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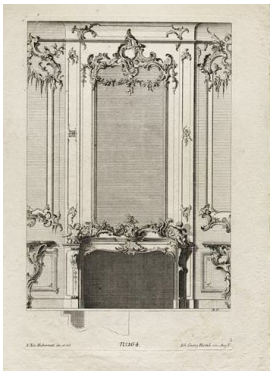
Georg Wenzeslaus von Knobelsdorff, Music Room in the Sanssouci Palace, circa 1745, Potsdam, Germany.



Jean Lamour, Gate of the place Stanislas, 1755, Nancy.



Vase with a gilt bronze mount, 1743, Versailles Palace.



François-Xavier Habermann, Project of fireplace and overmantel, Louvre Museum, Paris.

Often confused, or used in an equivalent way, the**Rococo style**, the Louis XV style and the**Rocaille ornaments** can in fact designate the same objects. However, the Rococo style developed throughout Europe, while the Louis XV style and the Rocaille ornaments concern France only.

In France, we speak of Rocaille ornaments to describe the **curved decorations, embellished with shells and vegetables**. It was in the19th century that the term ***"Rococo"*** was invented, a contraction of *Rocaille* and of the Italian *Baroco* to describe ironically the end of the Baroque style.

Indeed, the **"Rococo" style** is the name given to the last evolution of the Baroque style, between 1730 and 1758. Baroque to the extreme, the exuberant Rococo concerns in particular the architecture of Italy, and **Prussia of Frederick II**, where one speaks of ***Frederician Rococo***. The **Sanssouci Palace in Potsdam** is an eloquent example. France also knows some architectural achievements, such as the **Place de Nancy** where one can admire the **ironworks of Jean Lamour**, but to a lesser extent.

This last evolution of the Baroque coincides in France with the **end of Louis XIV's reign and the Regence**. Thus, the Regence style and especially the Louis XV style soften the lines, use **curves and counter-curves**, as well as the "Rocaille" ornament. In short, the Rocaille ornament is part of the Louis XV style and the Regence style vocabulary, and particularly concerns the decorative arts.

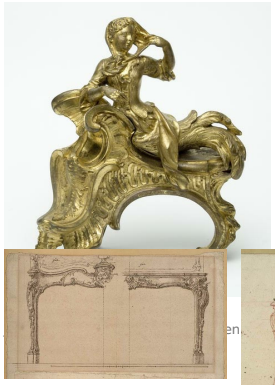
The Ornemanists **Gille-Marie Oppenord**, **Juste-Aurèle Meissonnier**, **Nicolas Pineau** use Rocaille motifs in their decorations, favoring asymmetry and fantasy. These motifs invade the decoration of objects such as vases, andirons, porcelain services, as well as the decoration of paneled room, overmantel and **fireplaces**.

Around 1760, the "Rococo" finally bores the public, and we see the Neo-Classical styleemerge, a return to **ordered forms inspired by Antiquity**. The lightness and enchantment that characterized the Regence and the reign of Louis XV still makes the 19th century dream, so that all along one continue**s** to manufacture objects of Rococo or **neo-Rococo style**.

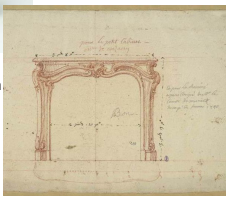
See also

Louis XV style — Régence style — Alphonse Giroux — Léon Messagé — Neoclassicism — L'art du rocailleur

See our antique furniture



Nicolas Pineau, projects of fireplaces, 1st half of the 18th century, Museum of Decorative Arts, Paris.



Nicolas Pineau, project of fireplace for the Hotel Mazarin, 1740, Museum of Decorative Arts, Paris.



Attributed to Jacques Caffieri, pair of candelabras from the Colorno Castle, circa 1750, Louvre Museum, Paris.



Jacques Nicolas Roëttiers, Centerpiece of the Prince of Condé, 1735, Louvre Museum, Paris.



Neo-Rococo pair of vases and clock, circa 1850, Museum Adrien Dubouché, Limoges.



Alphonse Giroux, Neo-Rococo inkwell, Giroux Album, circa 1860, Museum of Decorative Arts, Paris.



Neo-Rococo console, Napoleon III period, Getty Image.