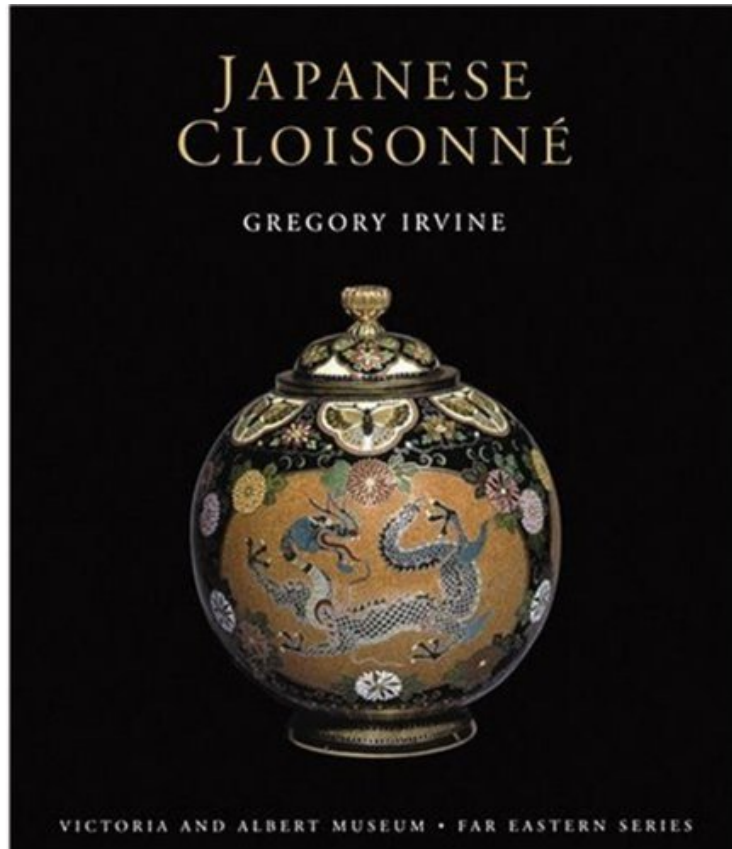


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Japanese Cloisonne (Va Far Eastern)

Gregory Irvine

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Gregory Irvine : Japanese Cloisonne (Va Far Eastern) before purchasing it in order to gage whether or not it would be worth my time, and all praised Japanese Cloisonne (Va Far Eastern):

0 of 0 people found the following review helpful. Five StarsBy dlhWonderful book with exquisite pictures. The creme de la creme of Japanese cloisonne.9 of 9 people found the following review helpful. Superb cloisonne photographs, excellent signature photosBy David B. Searles IIA beautiful and somewhat varied collection, with excellent background information. If the exhibit had greater variety, and a little less focus on Ando in favor of other artists who are not represented, it would provide the perfect reference as it almost does. It would also be nice to see some representation of recent common products to aid in differential identification with Meiji, Taisho and Showa period wares. A must buy for the Japanese cloisonne aficionado nonetheless.2 of 2 people found the following review helpful. An excellent resource for collectors and othersBy YamazakuraAs collectors we found the book an exceptional resource. The artwork alone (excellent color prints of various objects created in Japan over the decades) makes this an excellent value. The book shows the development of this art form in Japan since its introduction and includes numerous objects from museum collections or of museum quality. An excellent addition to antique collector or art book collections (our library includes both).

By the late 19th century, cloisonné enamels were among Japan's most successful exports. This visually stunning book, filled with new research and abundantly illustrated with specially commissioned photographs, examines the techniques and social history behind the craft. Drawing on the Victoria and Albert Museum's collection, *Japanese Cloisonné* charts the development of the technique. Also featured is a catalogue of the previously unseen, world-class private collection of Edwin Davis, which includes both enamels produced during cloisonné's "golden age," around 1880 to 1910, as well as more experimental objects enameled in recent years, which reproduce the effects of porcelain or painting. Here is a timely introduction to a sought-after collectible, as well as a revealing look at treasures from two outstanding collections.

About the Author Gregory Irvine is curator in the VA's Asian department, where he specializes in Japanese metalwork. The author of *The Japanese Sword, the Soul of the Samurai*, he lives in London.