces decked with cherry blossoms with hundreds of merry admirers sitting on benches covered with red blankets under the flower canopy. It represents another phase of life where men and nature are in unison, yet what a contrast from the atmosphere of quiet dignity and serene reticence that fills the garden!

To the left of the main garden, beyond its confines, though within the same temple grounds, is another garden, quite apart from the rest, belonging to a *cha-seki*, the tea-ceremonial room, which was originally built and used, before it was transferred to the present site, by the great master-painter Ogata Korin, in the seventeenth century. The garden around the gate is laid out in a dry water-course style with beautiful rocks. The stepping-stones lead down to the edge of the water in which a square stone water-basin stands, with an image of Buddha in relief on each of its four sides. In a splendid setting, grouped with beautifully-shaped stone lantern and accessory rocks, the massive, moss-covered water basin is consummate, calling an aesthetic mind to pause and contemplate. The divine atmosphere which it creates cleanses the soul as one approaches it to wash the hands and rinse the mouth, preparatory to entering the sanctuary of Cha-no-yu.

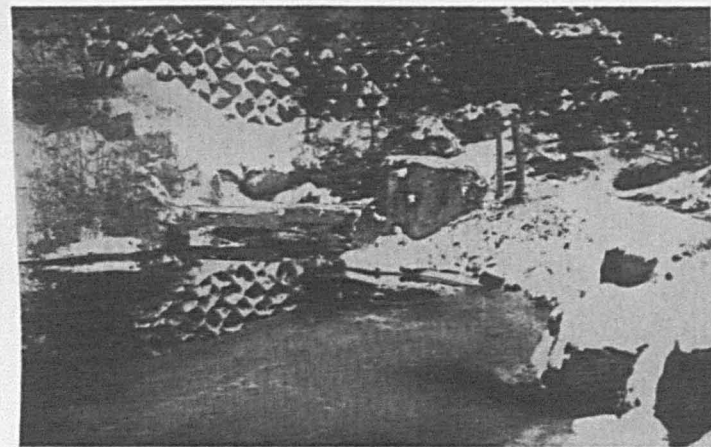


A View of the Main Garden of Ninnaji

JAPAN

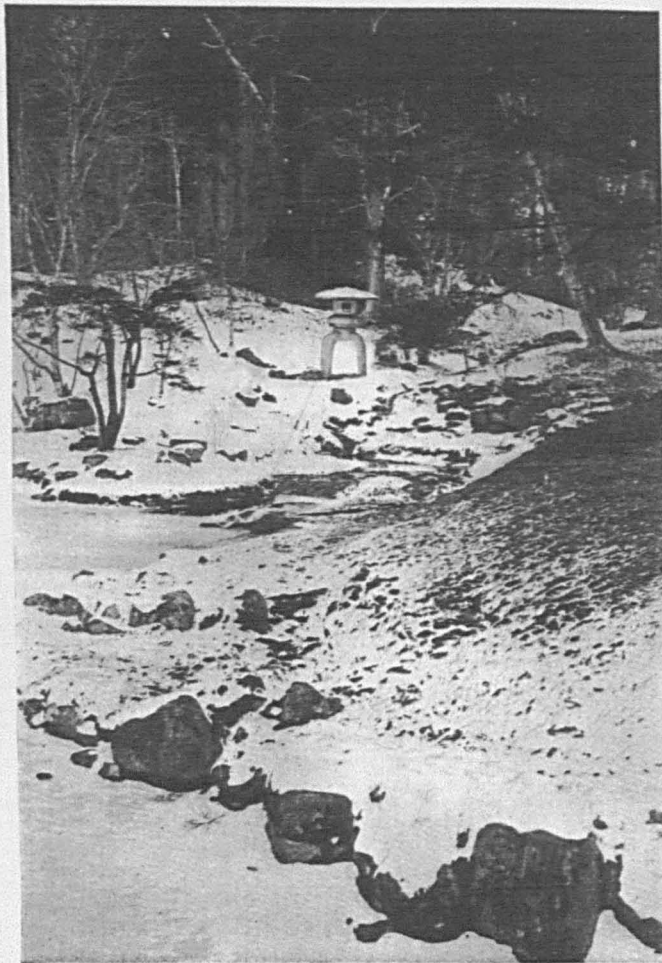


RUSTIC BRIDGE IN THE GARDEN AT THE BACK OF THE TREASURE HOUSE OF THE NIKKO SHRINES, UNDER SNOW



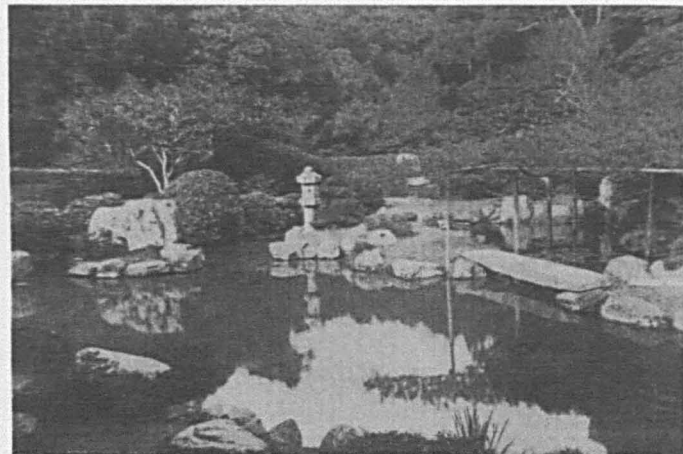
CORNER OF THE GUEST HOUSE GARDEN OF THE NIKKO SHRINES, UNDER SNOW

JAPAN

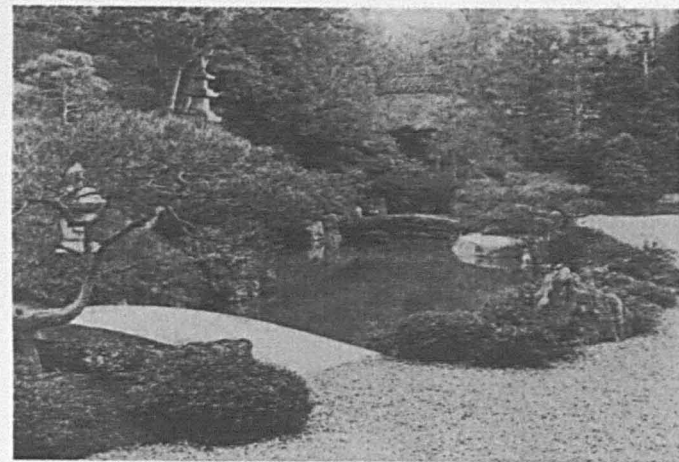


NIKKO SHRINES GARDEN UNDER SNOW, WITH STONE LANTERN OF THE SHAPE CALLED YUKIMI-DORO ("SNOW SEEING LANTERN")

JAPAN



ROCK GARDEN OF THE JOJU-IN, A BUDDHIST TEMPLE AT KIVOMIDZU, KYOTO



A VIEW IN MR. HIRAI'S GARDEN, KYOTO

Fig. 135 Illustrations from *Modern Gardens, British and Foreign*.
1926-27 Special Winter Number - *The Studio*

GARDENS—JAPANESE



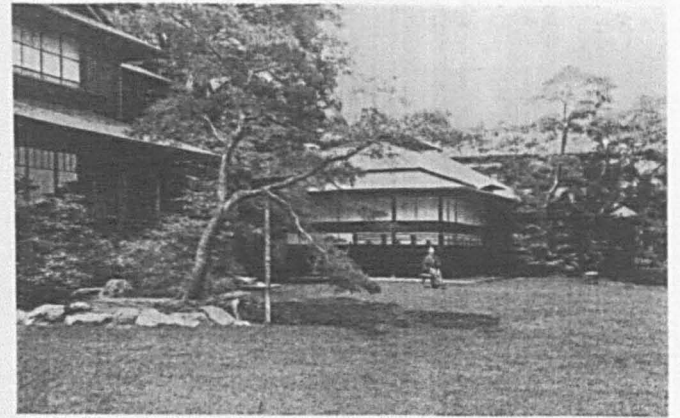
ENTRANCE TO MR. MIYAZAKI'S HOUSE IN NAGOYA, JAPAN

GARDENS—JAPANESE

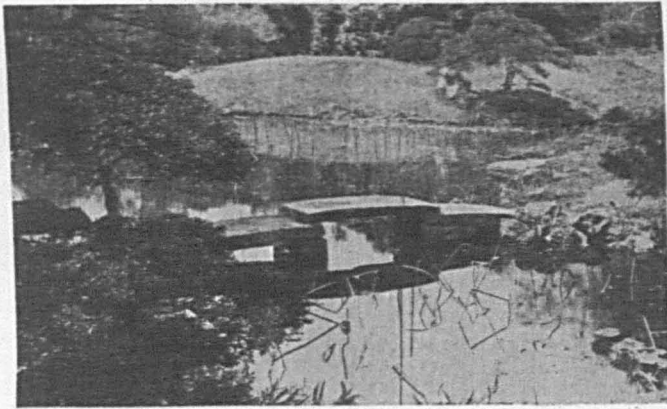


GARDEN OF MRS. HANDA'S HOME IN TOKYO

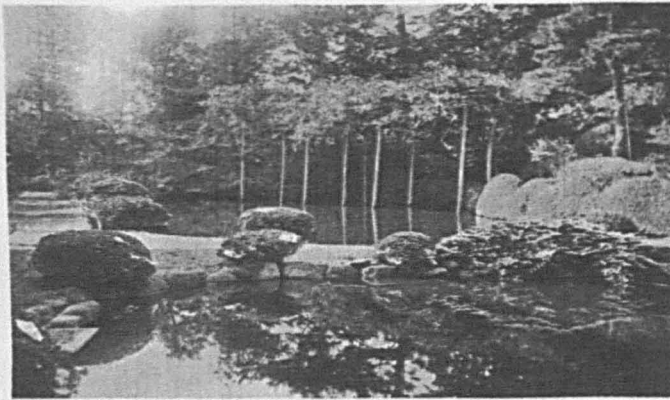
GARDENS—JAPANESE



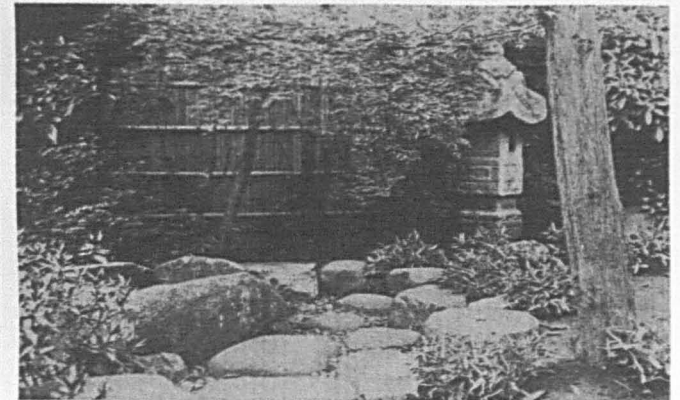
GARDEN OF MR. KUHARA'S VILLA IN TOKYO, JAPAN



JAPANESE GARDEN IN THE KOISHIKAWA BOTANICAL GARDEN, TOKYO



VICE-ADMIRAL KITAKOGA'S GARDEN, SUBURB OF TOKYO, SHOWING A WISTERIA ARBOUR OVER THE POND



A CORNER OF MR. KUHARA'S GARDEN IN TOKYO, SHOWING A WELL AND A STONE LANTERN

Fig. 136 Photographs of Japanese gardens in *The Studio year-book of decorative art* - left: 1924; centre: 1925; right: 1926.
Japanese Gardens - *The Studio year-book*

**DECORATIVE
STONE
LANTERNS**
IMPERVIOUS TO FROST

Liberty & Co. have an exceptional variety of Japanese Stone Lanterns, also Pond Lanterns. Various sizes from 2ft. 6ins. upwards.

*Illustrated Leaflet
Post Free.*

LIBERTY
REGENT STREET
LONDON W1
TELEPHONE REGENT 1234



Left. Japanese Stone Lantern. Height 6ft. 3 ins. 26 gns.
Bronze Crab, 9 ins. long. 22/6



Right. Japanese Stone Pond Lantern. Height 4ft. 6 ins. 24 gns.
Stone Toad, 12 ins. long. 30/-



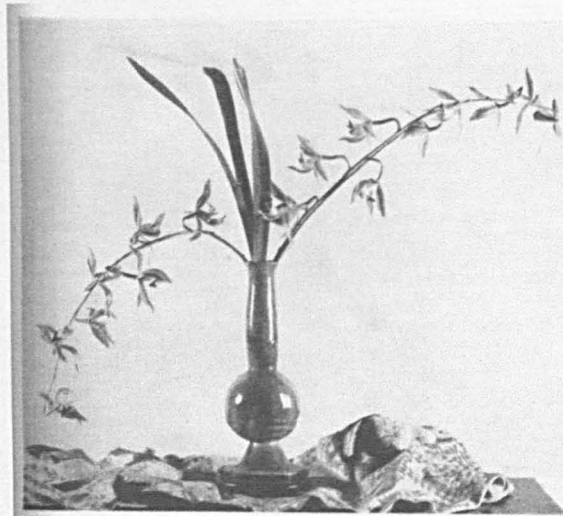
Fig. 137 Left: Advertisement in *The Studio* year-book, 1936; right: stone dealer's shop in Yokohama from Harada's *Gardens of Japan*, 1928. Japanese stone lanterns



IKEBANA : OR JAPANESE FLOWER ARRANGEMENT.
BY PROFESSOR J. SUZUKI.

Mr. Josiah Conder wrote on this subject in these pages many years ago. I, being the eighteenth hereditary head of the Soami School (fourteenth century) of garden designing and flower arrangement, now present the above arrangement of irises for the lover of flowers in their natural state. There are three principles in Ikebana : Heaven, Man and Earth, and two principal styles of arrangement : " Shui," or host style, and " Kyakui," or guest style. The idea of applying a distinction of sex to inanimate objects enters as largely into flower arrangement as it does into all Japanese landscape gardening. " Host " and " Guest " are the names of the two styles, in one or other of which every Japanese flower arrangement must be made. In the " Host " style the earth is to the right, and in the " Guest " style it is to the left. Figure " B " above shows the " Shui " style, while Figure " A " gives the " Kyakui." In Japan we have irises all the year round, save in the middle of winter, and there are as many methods of arrangement as there are seasons. " B " shows a spring growth : here only a few flowers are necessary, and they must be placed low, as though peeping out from the leaves. " A " is a summer arrangement, in which the feature is the low, broad receptacle, wherein the predominating water produces a cooler and more refreshing arrangement than is obtained by use of the upright vases. The three principal groups are separate, the better to represent clumps or clusters of growing water-plants. Sometimes goldfish are put in these low, broad receptacles.

Fig. 138 Arrangement by Professor Suzuki.
Ikebana - The Studio 1928



Flower Arrangement by Eric Schulenburg. We showed last month a Japanese flower arrangement. The illustration here given is the work of a German designer and is reproduced by courtesy of the magazine "Innen-Decorations," Darmstadt. The potentialities of careful and systematic arrangement of flowers are little realised. Each flower has its own individual character, and lends itself to a particular composition ; and the German example above is distinguished by its simplicity and pleasing rhythm.

Fig. 139 Arrangement by Eric Schulenburg.



(A) (C) (B)
(Photo, Maurice Beck and Helen Macgregor)

JAPANESE FLOWER ARRANGEMENTS.

Above are given two examples of ike-bana and one of mori-bana, both arranged by the pupils of the flower arranging class at the Japan Society under my instruction. (A) was arranged by Dr. Henry Shephard, who used pink carnation for the " heaven " group, white candinun lily for the " man " group, and Erigeron purple daisy for the " earth " group. Thus various plants may be arranged in the same vase, care being taken, however, not to mix them up, but keep them in separate groups as we see them in nature. The Japanese word " ike-bana," which stands for flower-arrangement, literally means " living flowers," and the principle followed in grouping the flowers in the vase must always be in a perfect accord with nature, so that the result obtained may represent the flowers in their natural living condition. (B) was arranged by Mrs. Samuel, who used scarlet prunus for the " heaven " and " man " and purple Erigeron daisy for the " earth " group. In summer, we use the tree, which is then clothed in abundant young leaves, to give the main feature, and we supplement it with dainty flowers at the base as if they were growing under the tree. (C) is an example in mori-bana, which was arranged by Mrs. Y. Urushibara, using Scottish broom to give the central feature and supplementing it with daisies and lilies. They are arranged in a shallow receptacle, which is more suitable for mori-bana than are the tall vases commonly used for ike-bana. The mori-bana thus arranged may be placed in the centre of a table to be admired from all round without obstructing the views of the persons seated around it. This style of Japanese flower arrangement may easily be adapted to Western table decoration.

J. SUZUKI.

Fig. 140 Arrangement by pupils of Professor Suzuki.

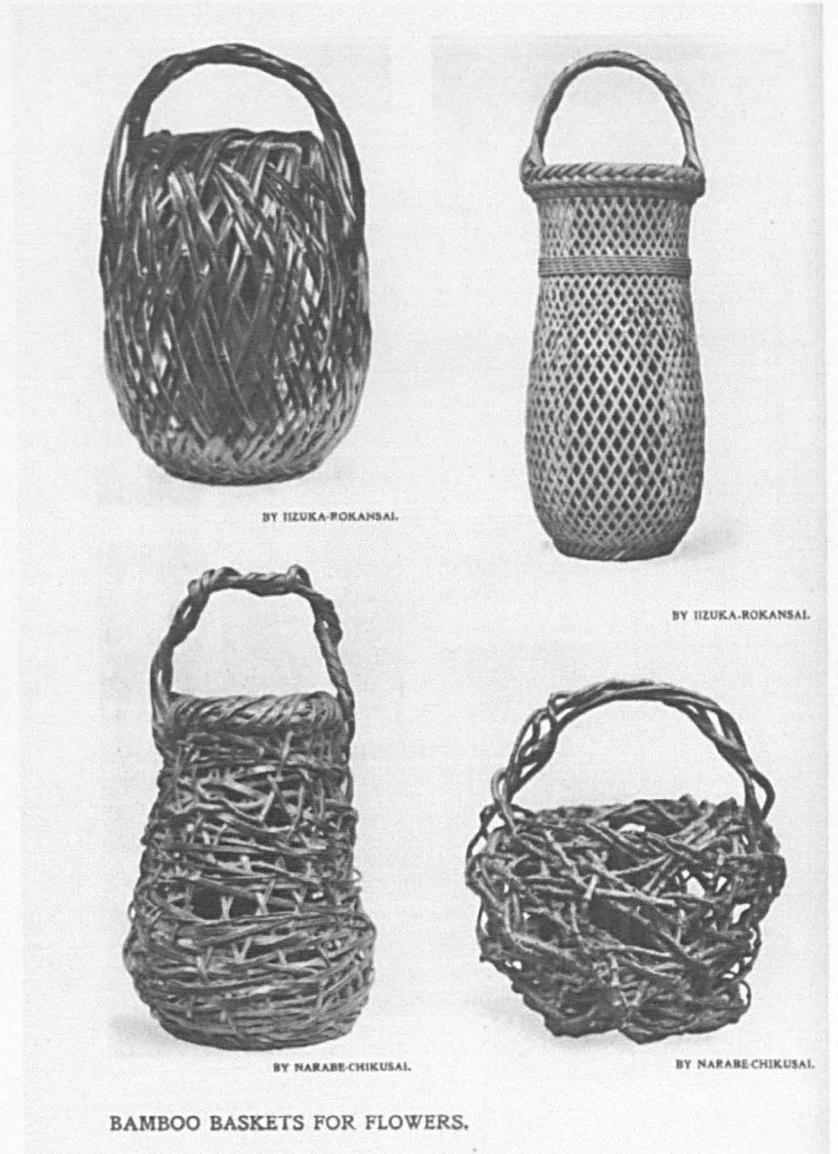
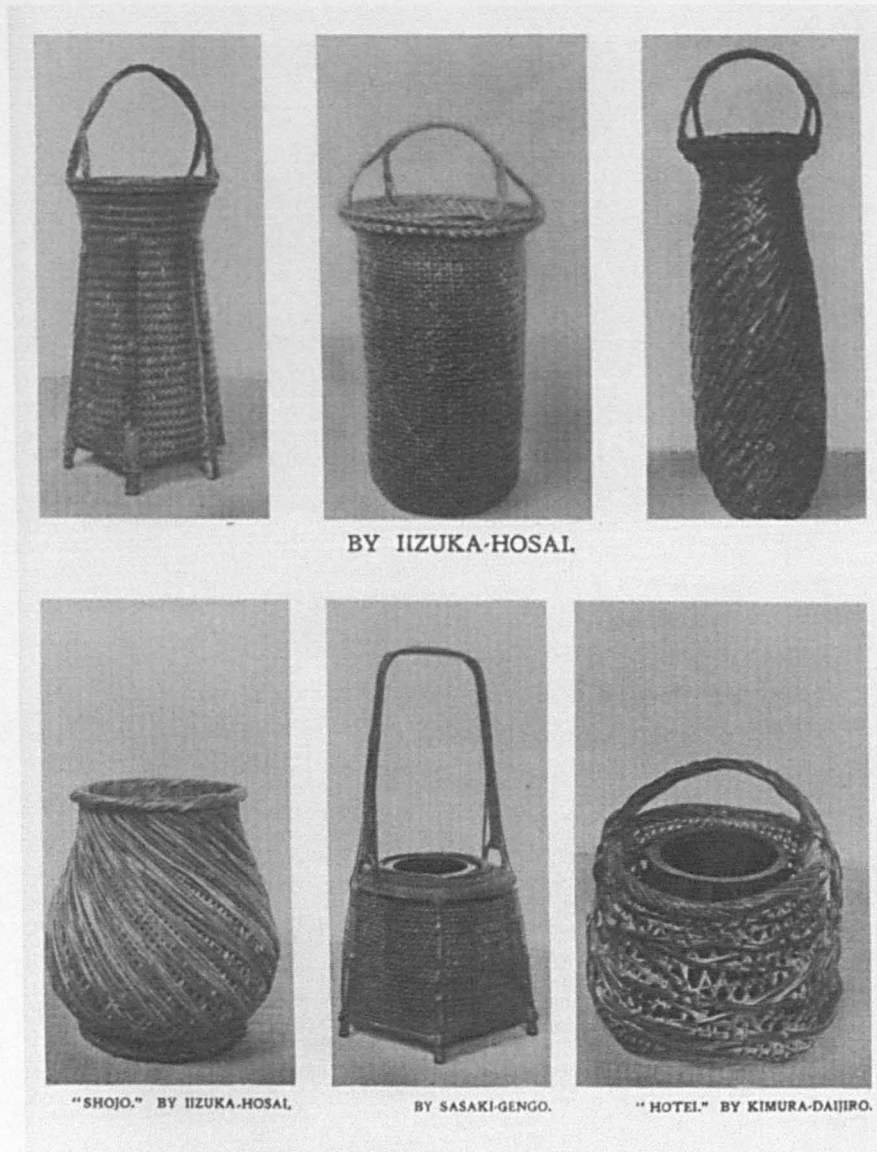


Fig. 141 Hana-kago, left: at the 35th exhibition of the Tokyo Choko Kai; right: at the 65th semi-annual exhibition of the Nihon Bijutsu Kyokai.
 Hana-kago (bamboo baskets) for *ikebana* - *The Studio*



IRIS, ARRANGED ACCORDING TO THE SCHOOL OF TOZANKO, SEIRYU.



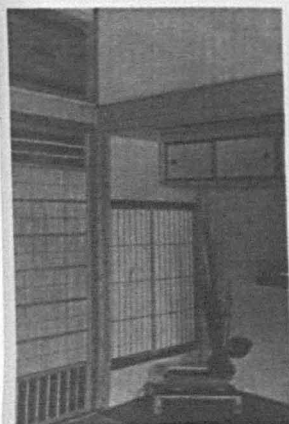
A SET OF THREE KAKEMONO WITH IKEBANA OF AUTUMN FLOWERS.



A TOKONOMA WITH A KAKEMONO OF FIVE CHARACTERS, MEANING: "THE RAIN HAVING PASSED, PURE IS THE WIND THROUGH THE BAMBOO." A TIGER-LILY IN THE BASKET ON THE POST AND IMPLEMENTS FOR CHA-NO-YU AT THE CORNER OF THE ROOM. (MR. MIYAZAKI'S HOUSE IN NAGOYA.)



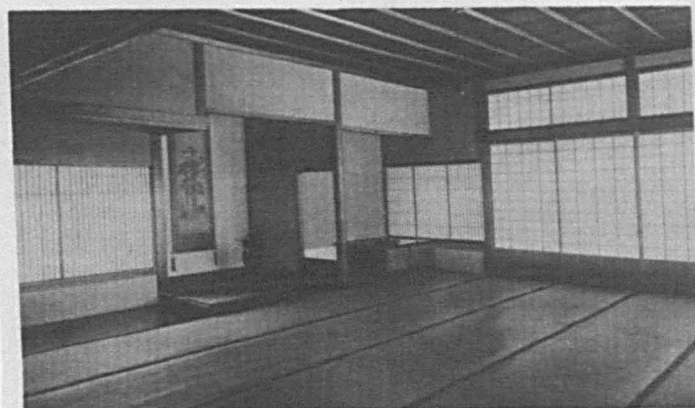
A TOKONOMA WITH A KAKEMONO OF FUJI SAN, RED-BERRIED NANTEN IN THE BRONZE BASIN, AND BONSEKI. (MR. HATTORI'S HOUSE IN NAGOYA.)



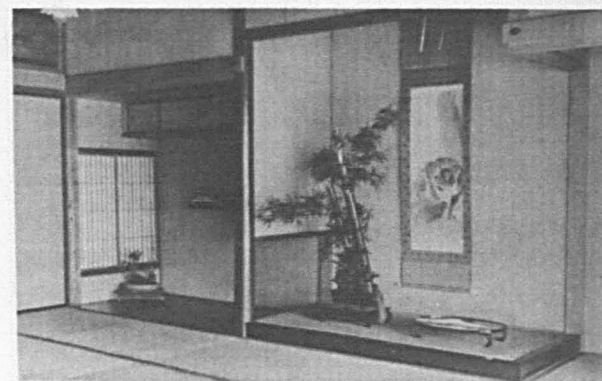
WATER-PLANTS BY THE SHELF IN MR. HATTORI'S HOUSE IN NAGOYA.



IKIBANA AND BONSEKI IN A TOKONOMA.



A BIG ROOM SHOWING THE TOKONOMA, MATTED FLOOR AND PAPER-COVERED SCREENS IN A JAPANESE HOUSE.



A TOKONOMA WITH A PAINTING OF A TIGER, SUPPLEMENTED BY IKIBANA OF BAMBOO AND BONSEKI OF FUJI SAN. (MR. HATTORI'S HOME IN NAGOYA.)

Fig. 142 Illustrations to 'Decorations in the Tokonoma'.
Jiro Harada - *The Studio* 1923

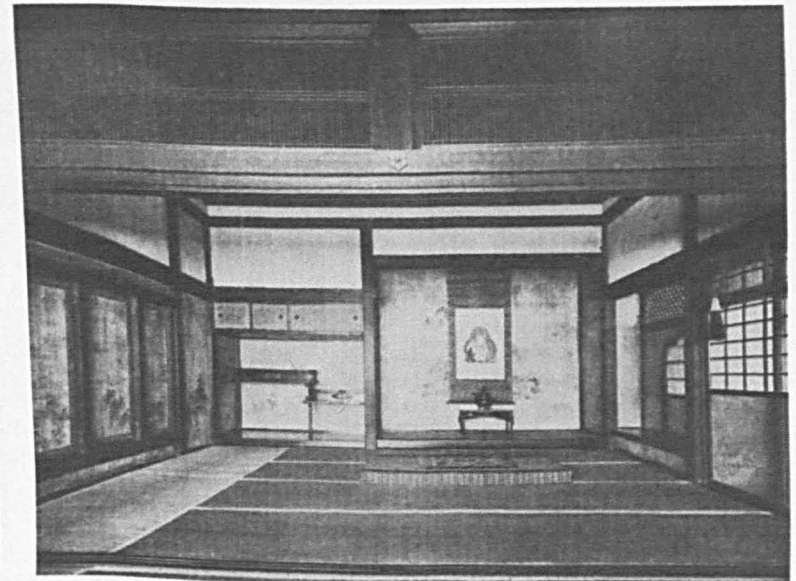
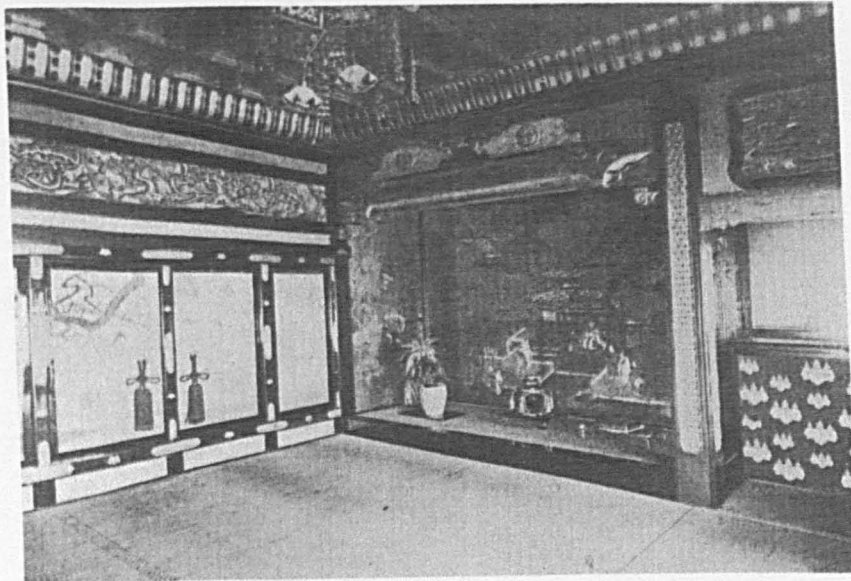
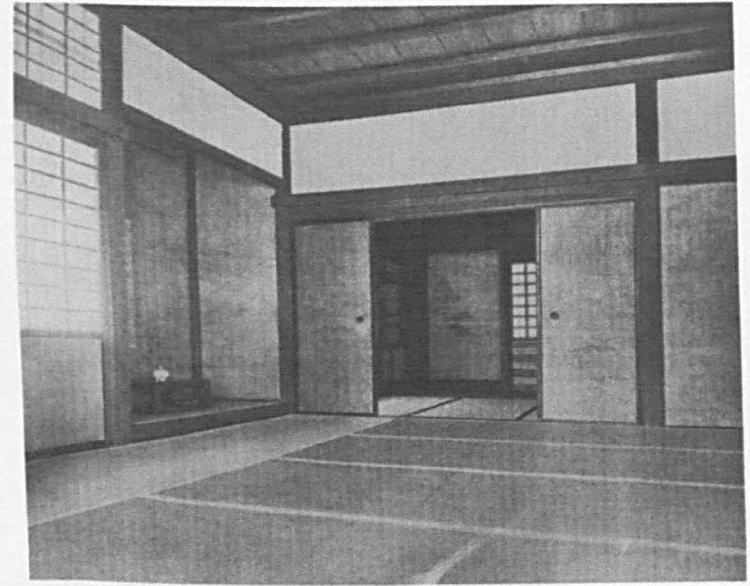
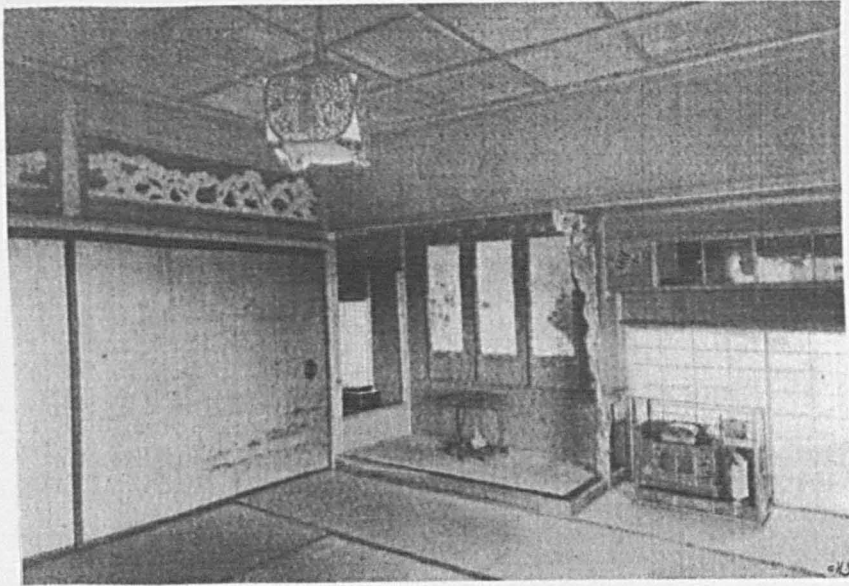


Fig. 143 Left: examples of the more ornate illustrations from the 1905 edition; bottom left: 'Tokonoma and Chigai-dana'; right: the simpler illustrations to the 1930 edition; bottom right: 'Tokonoma and Chigai-dana'.
Ralph Adams Cram - *Impressions of Japanese Architecture and the Allied Arts*

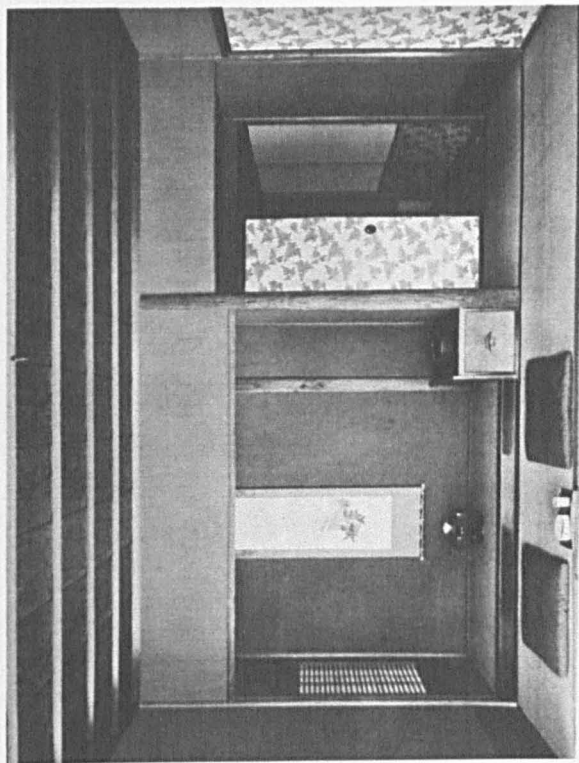
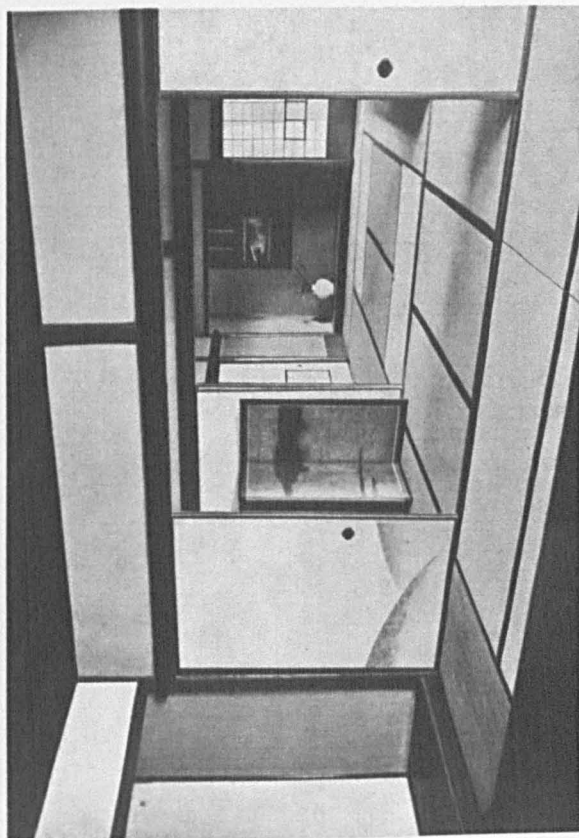
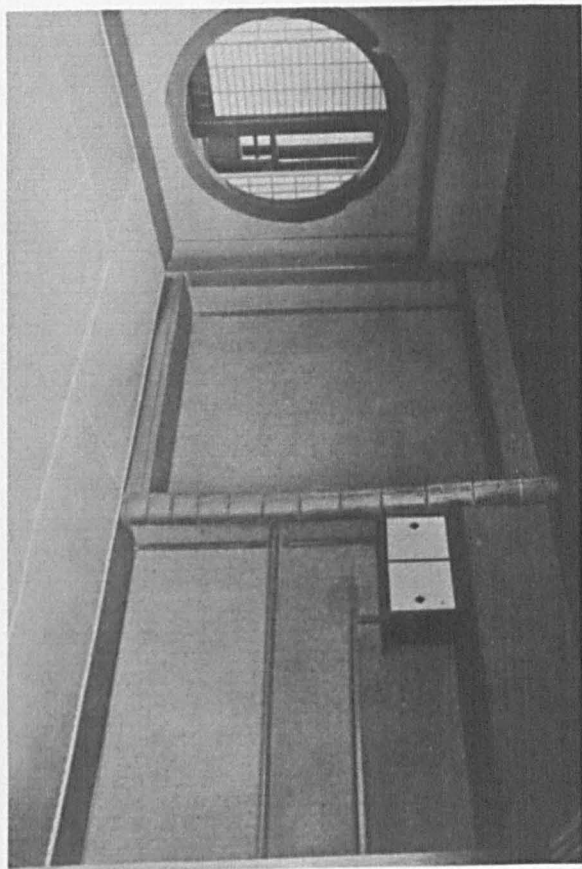
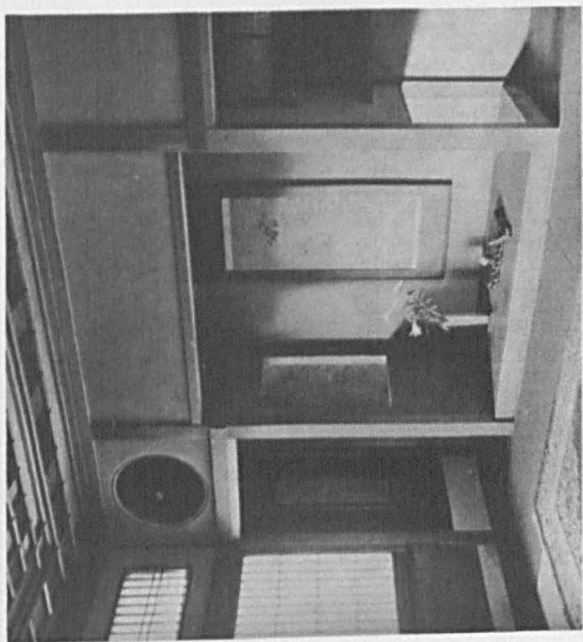
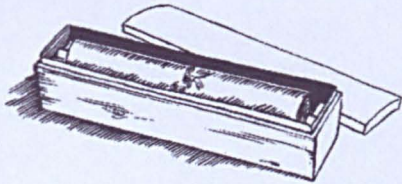


Fig. 144 Tokonoma
Jiro Harada - *The Lesson of Japanese Architecture*

HOLIDAYS for PICTURES

By C. Geoffrey Holme



The traditional rolling picture of China and Japan is intended for temporary exhibition only and generally occupies an important position in the room, in a recess specially made to accommodate it. It is hung so that the centre of the picture is on a level with the eye of the seated guest. When not in use the rolled picture lies in a dust-tight box made of wood of light weight. The names of the picture and author are generally marked on the end of the box where they can readily be seen when boxes are stored together in a rack

Fig. 145
'Holidays for Pictures' - The Studio 1934



Colour wood cut Suniuno by HOKUSAI

A lady is preparing a miniature landscape on a black lacquer tray with the aid of a few stones, some silver sand and a few simple tools. Her efforts are to produce, in plastic form, an accompaniment to the incident, drawn by some great master, in the picture which hangs in the Tokonoma—picture place—on her right. This recess for pictures and their relating objects is an essential part of a room of any importance in the traditional home in Japan

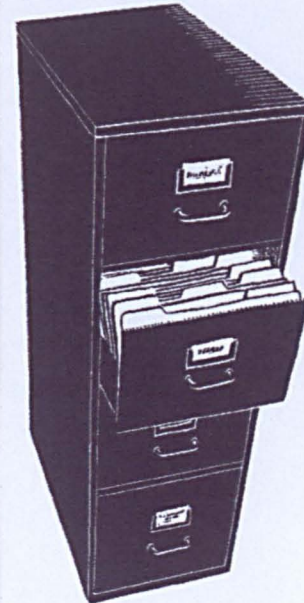
Fig. 146

SOME METHODS OF STORING PICTURES

The portfolio is a convenient form of storage case for a set of prints or pictures which are, either in themselves or in their mounts, uniform in size

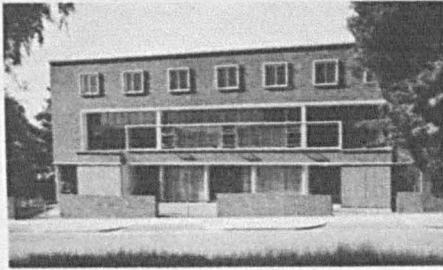


Above is another form of container, primarily designed to contain charts, but most useful for the storage of large rolled prints and posters. It is dust and damp proof and takes up very little room



Many hundreds of prints of medium size can be stored in a metal or wood file. They can be kept under headings of subject or name of artist, or in any order which is found most convenient. The drawers run on rails, which makes jamming almost impossible. Further, in the case of the metal files, they can be coloured to suit the surroundings

Fig. 147



ARCHITECT'S

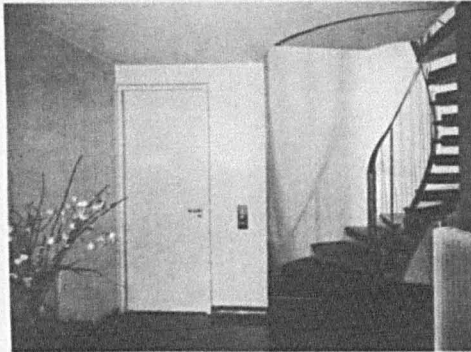
OWN HOUSE AT HAMPSTEAD

The Home of Ernő Goldfinger

Western version of the far eastern "Tokonoma" seen in the Japanese house which serves the same purpose and encourages the constant change with the seasons and weather of the aesthetic arrangement of picture, work of art or poem to suit the occasion. The painting on the right is by Max Ernst.

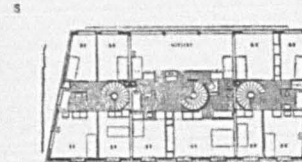
ERNŐ GOLDFINGER, architect.

1. Front elevation showing terrace of three houses, the middle block of which is designed for the architect's own use. The construction is of reinforced concrete with red brick facings to the elevations—three hollow concrete cylinders constitute the core of the building from basement to roof and contain the spiral staircases serving the three houses. The three floors and flat roof are, as it were, threaded on to them and roughly speaking form three trays upon which the various arrangements for living are disposed. Connecting the kitchens and floors are hand operated lifts. Fuel can be delivered into the basement from outside near street entrance and there is also an auxiliary gas boiler for central heating. 2. Well lit by floor to ceiling windows, a framed panel is set apart for the display of pictures, objects d'art. It is an interesting

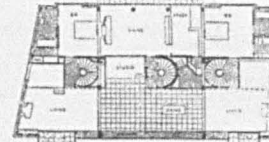


3. Shows the Ground floor approach to the spiral staircase. The walls are painted beige and the doors, white. The floor, in many parts of the house, is covered with mustard yellow coloured asbestos tiles and, as will be noted, the space between hand rail and stair tread is laced with cord, which is of the same tone as the walls and gives a certain sense of security. It is worthy of note when living space is a consideration, how compact and clean a metal spiral staircase in its tube of concrete can be. A circular roof light illuminates, in normal times, the staircase with daylight. Many of the rooms are capable, through the means of folding partitions, of being thrown into one. See plans on opposite page.

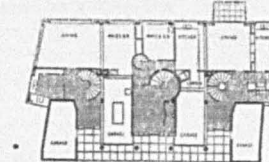
5. Plans of the basement, ground, first and second floors, of the block of three houses, showing how, although part of a single unit of street design, each house is different and completely individual. Living rooms are planned at first floor level with bedrooms above and garages and service quarters on the ground floor. 6. Two drawings showing the first floor of the centre house of the three—Mr. Goldfinger's own house. In the top one the whole floor is thrown into one by the folding back of the partitions, while in the lower one we see how the accommodation plans out when these are in position. Plans and drawings by courtesy of "The Architectural Review"



SECOND FLOOR PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN



BASEMENT PLAN

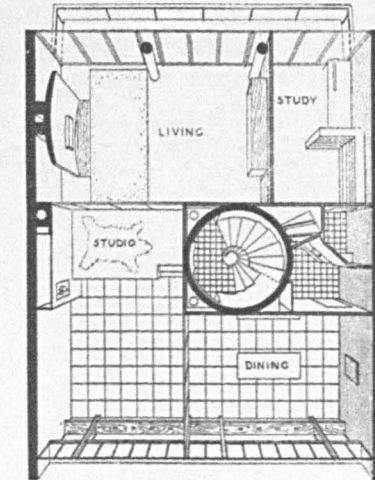
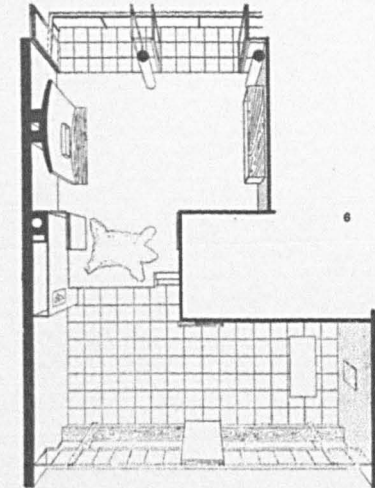


Fig. 148 *The Studio Year-book of Decorative Art*, 1941.
The tokonoma at 2 Willow Road, Hampstead, 1939

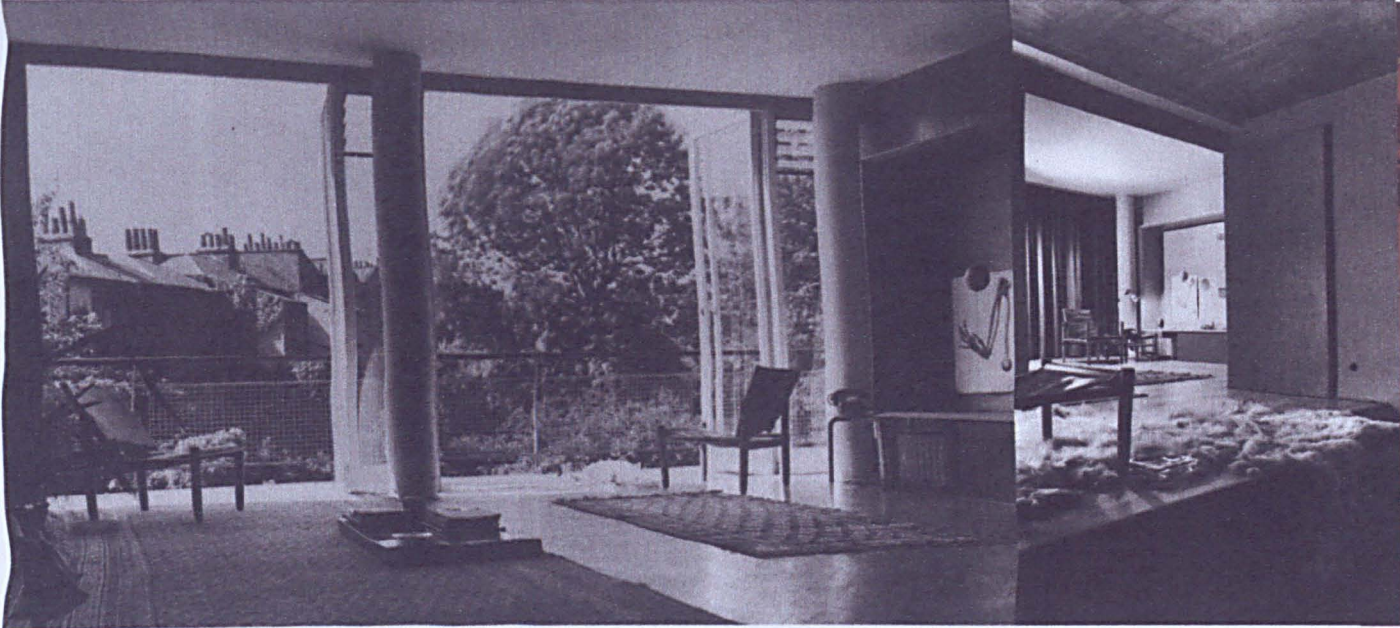


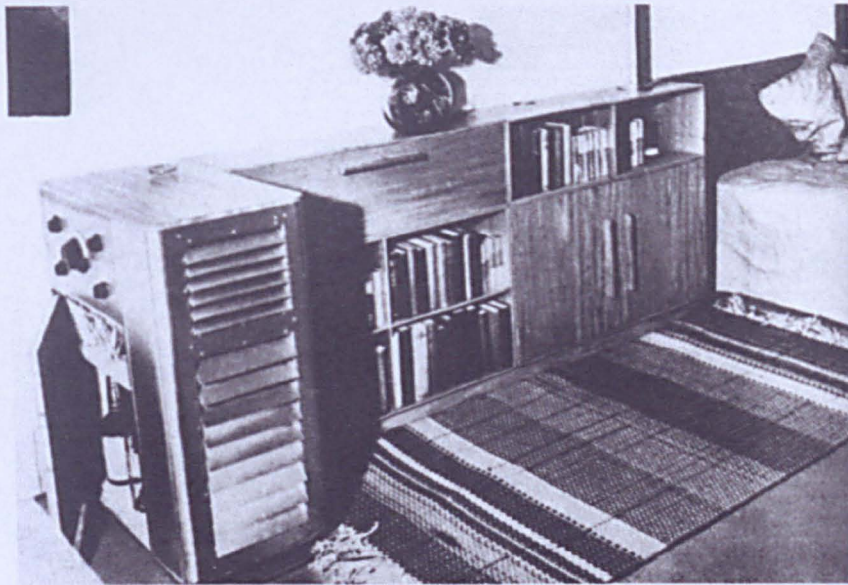
Fig. 149 Blurring indoor and outdoor space.
Sliding, folding doors and built-in furniture at 2 Willow Road, Hampstead



Fig. 150 Opening up rooms.



Fig. 151 Built-in furniture.



PLEASURES OF THE HEARTH

*The fire illustrated is one designed for smokeless fuel, recently installed in a London house re-equipped to Mr. Wells Coates' design.
Photograph by Dell & Wainwright.*

Fig. 152 Top left: the 'minimum' flat; bottom left: the Pritchard's penthouse flat at Lawn Road Flats; right; illustration from *Design for To-day*, November 1933.

Wells Coates - the *tokonoma* as hearth

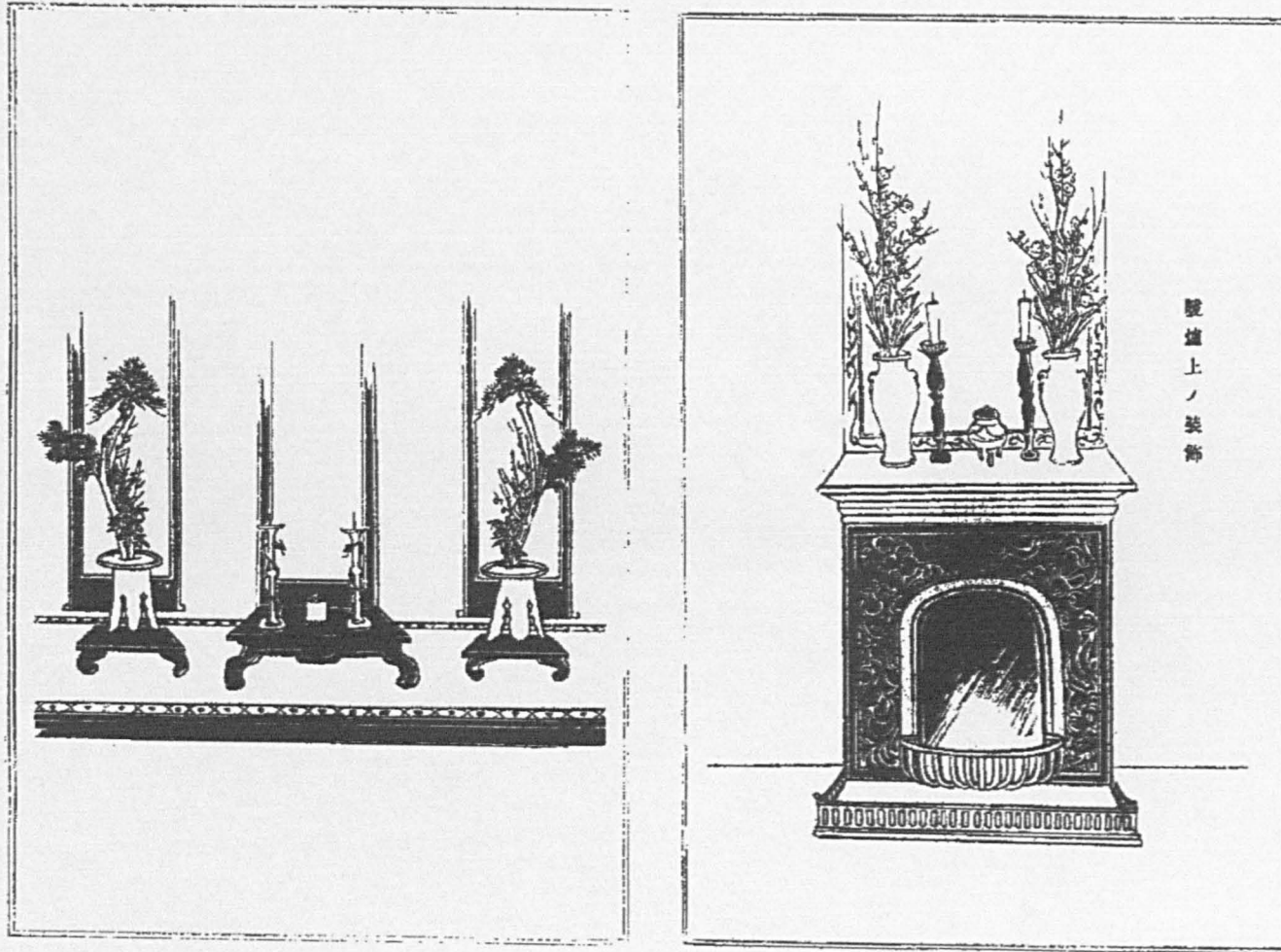


Fig. 153 Suggested decoration for the *tokonoma*, and in the Western room, the hearth of a Japanese house, from Kondô Masakazu, *Kasei hôten* (Household Management Treasury) 1906.
The *tokonoma* as hearth

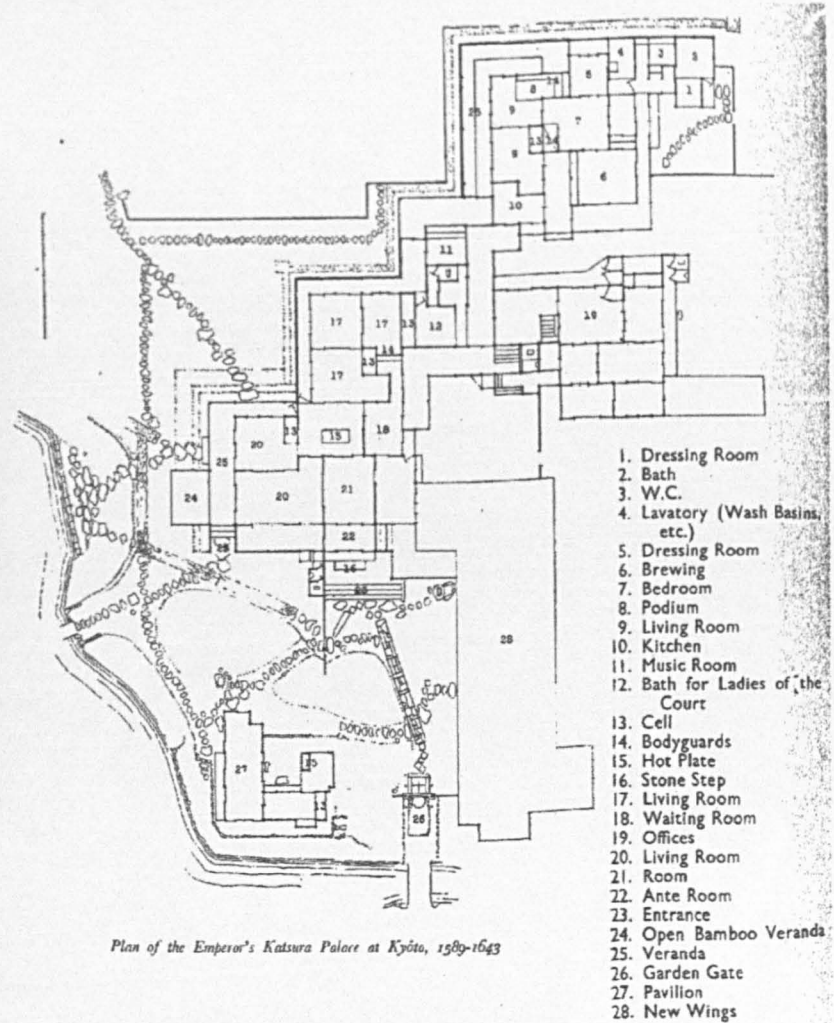
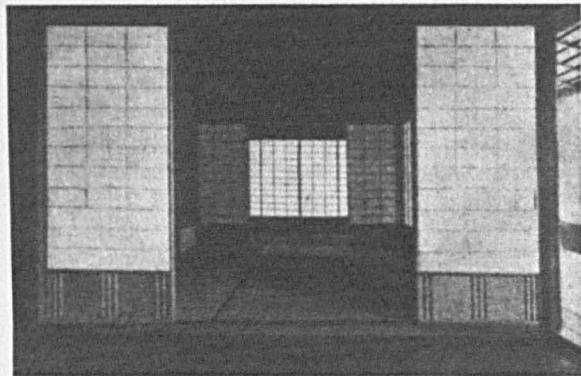
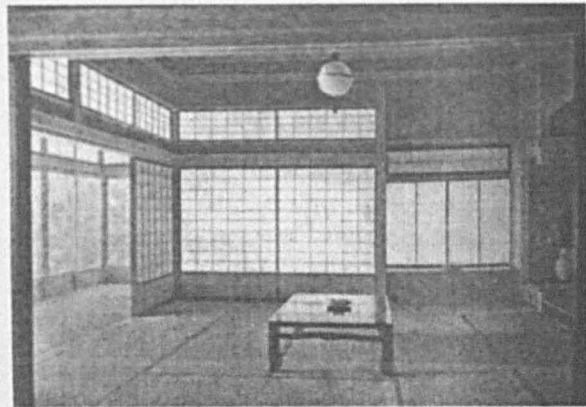


Fig. 154 left: Rinshunkaku Pavilion, 1587[sic.]; centre top: reception room, house in Tokyo, 1928; centre bottom: Rinuntei Pavilion, Shugakuin Palace, Kyoto, 1653; right: plan of Katsura Palace, Kyoto, 1589-1643

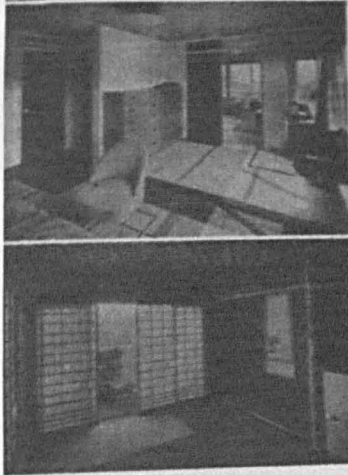
Illustrations from 'Modern Building in Timber', RIBAJ, January 1936



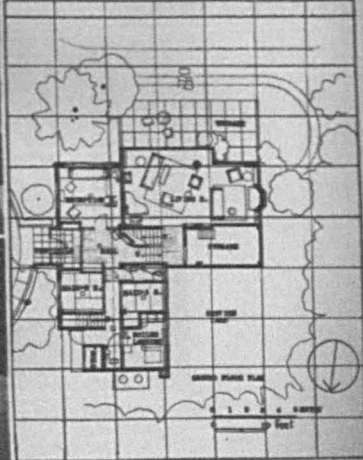
Fig. 155 Antonin Raymond - Filling Station, Tokyo.
Modern Japanese Architecture - RIBA centenary exhibition 1934/5



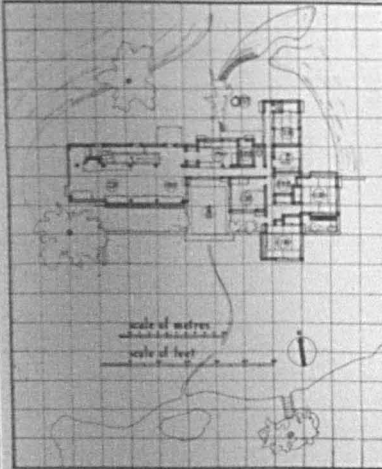
Fig. 156 Antonin Raymond - Week-end cottage in Fujisawa.



Example 116

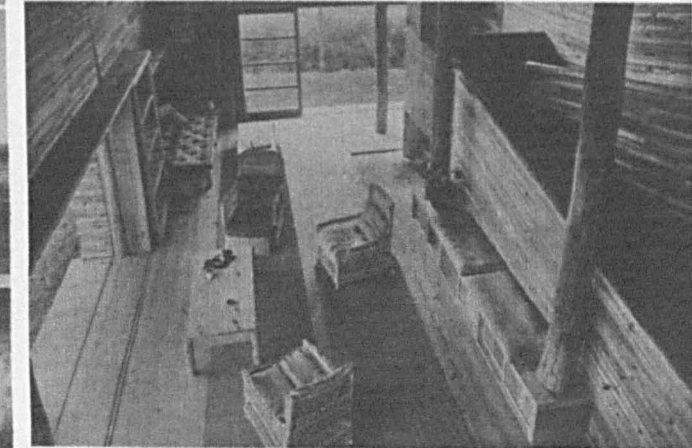
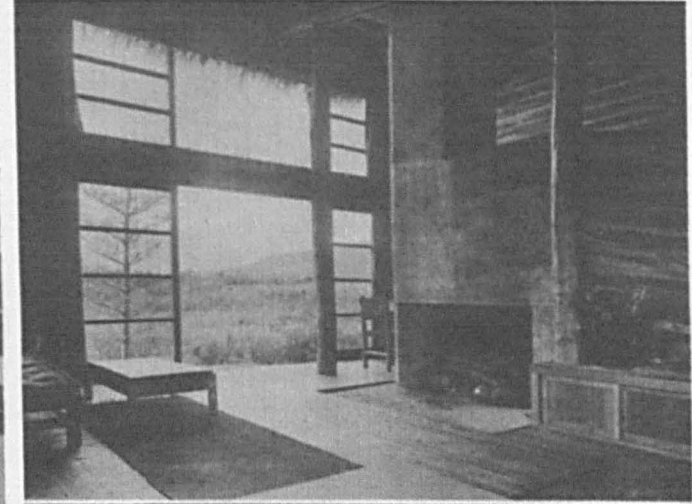


Antonin Raymond (Tokyo).
House Akaboshi, Tokyo (1932).
The south front, a bedroom
and the Japanese room.



Example 117

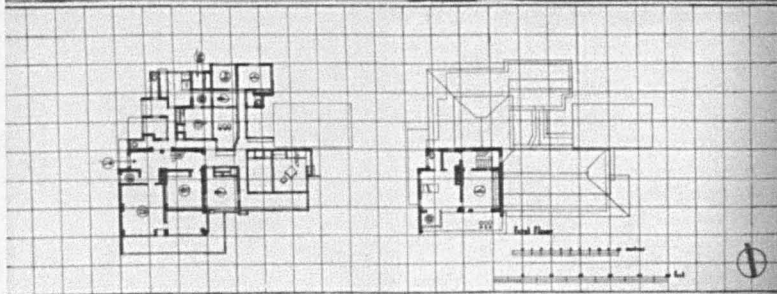
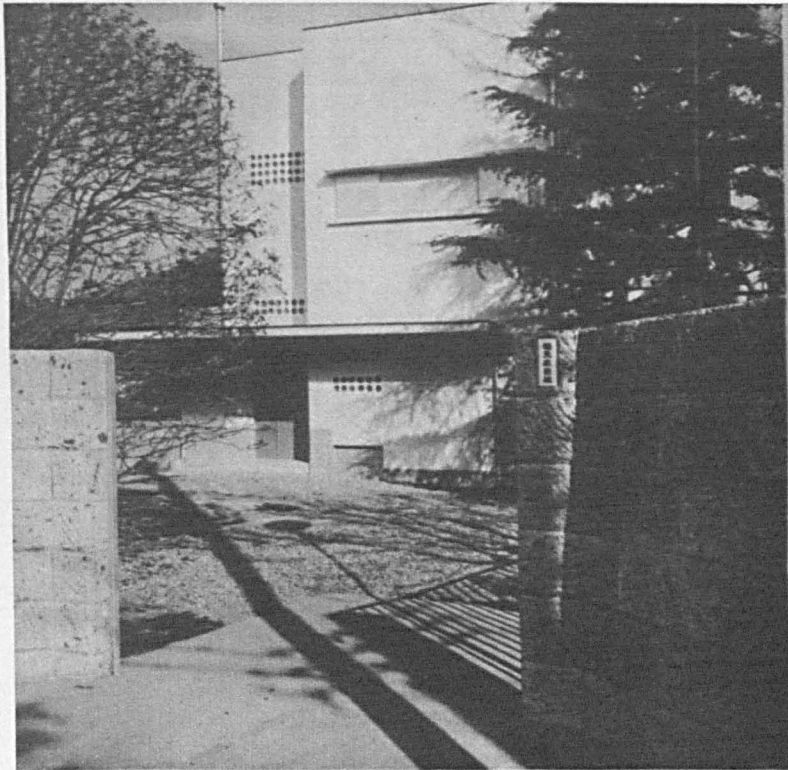
Antonin Raymond (Tokyo).
Summer House, Asama Mountain (1933).
Two views of the south front.



Example 118

Antonin Raymond (Tokyo).
Summer House, Asama Mountain (1933).
Two views of the living room looking in
the direction of the burning mountain of
Asama.

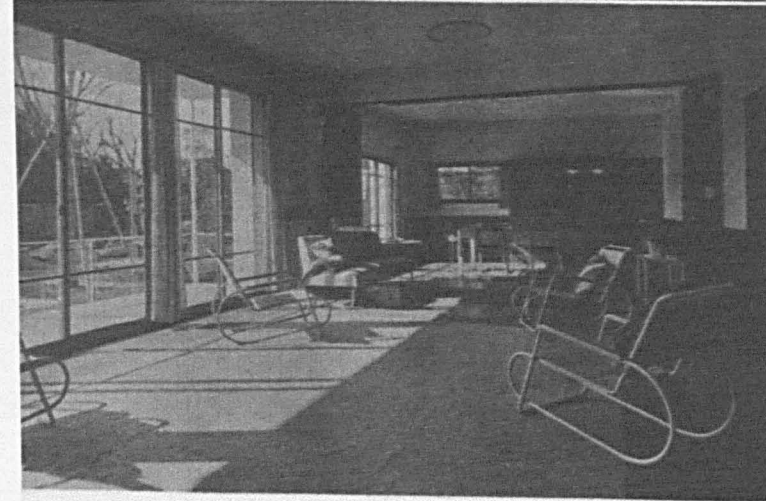
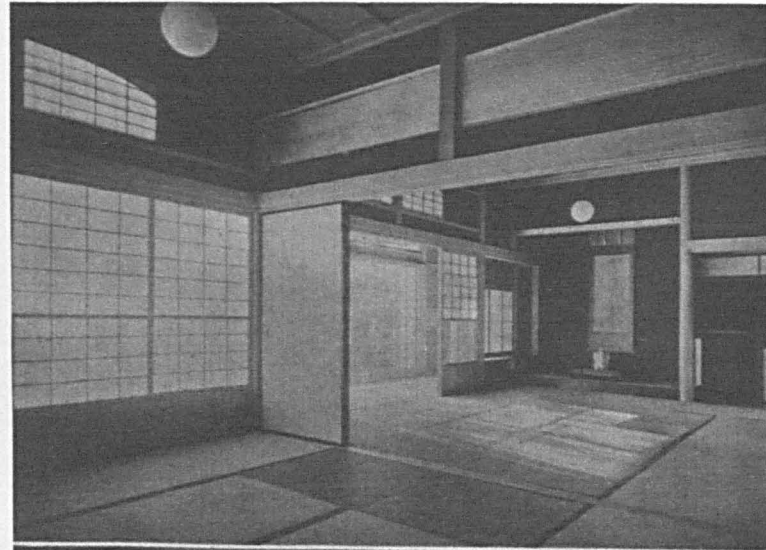
Fig. 157 Examples from Raymond McGrath's *20th Century Houses* photographs from which were also shown at the 'International Architecture 1924-1934' exhibition. Modern Japanese Architecture - RIBA centenary exhibition 1934/5



Example 114

Mamoru Yamada (Tokyo).
House Sakio Tsurumi, Tokyo (1931).
The west front.

Fig. 158
Raymond McGrath - the coming together of East and West



Example 120

Kameki Tsuchiura (Tokyo).
House Yamamoto, Tokyo (1933).
The Japanese room and the
living room.

Fig. 159

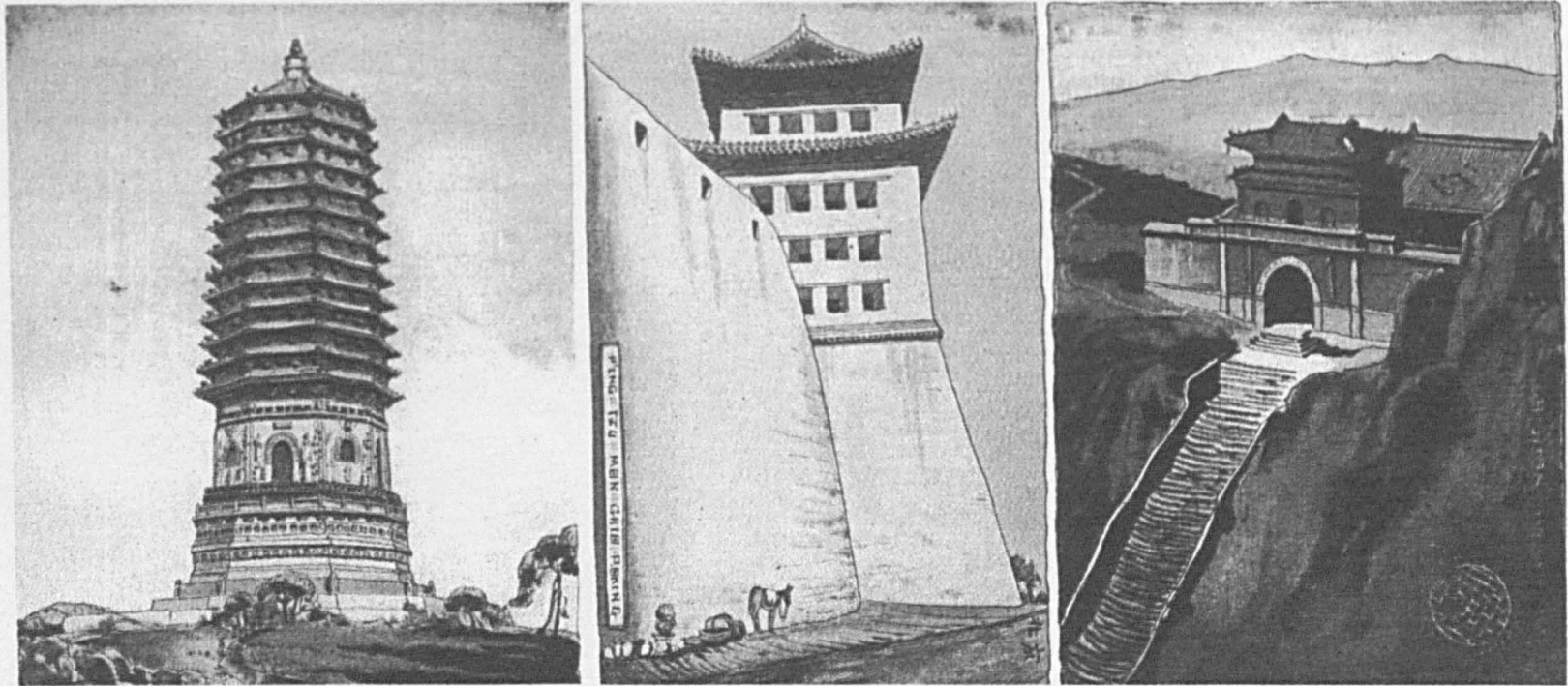


Fig. 160 Illustrations to 'The Classic Architecture of the Orient', *The Architecture Review*, March 1930.
Raymond McGrath's drawings of Chinese architecture

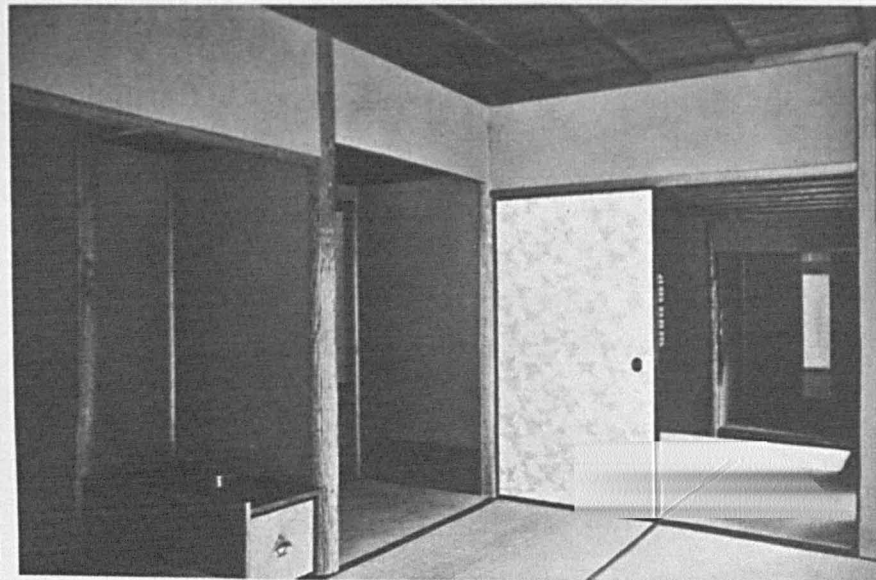
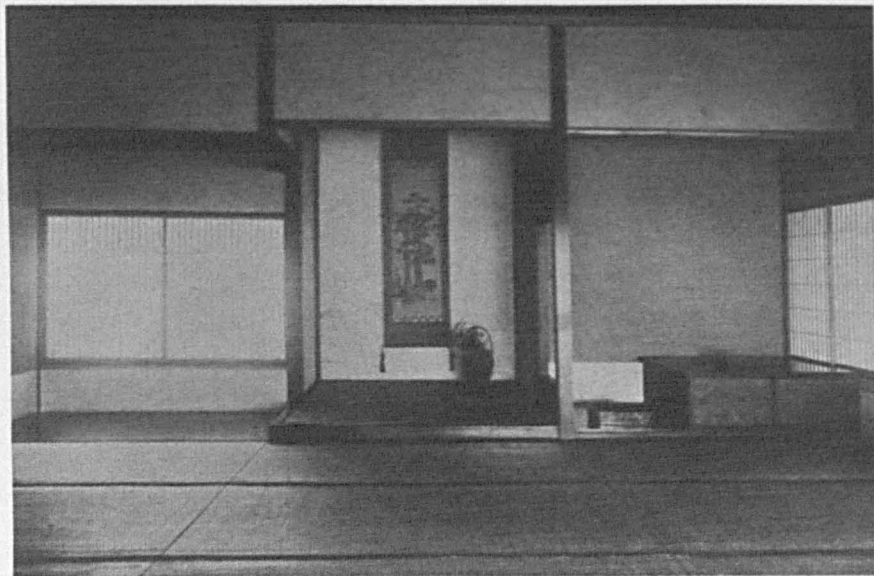
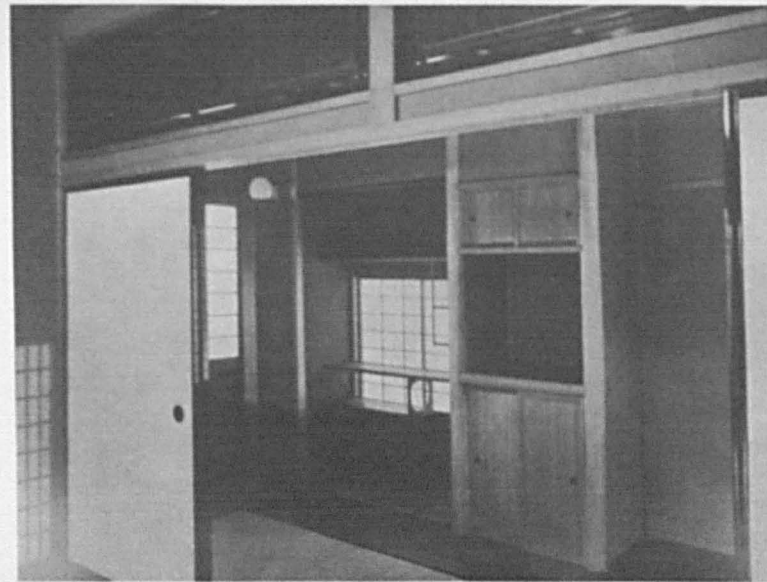


Fig. 161 Top left: *shôji*; bottom left: *tokonoma*; top right: built-in storage; bottom right: *fusuma*.
Jiro Harada - *The Lesson of Japanese Architecture*

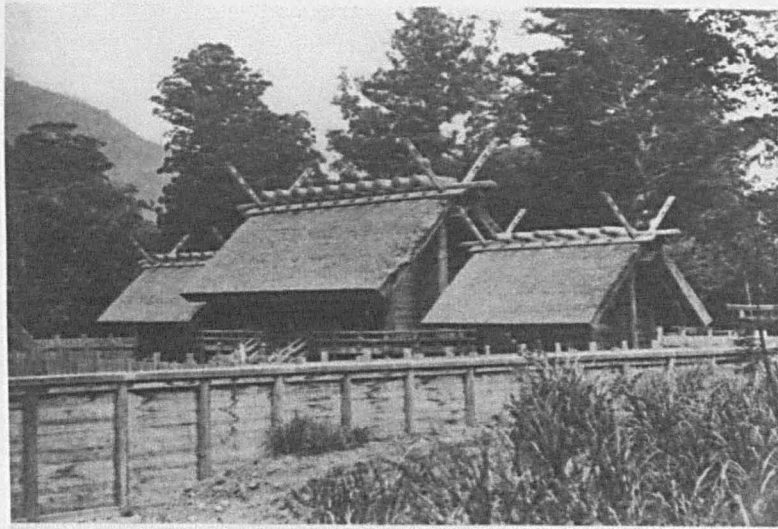


Fig. 162 Ancient Japanese shrines.
Jiro Harada - *A Glimpse of Japanese Ideals*

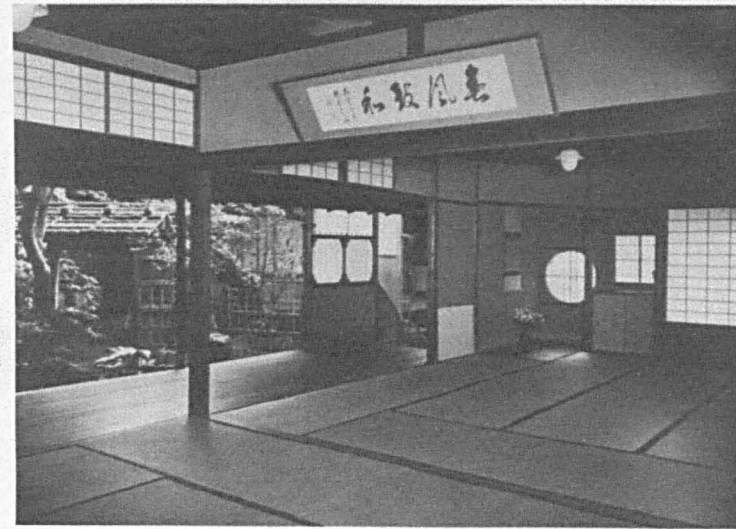
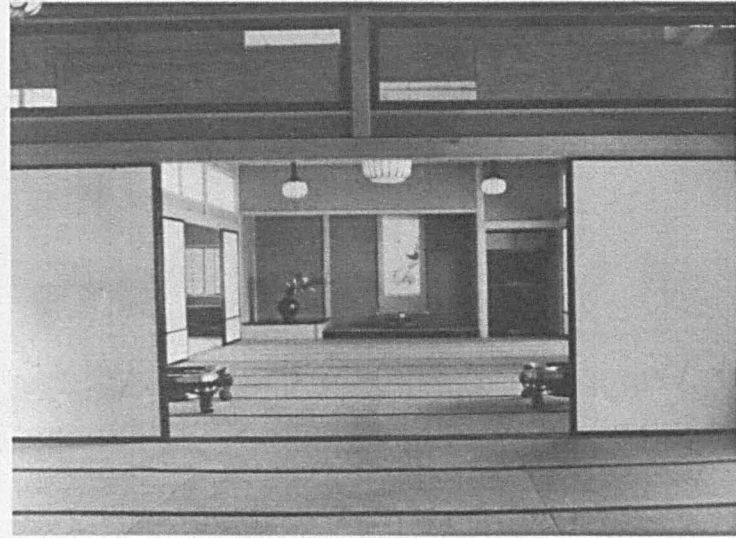


Fig. 163 Traditional Japanese interiors.

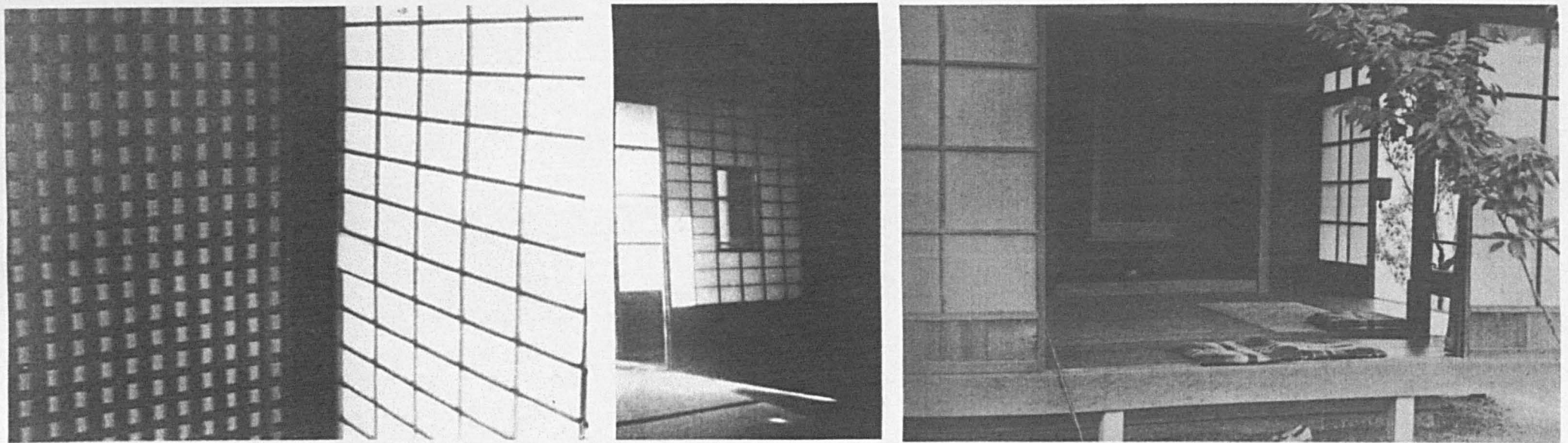
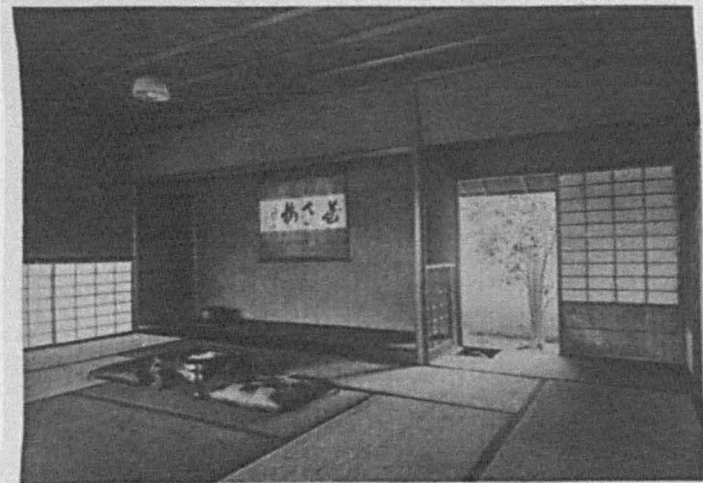
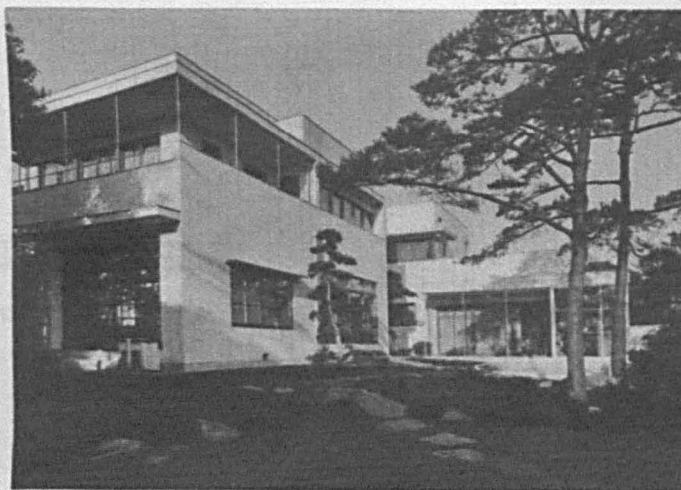


Fig. 164 Left: Translucent sliding-door at right angles to a lacquered sliding door; centre: outside and inside sliding doors; right: the *tokonoma* in the living room
Bruno Taut - *Houses and People of Japan*



Main room of a Japanese dwelling-house



Modern dwelling-house. K. Tsuchiura, Architect



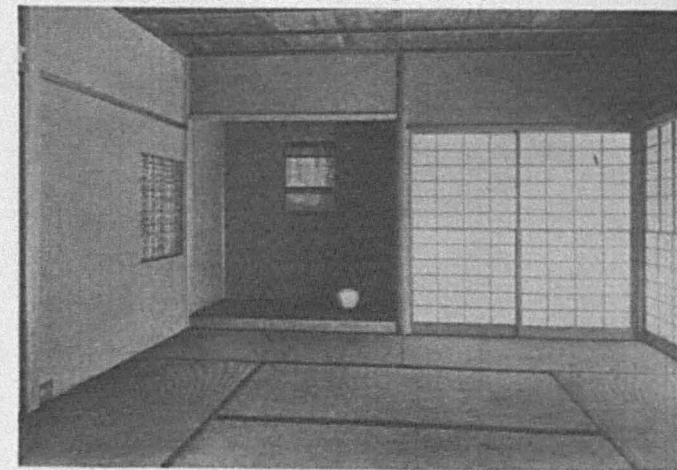
Interior of a modern Japanese dwelling-house,
by Architect, S. Horiguchi, Tokyo



Ante-room of a Japanese dwelling-house, by Architect, I. Yoshida, Tokyo



Interior of modern dwelling-house. K. Tsuchiura, Architect



Interior of a modern Japanese dwelling house,
by Architect, S. Horiguchi, Tokyo

Fig. 165 The Japanese House in 1935.
Hideto Kishida - *Japanese Architecture*