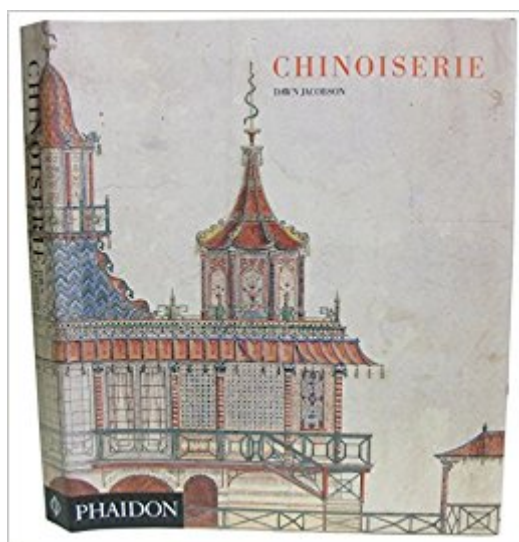


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# Chinoiserie



## Synopsis

It was in the seventeenth century that myths of exotic "Cathay" began to be replaced by more definite knowledge of things Chinese, through the activities of English and Dutch traders. It was in the eighteenth century, however, that the taste for designs and architecture based on ideas of Chinese design - "Chinoiserie" - became highly fashionable in the French court, and in its many imitators throughout Europe. Ever since, Chinoiserie has been a factor in the decorative arts and interiors throughout Europe and America. This book celebrates the flowering of the style, and, through over two hundred images, shows its development through the nineteenth and into the twentieth century. Packed with colour, the book creates a visual source for all those involved with interiors, collecting, architecture and design.

## Book Information

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## Customer Reviews

The late-'90s fascination with China in the political and business realms is reflected in fashion as well, and Chinoiserie explores a mix of 14th- to 20th-century decorative styles based on European fantasies of "Cathay." Emphatically not historically correct, chinoiserie is a style that grew out of a mélange of travelers' tales, exaggerations, odd lots from India to Japan, and the European imagination of the exotic. This book is peopled with characters ranging from Marco Polo to Madame de Pompadour to P.T. Barnum. Profuse illustrations conjure the visions of Watteau and Boucher, pot painters in Delft and Minton, garden and kiosk designers from England to Poland, and creators of 1920s movie palaces--the style's final incarnation. Tracing the history of commerce as well as the

image, chapters cover the time when intercontinental travel and trade were difficult if not impossible, the flowering of French rococo chinoiserie and its spread across 18th-century Europe. It also looks at the jardin anglo-chinois, the descendants of originally aristocratic styles in middle-class English and American homes, and finally the withering of the fantastic Cathay as more reliable information and objects arrived in the West from China in the 19th and 20th centuries. Should you be curious about the intricately carved dragon on a theater ceiling or wallpaper peopled with "monkeys dressed as Chinamen," this smartly designed book written with verve, a love of the subject, and an insider's point of view provides a jumping-off point for further study and includes a list of places to visit. --Alex Lawrence --This text refers to an out of print or unavailable edition of this title.

'This is a very thorough, apt, entertaining and beautifully illustrated survey of the surprising ways in which East meets West.' (Art Quarterly) 'Dawn Jacobson's Chinoiserie [is] a lavishly illustrated but intellectually serious study of one of the most intriguing of all artistic colonizations.' (The Times) 'The author's style is in tune with her delightful subject.' (World of Interiors) --This text refers to an out of print or unavailable edition of this title.

Very educational

Insightful and beautifully illustrated

Expensive, but easier than checking it out over and over at the Library. Loved all the color illustrations and photos.

great

The Far East has inspired Western fashion, interior design and film in recent years: think cropped jeans embellished with embroidered silk, sleeveless Mandarin collar tops, Ralph Lauren's bold mix of red and pink silk bedding, or the profusion of Asian-focused films including *Seven Years in Tibet*. But this trend is nothing new. Eastern imagery has appeared in Western design for centuries, never really going out of style, and peaking in popularity at various points in history. Ever since the fourteenth century when Europeans first read *The Travels of Marco Polo*, Westerners have romanticized China and its neighbors, and Western decorative arts have been especially affected by Eastern style. In her book *Chinoiserie*, Dawn Jacobson explains the phenomenon in great detail.

Her focus is on furniture, accessories, interiors and architecture and she highlights the Chinoiserie craze in creations ranging from Chippendale furniture to Delftware to Grauman's Chinese Theater. The illustrations are exquisite and plentiful. Jacobson's text is scholarly-this is an art history text as well as a coffee table book-and the chapters are well organized.

"Thus it has happened...we must all seek the barbarous gaudy gout of the Chinese; and the fat-headed Pagods and shaking Mandarins bear the prize from the greatest works of antiquity; and Apollo and Venus must give way to a fat idol with a scone on his head"-- Mrs Montagu, 1749  
Jacobson's book is a loving, wise, readable, and historically-grounded survey of a big topic -- Chinoiserie in Western design. All the elements of decor are covered with attention paid to architecture, landscaping, and painting. The book begins with International Gothic and ends in the 20th century; most of it is devoted to the 17th, 18th, and 19th centuries. Another handsome and well-designed art book from Phaidon: a hefty trade paperback with dustcover, 240 pp on heavy stock, 3.25 pounds, something like 325 illustrations (about 60% of them in color.) Glossary, "Places to Visit," "Further Reading," Index. TABLE OF CONTENTS  
Grandeurs and Treasures: The Origins of Chinoiserie  
From Chinese Art to Chinoiserie: China Comes to Europe  
The Pleasure of Life: Rococo Chinoiserie in France  
The Spread of the Style: Chinoiserie in Europe in the 18th Century  
No Small Spice in Madness: Rococo Chinoiserie in English Interiors  
Chinoiserie in the Landscape: The Jardin Anglo-Chinois in the 18th Century  
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The 20th Century: Chinoiserie's Last Hurrah

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