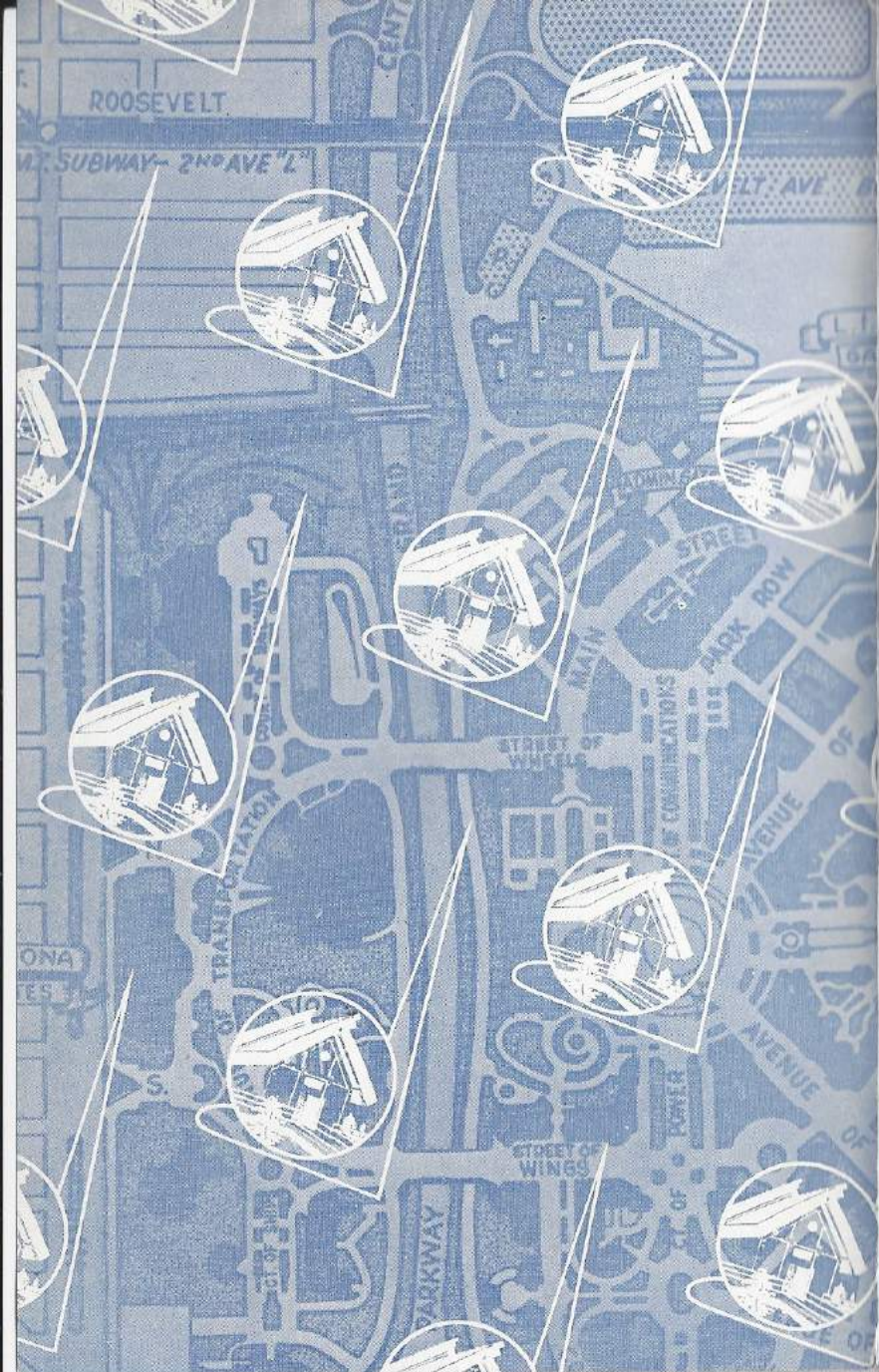


THE
JAPANESE
PAVILION



日本

NEW YORK WORLD'S FAIR 1939



DIRECTORY
and **CATALOGUE**
of **EXHIBITS**

at

- THE JAPANESE PAVILION
 - and JAPANESE SECTION
- of the **HALL OF NATIONS**

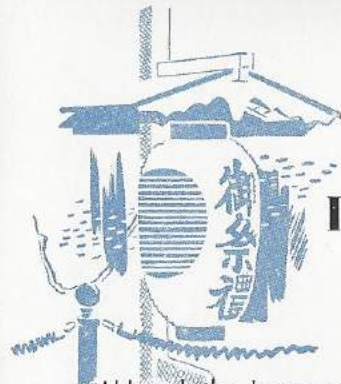
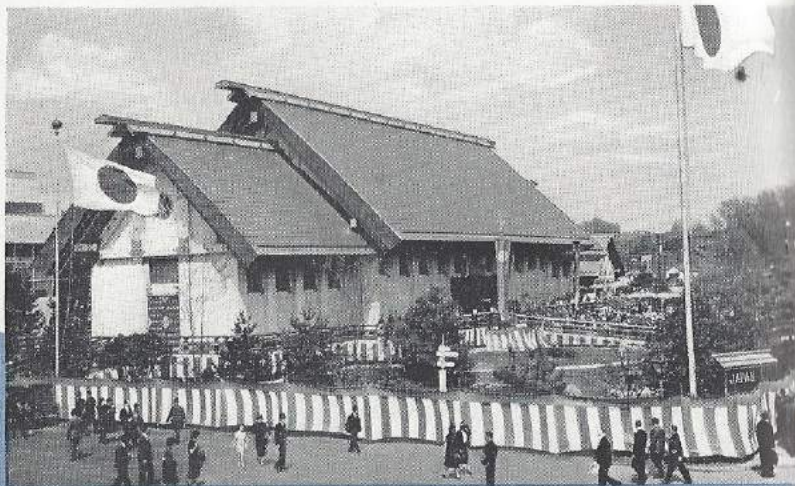
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I. THE PAVILION

Although the Japanese Fair authorities were aware that innovations in steel and stone would set the architectural motif of the World's Fair, they decided that Nippon would be best represented by a structure which had come down unchanged through countless centuries.

Because the Shinto shrine is the purest expression of Japanese architecture, they instructed two of Japan's leading architects, S. Utida and Y. Matsui, to create an edifice using this type of architecture for the general motif. Patterned generally after the Grand Shrine of Ise, the most sacred place in Japan, the building is simple in line and is designed to produce a spiritual effect akin to that awakened by the classic temples of ancient Greece.

The structure is made entirely of wood and was put together with wooden pegs. The color scheme is achieved with red lacquer, white stucco and rich gilt. The sloping roofs, characteristic of the "Shimmei" school of Shinto shrine construction, are covered with dull-finished copperplate and simulate the cypress bark ordinarily used.

A broad veranda, ornamented by golden metal fittings and red-lacquered balustrades, almost surrounds the building and connects with gently inclined approaches from road and garden. Created to house a series of exhibits, the building itself is divided into a Grand Hall and two wings described on subsequent pages.



II. THE GARDEN

A splendid example of Japanese gardening technique is the garden surrounding the Japanese Pavilion. Designed by Dr. Tsuyoshi Tamura and Mr. Nagao Sakurai, two of Japan's foremost gardening authorities, the garden represents a classical type of landscaping popular in Nipponese court circles during and after the Tenth Century.

Small hills, a waterfall, a stream, a pond and a flat open space constitute the characteristic features of a garden of this type. Rocks and trees are sparingly used and sketch, with epigrammatic economy, the miniature of a countryside.

The garden, framing the red, white and gold splendor of the shrine-like pavilion, is an interpretive representation of the mountains, forests, lowlands and streams in the vicinity of the Grand Shrine of Ise. Within the space of a few hundred feet, the visitor can follow the entire course of a river, tracing it from its mountain source, through swamp lands and flood areas, and finally to its end in a nobleman's lake garden.

The mountain region, as represented by a grouping of red and green boulders, is constructed from stones shipped to the World's Fair from Mount Chichibu, scene of sacred pilgrimages in Japan. Oddly colored and characteristic of the Japanese countryside, the stones lend a necessary touch of

authenticity to the garden. Stone lanterns, patterned after those used in ancient times, also contribute to the illusion that the visitor is in a corner of picturesque Japan.

In one part of the garden there has been erected a special daylight screen for the projection of films depicting life in Japan. The screen, a recent invention of Dr. Takeo Shimizu, a member of the Physico-Chemical Institute of Tokyo, is based on revolutionary principles and is regarded as the most effective type of daylight screen ever produced.

Also in the garden, enshrined near the main entrance is a tangible manifestation of Japanese-American amity—the Flame of Friendship. As a token of good-will from Japan to the people of the United States, the Flame of Friendship, lighted from the 1500-year-old sacred fires of Izumo Shrine, was consecrated at Tokyo by Shinto priests and was borne across the Pacific Ocean to San Francisco by Miss Akiko Tsukimoto, “Miss Japan.”

Again the Flame of Friendship was consecrated at the San Francisco International Exposition during impressive Shinto ceremonies. Taken to Los Angeles, the Flame of Friendship was re-consecrated and then under the custody of “Miss Japan” was immediately flown by fast airliner to the New York World’s Fair, where it was solemnly presented to Mr. Grover Whalen on Japan Day, June 2.

* * *

Overlooking the garden is the Formosan Tea Terrace. Established on a balcony and in a corner of the garden, it offers to western visitors the delicately-flavored black tea of Formosa, as well as delicacies representative of Japan.



The Grand Shrine of Izumo, legendary meeting place of the gods, where the Flame of Friendship was lighted before being sent on its historic trip to the World's Fair.

Ceremonies in Tokyo's Hibiya Park as the Flame of Friendship was named a symbol of the friendship binding the United States and Japan.



Miss Akiko Tsukimoto, good-will envoy who carried Flame from Tokyo to New York, shown in Los Angeles as Flame was rededicated in Shinto ceremonies.

Grover Whalen, Ambassador Kaname Horinouchi, Consul General Kaname Wakasugi and Miss Tsukimoto as Flame was placed in special shrine in the Japanese Pavilion.





III. THE GRAND HALL

Its rich and beautiful furnishings blending perfectly with the quiet dignity of the Shinto design of the Pavilion, the Grand Hall serves as an appropriate setting for the delineation of the exhibits and displays that portray the progress of cultural and industrial Nippon.

As equally interesting as the exhibition it contains is the Grand Hall itself. Immediately upon entering this high-ceilinged room, the visitor's attention is concentrated upon the unique walls. Entirely covering them is a seamless expanse of lustrous silk, rich copper-brown in color and daintily patterned in delicate floral designs. The finest Oriental woods of choice variety and complex grain have been used to panel this silken wall. And adorning these panels are hand-wrought bronze ornamentations covered with gold leaf.

The ceiling of the Grand Hall is a reproduction of that of the Nikko Temple in Japan. Heavy beams are arranged in rectangular patterns, which in turn are decorated by highly-polished narrow panelling. Inset within these panel strips are veneer plaques elaborately embossed with lotus designs. From the ceiling hang authentic temple lanterns, replicas of those in the revered Temple of Nikko. Of intricately-carved bronze, these pagoda-like lanterns diffuse a warm incandescence and supplement the modern indirect lighting.

On the following pages is a directory of exhibits keyed by number to the actual articles in the Grand Hall.

DIRECTORY of PAINTINGS

The paintings listed here are representative works of the leading painters of Japan and, in the main, were created especially for exhibition at the New York World's Fair.

1. "Moon in the Evening Sky" By Taikan Yokoyama

A work of the greatest living master of this Japanese style of painting. His great talent is revealed in the extraordinary clarity of the evening moon. The picture is done in india-ink. Taikan Yokoyama is a member of the Imperial Household Artists and the Imperial Academy of Fine Arts. He is also director of the Japan Academy of Arts, foremost private association dedicated to the perpetuation of the traditional styles of Japanese painting. Illustrated on Page 13.

2. "Cormorant Fishing" By Gyokudo Kawai

Exhibitor is a professor at the Tokyo Academy of Fine Arts and a member of both the Imperial Household Artists and the Imperial Academy of Fine Arts. Before reaching his present eminence he studied under Bairei Sachino, Gyokusen Mochizuki and Gaho Hashimoto. His painting depicts cormorant-fishing in the Nagara River, Gifu Prefecture, Japan. Illustrated on Page 14.

3. "Winnowing" By Keigetsu Kikufi

Artist is a member of the Imperial Household Artists and the Imperial Academy of Fine Arts. His painting, a special production for the World's Fair, represents a scene on a Japanese farm during the wheat threshing season. The young daughter is pictured handling the sieve.

4. "A Shower Is Over" By Suisyo Nisiyama

The artist is a member of the Imperial Household Artists and is the founder of the Seikoso Institute. He also was once president of the Kyoto Academy of Fine Arts. His india-ink painting on exhibit shows a bamboo grove after the rain. With his noted delicacy of touch, the painter here reproduces the hilly terrain and pictures the rain-weighted stalks bowed low in the heavy evening haze.

5. "Woman Holding Flowers" By Yukihiro Yasuda

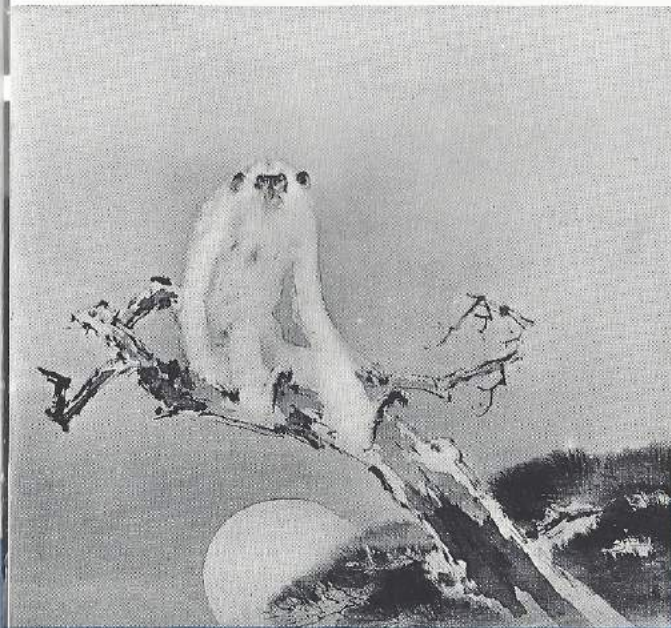
The painter studied at the Academy of Fine Arts. He is a member of the Japan Academy of Arts, the Imperial Academy of Fine Arts and the Imperial Household Artists. His composition depicts a young girl with a gift of flowers.

6. "White Monkey" By Kansetu Hasimoto

The artist, once a pupil of Koko Katakura, is a member of the Imperial Household Artists and the Imperial Academy of Fine Arts. His mastery of the india-ink medium is graphically revealed in the realistic expression he has brushed into the monkey's face. Illustrated on Page 13.



No. 1



No. 6



7. "Kagamizisi" A Japanese Dance By Kiokata Kaburagi
Born in 1878 in Tokyo and trained under Nempo Mizuno, the painter is a member of the Imperial Academy of Fine Arts, which honored him with a medal in 1937. He excels in painting portraits of beautiful women. Here he has caught the spirit of the native "Kagamizisi Dance" as acted by a young beauty. The dance was first presented by one of the greatest "Kabuki" actors, Danjuro Ichikawa. Illustrated on Page 18.

8. "Cherry Blossoms on a Spring Evening" . . . By Keigetu Matubayasi
The artist is a member of the Imperial Academy of Fine Arts and the Japan Academy of Arts. He also is an adviser to the Association of Japanese Artists. Using india-ink as a basic tone, he here depicts the splendor of cherry blossoms gleaming in the moonlight. Illustrated on Page 14.

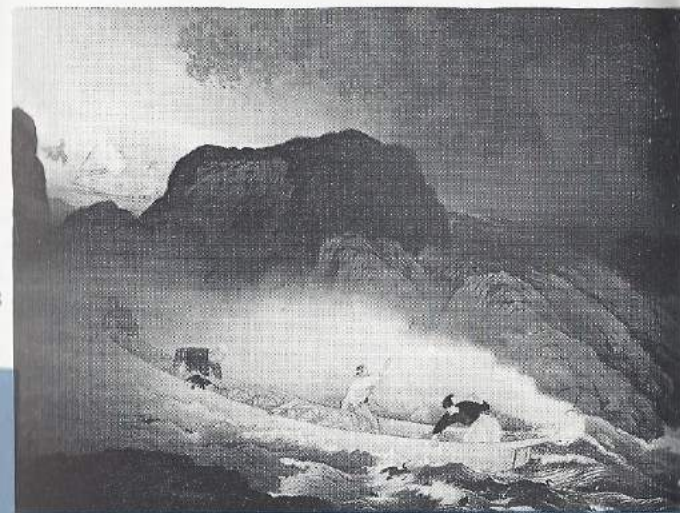
9. "Snowscape" By Kokei Kobayasi
A copper-pheasant flying in the snow is one of Kokei Kobayasi's characteristic masterpieces. Born in 1883 in Niigata Prefecture, he was trained under Hanko Kashida. He is now a member of the Japan Academy of Arts and the Imperial Academy of Fine Arts.

10. "Sunbeams on a Brook" By Somei Yuki
The painter of this piece was one of the forerunners of the group of artists who now emphasize the revival of pure native style. He is a member of the Imperial Academy of Fine Arts, president of the Todai Japanese Artists, lecturer at the Women's Academy of Fine Arts and professor at the Tokyo Academy of Fine Arts. An accurate application of mineral colors reveals every detail of the sunlight penetrating a deep gorge in the Summer. "Sunbeams on a Brook" was originally painted for the invitation exhibition of the Department of Education of Japan.

11. "On the Shore of Lake Kawaguti" By Saburosuke Okada
The artist was born in 1869 in Saga Prefecture and became a pupil of Kiyoteru Kuroda and Keiichiro Kume. He is a member of the Imperial Household Artists, the Imperial Academy of Fine Arts and a professor at the Tokyo Academy of Fine Arts. He also presides over the Hango Oil Painting Research Institute. His picture shows the shore of Lake Kawaguti, one of the five lakes of Mount Fuji. Illustrated on Page 17.

12. "Morning Sun over the Pacific Ocean" By Takezi Fujishima
Born in 1867 in Kagoshima Prefecture, Takezi Fujishima studied under Seijuro Nakamaru, Hisashi Matsuoka, Fernan A. P. Cormon and Carolus Julian. He is a member of the Imperial Household Artists, the Imperial Academy of Fine Arts and a professor at the Tokyo Academy of Fine Arts. The sun rising over the Pacific symbolizes peace coming to the world.

13. "A Family Circle in Late Spring" By Hakutei Ichi
The artist was born in 1883 in Tokyo. He followed the instructions of Chu Asai, Fusetu Nakamura and Takezi Fujishima. He is a member of the Imperial Academy of Fine Arts, the Taiheiyō Art Association and an honorary member of the Nika-kei Art Association. A professor at the



Bunka Gakuin Academy, he also lectures at the Tokyo Imperial University. His picture, first shown at the 1938 Spring exhibition of the Japanese Water Color Art Association, immortalizes a trip the artist and his family made to Omiya Park in late Spring. The arrangement of the figures, both in native kimono and in western style under the red pine and the cherry trees, indicates the current customs against the background of a natural Japanese scene.

14. "Wedding of the Ryugu" By Fusetu Nakamura

Fusetu Nakamura was born in 1886 and studied at the Toichi-kai Institute. In 1901 he went to France and became a pupil of Jean Paul Laurens. A member of the Imperial Academy of Fine Arts and the Taiheiyō Art Association, he is president of the Taiheiyō Academy of Fine Arts, secretary and examiner of the Bijutsu-kyokai and literary adviser to the Taitō Shoin. The theme of the "Wedding of the Ryugu" was taken from the mythology recorded in the "Nihon-shoki" or the Annals of Nihon. One day when Princess Toyotama, the daughter of the God of the Sea, Toyotama-hiko, leaned over the well to draw a bucket of water, she found the smiling face of a man reflected in the water-mirror. Looking up she saw a handsome young man leaning against a tree near the well. When the Princess reported the presence of the strange person to her father, Toyotama-hiko dispatched his messenger to inquire about him. The youth replied that his name was Hohodemino-mikoto and that he was the grandson of the Heavenly God and also explained the purpose of his visit. The God of the Sea happily acceded and arranged the marriage of his daughter to the young man.

15. "Lullaby Tibetans" By Kunzo Minami

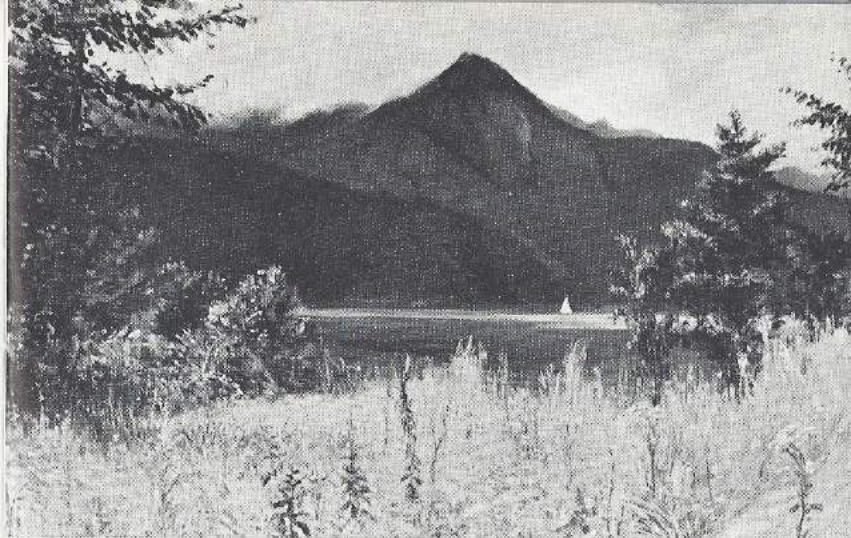
The artist was born in Hiroshima Prefecture in 1883 and is a graduate of the Tokyo Academy of Fine Arts. He is a member of the Imperial Academy of Fine Arts, a professor at the Tokyo Academy of Fine Arts and a lecturer at the Tokyo Industrial College. His painting represents a Tibetan girl with a baby in her arms whom he saw at Darjiling during his trip to India several years ago. The background suggests April when the rhododendron trees blossom. Illustrated on Page 18.

16. "Peiping Show Place" By Hiromitsu Nakazawa

The artist was born in 1874 in Tokyo and was trained under Yukihiro Ono, Masaaki Horiye and Kiyoteru Kurada. A graduate of the Tokyo Academy of Fine Arts, he is now an adviser to the Water Color Association, a member of the Hakujuitsugetsu-kai Art Association, the Kofu-kai Art Association and the Imperial Academy of Fine Arts. The painting on exhibit is a sketch of a gammadion-shaped corridor, a part of the Empress Dowager's Detached Palace, located on the shore of the Southern Lake in Central Park, Peiping, China.

17. "Mt. Kirishima" By Ryuzaburo Umehara

The artist, a graduate of the Kwansai Bijutsuin, is a member of the National Art Association and the Imperial Academy of Fine Arts. His landscape



No. 11



No. 19



No. 15



No. 7

painting on exhibit represents an autumn scene on Hatashima Island as seen from the mountain-side of Kirishima National Park, located in the southern part of Kagoshima Prefecture. The paints used in the canvas are largely oil mixed with verdigris and ultramarine produced in Japan.

18. "Lake Towada" By Sotaro Yasui
Born in 1888 in Kyoto, the painter studied under Chu Asai and at the Kwansai Bijutsuin. He spent seven years in France where he worked under Jean Paul Laurens. After returning to Japan he was elected to the Imperial Academy of Fine Arts and was made an honorary member of the Nika-kai. Upon a request made by the National Park Association and the Department of Health, he sketched Lake Towada from a mountain pass in Akita Prefecture.

19. "Sisters" By Sintaro Yamasita
The painter was born in 1881 in Tokyo. After completing his courses at the Tokyo Academy of Fine Arts, he studied in Paris to master oil painting. There, on one of his more recent periods of residence, the French Government awarded him a Legion d'Honneur medal. He is a member of the Imperial Academy of Fine Arts and an honorary member of the Nika-kai. His work here shows his daughters in a garden. Illustrated on Page 17.

20. "Spring in Chiagnan" By Ikuma Arisima
Born in 1882 in Yokohama, Ikuma Arisima was graduated from the Tokyo Foreign Language School. Later, on three different occasions, he studied abroad. He is a member of the Imperial Academy of Fine Arts and an honorary member of the Nika-kai Art Association. His painting on exhibit was shown last year at the exhibition held at the Tokyo Prefectural Art Museum under the auspices of the Issuikai Art Association. It depicts the life of Japanese soldiers in Chiagnan.

21. "Buddhist Priest" By Hoan Kosugi
The artist, known by the pseudonym of Hoan or Msei, was born in 1881 in Tochigi Prefecture. After studying under Bunsai Imogi, and at the Fudo-sha in 1912, he went abroad for further study. On his return he was elected to the Shunyo-kai Art Association and the Imperial Academy of Fine Arts. The artist, skilled as an oil painter, also produces delightful pieces of the Nanga School. The Zen sect of Buddhism is represented in "Buddhist Priest." Among the Buddhist sects the Zen group is known for the profundity of its teachings and the simplicity of its monastic life.

22. "After the Rain" By Sanzo Wada
Born in 1884 in Hyogo Prefecture, Sanzo Wada graduated from the Tokyo Academy of Fine Arts and then trained under Kiyoteru Kuroda. After a period of study in France, he returned to Japan and organized the Japanese Standard Color Association. He is a member of the Imperial Academy of Fine Arts and a professor at the Academy of Fine Arts. Stirred by the bright beauty of a morning that followed a night of chilling rain, he caught in this picture the movement and color of men and animals as they joyfully reacted to the warmth of the refreshing sun.

No. 1



DIRECTORY of EXHIBITS

1. WOOD CARVING By Tositaka Maki

"Hogoromo—Noh Drama"

Famous throughout the Far East for his Noh sculpture, Tositaka Maki has in this dancing figure caught the exquisite coloring and graceful movement of the Noh drama. The vivid colors he has used on the figure are expressive of the classic garments worn in Japan's traditional drama. Illustration on Page 20.

2. Described under Section VI, The Hall of Nations.

3. SILVER INLAY VASE By Soomei Kawauti

The artist, a member of the Japan Artisan Association, acquired a sound basis for his present technique from the noted Soko Hirato, under whom he studied over a long period. The example of his work on exhibit is a splendid expression of his ability to achieve beauty through simplicity of design. The vase, a type often used in flower arrangements, was hammered into its final form in a process that is exclusively Japanese. Silver and a silver-copper alloy are the materials used in the making of the vase. Illustration on Page 20.

4. HAMMERED SILVER VASE By Tatsu Terada

Sterling silver was used as the ground metal in the creation of this exhibit. Embossing produced the rose pattern. The artist graduated from Tokyo Institute of Fine Arts in 1929 and is a member of the Tsuiki Kenkyu Kai, a society of industrial artists. His works have won prizes in shows at the former Imperial Fine Arts Exhibit and at the National Fine Arts Exhibit. Illustration on Page 20.

5. ORNAMENTAL BRASS PLATE By Tikamitu Kobayasi

Ornamental brass plate decorated with the engraving of Autumn grass. Tikamitu Kobayasi is a member of the Japan Industrial Fine Arts Association.

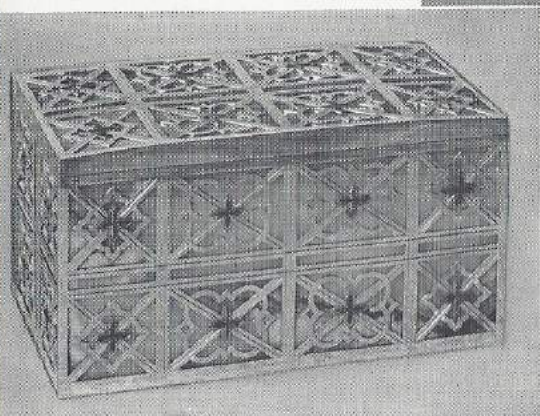
6. BASIN FOR FLOWERS By Tikamitu Kobayasi

Iron basin covered with silver. Engraving pictures a reed in a stream and suggests a wintry scene. Basins of this type are created chiefly to serve as part of a flower arrangement pattern.

7. JEWELRY CABINET By Mitimori Murakosi

A graduate of the Tokyo Higher School of Industrial Arts, the craftsman

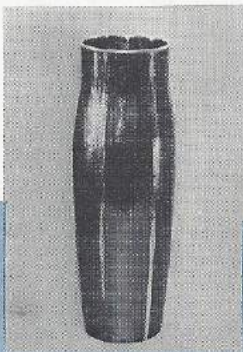
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No. 4



No. 3



here represented was twice the winner of distinction at the Imperial Fine Arts Exhibit. He is a member of the Kojin Sha, a society of industrial artists of Japan. Modern in conception and decorated with geometrical designs, this exhibit is ornamental as well as utilitarian. The rectangular cabinet contains two small white boxes for the caching of jewels and other small objects of value. Silver, gold, onyx, white seal and a copper-gold alloy were used in making the cabinet. Illustration on Page 20.

8. TABLE ORNAMENT: DRAGON By Nobuo Tuda

A graduate of the Tokyo Institute of Fine Arts, Nobuo Tuda also studied art in the Occident. An authority in the field of industrial metal arts, he is at present a member of the faculty of the Tokyo Institute of Fine Arts. He also serves as a judge of the Industrial Art Exhibit of the Department of Commerce and Industry. His exhibit is a modern interpretation of the dragon of Oriental tradition. Illustration on Page 23.

9. CAST IRON VASE By Jiro Yamamoto

This article originally was shown at the National Fine Arts Exhibit in Tokyo. It is an ornamental vase made with golden copper. Self-taught as an artist, Jiro Yamamoto won great distinction at the Imperial Fine Arts Exhibit. Illustration on Page 23.

10. LACQUER STATIONERY BOX By Taizo Hano

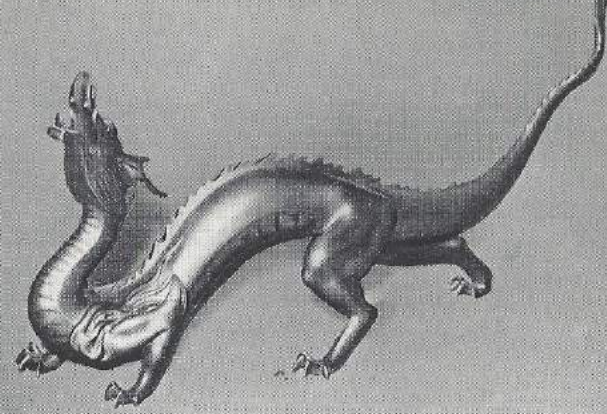
Taizo Hano, a lecturer at the Tokyo Institute of Fine Arts, is noted for the excellent coloring of his lacquer creations. This example of his work he first placed on view at the National Fine Arts Exhibit in Japan. Decorations are sketches of red oak leaves and a black cat sitting on a bough. The cypress box is silk-covered and finished in raised lacquer of gold, silver, gold-copper and lead. Illustration on Page 23.

11. LACQUER BOX By Yosei Tuishu

Requiring several years of intermittent labor, this box is coated with hundreds of layers of red lacquer and is regarded as one of the finest creations of this recognized master of lacquer. It was first shown at the Second National Fine Arts Exhibit. Illustration on Page 23.

12. "ALMITE" SCREEN Chemical Experimental Laboratory

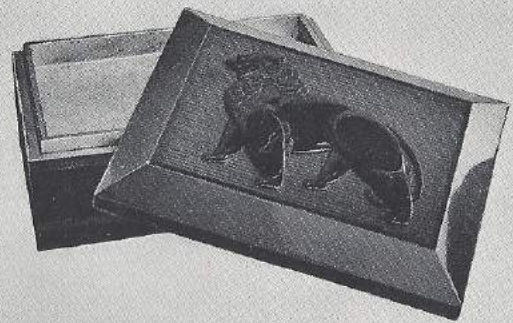
Based on an experiment of the Chemical Research Foundation, in which "almite" lacquer was produced by applying various colored lacquer solutions on almite metal boards. One side of the screen depicts two colorfully attired women of the Genroku Era while the other portrays in relief a lily patch beside a brook. Illustration on Page 24.



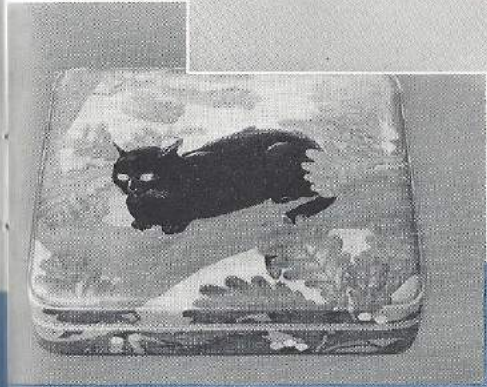
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No. 10



No. 12



No. 12

14. "ALMITE" VASE Chemical Experimental Laboratory
Vase is done in gold lacquer and is decorated with pictures of birds and flowers.

15. GLASS VASE By Tositi Iwata
Tositi Iwata, a graduate of the Tokyo Institute of Fine Arts, is a pioneer in modern glass art in Japan. He is a member of the Sundai Industrial Art Club and is identified with the glass industry in Nippon. The vase, the result of a long and difficult process, is similar to one which the artist exhibited at the National Fine Arts Exhibit, Illustration on Page 27.

16. CRYSTAL GLASS VASE By Kozo Kagami
Shortly after his graduation from the Tokyo Higher School of Technology, Kozo Kagami went to Germany and made a comprehensive study of the glass industry there. On his return to Japan he made many valuable contributions to modern glass-making. Today, he is a judge of the National Fine Arts Exhibit and a noted figure in Japan's glass industry. The vase on exhibit, created from brilliant crystal glass, is for use in flower arrangements.

17. DOLL By Gooyo Hirata
"Tidings"

Mother and child reading a letter. Interesting feature of this exhibit is the clever use of napkins for clothing of dolls. Gooyo Hirata is a member of the Institute of Juvenile Art and Treasures. Illustration on Page 27.

18. STATIONERY BOX By Zinyu Yokogosi
The artist, known also as Kenzo or Zekan, studied under Zitoku Akazuka, noted lacquer master of Japan. Once a participant in the Imperial Fine Arts Exhibit, the artist also is a member of the Toshitsuyen. Linen, lacquer and powders of gold and silver went into the creation of this charming exhibit. Painting on the box shows a field of vegetables. The high polish was achieved through the use of a whetstone. Zinyu Yokogosi labored more than six months to complete the exhibit. Illustration on Page 27.

19. SILVER JEWELRY CASE By Kinetaro Yajima
Gold, silver, corals and lacquer were utilized to create this exhibit. Pattern of grasses and coral serves as decoration. Artist is a graduate of the Tokyo Institute of Fine Arts and a member of the Sundai Industrial Art Club.

20. Described under Section VI, The Hall of Nations.

21. Described under Section VI, The Hall of Nations.

22. PASTED RAG MURAL By Etuko Nakahasi

"Banquet"

This picture is an example of the "Oshie" technique of painting, in which colored cloths are used instead of paints. Scene, copied from an old print, shows Portuguese traders banqueting at the port of Nagasaki. Artist is the widow of a former Japanese Minister of Commerce and Industry.

23. BAMBOO HANDBAGS. By Hattori and Company

Ingenuous examples of Japanese craftsmanship. Handbags such as these are now enjoying a great vogue.

24. PORCELAIN TEA SET By Okura Toen

Beautiful example of the workmanship of Washin Okura, leading china-ware artist in Japan. The artist's chinaware is known through Nippon for its exquisite white finish. The tea set on view is decorated with double roses.

25. PORCELAIN VASE. By Okura Toen

Another splendid example of Okura's masterly technique.

26. DOLL By Toyoko Oka

"Peasant Woman"

The doll is attired in the costume of a farmer's wife and expresses the simple love of a mother for her children. The artist, a woman, is a member of the Institute of Juvenile Art and Treasures.

27. LAMP STAND By Fusaitiro Inoue

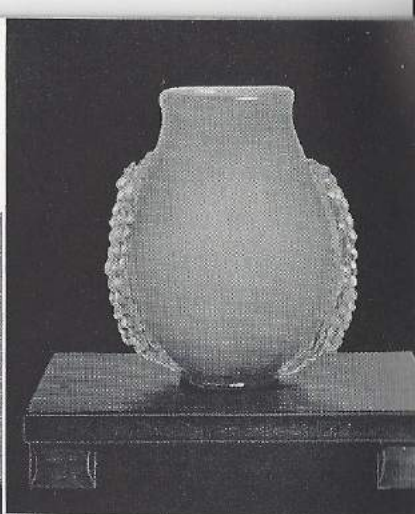
The maker of this article, interested in the opening of industrial arts in his native prefecture, invited leading craftsmen and industrialists to join with him in the building of industry in his native prefecture. Result of the invitation was the creation of Miratesu Company, now one of the outstanding export companies of its kind in Japan. This stand, made entirely from bamboo, was manufactured in the Takasaki City plant of the Company.

28. GOLD LACQUER BOX By Gonroku Matuda

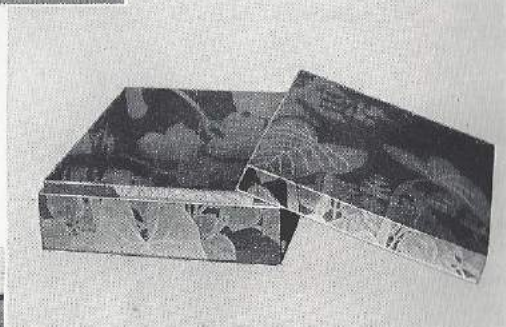
The exhibitor is a graduate of the Tokyo Institute of Fine Arts. He also received training in Europe. Today, a recognized lacquer master, he is a judge of the shows of the National Fine Arts Exhibit and the Industrial Art Exhibit of the Department of Commerce and Industry. The box, constructed from cypress wood, is coated with the best lacquer solution available in Japan and decorated with gold, mother-of-pearl and egg shells. Designs relieving the black lacquer background include picture of a cormorant and a diamond pattern. Illustration on Page 27.



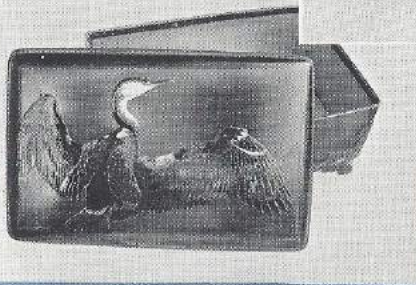
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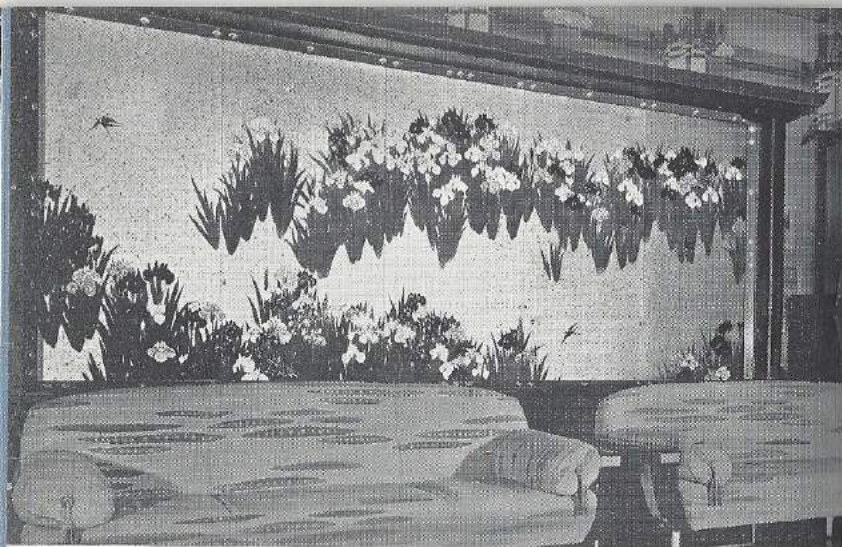
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No. 18



No. 31



No. 31

29. STATIONERY CASE By Mititaro Kuroda

A typical Japanese product, this case was made with weather-stained bamboo—a bamboo that does not attain its proper brown-black "stain" until it is at least 50 years old. "Breaching-bamboo," obtained from the high plains of Japan and used extensively in building construction, serves to line the interior of the basket.

30. CAST COPPER VASE By Katuaki Toyoda

The brilliance of the coloring is the striking feature of this exhibit. Katuaki Toyoda is an assistant lecturer at the Tokyo Higher School of Industrial Arts.

31. GOLD LACQUER SCREEN

The largest lacquer screen ever made in Japan and one of the most spectacular examples of lacquer art in existence, this gold and ebony lacquer screen is unquestionably the most impressive exhibit in the Grand Hall. Representing a fusion of lacquer secrets of ancient and modern Japan, it reveals lacquer technique at its nearest approach to perfection. Designed by Naohiko Masaki, president of the Japan Lacquer Art Foundation, the screen is 11 feet high, 22 feet wide and 5 feet deep and required the services of the entire staff of the art foundation to produce. One side of the screen is a copy of a masterpiece by Korin Ogata (1658-1716), showing swallows winging over a field of flowers. Gold, powders of gold and silver and a variety of lacquers were used in the execution of this scene. Front side of the screen is adorned with a map of the world, with the Pacific Ocean occupying the center of the picture. The screen, which is reinforced to withstand the atmospheric conditions of the American continent, is exhibited by the Japan Lacquer Ware Manufacturers Association. Illustration on Page 28.

32. CONFECTIONERY BOWL By Heisiti Miyasaki

This lacquered cake bowl is the product of Heisiti Miyasaki, lacquer ware merchant in the city of Kyoto, Japan.

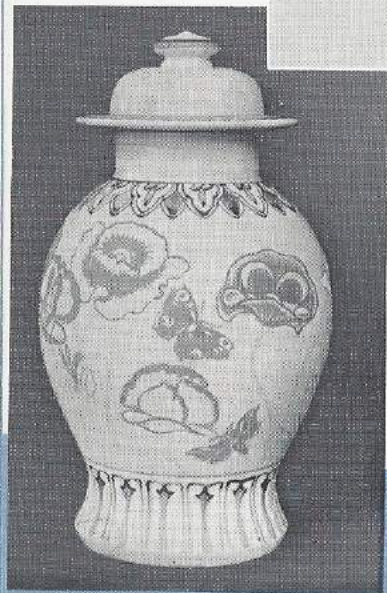
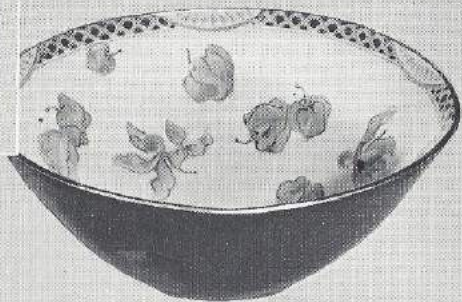
33. INCENSE BURNER By Itiga Numata

A well-known authority on engraving, Itiga Numata is an instructor at the Tokyo Fine Arts Institute and an adviser of the Kyoto Porcelain Laboratory. He also served as a judge of the Imperial Fine Arts Institute. His basic art education was received as a student under Kiuiti Takeuti. He also studied in Europe on two occasions. The work he has on view is an incense burner which was first exhibited at the Second National Fine Arts Exhibit. Of light yellow porcelain, the burner has as its sole decoration a wild goose in full flight.



No. 35

No. 34



No. 37

No. 39



34. PORCELAIN BOWL By Kunitaro Sinkai

Artist is a porcelain master in Kyoto, famous porcelain center of Japan. Exhibit is a five-sided porcelain fruit bowl. Illustration on Page 30.

35. PORCELAIN MOSAIC By Naokazu Fukuda

Naokazu Fukuda is a porcelain specialist in Kyoto and is famous for his mosaics. This example of his art, which won him a utility model patent in Japan, shows a picture of fighting cocks in brilliant, lasting colors. The mosaic is set in a board of steel and concrete and is regarded as virtually indestructible. Illustration on Page 30.

36. PORCELAIN BOWL By Kitaro Kawamura

Kitaro Kawamura is a graduate of the Porcelain Laboratory and now operates his own business in Kyoto, porcelain center of Japan. Examples of his work have been exhibited in the Imperial Fine Arts Exhibit. The bowl on view is shaped in the form of a chrysanthemum and is adorned with a design of clouds.

37. PORCELAIN JAR By Unosuke Kawai

Unosuke Kawai is a graduate of the Kyoto School of Industrial Arts and the Technical Institute of Painting. A number of his works have been exhibited at the Imperial Fine Arts Exhibit. He has also shown at many private exhibits in Japan. Red, green, yellow, purple, blue and black colors are used to decorate this jar with peonies, poppies, butterflies, bees and moths. Illustration on Page 30.

38. PAINTED PORCELAIN JAR By Munemaro Isikuro

The artist is a noted porcelain specialist. In this unique example of his work—experimental in nature—he has demonstrated his great skill by taking a common type of clay and molding it into an object of exceptional beauty. The decorations on the jar suggest the fatalistic view of Buddhist philosophy.

39. DOLL By the Porcelain Research Laboratory

Representing many years of intermittent labor, this exquisite example of Japanese craftsmanship is a typical product of the Porcelain Research Laboratory of the Department of Commerce and Industry. The doll, which is two feet high, depicts a woman in the costume of the Genroku Era. Illustration on Page 30.

40. PORCELAIN BOWL By Tosyu Teraike

Tosyu Teraike is a recognized master of porcelain work. His exhibit is an ornamental fruit bowl. Its diameter is 15 inches; height is 6 inches. Decoration is a gold brocade on a red background. Illustration on Page 33.

41. Described under Section VI, The Hall of Nations.

42. METAL TABLE ORNAMENT By Koshun Hiramatu
"Goby"

Created from gold and silver, and alloys of copper, gold-copper and silver-copper. The exhibitor is a modern metal artist in Osaka, Japan.

43. METAL TABLE ORNAMENT By Koshun Hiramatu
"Carp"

Purely ornamental, this carving of a carp is done in copper on a base consisting of alloys of silver and copper.

44. LACQUER BOX By Kyoshu Kawaguti

The artist is a master of lacquer in Osaka. His exhibit is a box on which an evening scene is expressed by an owl in gold lacquer. Box may be used as a jewelry safe.

45. OCTAGONAL BASKET By Tikuunsai Tanabe

Tikuunsai Tanabe is a pioneer and master in the bamboo art in Osaka. In this exhibit—similar to one he presented at the Second National Fine Arts Exhibit—he demonstrates his remarkable skill in an ancient Japanese art. Two types of bamboo are used in the basket. One is a strong bamboo, weather-stained and at least 300 years old; the other is a young and fine bamboo, dyed light brown in part and dark brown in the rest. The basket may serve as a fruit container or as a basket for flower arrangements. Illustration on Page 33.

46. BAMBOO BASKET By Sounsai Sakaguti

Sounsai Sakaguti studied under Tikuunsai Tanabe and has here employed a sound technique directly traceable to his instructor. Noted for his fine workmanship, he is now a member of the Japan Industrial Art Society and the Osaka Industrial Art Association. He has participated in many Japanese art shows, including the Imperial Fine Arts Exhibit. In this basket he has used old weather-stained bamboo to achieve his effect. Wistaria vines are used to tie the joints of the basket. Created for ornamental purposes, the basket may be used as a fruit receptacle.

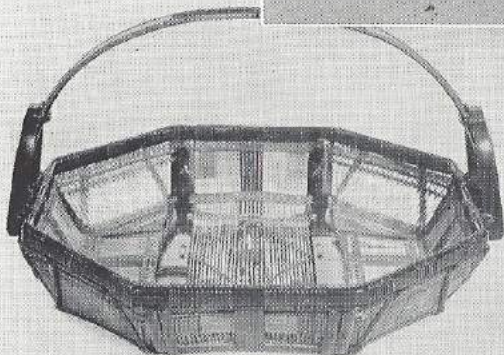
47. METAL ORNAMENT By Mosuke Yosilake

This exhibit was first shown at the Second National Fine Arts Exhibit. A small hammer was used to shape the figure of a dog out of silver plate.

No. 40



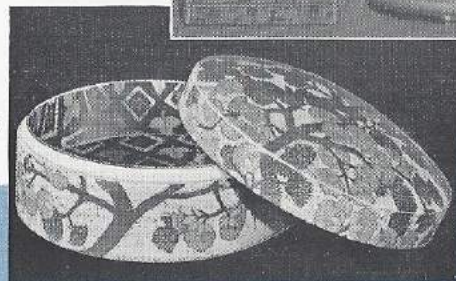
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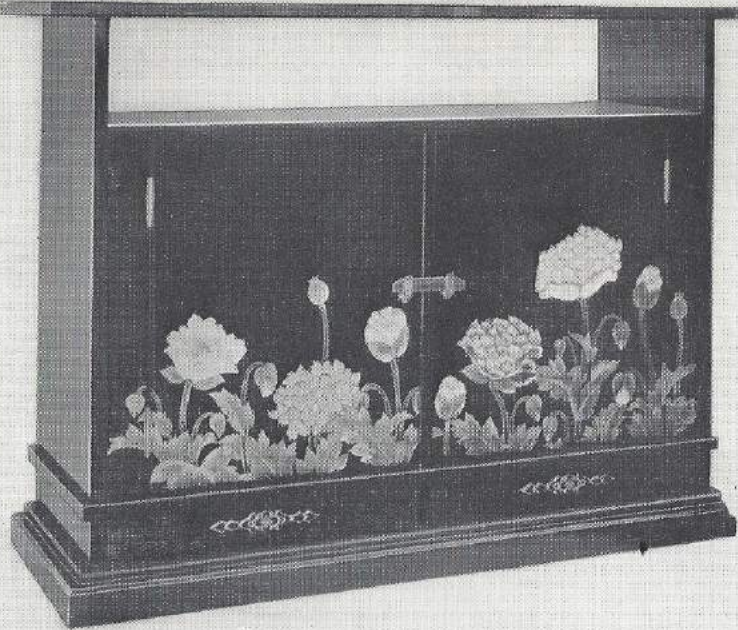


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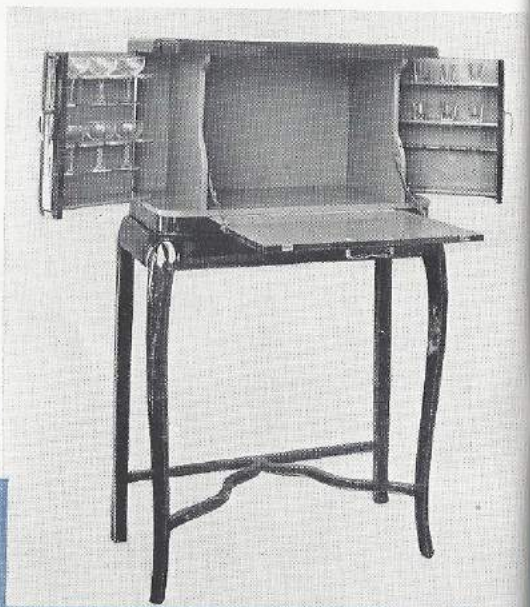


No. 55





No. 56



No. 60

48. LACQUER PITCHER By Sanshu Simano

The artist is a lacquer master in Osaka and has exhibited at the National Fine Arts Exhibit. The piece on view is an egg-shaped pitcher suitable for use in the graceful ritual of the Japanese tea ceremony. A pattern of plum blossoms is achieved through the use of the shells of pearl oysters on a background of black lacquer.

49. SHELL ORNAMENT By Torazo Kakitate

Torazo Kakitate is an exporter of tortoise-shell products in Nagasaki Prefecture, Japan. This tortoise-shell table ornament is carved in the shape of a flower and is decorated with 14K gold engraving.

50. LACQUER PANELS By Masato Nakayama

The artist, a graduate of the Tokyo Fine Arts Institute, achieved distinction early, winning a place in the National Fine Arts Exhibit while still a student. The panel, decorated with an arabesque showing a Chinese lion and a deer, is one foot square and colorfully adorned with gold, silver, and lacquer.

51. COPPER CLOISONNE TRAY By Jubei Ando

The unusual feature about this cigarette tray is that in making the enamel outlines the patterns were hammered out of copperplate instead of being created through the conventional use of silver lining. Materials in this cloisonné tray include copper, nitre, silica, lead and antimony.

52. SILVER CLOISONNE VASE By Jubei Ando

Molded from sterling silver, this vase was given a high polish, then coated with several layers of pink cloisonné, a new discovery. Gold, silver, lead, nitre, silica and antimony went into the making of this colorful exhibit.

53. CLOISONNE VASE By Jubei Ando

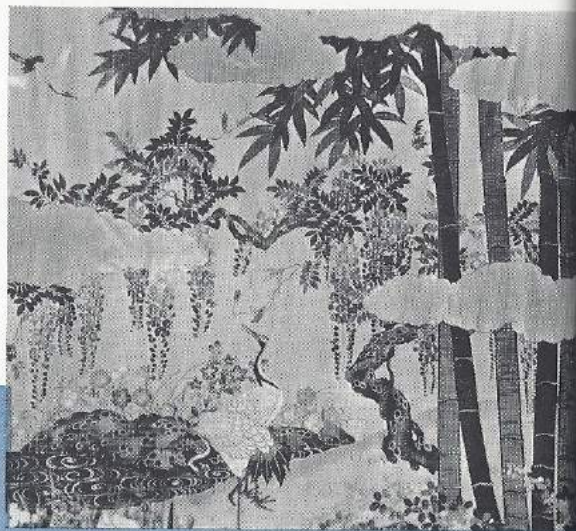
White cloisonné vase decorated with a plum and chrysanthemum pattern. The application of purple, pink and yellow on a background of pure white is a reproduction of the graceful characteristics of the cloisonné art of the Fujiwara and Ashikaga Eras. Illustration on Page 33.

54. BASKET FOR FLOWER ARRANGEMENTS By Jinsai Ito

The artist, a native of Nagoya, Japan, is a master of bamboo art, with many splendid pieces to his credit. In this example of his work he has ingeniously woven a diamond pattern into the ornamental basket. The exhibit was created to serve as a container in flower arrangements.



No. 63



No. 64

55. PORCELAIN BOX By Kasen Kato

The exhibitor is a member of the Japan Porcelain Association and the Porcelain Art Society. The box on view was made from Seto's potters' clay. It is decorated with a picture of a pink and purple Japanese pepper on a white background. Illustration on Page 33.

56. LACQUERED CABINET By Tamero Ono

The artist is a master of the lacquer art in Niigata Prefecture, Japan. His exhibit is an ornamental cabinet 4 feet 5 inches long, 1 foot 8 inches wide, 3 feet 4 inches high, and is covered with several layers of green, red and cream lacquer. The poppy pattern was engraved and finished in dry lacquer. Illustration on Page 34.

57. Described under Section V, The Silk Room.

58. PORCELAIN PLATE By Kitizi Matumoto

The artist is the heir of Sakichi Matumoto, the famous master of the Kutani porcelains. This exhibit is similar to the work he displayed at the Second National Fine Arts Exhibit. A picture of a sunflower occupies the central place in the large Kutani plate and is finished in five Kutani colors.

59. LACQUER BOX By Seido Takahasi

This excellent example of lacquer art is the result of more than 100 layers of lacquer over a base of paulownia wood. Engraving is of a tomato. A peculiar characteristic of this type of engraved lacquer is that it increases its brilliancy with the passing of time. The box was first shown at the Second National Exhibit of Fine Arts.

60. WINE CABINET By the Research Department of the Department of Commerce

To educate and encourage industrial artists in Japan, the Department of Commerce and Industry maintains an industrial art center in Sendai City. This wine cabinet, designed for a western-style dining room, is a product of the Center. Illustration on Page 34.

61. PERFUME ATOMIZER By Hirokiti Nakajima

By making skillful use of the peculiar gloss of modern metal glass, the artist has done an original work by applying its grain-like effect to the atomizer.

62. DAMASK SILK RUG By Kanegafuti Spinning Company

A special product of the famous spinning company, this rug is woven with golden thread, wool and damask silk. Design depicts a garden scene, with hills and clouds in the background.

On exhibit in the Grand Hall, each displayed prominently in a corner of the room, are four tapestries representing the seasons of the year. Produced by the Miyukoshi Department Store, the largest establishment of its kind in Japan, the tapestries were contributed to the present exhibition by the Central Raw Silk Association of Japan. The tapestries are all 15 by 15 feet and were created solely from Japanese silken yarn. The pictures are based on typical Japanese designs and are described under Nos. 63, 64, 65 and 66, directly following. Illustrated on Pages 36 and 39.

63. SILK MURAL: "SPRING"

Cherry blossoms flame in the center of the tapestry. Scattered about are yellow roses. In the background is the splendor of Mount Fuji.

64. SILK MURAL: "SUMMER"

Lilacs and irises blooming in a thick bamboo grove and a crane towering above weeds capture the color and mood of Summer in Japan. ♣

65. SILK MURAL: "AUTUMN"

A brooklet of Autumn leaves help create the illusion of Fall in this subtly-conceived tapestry.

66. SILK MURAL: "WINTER"

Evergreen pines and plum blossoms symbolize Winter in this tapestry. Winter peonies and birds add to its decorative value.

67. DAMASK SILK RUG By Kanegafuti Spinning Company

Now in use in the center of the Grand Hall. This flower-patterned silk rug is 12 feet wide and 30 feet long. Richly Oriental, it is made of golden threads, wool and damask silk.

69. LINEN GOODS By Teikoku Seima Kabushiki Kaisha

The maker of these articles is one of the largest textile firms in Japan. The products on view—table-centers, flower-vase doilies, table-cloths—are made with pieces of hemp cloth on which embroidery or "thread-pulling" is worked.

70. FOUR SOFAS AND A FLOORSTAND

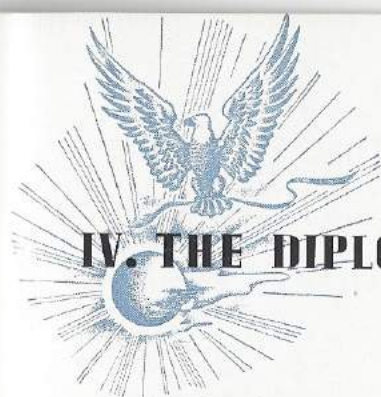
These are products of the Tokyo Higher School of Industrial Arts, an institution founded to develop industrial artists. The sofas are excellent examples of the type of home equipment now being manufactured by Japan's modern craftsmen. Articles are illustrated in the general views of the Grand Hall on Page 10.



No. 65



No. 66



IV. THE DIPLOMATIC ROOM

Dedicated to the memory of famous Americans who have contributed to the birth and growth of modern Japan, the Diplomatic Room in the left wing of the Japanese Pavilion is a unique museum in which are exhibited photographs and documents stressing Japanese-American relations.

Outstanding among the exhibits is the section given over to Townsend Harris, pioneer American envoy, who not only negotiated the first trade treaty between the United States and Japan, but won the hearts of the Japanese people. Included in the Perry exhibit is the original Morse embossing-telegraph machine which the Commodore presented to the Japanese Government as an example of Western advancement. It was this device, along with other industrial gifts, which convinced Japan that the United States and the Occident had much to offer the Hermit Kingdom of Nippon.

Also on view is a reproduction of the first provision of the historic Treaty of Amity entered into by Commodore Perry and Chief Commissioner Lord Daigaku Hayashi on March 31, 1854. It was in this pact that the United States and Japan pledged: "There shall be perfect, permanent and universal peace and sincere and cordial amity between the United States on the one part and the Japanese Empire on the other and between their people respectively without exception of persons or place."

Other exhibits, panoramic in scope, reveal in striking displays the trade and cultural links which today bind the two great neighbors of the Pacific.

EXHIBITS... DIPLOMATIC ROOM

PAINTING

"Iwakura Embassy"

This is a copy of the famous picture by Hoshu Yamaguchi, the original of which is treasured in the art museum of the Meiji Shrine in Tokyo. On November 12, 1871, two years after the opening of Japan's Restoration Era, an embassy of more than 60 members under Ambassador Extraordinary Tomomi Iwakura, accompanied by more than 50 young students to be trained abroad, sailed on the "U.S.S. America" from Yokohama to the United States.

PHOTO-MURAL

"Portsmouth Treaty"

A photographic reproduction of an original painting by Ikinosuke Shirataki, now in possession of the art museum of the Meiji Shrine, it pictures the peace treaty conference at the close of the Russo-Japanese War (1904-05). The conference was held, following mediation by Theodore Roosevelt, at the Naval Arsenal, Portsmouth, N. H., U.S.A. A reproduction of the treaty itself appears on the adjacent wall.

TRADE EXHIBITS

In this special section of the Diplomatic Room, the Central Federation of Foreign Trade Associations of Japan has placed on view graphs, and a variety of colorful displays dramatically illustrating the importance of the rich trade carried on between the United States and Japan.

Center of this significant exhibit is the Ship of Fortune, an elaborate representation of a sailing vessel, the decks of which are laden with gold, silver and coral art objects of Japan. A symbol of international commerce, the ship is set against a raised lacquer map of the Pacific Ocean. Topped by a broad silken sail, the highly ornamented ship is staffed by two life-sized dolls, one representing the United States and the other, Japan.

Also among the exhibits in this section are two pictures created through the "Oshie" technique, the art of combining pieces of colored cloth instead of paints. One panel is a picture of the Japanese Diet building; the other illustrates the Capitol of the United States at Washington.

PEARL LIBERTY BELL

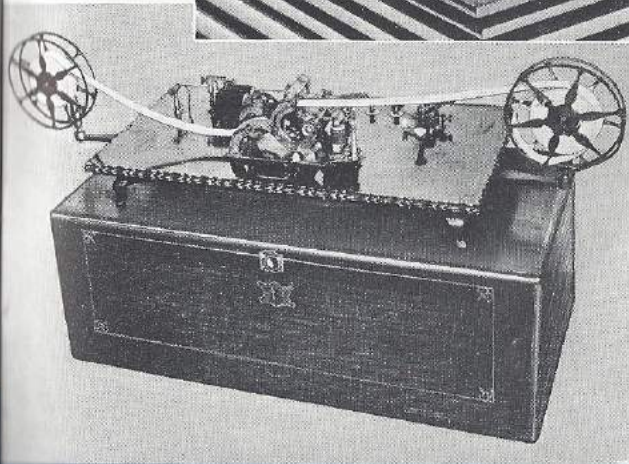
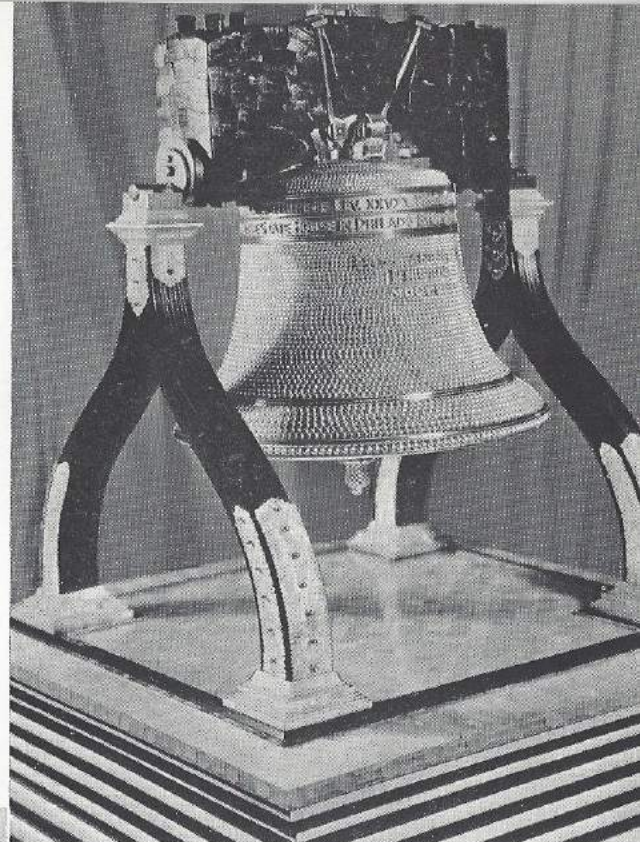
The American "Liberty Bell," one of the most important historical treasures of the United States, is here reproduced at one-third of its actual size. The replica by K. Mikimoto is a silver shell studded with 11,600 pearls and 366 diamonds. It is valued at \$1,000,000.

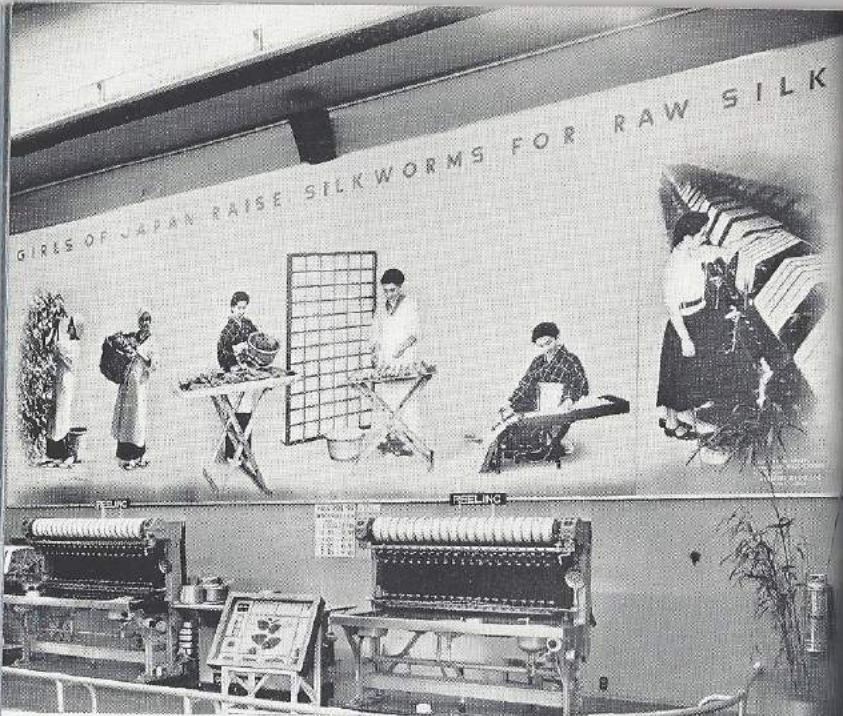
TELEGRAPH KEY

Presented by Commodore Matthew Perry to the Japanese Government, it was the first telegraph machine ever operated in Japan. Special copper wires were installed between two points in Yokohama for the occasion.

MISCELLANEOUS PHOTO-MURALS

Exhibited on the walls are scores of photos recalling the many happy events in the history of Japanese-American relations.





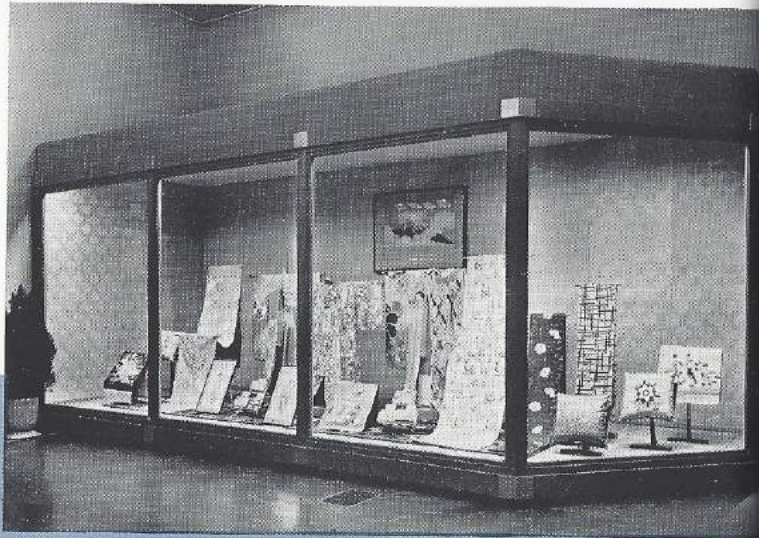
V. THE SILK ROOM

The one thoroughly industrial exhibit in the Japanese Pavilion, the Silk Room is literally a miniature factory in which eternities of silken strands are spun from cocoons before the eyes of World's Fair visitors. Of especial interest are the daily demonstrations given by two expert silk workers from Japan. The two girls, selected some months ago from thousands of applicants, work at modern Japanese silk-making machines and create silk daily from countless thousands of jumping, dancing cocoons.

Although the actual raising of silkworms is not on view, silk-reeling, the basis of the industrial phase of silk, is fully demonstrated, giving Americans and other western visitors to the World's Fair an opportunity to inspect one of Japan's highly modernized methods of production.

In addition to the demonstrations scores of photographs on the walls graphically illustrate the entire story of silk. These pictures trace the manufacture of Japan's famous silk from the farm to the mill. A motion picture also unfolds the life of the silkworm—from the feeding of mulberry leaves to the worms to the exportation of raw silk from the port of Yokohama.

An illustrated pamphlet entitled "Raw Silk" is also distributed to visitors. A work of students of the silk industry, the pamphlet is of particular value to educators.



EXHIBITS... SILK ROOM

57. SILK KIMONO

By Fukutomi Suzuki

A delightful example of modern workmanship, this silk kimono was first displayed at the Second National Fine Arts Exhibit. Fashioned from crepe silk, the kimono was dyed by a special Japanese process. The pattern of arrow feathers marks the kimono as a modern garment.

BROCADE WEAVE "Fujiyama"

Set in a frame this silken cloth pictures Mount Fuji, the sacred mountain of Japan, and is an interesting example of Japanese weaving.

DISPLAY OF SILK NOH DRAMA COSTUMES

Exotic in design, these colorful garments are striking examples of the costumes worn in Japan's traditional Noh dramas and Kyogen farces.

SILK PRODUCTION EQUIPMENT

So that visitors will better visualize the intricacies of silk fabric manufacture, two skilled Japanese girls operate the boiling and reeling machines in a series of step-by-step demonstrations. The pictures at right are in proper sequence from top to bottom and illustrate the description of the demonstration contained in the following paragraphs.

Preparatory to the reeling process, the dry silk cocoons are immersed in warm water to loosen the delicate silk fibers. Thermostatically controlled to insure an even temperature of 80 degrees, the modern boiling machine loosens the silk strands in less than three minutes. Their fibers loosened by the immersion, the water-sodden cocoons are then ladled from the vats into small, shallow pans, ready for the reeling machines.

Dipping their fingers into the water-filled pans of cocoons placed on the reeling machines, the demonstrators deftly pick up the loosened silk fiber ends from each cocoon and painstakingly thread the almost invisible strands through the metal guides up to the spindles at the top of the machine.

Under the expert surveillance of the operators, the electrically-revolved reeling spools wind the silk fibers from the cocoons. When filled to capacity, the silk-covered reels are removed and placed in the re-reeling machine. Each cocoon contains over 1,000 yards of fiber.

Revolving slowly, the huge re-reeling rack winds the silk strands from the aluminum spindles. Wound in a criss-cross pattern, the silk is removed from the re-reeling machine and coiled into skeins, ready for shipment to the world's silk marts.

SILENT SILK GEAR

The silent silk gear, an invention of Katakura and Co., Ltd., is made from pure silk and is regarded as superior in elasticity, strength and firmness to gears manufactured from raw hide, vulcanized fiber, plastic resins or cotton. The gears are now being used in printing machines, household devices, motor cars, high-speed equipment and in oil-pumping machinery. Basis of the gears is peignee, a silk waste produced when silkworms spin their cocoons.





VI. THE JAPANESE SECTION OF THE HALL OF NATIONS

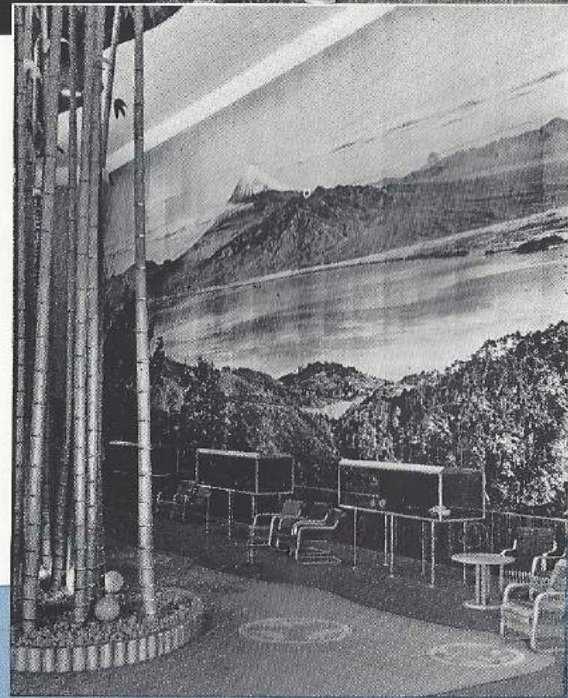
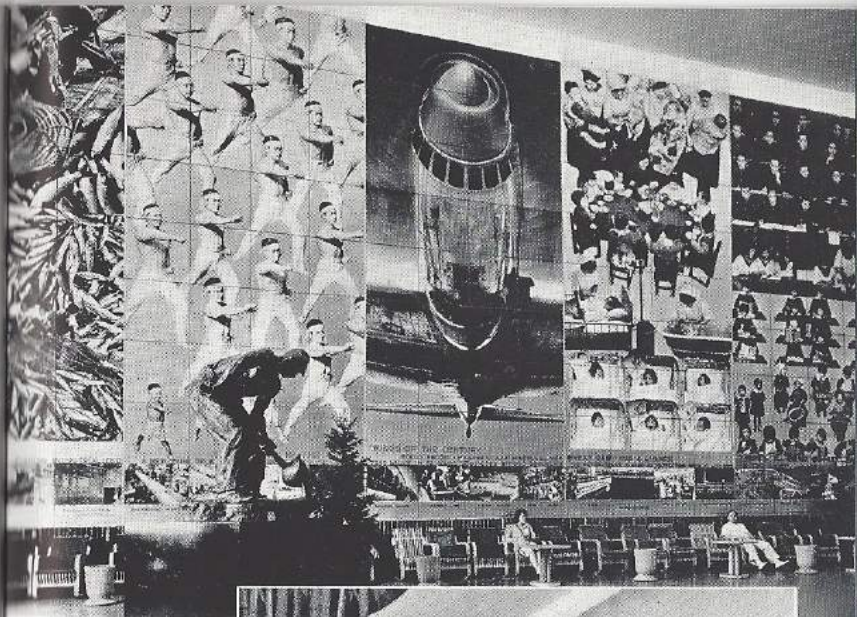
The antithesis of the Japanese Pavilion—which echoes the tones of ancient Japan—the Japanese Section in the Hall of Nations, facing the Court of Peace, presents typical products of modern Japan and exhibits photographic records of recent advances of the Japanese in the many fields of industry.

Here, in a room more Occidental than Asiatic, and framed by dramatic murals depicting many phases of Nipponese life, are displayed a variety of objects conceived and manufactured in the plants of Tokyo, Yokohama, Osaka and other great centers of Japan. Splendid examples of craftsmanship, they reveal how Japan has successfully adapted its tradition of delicate workmanship to the demands of the machine.

Excellent illustrations of the modernization of this craftsmanship are the ingeniously-designed bamboo tables and chairs scattered about the silk-carpeted floor for the convenience of visitors. Light in structure, created with an efficient simplicity of line, they have the durability of heavier materials and lend a gay note to any room in which they are placed.

A broad glimpse of Japan's industrialization is revealed in the photo-murals occupying the walls. These graphically show the tremendous strides Japan has made in aeronautics, communications, shipping and other fields of endeavor.

The advance of industry in Japan is symbolized by the massive bronze figure of a workman in a corner of the hall. Muscles bulging as he pours molten steel into a form, he represents Japan as it is today—a nation at work building a newer and better structure upon the foundation of the old.





No. 2

EXHIBITS . . . HALL OF NATIONS

20. BRONZE STATUE

By Shunsei Fujino

"Laborer"

The sculptor, a graduate of the Tokyo Institute of Fine Arts and a disciple of Ryo Goto and Nishimochi Kitamura, famous sculptors of Japan, was nine times a participant and twice an honor winner at the former Imperial Fine Arts Exhibit. His heroic bronze figure on exhibit symbolizes the advance of Japanese industry. Illustrated on Page 50.

20. CULTIVATED PEARL NECKLACE

By Kokichi Mikimoto

Cultivated pearls—pearls produced by the introduction of minute particles of mother-of-pearl or other foreign matter into the specially-treated bodies of living oysters—differ in no respects whatsoever from the jewels accidentally or "naturally" created by oysters. Perfect in shape, equal in luster and texture to those fished from the famous oyster beds of the world, they are striking proofs that man can join hands with nature and create in quantity that which nature had previously produced alone. The secret of pearl cultivation was discovered after many years of effort by Kokichi Mikimoto, now known as the pearl king of the world. The necklace on view reveals excellent examples of the cultivated pearl.

21. BROCADE WEAVE TAPESTRY

By Jiyu Gakuen

Industrial Research Institute

"Tsuzure ori no Kabekake"

An excellent example of Japanese craftsmanship, this tapestry is decorated with a design emphasizing the play of light upon mountains and clouds. The industrial institute responsible for the work is noted in Japan for the originality of its productions. Illustrated on Page 53.

41. MINIATURE IN SILVER AND GOLD

By Shonosuke Ono

"Kinkaku-ji at Kyoto"

A remarkable example of precious-metal work, this miniature temple, which required three years of painstaking labor to complete, represents the "Golden Pavilion" of Kyoto, a national treasure of Japan and a splendid specimen of the architecture of the Ashikaga Era. The miniature is one thirty-fifth of the actual size of the original and is made of gold, silver and an alloy of gold, platinum, copper and brass. The total weight is 104 pounds. It is valued at \$50,000. The artist, owner of a jewelry store in Kyoto, is one of Japan's leading precious-metal workers. Illustrated on Page 50.

PHOTO-MURAL

"Fujiyama"

This immense photograph, 27 feet high and 108 feet wide, reveals the graceful form of Mount Fuji in the silvering light of the morning sun.



No. 41

Described as the largest photograph in the world, the picture presents to western eyes the finest photo ever taken of the sacred mountain. For this photographic achievement the camera was set on top of Daruma Mountain, which rises between Syuzenji, a famed hot spring spa, and the western shore of the Izu Peninsula, and pointed across the wide expanse of Suruga Bay. All materials used in accomplishing this remarkable photographic feat were of Japanese manufacture.

BAMBOO GROVE

Typical of the Japanese countryside is the grove of towering bamboo stalks in the center of the high-ceilinged Japanese Section. This type of bamboo, known in Japanese as "Moso," is arranged to simulate a natural setting.

BAMBOO FURNITURE

The tables and chairs set about the room are designed with characteristic Japanese skill and combine the ageless simplicity of the Nipponese and the techniques recently developed in industrial Japan. Of superior quality, this type of furniture is practically indestructible.

MODERN ARTICLES OF DAILY USE

On display in three showcases are many utensils of modern Japan. The simplified styles of the objects are indicative of the ultra-modern trend of the industry of Japan. The articles were produced by the Directing Bureau for Industrial Products of the Department of Commerce and Industry. Among the articles are bamboo knives and forks, powder boxes, sandwich trays, cups, a wine cooler, salad and fruit bowls and a sewing basket.

PHOTO-MURALS OF MODERN JAPAN

Education, Social Hygiene, the Aeronautic Industry, Physical Training, Science and the Fishery Industry and many other facets of Japanese life are dramatically presented in the photographs on exhibit. Pictorially, they offer vivid glimpses of the thrilling advances being made by present-day Nippon. Other photos, made available by the Physics Laboratory of Japan, show the results of the latest research in photographic science at the various universities and research laboratories in Japan. Another group of photos, exhibited by the Board of Tourist Industry of the Japanese Government Railways, present Scenic Japan in all its exotic grandeur.

JAPAN TOURIST BUREAU BOOTH

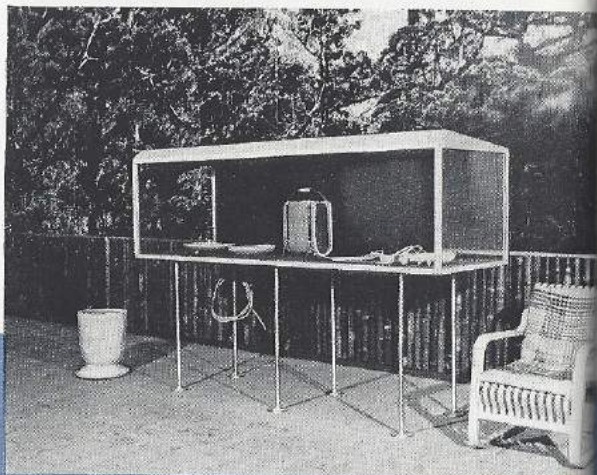
Designed and decorated in the Japanese manner, this part of the Japanese Section functions as a branch office of Nippon's far-flung travel agency. Here, visitors, especially tourists planning trips to the Far East, may obtain complete information on travel in Japan and the Far Eastern continent. The branch is staffed by experts.



No. 21



World's Fair Branch of the Board of Tourist Industry, Japanese Government Railways and the Japan Tourist Bureau, Nippon's farflung travel agency.



Display case containing examples of Japanese bamboo craftsmanship.

MISCELLANY

FULL AUTOMATIC SPEED CALCULATOR

In the information booth in the Japanese Section of the Hall of Nations, a full automatic speed calculator is exhibited by the Tiger Calculating Machine Co., Ltd. of Japan. Designed to meet the demands of modern business, the machine has only ten keys but handles addition, subtraction, multiplication and division with speed and accuracy. Built to serve as an inconspicuous but essential part of almost any businessman's office equipment, the machine is an excellent example of the inventiveness of the industrial world of present-day Nippon. It is one of the few mechanical devices on view among the Japanese World's Fair exhibits.

Japan to Celebrate its 2600th Anniversary

Next year Nippon commemorates the 2600th anniversary of the ascension to the Throne of Jimmu Tenno, first Imperial ruler of the Islands of the Rising Sun. Festivals and celebrations—some extending throughout the entire year—will mark the year as one of the most festive periods in Japan's history. In order that you might view Nippon in its most colorful raiment, the people of Japan invite you to visit them during 1940.

