

# Spatial Construction in Edo Period Prints and Its Influence on Frank Lloyd Wright

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With this paper I desire to build the case that the ukiyo-e form of art itself represented a certain way of seeing the world: non-literal and idealized, simplified, layered and abstracted. This of course appealed to Wright as it did many modern artists in Europe. I will bring in quotes of Wright that clearly indicate how important the print was to him and what types of things he saw in the print. Wright was not a neutral observer of these prints and he came to them with his own way of seeing them that he then took to establish his own world-version. The landscapes of Hiroshige, for instance, were key to him as he said to his apprentices, "Here you get a sense of tremendous, limitless space, instead of something confined within a picture...On what is your attention focused? Nothing."<sup>1</sup>

Through what research I have done to this point, there is a personal theory I have that I want to carry further. It has to do with the way the Japanese in this period conveyed space not by conventional western techniques of perspective construction but by a flattened system of layered planes that convey depth and give priority to composition over literal realism. Even in Wright's words he referred to his new sense of space not as "perspective" but as "depth." Neil Levine has surmised that the key to understanding Wright's sense of space is to see how he uses the diagonal in all his architectural compositions. I feel this explanation is inadequate and that a fuller understanding of this sense of space can be had by understanding how the Japanese print influenced how Wright 'saw' space. I believe that this sense of space relates to how layers overlap and the compositional relationships of these layers form gestalt patterns that cognitively produce spatial understanding.

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<sup>1</sup> Julia Meech-Pekarik, "Frank Lloyd Wright and Japanese Prints." *The Metropolitan Museum of Art Bulletin*, Vol. 40, No. 2 (Autumn, 1982), 48.

I propose to organize this paper around two basic issues; first, what the Japanese were trying to do in their construction of space and secondly, how Wright interpreted it along with its influence on his work. I anticipate drawing upon sources, quotes, and illustrations from both Japanese scholars and artists along with those from Wright and those who wrote about his work.

The Western construction of perspective was not native to Japan's art and even when it was later imported it was generally considered a curiosity and an oddity compared to their form and way of seeing art. I will explore some of the reasons for this and what methods were used by the artists that Wright admired such as Hokusai and Hiroshige, especially in their landscape prints. As a practicing architect myself with familiarity with Wright's work and experience in designing in the mode of organic architecture, I hope to be able to see much of what Wright saw in ukiyo-e and describe those insights as well. I wish to test my own theory of flat, layered planes described above. Since Wright wrote a book on the Japanese print, we have a lot of direct information on what he saw and admired about ukiyo-e. I will review this information, along with other writings by Wright and those who have written about this influence such as Kevin Nute and Julia Meech.

I anticipate showing examples from Wright both in his theory of organic architecture and in his own 'prints', his renderings that demonstrate this influence. Since his renderings are a strong indication of how he wished spaces to be seen in his actual buildings, they are a good way to see how he perceived space. Ultimately, Wright wrote that his theory of organic architecture was more Eastern (Japanese) in spirit than Western (European). I hope to show how the very crucial conception of space that Wright practiced was indeed more oriental than

occidental in nature and how this sheds a new light on the formation of space in organic architecture.

## PART ONE: SPACE AND IDEALISM IN THE JAPANESE PRINT

Although the focus of this paper concerns Edo-period Japanese ukiyo-e prints, their spatial constitution and general composition has its roots in Chinese painting hundreds of years earlier. Ukiyo-e was at a point in history where it still maintained its distinctive oriental character while beginning to receive influences from the West, especially so in the 19<sup>th</sup> century. In the subsequent Meiji period the woodblock print would become even more westernized, but in the Edo period that Wright focused on (roughly the mid-eighteenth to the mid-nineteenth century) there is often an introduction of Western linear perspective construction apparent in the print without losing the major characteristics of the woodblock print. In regards to its roots, in his essay on the eleventh-century Japanese scroll, the *Tale of Genji*, Masako Watanabe has described how rooms were typically composed parallel to the horizontal borders of the image with one side of the room (or building) on a diagonal, creating a recession into depth, a technique used in the Southern Tang tradition of the Five Dynasties in China.<sup>2</sup> As an example of this technique note the painting by Zhou Wenju, “The Southern Tang Emperor Playing Chess with His Brother.” (fig.1) Later, the device known as *fukinuki yatai* (the removal of roofs and certain walls) was used to better reveal multiple scenes in a story with a viewpoint roughly

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<sup>2</sup> Masako Watanabe, “Narrative Framing in the ‘Tale of Genji Scroll’: Interior Space in the Compartmentalized Emaki.” *Artibus Asiae*, Vol. 58, No. 1/2 (1998), 117, 138.

looking down into the scene.<sup>3</sup> Prior to the importation of Western linear perspective, and even afterwards, Japanese prints continued to show strong diagonal lines implying recession, but within an otherwise axonometric or isometric spatial structure. This was used not only in depictions of rooms and buildings but even in landscape scenes. For example, Hiroshige's *Yatsukoji, Inside Sukikai Gate*, from his *One Hundred Famous Views of Edo*, retains many features of older spatial composition (fig. 2). A strong diagonal in the middle of the scene unites the foreground just outside of the border with the background at the far left edge. Another diagonal, this one composed of travelers in a line, proceeds from right to left near the bottom of the scene. Most of the buildings in view are seen parallel to the horizontal borders of the frame, and the viewer's position is from an aerial vantage point looking down upon the scene in front of him. In the series *Eight Views of the Parlor, Descending Geese of the Koto* by Harunobu in 1766, we see a more close up image with architectural background elements before the Western influence of perspective came to Japan. Note the combination of a horizontal parallel set of lines along with a strong diagonal in the shoji panel that adds the sense of depth to the image without perspective construction. (fig. 3) Another common aspect of these prints is that the human figures contained in them are not foreshortened and almost always appear frontally to the viewer. Nor are they seen from above, as an isometric construction would normally require. Whether we are looking at a landscape by Hiroshige with people in the mid or background, an actor or bijinga print, the same two-dimensional quality remains. There is a resistance to depiction of people 'disengaging' from the plane of the print as they remain primarily flat,

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<sup>3</sup> Ibid., 117.

two-dimensional depictions without perspective constructions such as was common in the West where the human figure would be shaded and sculpted with an intentional depth. Due to this construction, the line becomes central to the art, as it is the boundary condition between one figure and another element in the image. This along with an often sharp contrast of color between figure and ground give the Japanese print a very clearly layered construction.

Another important feature of the Japanese print with Chinese roots is the lack of a strong Western type picture frame with its implication of the viewer looking *through* the frame out into an illusion of perspectival reality as one were looking out a literal window into a scene.<sup>4</sup> In this Western sense, the material of the medium is intended to dissolve and the illusion of reality presents itself to the viewer. The physical picture frame, often elaborate and substantial, helps to create the break and contrast from the flat picture plane with the sense of looking *through* the plane of the picture to an implied image past the physical plane of the picture. Of course this Western technique is an *illusion* of a reality not an actual reality. Nonetheless, a stylistic realism or literalness is often the goal in this art form. This is not the case with the Chinese landscape painting or Japanese print where the image often appears to emerge from the material medium of the paper or silk of the painting and remains on its flat plane. And whether print, or scroll, or screen panels, the frame as a separating device is either missing or downplayed. Whereas the traditional Western technique often denies the picture plane, the Chinese and Japanese method is in unity with it, and its flat layering appear one with it materially. The irony here is that the Western method as mentioned above is an illusion of reality by denying the picture plane whereas the Japanese method is more real in the sense of

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<sup>4</sup> Erwin Panofsky. *Perspective as Symbolic Form*. Translated by Christopher S. Wood. Cambridge: Zone Books, 1997, 27.

the materiality and acceptance of the medium while at the same time it didn't attempt realistic depiction but poetic intent. For example note Guo Xi's hand scroll, *Old Trees, Level Distance* (fig. 4) where the image appears to slowly emerge from the silk but the materiality of the silk remains an integral component of the composition in unison with the applied pigment on the silk. Indeed, Wright seems to refer to the effect of the picture frame in his book, *The Japanese Print Interpreted* saying that, "...a picture should be no imitation of anything, no pretended hole in the wall through which you glimpse a story about something....The message of the Japanese print is to educate us spiritually for all time beyond such banality."<sup>5</sup> Later, in 1931 at one his Kahn lecture's in Princeton, he expands on this idea and specifically implies knowledge of the Renaissance origins of Western style perspective:

"The fact that the ancient art we have just been interpreting [Japanese] was never, in any phase of its industries, ruined by childish love of the picture. The 'picture' sense in art and craft came in with the Renaissance, as one consequence of the insubordination of the arts that disintegrated architecture as the great art. And before we can progress in our own machine produces as art, we too will have to dispose of the insufferable insubordination of the picture. ...We live in the pictorial age. We do not have childlike imagery in simplicity but are 'childish' in art, and whatever form our great art and craft in future may take, one thing it will not be, and that tuning is "pictorial." Even a Japanese print...never degenerated to the mere picture. Let us

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<sup>5</sup> Frank Lloyd Wright. *The Japanese Print: An Interpretation*. New York: Horizon Press, 1967, 32.

be thankful that the machine by way of the camera today takes the pictorial upon itself as a form of literature.”<sup>6</sup>

With the Japanese ukiyo-e woodblock, this same level of intimacy with the medium is not technically possible, however, we do still see a non-Western oneness with the picture plane through the figural nature of the layering of flat elements and the material craft of the image. For instance, in Hokusai’s print, *Umezawa Village in Sagami Province from his series Thirty-six Views of Mount Fuji*, (fig. 5) we see the entire composition created from overlapping layers with no other attempt at perspective construction. Here we see the use of *bokashi* (subtle gradations in coloring) in the sky and parts of the mountains, but no attempt to treat the figures as sculptural or three-dimensional in the Western sense. It is as if each layer never leaves the picture plane and all depth perception is created by the process of overlapping layers or figures.

The art theorist and perceptual psychologist Rudolf Arnheim has written on this subject in his magnum opus, *Art and Visual Perception: A Psychology of the Creative Eye*. In his chapter on “Space” and sub-heading on Why Do We See Depth?, Arnheim gives the following answer:

The answer may seem strange. As long as we look at the physical world, the three-dimensionality of vision seems to offer no problem—until we recall that the optical input for all our visual experience consists in the two-dimensional projection on the retina. This does not mean that visual experience is primarily two-dimensional. It is not, but why it is not requires explanation.

The basic principle of depth perception derives from the law of simplicity and indicates that a pattern will appear three-dimensional when it can be seen as the projection of a three-dimensional situation that is structurally simpler than the two-dimensional one.

As long as the contours touch or cross but do not interrupt one another the spatial effect is absent or weak. However, when one of the components actually cuts off

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<sup>6</sup> Bruce Brooks Pfeiffer. *The Essential Frank Lloyd Wright: Critical Writings on Architecture*. Princeton, Princeton University Press, 2008, 177.



a part of the other, ...the perceptual urge to see a superposition becomes compelling because it serves to complete the incomplete shape.<sup>7</sup>

Arnheim gives a further description of how overlapping planes create depth: "Two-dimensionality as a system of frontal planes is represented in its most elementary form by the figure-ground relation. No more than two planes are considered. One of them has to occupy more space than the other and in fact has to be boundless; the directly visible part of the other has to be smaller and confined by a rim. One of them lies in front of the other. One is the figure, the other the ground."<sup>8</sup>

And so, the method used in the Japanese print contains in its own symbolic logic the means for representing space that coincides with how human perception works. Other modern theorists such as the analytic philosopher Nelson Goodman have argued that Western linear perspective is a convention but by no means the only way of representing space. E. M. Gombrich says of this, "Nelson Goodman is certainly right when he protests that the behavior of light does not tell us how we see things. It is doubtful whether, standing in the cathedral, Brunelleschi could take in more than a fraction of the vista at a time; he had to change his focus and since the area of focused vision is very small, he had to sweep his eye across the opening thus obtaining a succession of different images, rather than one."<sup>9</sup> When we see Hiroshige or Hokusai depicting Mt. Fuji as a flat plane, regally situating itself in the overall print composition, we may criticize it for not being technically accurate, as a camera would capture it. On the

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<sup>7</sup> Rudolph Arnheim. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley: University of California Press, 1974, 247-48.

<sup>8</sup> Ibid., 228.

<sup>9</sup> E.H. Gombrich, "The 'What' and the 'How': Perspective Representation and the Phenomenal World." In *Logic & Art; Essays in Honor of Nelson Goodman*, edited by Richard Rudner and Israel Scheffler, 129-149. Indianapolis: Bobbs-Merrill, 1972, 132-133.

other hand, Nelson Goodman says in *Languages of Art*, “Pike’s Peak dwindles dismally in a snapshot.”<sup>10</sup> The Japanese emphasis on compositional unity and harmony, allows Mt. Fuji to take the size and proportion the artist intends in order to recreate the “conceptual” or idealized portrayal intended rather than to be limited to the more banal recreation of realistic or literal space. The Japanese felt the expression of the idea to be of a higher value than mere depiction of realism. Japanese scholar Timon Screech relates what Tani Buncho (1763-1841) wrote to Matsudaira Sadanobu: “I used to have a large number of Western pictures in my collection, but I tend to find them...short on real meaning (imi). When you try to appreciate a Western picture on a profound level you always feel there is something lacking.”<sup>11</sup>

In E. H. Gombrich’s book, *Art, Perception, and Reality*, he references Erwin Panofsky in relating the “Neo-Platonic idea of the genius whose eyes can penetrate through the veil of mere appearances and reveal the truth.”<sup>12</sup> Gombrich then brings the concept into twentieth-century perceptual psychology in claiming that, “Perception always stand in need of universals. We could not perceive and recognize our fellow creatures if we could not pick out the essential and separate it from the accidental—in whatever language we may want to formulate this distinction.”<sup>13</sup> Here is a key point — the Japanese print’s goal is in bringing out the universal as the proper expression of art and reaching beyond the veil of mere appearances as it were in order convey a greater universal idea. Art is a medium in which they convey a message rather than simply recording external appearances. In order to achieve this, as Gombrich states

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<sup>10</sup> Nelson Goodman. *Languages of Art*. Indianapolis: Hackett Pub. Co., 1976, 15.

<sup>11</sup> Timon Screech, “The Meaning of Western Perspective in Edo Popular Culture.” *Archives of Asian Art*, Vol. 47, (1994), 60.

<sup>12</sup> E.H. Gombrich. *Art, Perception, and Reality*. Baltimore, MD: The Johns Hopkins University Press, 1972, 2.

<sup>13</sup> *Ibid.*, 3.

above, it is necessary to separate out the “accidental” from the essential. Frank Lloyd Wright clearly saw the importance of this point, and he referred to this as the ‘elimination of the insignificant.’ As Kevin Nute points out, it is a point made earlier by the philosopher Hegel when stating, “... Hegel had described the same talent for ‘penetrating to the essence of external things’ in very similar terms when he suggested: ‘This natural gift...to seize the particular element of objects and their real forms...is the prime condition of artistic genius.’” Quoting further from Hegel he writes, “Truth in Art...does not consist in mere fidelity in the imitation of nature. The real has been soiled by its mixture with the accidental, and Art must eliminate this defilement, and restore the contemplated object to its harmony with its veritable Idea.”<sup>14</sup> Nute relates Hegel’s statement to a quote from Wright which seems almost identical, “To imitate the natural modeling of the subject in shade and shadow—or merely to render realistically its appearance and position—would require certain dexterity of hand and a mechanic’s eye. But in the artist’s mind there was a living conception at work—the Idea.”<sup>15</sup> One might argue whether the intent of the Japanese artist followed the same lines of the Hegelian view of art; however, the premise of this essay does not rest in the actual intent and motivation of the Japanese artist but in what Wright perceived as their intent and that is what influenced his own developing theory.

There is another interesting aspect to Japanese spatial composition that is described by the Japanese scholar Henry D. Smith but is also backed up by the research of Gombrich. It has to do with the influence of time or motion on the perception of depth and space. Smith’s article,

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<sup>14</sup> Kevin Nute. *Frank Lloyd Wright and Japan : The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright*. New York: Van Nostrand Reinhold, 1993, 105.

<sup>15</sup> Ibid.

*'He Frames a Shot! ': Cinematic Vision in Hiroshige's One Hundred Famous Views of Edo*

describes the work of Russian filmmaker Sergei Eisenstein (1898-1948). He saw in Hiroshige's composition a 'hewing out a piece of actuality with the ax of the lens' as opposed to the staging of an event for the sake of a fixed observer. Eisenstein described how Hiroshige could create a sense of the moment by capturing a foreground element that was cut off by the frame of the picture and created a tension between foreground and background and helped to give visual depth cues through this layering. The example used in this instance was Hiroshige's Plum Garden, Kamata, from the series One Hundred Famous Views of Edo. (fig. 6). The sense of time in visual perception is also discussed by Gombrich in his essay "The 'What' and the 'How': Perspective Representation and the Phenomenal World."<sup>16</sup> Here Gombrich cites the Thouless experiment where a circular object is held obliquely (creating a steep oval) from the observer who then is asked to draw what he saw. Invariably, the drawn circle is less narrow than the actual perspective viewpoint would allow. The conclusion is that we tend to anticipate the effect of an "inspection movement," the experience of moving around an object in order to better perceive it. We see in the Japanese print where there is no perspective construction, a similar self-righting or correcting of view in anticipation of the actual phenomenology of perception obtained through our motion in the real world, as opposed to the assumption of the Western linear perspective of a single frame with a single static viewpoint which is the only place where the lines accurately converge from. To this I would add that a similar effect happens at a larger landscape scale. Consider the example of Hokusai's Hakone Lake in Sagami

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<sup>16</sup> E.H. Gombrich, "The 'What' and the 'How': Perspective Representation and the Phenomenal World." In *Logic & Art; Essays in Honor of Nelson Goodman*, edited by Richard Rudner and Israel Scheffler, 129-149. Indianapolis: Bobbs-Merrill, 1972, 140-142.

Province, from his series *Thirty-six Views of Mt. Fuji*. (fig. 7). Here we have a landscape scene with hills, mountains, trees, water, and clouds in it. All these are very flattened layers overlapping and creating many layers of depth to the image. We know that in reality trees and hills are very rounded and “thick” however. Yet the image is convincing. This is because in our actual experience of such landscapes the depth dimension parallel to our line of sight is so much more foreshortened than the horizontal or vertical dimensions that we phenomenally perceive these as flat planes or layers. Enhancing this effect is the experience of our motion in such a scene (most dramatically experienced today by traveling down a road at higher speeds) creating the effect of these flattened planes sliding or slipping past one another with their rate of slipping proportional to their closeness to the viewer. As Henry Smith and Gombrich bring the dimension of time into the perceptual phenomenology of the print and this time element is a real-world component of our experiencing of space, we can see how the Western linear perspective, ostensibly more ‘realistic’, is actually lacking the temporal dimension as the perspective constructed is realistically true from only one exact point of view.

We know that in the latter period of ukiyo-e prints, Japanese artists began to incorporate aspects of Western perspective, although most often this was only done partially as it suited the artist’s artistic vision. Henry Smith points out that Hiroshige, an “armchair traveller,” relied on his landscape information from illustrated gazetteers known as *meisho zue*, which provided detailed picture views of famous sites in a format typically from the traditional bird’s-eye view with buildings portrayed in typical isometric construction. Hiroshige transformed this into his single-sheet brocade prints (nishiki-e) with a new construction of space whereby he lowered the viewer’s point of view and established a horizon line within the picture, usually from one-

fifth to one-half the way down from the top of the print. He also developed a novel “near-far composition” where he placed a dramatically close foreground object in juxtaposition with a distant view.<sup>17</sup>

Screech also illustrates this Western spatial influence in describing Hokusai’s view of Fuji from Nihon-bashi from the series *Thirty-Six Views of Mt Fuji*. (fig. 8). Screech describes how the scene of the people at the bottom avoids perspective depiction, while the elite merchant warehouses in the middle portion of the image are shown in Western perspective; however, interestingly, the upper area with Mt. Fuji and the Shogunal castle remain aloof, outside of the zone of perspective and lie in the dignity of the symbols of the state, reduced to flattened layers of symbolic and idealized representation. Not mentioned in Screech’s article but strikingly similar in effect, is Hiroshige’s *Suruga-cho* print from his *One Hundred Famous Views of Edo* (fig. 9). Here again we have a strong, one-point perspective construction in the view of the street leading straight to Mt. Fuji. And like Hokusai’s print, Mt. Fuji is separated from the perspective middle by layers of clouds as it emerges like a heavenly apparition in the distance, yet dominating the composition. Mt. Fuji is portrayed as a single flattened layer, an iconographic symbol, pure and untainted by the lesser concerns below. In Hiroshige’s print, however, the people are seen the entire length of the street, properly foreshortened as they recede into the distance. These two examples by Hokusai and Hiroshige are not uncommon instances of this period in ukiyo-e where perspective construction is used as a tool to help geometrize the proper recession and scale of the drawing, and yet it is clear that perspective is not allowed to dominate the composition nor allowed to diminish the representation of the

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<sup>17</sup> Henry Smith, “Hiroshige’s Last Landscapes: A world Turned on End”, in Utagawa Hiroshige “The Moon Reflected” book Ikon Gallery, 2007, 6.

ideal and the elimination of the insignificant. The casualness in which perspective is used but then abruptly stopped in a single image confirms the intent for artistic expression over the literal realism of the Western model and its pragmatic use when deemed useful to achieve a higher artistic goal.

## PART TWO: WHAT WRIGHT SAW IN UKIYO-E

What was the depth of Wright's knowledge of the Japanese print and what kind of influence did it have on him? There are many ways to measure this, but fortunately we have his own writings on the topic including a book devoted to the Japanese print, his activities as an important dealer in ukiyo-e, his own rendering style, and finally his body of work in architecture over almost 70 working years. Wright was not one quick to acknowledge his sources of inspiration other than his own creative genius in interpreting nature. He did acknowledge two sources more than any other, however: his mentor Louis Sullivan and Japanese art, the woodblock print in particular. He wrote in his autobiography "The print is more autobiographical than you may imagine. If Japanese prints were to be deducted from my education, I don't know what direction the whole might have taken."<sup>18</sup> Late in his life at a Taliesin print party in 1957 Wright reminisced, "I remember when I first met the Japanese prints. That art had a great influence on my feeling and thinking. Japanese architecture—nothing at all. But when I saw that print and I saw the elimination of the insignificant and simplicity of vision, together with the sense of rhythm and the importance of design, I began to see nature in a totally different way."<sup>19</sup> Of particular interest here is Wright's admission that the print actually was instrumental in changing his vision of nature, man's relation to which would be at the foundation of his theory of organic architecture.

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<sup>18</sup> Wright, Frank Lloyd Wright. *Frank Lloyd Wright : An Autobiography*. Petaluma, CA: Pomegranate, 2005, 205.

<sup>19</sup> Julia Meech. *Frank Lloyd Wright and the Art of Japan : The Architect's Other Passion*. New York: Japan Society and Harry N. Abrams, 2001, 21.



Also, it is interesting to note here that Wright, by his own admission, wasn't as influenced by Japanese architecture as by the woodblock print. The same was said by Henry Russell Hitchcock in his 1942 book, *In the Nature of Materials, 1887-1941: the buildings of Frank Lloyd Wright*, when discussing the Warren Hickox house and its flat panels under the gables: "He had now learned from Japanese prints—rather than from Japanese architecture—the secret of occult balance which had meant so much to the great European painters Degas and Toulouse-Lautrec."<sup>20</sup>

This may seem a bit odd for an architect to be more influenced by the art of Japan than the architecture, but it also needs to be pointed out that Wright had an unusual artistic talent for an architect as seen both in his own drawings and his eye for everything artistic which is not always the case with architects, or the Western European turn in architecture which claimed to have functional technical priorities. In fact while Wright was writing about the "pure aesthetic viewpoint," in Europe with the Bauhaus and CIAM<sup>21</sup> movement, the idea of architecture as an 'art' was being dismissed in favor of a more 'functional,' industrial, and 'scientific' stance.

Wright's first visit to Japan occurred in 1905, well after establishing his Prairie style. How much influence from Japan actually occurred before then? As it turns out, much. Kevin Nute's book, *Frank Lloyd Wright and Japan*, perhaps has provided the most evidence of Wright's early influence from Japan, beginning as early as Wright's first employment in Chicago with Joseph

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<sup>20</sup> Henry-Russell Hitchcock. *In The Nature of Materials: The Buildings of Frank Lloyd Wright 1887-1941*. New York: Da Capo Press, 1942 32.

<sup>21</sup> CIAM (Congres Internationaux d'architecture moderne) organized by Le Corbusier and operated from 1928 to 1960.

Lyman Silsbee.<sup>22</sup> As it turns out, Silsbee was a second cousin to Ernest Fenollosa, the Harvard philosopher turned expert on Japanese art who taught in Japan at their government's request. It was Fenollosa who was instrumental in reviving Japan's appreciation for their own traditional art forms. Western influences had major effects in how the Japanese saw themselves and their art as they began to measure themselves against Western standards. As Lawrence Chisolm writes in his book on Fenollosa, "By these standards the work of the Japanese masters was amateurish because inaccurate, regardless of the traditional Japanese assumption that to copy nature was to do the work of a mere artisan, since a true artist sought not realistic detail but the informing spirit."<sup>23</sup>

Donald Richie, more recently, writes very similarly in his book, *A Tractate on Japanese Aesthetics*: "Realism in the Western sense of the word played small part in the realities of life as experienced by the traditional Japanese artist. The expectations of the artist's cultivated sensibilities did not demand mimesis. Rather, indication, suggestion, simplicity took the place of any fidelity to outward appearance. Both the aim and the result was an agreed-upon quality for which English has but one term: elegance. Elegance— a sense of refinement, of beauty in movement, appearance, or manners; a tasteful opulence in form, decoration, or presentation; a restraint and grace of style. Most of the components of Japanese aesthetics carry this connotation of elegance." "THE ELEGANCE OF simplicity— beauty to be found in the texture and grain of wood and stone, in visible architectural structure, also in the precise stroke of the inked brush, the perfect judo throw, the rightness of the placing of a single flower. This beauty

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<sup>22</sup> Kevin Nute. *Frank Lloyd Wright and Japan : The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright*. New York: Van Nostrand Reinhold, 1993, 22.

<sup>23</sup> Lawrence W. Chisolm. *Fenollosa: The Far East and American Culture*. New Haven: Yale University Press, 1963, 48.

is both the expression and the result of an awareness that comes from a highly self-conscious regard of nature, as well as from an accompanying discipline that is one of the reasons the arts are rarely casual in Japan.”<sup>24</sup>

The Japanese stance against realism or literal imitation of nature was quite possibly the most central principle Wright took from his experience with the Japanese print. Rather than literal description, nature was suggested, and the more subtle the suggestion the more tasteful the work of art, much as with haiku.<sup>25</sup> With the ‘elimination of the insignificant” the clutter of the inessential is erased away in order to reveal the essential *Idea*, the word used first by Hegel and often by Wright to describe this principle. This elimination is for the purpose of revealing the inner character of the work, or as Wright would call it, the inner structure. Wright wrote to landscape architect Jens Jensen:

I think you would be interested to see how a minority report, such as I might bring in with my experience in the study of structural Form as interpretation of nature, would compare with yours . . . You are a realistic landscapist. I am an abstractionist seeking the pattern behind the realism—the interior structure instead of the comparatively superficial exterior effects you delight in. In other words I am a builder. You are an effectivist using nature’s objects to make your effects.<sup>26</sup>

Jensen’s designs would be considered naturalistic and organic to many people, but not to Wright. It wasn’t enough to imitate nature’s external forms; rather the revealing the inner pattern and structure was of a higher order of creative work. But how, actually did Wright see this occurring in the Japanese prints?

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<sup>24</sup> Donald Richie. *A Tractate on Japanese Aesthetics*. Berkeley: Stone Bridge Press, 2007. Kindle Edition (location 210-215).

<sup>25</sup> Ibid., Kindle Location 126.

<sup>26</sup> Donald Hoffmann. *Understanding Frank Lloyd Wright’s Architecture*. New York: Dover Publications, 1995, 25.

He writes about this in some detail in his book on the Japanese Print. Referring to the Western mindset he says that “In art that which is really essential escapes us for lack of a ‘disciplined power to see.’”<sup>27</sup> Then he explains “Japanese art is a thoroughly structural art...The realization of the primary importance of this element of ‘structure’ is also at the very beginning of any real knowledge of design. And at the beginning of structure lies always and everywhere geometry.”<sup>28</sup> Sensing that his use of the word ‘structure’ may be misunderstood, Wright continues by explaining:

The word structure is here used to designate an organic form, an organization in a very definite manner of parts or elements into a larger unity—a vital whole. So, in design, that element which we call its structure is primarily the pure form, an organization in a very definite manner of parts or elements into a larger unity—a vital whole....that element which we call its structure is primarily the pure form, as arranged or fashioned and grouped to ‘build’ the Idea...Geometry is the grammar, so to speak, of the form.<sup>29</sup>

So how does the Japanese artist exemplify this principle? He writes, “A Japanese artist grasps form always by reaching underneath for its geometry...he recognizes and acknowledges geometry as its aesthetic skeleton...it is also the suggestive soul of his work. A Japanese artist’s power of geometrical analysis seems little short of miraculous.”<sup>30</sup> Here, Wright seems to be referring to Hokusai’s *Ryakuga Haya-oshie* drawing textbooks which describe how forms of things can be broken down into geometrical elements of circles and squares and primitive elements<sup>31</sup> (figures 10, 11).

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<sup>27</sup> Frank Lloyd Wright, *The Japanese Print: An Interpretation*, 15.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid., 16.

<sup>31</sup> Ibid., 22.

In his book on the Japanese Print, Wright continues by explaining what he sees as the essence of Japanese aesthetics which is not only about the elimination of the insignificant but it is about the perfect line or arrangement that is incapable of adequate analysis and must be grasped intuitively rather than analytically. "These simple colored engravings are a language whose purpose is absolute beauty, inspired by the Japanese need of that precise expression of the beautiful, which is to him reality immeasurably more than the natural objects from which he wrested the secret of their being."<sup>32</sup> Wright's use of the word 'reality' here is not to be confused with realism or literalism, however, but rather an emphasis on a higher reality that lies beneath the surface of the visible. That he saw this in Japanese art is not surprising, for Japanese aesthetics involves the idea of 'yugen,' meaning a mystery and depth, "what lies beneath the surface; the subtle, as opposed to the obvious; the hint, as opposed to the statement."<sup>33</sup> Wright refers to the Japanese artist who by "the very slight means employed touches the soul of the subject so surely and intimately that while less would have failed of the intended effect, more would have been profane....so these drawings are all conventional patterns subtly geometrical, imbued at the same time with symbolic value, this symbolism honestly built upon a mathematical basis, as the wood of the weave is built upon the warp. It has little in common with the literal....Fleshly shade and materialistic shadow are unnecessary to it, for in itself it is no more than pure living sentiment."<sup>34</sup> So we see in these statements an essential influence on his own work. Wright's idea of an underlying structure or geometry

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<sup>32</sup> Ibid., 19.

<sup>33</sup> Donald Richie, *A Tractate on Japanese Aesthetics*, (Kindle Location 613).

<sup>34</sup> Frank Lloyd Wright, *The Japanese Print: An Interpretation*, 21.

became the basis for his abstracted forms, both in his decorative art glass and architecture as a whole.

In one of Wright's later print parties at Taliesin, lecturing to his students and showing them stacks of Japanese prints, he said "Hiroshige did, with a sense of space, very much what we have been doing with it in our architecture. Here you get a sense of tremendous, limitless space. Instead of something confined within a picture....On what is your attention focused? Nothing."<sup>35</sup> Was Wright simply referring to scenes that depicted expansive views? Apparently not since even Western landscapes did the same. Was he referring to lack of a single point perspective and the focal point that produced? Or was he referring to the lack of the picture-window concept of the Western perspective where one peers through the frame into a miniature realization of an external world? Perhaps both. And regarding the frame, perhaps implied in his comments were the idea of the image going past the frame and the dematerialization of the border as Wright would often do in his own renderings, as we will see in the next section.

Melanie Trede in her book on Hiroshige says something very similar to Wright when pointing out "In numerous prints, Hiroshige chooses the bird's eye view anchored in the Japanese painting tradition. But while our gaze falls on to a landscape from above, at the same time the over layering of pictorial planes generates space and depth....There is no fixed point to define a picture's centre; we are encouraged instead to let our gaze wander."<sup>36</sup>

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<sup>35</sup> Julia Meech-Pekarik, "Frank Lloyd Wright and Japanese Prints," 47.

<sup>36</sup> Melanie Trede and Lorenz Bichler, *Hiroshige: One hundred famous views of Edo*. Cologne: Taschen, 2007, 8.

## PART THREE: THE INFLUENCE ON WRIGHT'S WORKS

The previous sections involved the construction of space in the Japanese print and what Wright interpreted these prints. Here in the third section we will consider how Wright's interpretation of the Japanese print influenced his own works, whether they are his drawings, ornament, and architecture itself. First, consider Wright's divergence from his Lieber Meister, Louis Sullivan, in regards to ornament. While Sullivan expressed ornament in flowery curves, Wright abstracted his ornament into geometric shapes, most often using straight lines (See figures 12, 13, and 14). This can be seen clearly by comparing Sullivan's *"Fantasy"* with Wright's design for the Hollyhock on the Barnsdall house in Los Angeles. Sullivan's ornament, while not literally derived from any real plant, is more "realistic" of flower forms than Wright's Hollyhock design even though the latter is actually derived from a real flower. Wright's purpose in his design was to see the underlying geometric structure of the hollyhock flower and interpret it in an abstracted geometric form, thus producing an end result that is unlike any real hollyhock and yet somehow expressing something essential to the inner structure of the real flower. Clearly some liberties are taken by Wright in interpreting the underlying structure of the hollyhock flower that are not only due to its translation into a rectilinear form. For example, in Wright's motif the flower petals are aligned horizontally on the stalk rather than staggered as in the real flower. Yet it still maintains what Wright emphasized as primary structure in the tall vertical stalk upon which the flowers branch into. Like the comment Wright made of Hokusai's depictions of Mt. Fuji, this is an idealized image of the actual visible object. Realism is not the goal. Wright's departure from Sullivan in this aspect may be in part due to what Wright was

learning from the Japanese print about its underlying abstract structure. That Wright saw in the woodblock print the elimination of the insignificant may also have played a role in his own much more simplified ornament in comparison to Sullivan's.

Perhaps a more direct comparison can be made between Japanese prints and Wright's own renderings and drawings since they are both similar mediums. Many similarities can be drawn between them, but the spatial and representational issues are the ones I will focus on here. In part one we looked at the quality of Chinese and Japanese construction of space as one in which the image emerges on and remains on the plain of the medium of the print or silk, rather than constructing an illusion of peering through the picture plane with the illusion of perspective (see figures 4 and 15). The difference being the subsequent expression of the inner structure or essential idea being brought forth. Although Wright typically did not like his walls cluttered with pictures, he made exception for Japanese prints and screens. Perhaps one of the reasons for his dislike of typical Western-style framed pictures was how it created the illusion of a punched opening or hole in the wall, something contrary to his idea of organic architecture. However, with the Japanese screen and print (as we saw earlier) the surface of the picture plane and materiality of the medium is maintained and it rests more unified with the natural materials of the architecture around it. An example of this can be seen in a wall drawing Wright did for the Beachy house designed for a Japanese print by Kano Sanraku (1559-1635) (fig. 15)<sup>37</sup>. He integrated screens into his homes as integral ornament in many other instances as well such as an Edo-period, six-panel screen in the Hollyhock home, various screens at Taliesin East, a

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<sup>37</sup> Julia Meech. *Frank Lloyd Wright and the Art of Japan : The Architect's Other Passion*. New York: Japan Society and Harry N. Abrams, 2001, 184.



Chinese hand scroll in the Bogk home, and suggestions of Edo-period Rimpa screens flanking the main fireplace in the Coonley house.<sup>38</sup>

Very similar in graphic structure is Wright's drawing for the Doheny Ranch, for example (fig. 16). Note how Wright's Doheny drawing is not done in a way to establish a complete photographic image bounded by a picture frame as a window, but fades out from the image of the building as it were into the suggested landscape and the medium of the paper. In this way his drawing is very 'flat', not that he doesn't make use of perspective construction (primarily for building objects rather than the relatively more flat and layered landscapes surrounding them) but how the drawing is intended to be organic to the paper from which it emerges and fades into. Note a similar technique used in his rendering of San Marcos-in-the-Desert project (fig. 17) where the focus is on the building, which emerges from the landscape, which is not complete but implied as he uses figural lines that establish a sense of layering but then fade out into the paper. What is left of the picture frame in this case is a partial rectangular frame at the top of the drawing which doesn't reach to the sides of the drawing but terminates into the building and landscape, giving the impression of infinite space extending beyond the drawing frame. Overall the effect has what Wright referred to as the elimination of the insignificant as the eye is drawn to the building itself with nothing else to distract from it. Even the landscape line elements heighten focus on the building and its relationship to nature. Interesting to note is that this technique of fading out the figure before it meets the edges of the image is not so much seen in Hiroshige's or Hokusai's works but rather in earlier Chinese and Japanese paintings, especially in the screen panels which Wright was also fond of collecting although this

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<sup>38</sup> Ibid., 181-85.

may be primarily due to the medium of painting rather than woodblock printing.

Similar in technique is the Booth house rendering (fig. 18) set in the woods and emerging out of the picture plane with only small implied framing elements. Wright's use of the woods as a masking device can be seen as similar to the common Japanese practice of using clouds to hide elements not intended to be viewed in order to focus attention on primary compositional elements.

Even though Hiroshige and Hokusai brought the horizon line into landscape compositions, it is interesting to note that Wright actually made common practice of depicting his buildings in a birds eye view, hearkening back to earlier Japanese (and Chinese) landscape methods. In the example of Wright's Barnsdall house (fig. 19) the home is viewed in birds eye view without a horizon line. Even the building almost appears as if in isometric as most buildings were portrayed in Japanese prints before perspective construction, even though here there is a slight perspective construction to this building. Almost all of his mature style renderings have several things in common: 1.) they do not allow for a traditional western-style picture frame looking into a view - they forcefully break out of the frame. 2.) they avoid a photographic realism and often apply abstraction, generally to landscape and sky elements. 3.) renderings emerge from the medium in unity with it rather than denying it. Skies are framed in part but then cut off allowing the paper space background to become part of the composition. 4.) Although Wright drew his buildings with perspective, the buildings integrate into landscapes that transition into a layered, flat-plane construction, much like the Japanese print. 5.) Depth cues are in tension between the perspective construction and the figure-ground overlaps. In this aspect, Wright's renderings are "hybrids" much like the later Edo-period prints of Hokusai,

Hiroshige, and Kuniyoshi. However, Wright's construction of perspective applied to his buildings is very precise and accurate by comparison 6.) the "aesthetic viewpoint" is apparent as the entire compositions of the renderings are devised for their compositional intent rather than meant to be an actual image of what you would see if actually in front of the completed building in its setting. 7.) Unlike the Edo-period prints, Wright actually did use shade and shadow, but primarily limited to his buildings. 8.) His graduated skies using horizontal strokes of colored pencil is reminiscent of the Japanese technique of *bokashi*, or color gradients often seen in skies and landscape elements (See figures 20, 21, 22, and 23).

Even though Wright claimed no influence from Japanese *architecture* it would be useful to do a study of the influence of Japanese architecture on Wright's architecture, and Kevin Nute has done some convincing research along these lines in his book *Frank Lloyd Wright and Japan*. However, that is beyond the scope of this paper. Here I want to explore what influence the Japanese *print* had on his *architecture*, as Wright himself emphasized this influence as more primary to him as we saw above in his discussion of Hiroshige's sense of space and how he had been doing the same with his architecture.

Regarding Wright's spatial organization in his architecture, the Wright scholar, Neil Levine, has said about Wright's construction of space:

The radically different geometries [of Wright's post-Prairie period] emphasize the particularity of each project and appear to deny any form of consistency. But their very use depends on an underlying principle of order, common to all Wright's later work, which is the diagonal axis. Whether or not the diagonal is made explicit in the geometry of the plan, as in the Hanna House, it is always implicit in determining the spatial experience of the building and its relation to the site."<sup>39</sup>

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<sup>39</sup> Neil Levine, "Frank Lloyd Wright's Diagonal Planning." In *In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock*, edited by Helen Searing, New York: MIT Press, 1982, 245.

And later he says:

The Malcolm Willey House (fig. 24) introduced two new developments in Wright's use of diagonality. The first is the multiplication of visual axes and their overlapping in space, resulting in a constant shifting of focus. One can now begin to distinguish not only between explicit and implicit axes but also between the objective, or compositional, axis and the subjective, or experiential, axis. The subjective experience of space is no longer coextensive with the axial definition of that space, or, as Wright's student Curtis Besinger remarked, 'the vistas are generally oblique to and—in effect—independent of the geometry of the house. This independence suggests to the occupant a freedom of movement in any direction' for now 'the occupant is always the center of the space and not an onlooker.'"<sup>40</sup> "The diagonal fans out across the distant horizon and makes the slice of space palpable and its measure of distance instantaneous. The space is sensed in depth, not through an intellectually reconstructed series of layers or planes perpendicular to the line of sight, but immediately, instantaneously.[Levine here footnotes: Cf. Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," *Perspecta* 8 (1963); 45-54.]"<sup>41</sup>

It is interesting that Levine never quotes Wright as indicating he consciously used the diagonal as a spatial ordering device, nor am I aware that Wright did so. Wright did say his architecture does spatially what Hiroshige's landscape art did. He also was fond of saying that the architect should envision his creation in his mind's eye before putting down pencil to paper. One may, as Levine has done, show retroactively how implied diagonal axis can be overlaid on Wright's plans, but the question remains as to whether Wright designed his architectural spaces with this method in mind. Both Hiroshige's landscapes and Wright's own renderings may give us a clue. Wright seems to correlate Hiroshige's two-dimensional limitless space with his own three-dimensional space as expressed in his architecture, but how does this concept of spatial construction translate from the two-dimensional into the three-dimensional realm? There seems to me a correlation between the breaking of the Western-style picture frame with

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<sup>40</sup> Ibid., 264.

<sup>41</sup> Ibid., 274.

his own idea of breaking down the 'box' of architecture, which he often referred to as the 'destruction of the box.' Both involve the gaze of the eye being freed into "limitless space," and both primarily relate to aesthetics and perception. We just saw how Wright did this with his two-dimensional renderings, but he progressively broke down the box throughout his architectural career also. Although Wright talked about opening up the corner as key to the destruction of the box (made possible by cantilevered structure), his actual works are much more rich and complex than that simple explanation. If one refers to the Willey house above, or say the plan of Fallingwater (fig. 25) we see there is more going on than what Mies Van der Rohe did at the Farnsworth house with a simple cantilevered roof and corner windows (fig. 26). The simple opening up of the diagonal would be too banal for Wright. Instead we see something happening within the grammar of the rectilinear plan forms whereby they are shifted or slid in relationship to each other. The shifting is to serve the purpose of not just literally breaking the "box" as Wright said, but to break the visual frame from the standpoint of the phenomenology of the perceiver within the architectural space. This is similar to the shifting layers of Hokusai or Hiroshige and the figure-ground relationship as described by Arnheim as a generator of depth. Again, it is instrumental to keep in mind that Wright used the word 'depth' intentionally when referring to what was missing in traditional architectural space at the time: "To sum up, organic architecture sees the third dimension never as weight or mere thickness but always as *depth*. Depth an element of space; the third (or thickness) dimension transformed to a *space* dimension."<sup>42</sup> The rectangular rooms that break open serve a useful purpose—they serve as framing elements which establish an "edge-against-air" to set up the

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<sup>42</sup> Bruce Brooks Pfeiffer. *The Essential Frank Lloyd Wright: Critical Writings on Architecture*. Princeton, Princeton University Press, 2008, 18.

figure ground relationships which emphasize depth cues— depth established by layering. The fact that diagonal views happen in these spaces is the inevitable consequence of this spatial construction rather than causal to it. Wherever the eye is allowed to scan horizontally beyond the edge of a frame, almost by definition a diagonal view is created. The diagonal view results from the sense of limitless space as the eye is drawn beyond the edge conditions of the partial architectural ‘frames’ that Wright sets up. If indeed, as Levine says above that “The space is sensed in depth, not through an intellectually reconstructed series of layers or planes perpendicular to the line of sight, but immediately, instantaneously [via the diagonal]” then it would be more direct not to have intervening walls at all but direct diagonal views through a more Miesian ‘universal’ space which would be more immediate. Yet Wright seems to prefer an openness that is seen in its relationship to closure; in fact, it seems that the open type of space Wright envisions cannot be understood except as juxtaposed with closure. Wrights architectural works are well-known as having a strong sense of prospect and refuge, the desire for the refuge of shelter and enclosure under broad overhanging roofs and cozy inglenooks, and yet the prospect of viewing out from a place of shelter into a distant landscape. Many examples could be given here but Wright’s Fallingwater at Bear Run, Pennsylvania will suffice (see figures 27 and 28). Known as a masterpiece of twentieth century architecture, Fallingwater is a three-dimensional composition of shifting and sliding rectangular planes and volumes. The voids occur in the interstices of these slipping solid elements where views can occur. Rectangular volumes are not allowed to rotate on the diagonal even though the result of their horizontal shifting creates voids along diagonal sight lines. Looking at figure 28 of the interior is instructive. From within the heart of the home near the fireplace hearth one has views straight

out into the distance, or at least to the branches of its heavily wooded setting. At the same time the solid stone wall elements create a 'frame' that is not a closure to a box but a reference marker whereby the space (and eye) may flow out beyond to the side as well as straight out. In a house with practically no budget constraints, Wright chose to create a very low ceiling in the main large living space, essentially compressing the vertical space yet allowing the horizontal space to flow out and connect to nature. In the end Wright creates a space with the dual effect of satisfying the need for shelter while also allowing for "limitless space" to flow out in well-composed avenues. Here at Fallingwater, unlike his earlier more classically composed works, there is no preferred viewpoint for the eye inside the architecture, a one-point perspective from an advantaged viewpoint is convincingly missing just as has been discussed with the Japanese print.

Yet even in his earlier Prairie-era architecture, we see evidence of spatial layering being cultivated. In his Coonley residence (figure 29) the living room displays a strong sense of enclosure as evidenced by the vaulted ceiling and central hearth. He sets up a fairly centralized and self-contained space only to open it up at the sides and allow the space to slip past the borders or frame of that central space down the hallways. His use of trim work and layering of materials reinforce this spatial flow by drawing the eye out and around the edges of the room's spatial boundaries. Compare this construction of space to Corbusier's space in his naval zone business center rendering of 1938 (fig. 30). The strong one-point perspective does indicate depth, but it lacks the spatial layering seen in Wright's works, nor the shifting of layers of space Wright derived from the Japanese print.

## CONCLUSION

There are many areas touched upon in this paper that could serve as areas for future research. From the philosophical standpoint, a deeper analysis might be made with the idealism Wright saw in the Japanese print and the western idealism as espoused by Hegel and communicated by Fenollosa. Was Wright a realization of Fenollosa's vision of a new synthesis of east and west? Wright's stance against realism found a sympathetic partner in Japanese art as opposed to Western art, at least in its traditional expression. Wright's commonalities with the Japanese aesthetic and philosophical foundations may account for some of his separation from the European art culture. From a perceptual standpoint, more research could be done in explaining the Japanese construction of figure-ground relationships of layered elements and how depth is thereby created. However, considering that Wright had an highly developed aesthetic sensibility that found sympathy with the Japanese aesthetic systems of the Edo period woodblock print, it should not surprise us that Wright himself would express this influence not only in his drawing art, but his architectural designs themselves — after all, he wrote that that was the case. And lastly, perhaps the most fascinating aspect of this study that deserves further research is how two-dimensional artwork impacted Wright's three-dimensional spatial



construction in his architectural works. Since most writing on this subject tends to compare the influence of two-dimensional artwork on his two-dimensional renderings and separate analysis of how Japanese architecture influenced his architecture, it is interesting that more have not taken Wright at his own words when claiming that the Japanese print had more influence on his sense of space than Japanese architecture had.

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## ILLUSTRATIONS



Fig. 1. Zhou Wenju (active 961-75), *The Southern Tang Emperor Playing Chess with His Brother*. Wikipedia





Fig. 2. Utagawa Hiroshige “Yatsukoji, Inside Suijikai Gate”, from the *One Hundred Famous Views of Edo* series, 1857, MFA.



Fig. 3 Suzuki Harunobu. “Descending Geese of the Koto Bridges”, from the series *Eight Views of the Parlor*, 1766, MFA

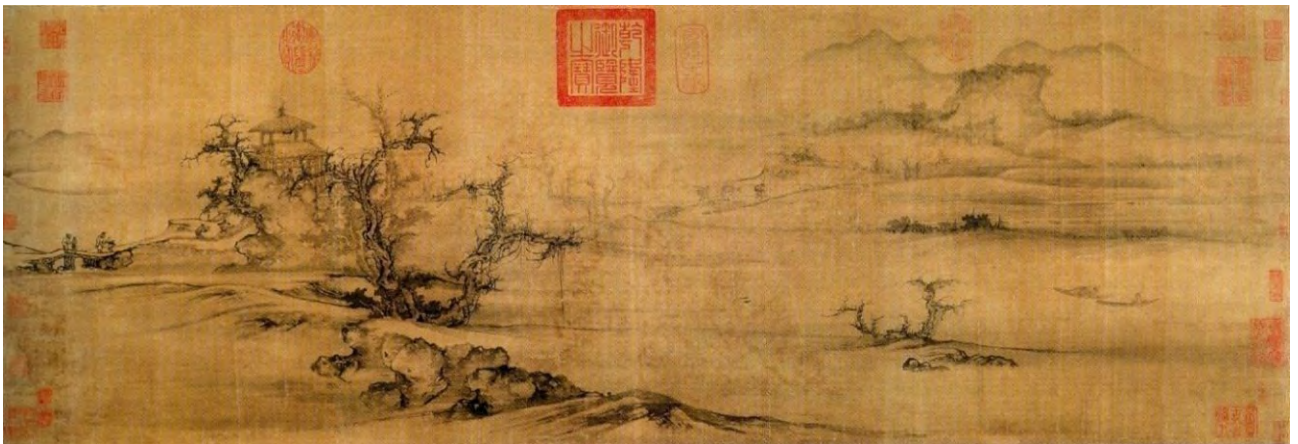


Fig. 4. Guo Xi, (ca 1001-1090): “Old Trees, Level Distance,” Hand scroll, ink and color on silk, Metropolitan Museum of Art.



Fig. 5. Katsuhika Hokusai, "Umezawa Manor in Sagami Province," from the series *Thirty-six Views of Mount Fuji*, 1830-31. MFA.



Fig. 6. Utagawa Hiroshige, "Plum Garden, Kamata, from the series, *One Hundred Famous Views of Edo*, 1857. MFA.





Fig. 7 Katsuhika Hokusai, "Hakone Lake in Sagami Province", from the series *Thirty-six Views of Mt. Fuji*, 1830-32, FAMSF.



Fig. 8. Katsuhika Hokusai, "View of Fuji from Nihon-bashi" from the series *Thirty-Six Views of Mt Fuji*, 1830-31, MFA.



Fig. 9. Utagawa Hiroshige, "Suruga-cho," from *One Hundred Famous Views of Edo*. 1856, Library of Congress.





Fig. 10. Katsuhika Hokusai, page from Ryakuga haya-oshie, Vol. 1, 1812, [www.tumblr.com](http://www.tumblr.com).



Fig. 11. Katsuhika Hokusai, Ryakuga haya-ohsie, vol. 1, 1812. Katsushika Hokusai Museum of Art.

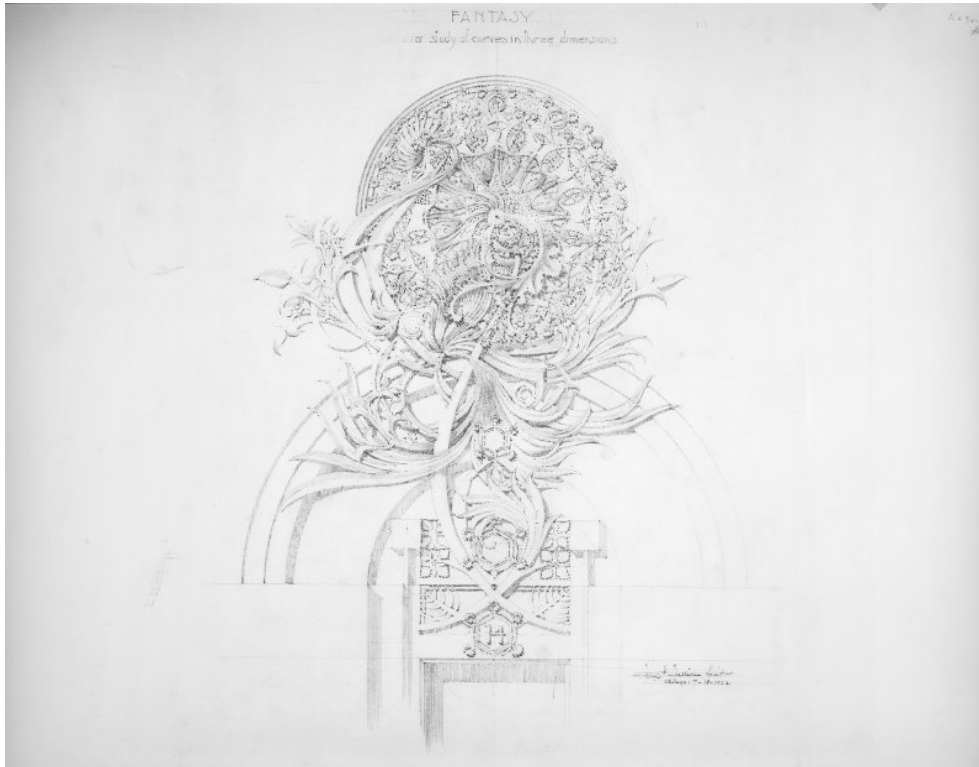


Fig. 12. Sullivan Ornament, "System of Architectural Ornament: Plate 14, Fantasy," 1922, Art Institute of Chicago.

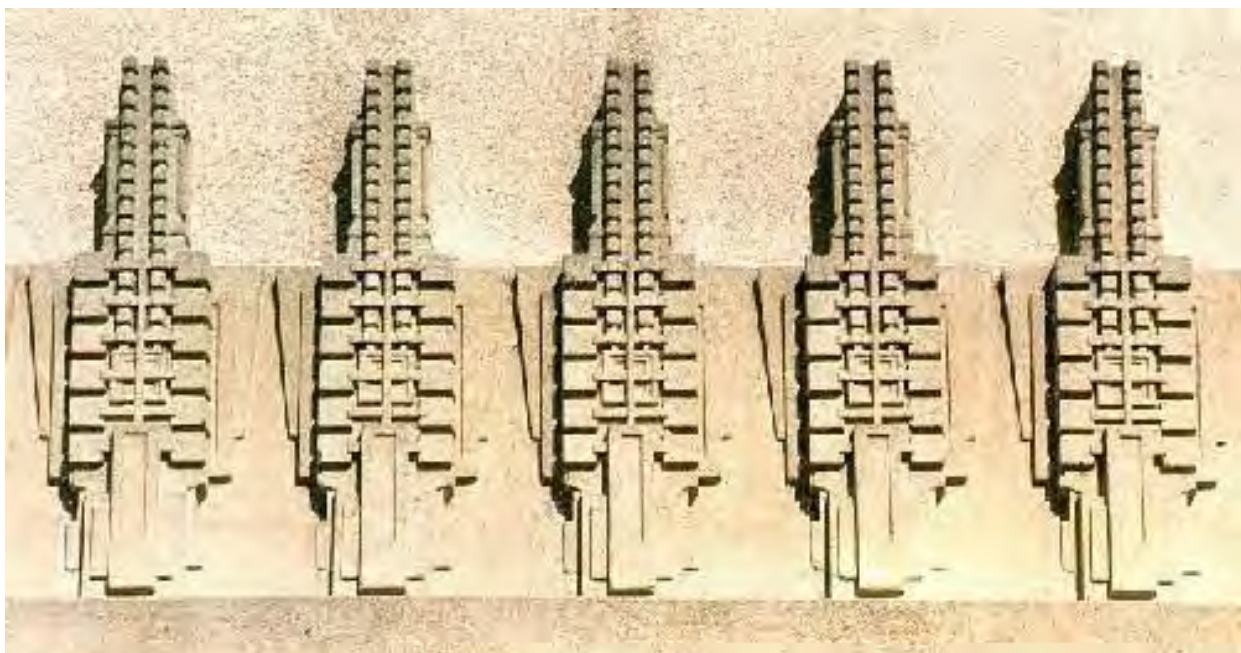


Fig. 13. Frank Lloyd Wright, Hollyhock ornamentation from Aline Barndall residence, 1921. (<http://www.math.umd.edu/~dgulick/WorldCourses/WRLD125/ARCH/UnityTemple.html>)





Fig. 14. Actual Hollyhock plant, <http://www.sylvanranchgarden.org/plant-sale/>

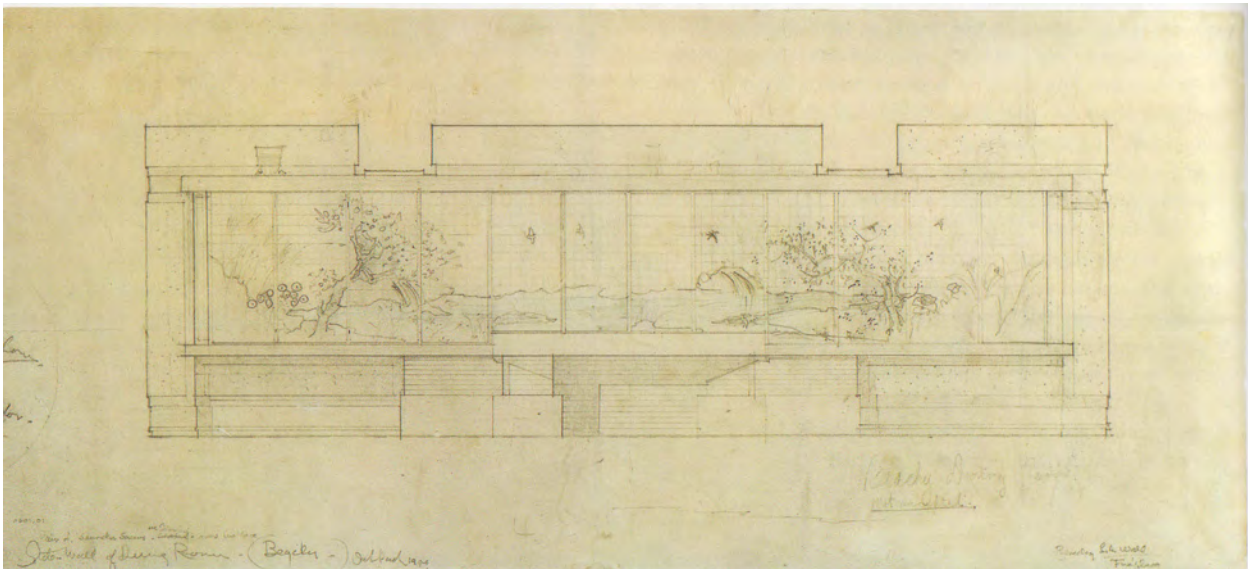


Fig. 15. Frank Lloyd Wright, Beachy House interior elevation with built-in intended for Kano Sanraku screen. From Julia Meech, Frank Lloyd Wright and the Art of Japan, pg 184.

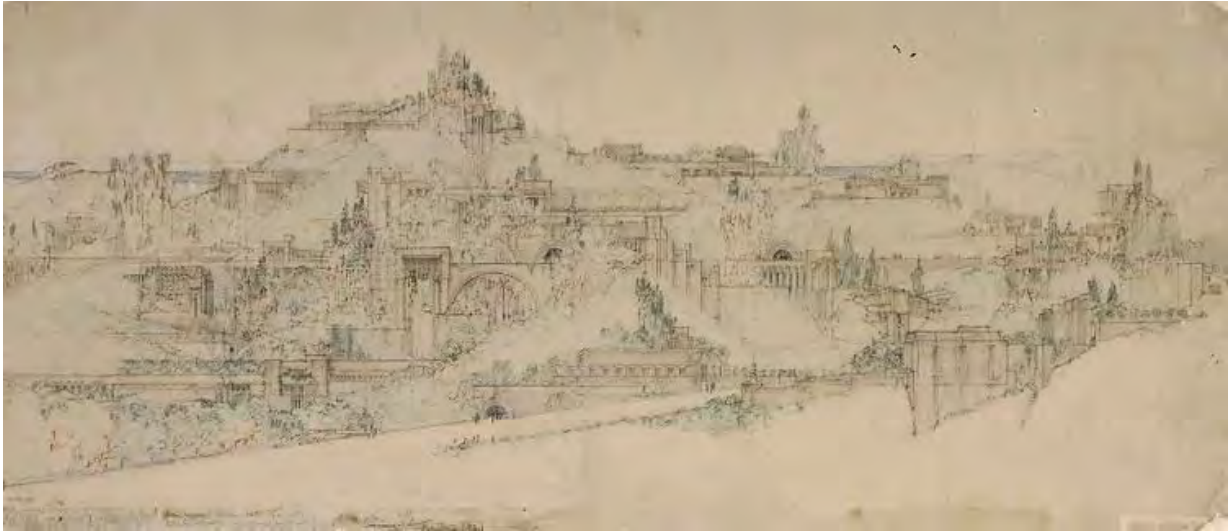


Fig. 16. Frank Lloyd Wright, Doheny Ranch Resort (project), 1923. FLLW FDN@ 2104.005



Fig. 17. Frank Lloyd Wright, San Marcos In The Desert (project), 1928. FLLW FDN #2704.049



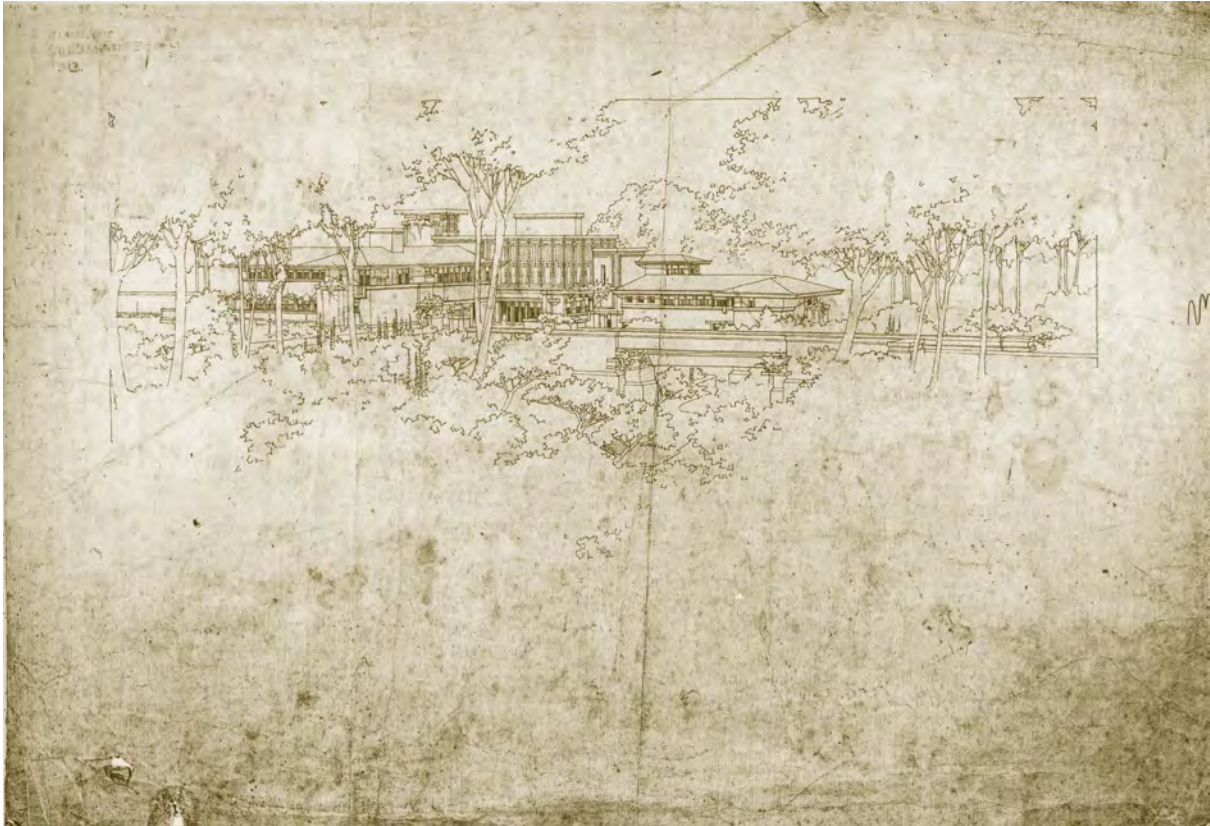


Fig. 18. Frank Lloyd Wright, Sherman Booth House (project), 1911. FLLW FND# 1118.004

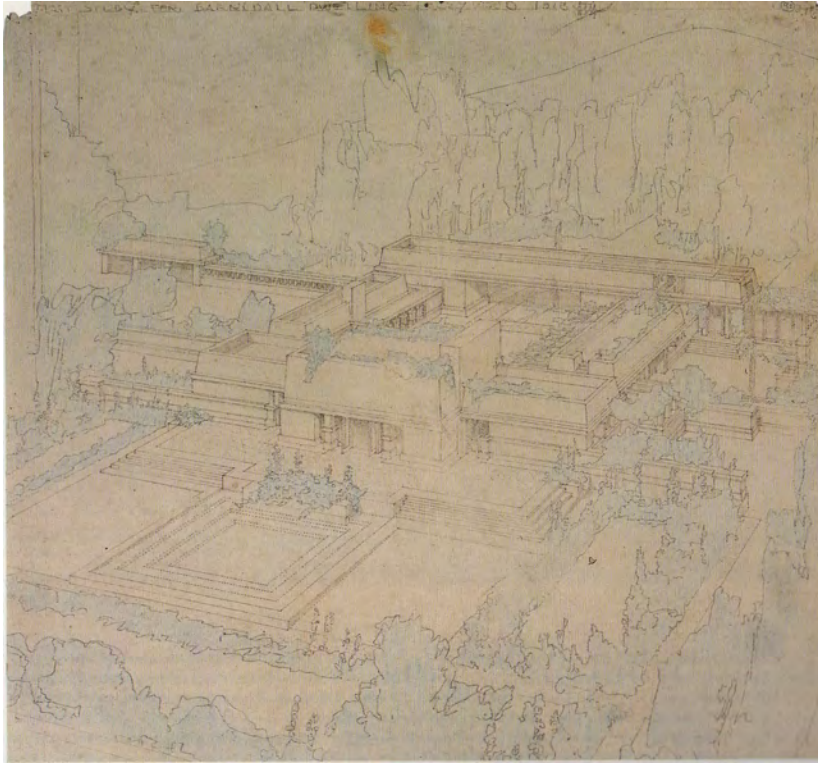


Fig. 19. Frank Lloyd Wright, Hollyhock House, 1921. FLLW FDN# 1705.002



Fig. 20. Frank Lloyd Wright, Cooperative Homesteads Housing (project), 1942. FLLW FDN# 4201.009



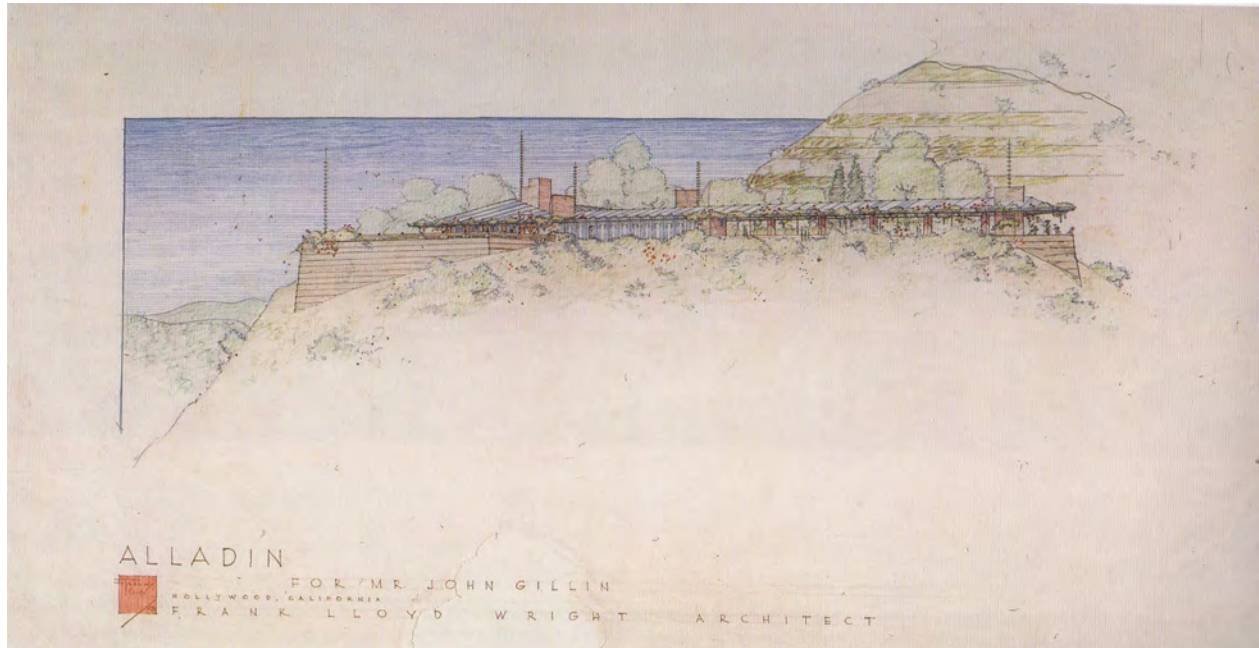


Fig. 21. Frank Lloyd Wright, "Alladin" Gillin House (project), 1956. FLLW FDN# 5528.004

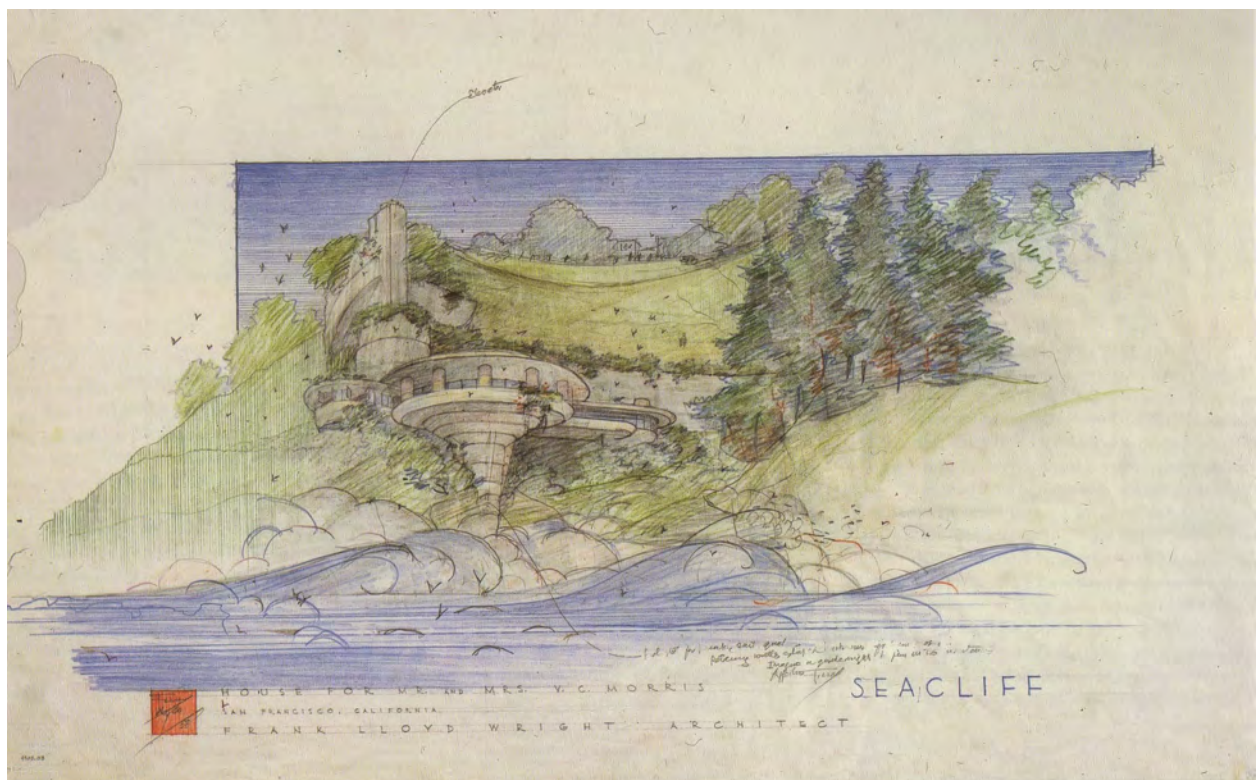


Fig. 22. Frank Lloyd Wright, "Seacliff" V.C. Morris House (project), 1955. FLLW FDN# 5412.001

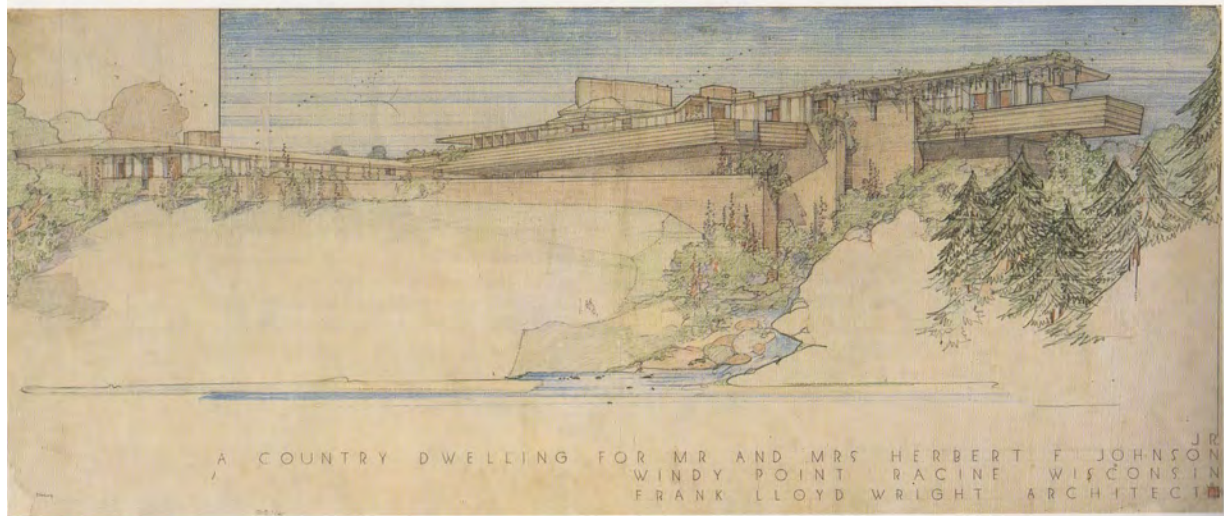


Fig. 23. Frank Lloyd Wright, "Wingspread" H.F. Johnson House, 1937. FLLW FDN# 3703.002

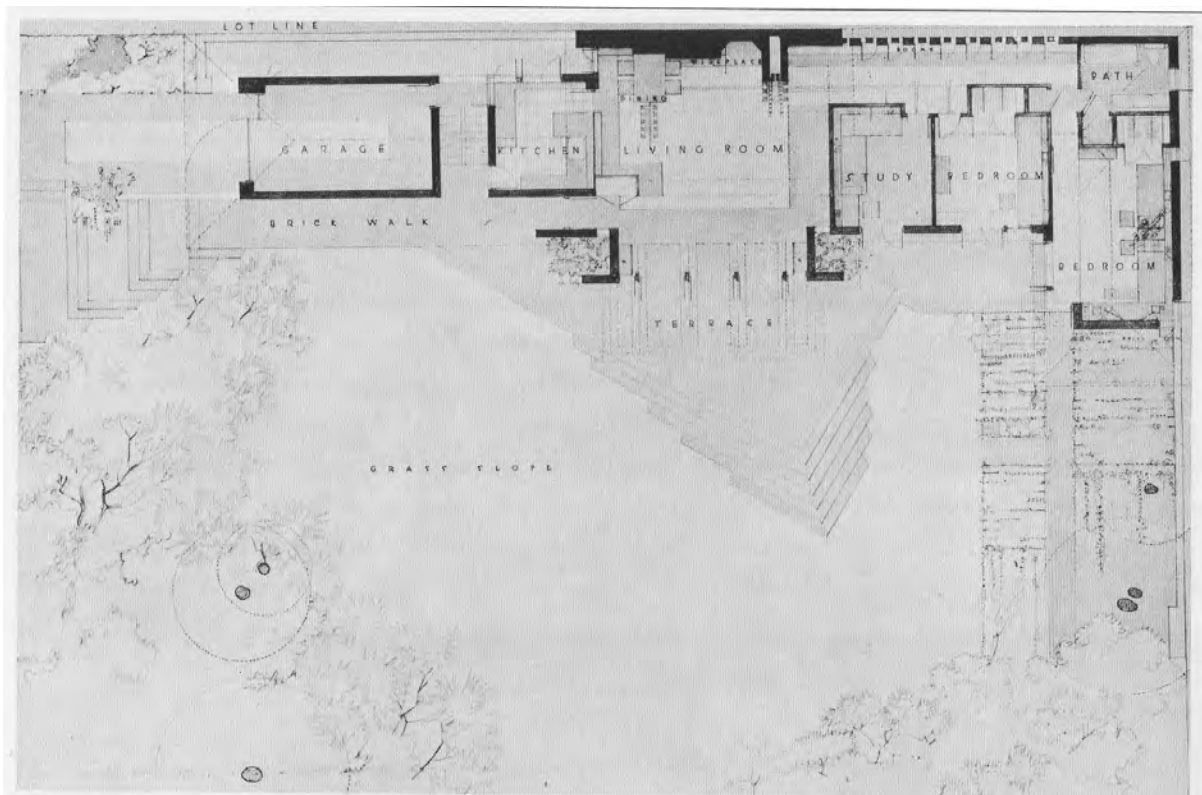


Fig. 24. Frank Lloyd Wright, Malcolm Willey House, 1934. (Architectural Forum, January 1938, p. 26)



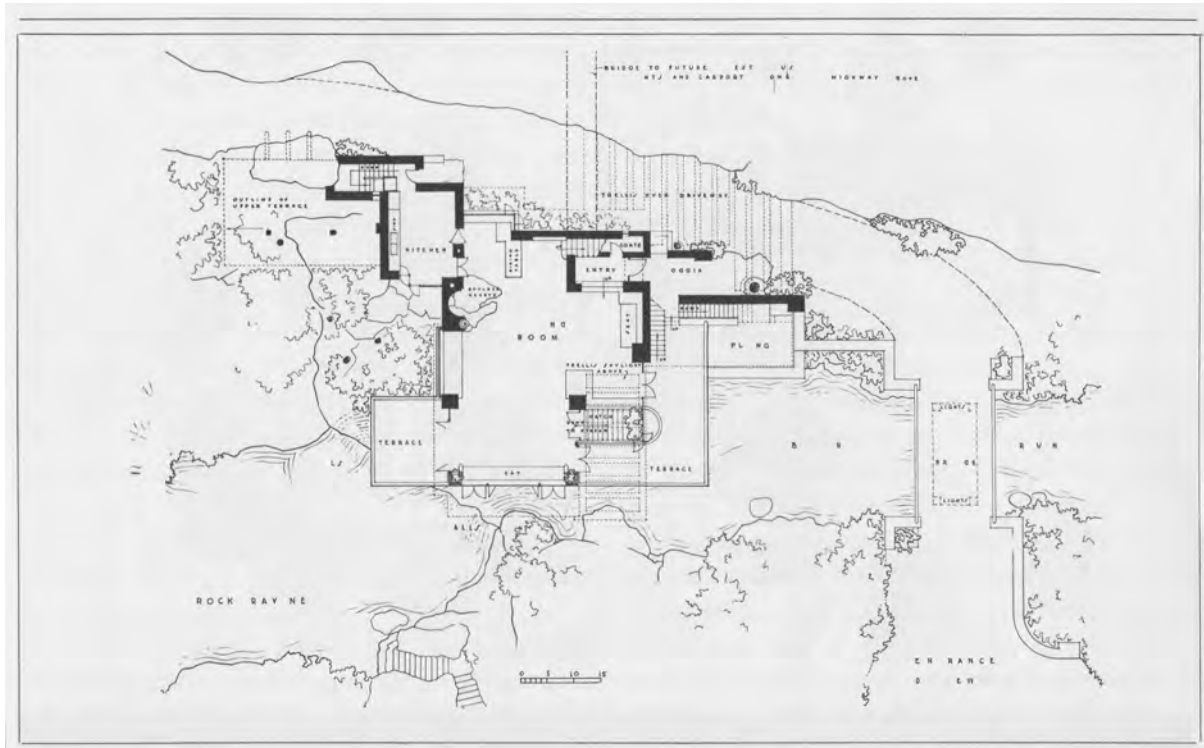


Fig. 25. Frank Lloyd Wright, "Fallingwater", Kaufman Residence, Mill Run, Pennsylvania. Wright 1936. Plan, ground floor. (Museum of Modern Art, A New House by Frank Lloyd Wright, n.p.)



Fig. 26. Mies Van der Rohe, Farnsworth House, 1951.  
(<http://www.skyscrapercity.com/showthread.php?t=1733581&page=7>)



Fig. 27. Frank Lloyd Wright, "Fallingwater," 1936. (<http://www.wright-house.com/frank-lloyd-wright/fallingwater-pictures/falling-water-fall-house.html>)





Fig. 28. Frank Lloyd Wright, "Fallingwater," 1936, (<http://www.wright-house.com/frank-lloyd-wright/fallingwater-pictures/c4-living-room-windows-fallingwater.html>)



Fig. 29. Frank Lloyd Wright, Coonley residence living room, 1911. Wasmuth Portfolio, Milwaukee Art Museum.



Fig. 30. Le Corbusier Naval Zone Business Centre Project 1938-1942. Foundation Le Corbusier