


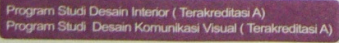


Lampiran 1: Surat Ijin

		Fakultas Seni dan Desain Universitas Kristen Petra
		PP18 Februari 2009
Nomor	: 062/TA/FSD-UKP/02/2009	
Lampiran	: Satu set proposal	
 Yang terhormat, Pimpinan The Empire Palace Jalan Blauran 57 - 75 SURABAYA		
 Hal : PENELITIAN TUGAS AKHIR.		
 Dengan hormat,		
Berkaitan dengan penyusunan Tugas Akhir/Karya Desain oleh mahasiswa kami dari Jurusan Desain Interior - Fakultas Seni dan Desain Universitas Kristen Petra Surabaya, yang berjudul : KAJIAN INTERIOR RUANG PUBLIK PADA BANGUNAN THE EMPIRE PALACE SURABAYA, kami mohon bantuan Bapak/Ibu bagi mahasiswa dibawah ini		
414 05 101 YOHANA HARIANTO		
Jalan Siwalankerto 142 - 144	untuk memperoleh data maupun informasi yang berkaitan dengan	
Surabaya - 60236	penyusunan tugas akhir yang bersangkutan pada perusahaan/institusi yang	
	Bapak/Ibu pimpin, dan kegiatan tersebut akan dilaksanakan pada : Februari -	
	Maret 2009, dengan dosen pembimbing : Drs. Olih SOLihat Karso, MSn.	
Telp. : +6231 2963400 - 2963402	Atas bantuan yang diberikan kami ucapkan terima kasih.	
Fac. : +6231 6417658	Hormat kami,	
E-mail : dk-fsd@petra.ac.id		
Homepage : www.petra.ac.id	ANDRIAN DEKTISA H., SSn.,MSi	
	Wakil Dekan	
		
	Tembusan :	
	▪ Kajur. D. Interior	
	▪ Dosen Pembimbing TA	
 <i>thth/tafadp</i>		
 		

Lampiran 2: Bukti Asistensi

TUGAS AKHIR DESAIN INTERIOR

FORM 04a / TA-DI

CATATAN BUKTI ASISTENSI

FAKULTAS SENI & DESAIN – UNIVERSITAS KRISTEN PETRA

Periode TA	II
Tahun Ajaran	2008 / 2009
Nama Mahasiswa	Yohana Harianto
NRP	41405101

NO	TGL	CATATAN	PEMBIMBING	PARAF
1.	23 Feb '09	- Data lapangan (foto) juga dilampirkan - Pola berpikir disertakan di bab 1 - Perhatikan cara penulisan, sertakan sumber pada tiap akhir paragraf	Pak Ronald	
2.	25 Feb '09	Susunan penulisan - Bab I : Hipotesa - Bab II : Data literatur - Bab III : Data lapangan (sertakan foto,spesifikasinya) - Bab IV : Analisis tabel	Pak Olih	
3.	18 Maret '09	Pada bab 4, analisa dibuat tabel perbandingan antara data literatur dengan data lapangan, langsung dibuat kesimpulan per item Bab 5 : kesimpulan dan saran	Pak Olih	
4.	24 Maret '09	Pada bab 4, literatur dibuat narasi, lalu dibandingkan dengan lapangan. Perbaiki lagi tabel analisisnya	Pak Olih	
5.	30 Maret '09	Analisisnya jelaskan apa adanya, gunakan bahasa yang lebih bagus, dibandingkan dan diteliti lebih detail lagi. Minggu analisa harus sudah lengkap.	Pak Olih	
6.	10 Apr '09	- Lengkapi sumber-sumbernya - Lengkapi analisis dengan diberi lingkaran dan panah pada gambar yang dimaksud. Analisis lebih detail lagi.	Pak Olih	

Lampiran 2: Bukti Asistensi (sambungan)

NO	TGL	CATATAN	PEMBIMBING	PARAF
7.	17 Apr '09	Segera dibuat simpulan Bab 5 : Penutup Penutup → simpulan dan saran	Pak Olih	
8.	23 Apr '09	- Tambahkan fungsi ruang pada empire palace dan empire style pada simpulan - Saran??	Pak Olih	
9.	30 Apr '09	Power Point Dibuat per item, cth : Lantai , gmbr, penjelasan → langsung analisis lobby, prefunction, hall, dome, penthouse. Jangan lupa masukkan denah	Pak Olih	
10.	1 Mei '09	Analisis - Lobby : analisis bagian bawah dinding - PreHall : kata-katanya kurang ilmiah, analisis lebih detail lagi pada pintu, langit-langit,dan bentuk lampu.	Pak Olih	
11.	7 Mei '09	Perbaiki pola berpikir dan sertakan pula pada power point.	Pak Olih	
12.	11 Mei '09	- Untuk saran →bisa untuk penelitian lebih lanjut - Untuk analisis ppt harus disederhanakan lagi dalam penulisan	Pak Ronald	
13.	16 Mei '09	Evaluasi Perbaiki lagi untuk sarannya.	Pak Ronald	
14.	5 Juni '09	- Pada power point diberi bahasan (daftar isi) - Perbaiki kata-kata yang ada di saran,dibuat lebih sederhana.	Pak Olih	
15.	9 Juni '09	- Ganti total untuk kata pengantar, susunan per alinea : ucapan syukur ke Tuhan, sekilas judul, ucapan terima kasih, dst.	Pak Ronald	
16.	11 Juni '09	- Kata pengantar Ok - Abstrak - Banner berisi foto-foto, pola berpikir, latar belakang, analisis,kesimpulan	Pak Ronald	
17.	17 Juni '09	Banner dibuat lebih menarik, jangan lupa diberi logo petra dan interior	Pak Ronald	

Lampiran 3: Wikipedia the free encyclopedia, 2008

Empire style

From Wikipedia, the free encyclopedia



The [*Arc de Triomphe du Carrousel*](#), probably the most famous example of Empire architecture.

The Arc de Triomphe du putar, mungkin yang paling terkenal contoh Kerajaan arsitektur.

The **Empire Style**, sometimes considered the second phase of [*Neoclassicism*](#), is an early-19th-century [*design*](#) movement in [*architecture*](#), [*furniture*](#), other [*decorative arts*](#), and the [*visual arts*](#). The style originated in and takes its name from the period when [*Napoleon I*](#) ruled [*France*](#), known as the [*First French Empire*](#), where it was intended to idealize Napoleon's leadership and the French state. An earlier phase of the style was called the [*Adam style*](#) in [*Great Britain*](#) and "Louis Seize" or [*Louis XVI*](#), in France.

The Empire style was based on aspects of the [*Roman Empire*](#) and its many archaeological treasures which had been rediscovered starting in the 18th century. The preceding Louis XVI and [*Directoire*](#) styles employed straighter, simpler designs in comparison with the [*Rococo*](#) style of the 1700s. Empire designs heavily influenced the American [*Federal style*](#) (such as the [*United States Capitol*](#)

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building), and both were forms of [propaganda](#) through architecture. It was a style of the people, not ostentatious but sober and evenly balanced. The style was considered to have "liberated" and "enlightened" architecture just as Napoleon "liberated" the peoples of Europe with his [Napoleonic Code](#).

The Empire period was popularized by the inventive designs of Percier and Fontaine, Napoleon's architects for [Malmaison](#). The designs drew heavily for inspiration on symbols and ornaments borrowed from the glorious ancient Greek and Roman empires. Buildings typically had simple timber frames and box-like constructions, [veneered](#) in expensive [mahogany](#) imported from the [colonies](#). Biedermeier furniture also made use of [ebony](#) details, originally due to financial constraints. [Ormolu](#) details (gilded bronze furniture mounts and embellishments) displayed a high level of craftsmanship.



[Monument of Vittorio Emanuele II](#) (1895-1911) - a [neo-baroque](#) reaction to the late-Empire style in Italy.

General Bernadotte, later to become King [Karl Johan](#) of Sweden and Norway, introduced the Napoleonic style to Sweden, where it became known under his own name. The Karl Johan style remained popular in Scandinavia even as the Empire style disappeared in other parts of Europe. France paid some of its debts to Sweden in ormolu bronzes instead of money, leading to a vogue for crystal [chandeliers](#) with bronze from France and crystal from Sweden.

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After Napoleon lost power, the Empire style continued to be in favor for many decades, with minor adaptations. There was a revival of the style in the last half of the 19th century in France, again at the beginning of the 20th century, and again in the 1980s.



[Kazan Cathedral](#) in [Saint Petersburg](#).

The most famous Empire-style structures in France are the grand neoclassical [Arc de Triomphe du Carrousel](#), [Vendome column](#), and [La Madeleine](#), which were built in [Paris](#) to emulate the edifices of the Roman Empire. The style took particular root in [Imperial Russia](#), where it was used to celebrate the victory over Napoleon in such memorial structures as the [Russian Admiralty](#), [Kazan Cathedral](#), [Alexander Column](#), and [Narva Triumphal Gate](#). [Stalinist architecture](#) is sometimes referred to as Stalin's Empire style.

*The style survived in [Italy](#) longer than in most of Europe, partly because of its Imperial Roman associations, partly because it was revived as a national style of architecture following the unification of Italy in 1870. [Mario Praz](#) wrote about this style as the **Italian Empire**. In the [United Kingdom](#), [Germany](#), and the [United States](#), the Empire style was adapted to local conditions and gradually acquired further expression as the [Egyptian Revival](#), [Greek Revival](#), [Biedermeier style](#), [Regency style](#), and [late-Federal style](#).*

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[Napoléon's](#)
throne



Chair from the
[Louvre](#)



Napoléon's room at
[Fontainebleau](#)



Horloge



Fontainebleau



Table



A room in [Palacio Real](#),
[Madrid](#)



A typical detail of
furniture

Lampiran 4 : Heilbrunn timeline of art history, 2004



Empire Style, 1800–1815

*The period of Napoleonic rule lends its name to the late **Neoclassical style** that characterizes artistic creations of the era, including the Directory and Consulate periods. Napoleon I visited French textile, **porcelain**, and **furniture** workshops to encourage their increased production for the greater glory of France, and all of the arts served to promote his regime. Revolutionary conquests were echoed in the fine and decorative arts, in which figures of Fame and Victory abounded (1978.55). Antique forms and ornament, already seen in the Louis XVI style, blended with Napoleon's imperial symbols, which included the bee, the letter N surrounded by a laurel wreath, stars, the eagle, and exotic hieroglyphic motifs culled from the Egyptian campaign (May 1795–October 1799). Empress Joséphine was fond of swans; they decorate the chair arms, curtains, carpets, and porcelain in the state rooms of her home at Malmaison (1985.119; 26.256.1).*

*Courts across Europe adopted the Empire style, especially in Russia, where it became a staple. In Germany and Austria, it coexisted with the gentler Biedermeier associated with modest domestic interiors. Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853) were the two most influential figures in the field of Empire decoration and furnishing. Official architects to the court of Napoleon, their main responsibility was the renovation of the various royal residences. Their *Recueil des décorations intérieures* (1812)*

Lampiran 4 : Heilbrunn timeline of art history, 2004 (sambungan)

was an essential handbook of the Empire style.

Egyptian elements and themes were imported and distributed principally by Baron Dominique-Vivant Denon (1747–1825), the archaeologist to the Middle East expedition. In 1802, he published Voyage dans la Basse et la Haute Égypte pendant les campagnes du Général Bonaparte, in which drawings and etchings of herms, palm leaves, mummified Egyptians, caryatids, and other exotica are copied directly from temples, funeral columns, and royal tombs. Later appointed director of the Central Museum of Arts (Louvre), Denon was instrumental in associating the future emperor with Egyptianized design in France, though Egyptomania already had become à la mode in the eighteenth century (41.188; 26.168.77; 41.205.2; 1996.30).

Neoclassical and Egyptian images enlivened Empire objects of every description, including wall decorations (27.191.2), silver (34.17.1a-c), papiers peints (wallpaper) by Jean Zuber and Joseph Dufour, fabrics from Jouy and Lyon (X.404; 28.28.1), Gobelins tapestries (43.99), Sèvres and Dagoty china (1985.119; 56.29.1-8), and furniture (23.147.1; 24.230; 07.225.53; 2000.189; 19.182.5). Usually made of mahogany from Cuba and the Antilles (which replaced the variety of precious woods previously used), and fitted with brass and ormolu figurines drawn from myth and history, Empire furniture was largely austere and geometric. Goldsmith Pierre-Philippe Thomire (1751–1843) drew recognition as a skilled maker of bronze mounts for such pieces (44.152a,b; 1978.55; 26.256.2,.3). Henri Auguste (1759–1816), Jean-Baptiste-Claude Odier (1763–1850) (26.256.1), and Martin-Guillaume Biennais (1764–1843) (34.17.1a-c) crafted elegant services, neufs, jewels, and snuffboxes in precious metals for the emperor and empress, sometimes after Percier and Fontaine designs.

Painting was enlisted in the commemoration of Napoleonic triumphs. Jacques-Louis David, who had used his paintbrush to magnify the heroic and civic

Lampiran 4 : Heilbrunn timeline of art history, 2004 (sambungan)

virtues of the ancients, now dedicated himself with equal fervor to the service of the conquerer who personified the empire. To David we owe such monumental spectacles as Bonaparte Crossing the Saint Bernard Pass (1800; Malmaison), The Distribution of the Eagles (1810; Versailles), and Napoleon in His Study (1812; National Gallery of Art, Washington, D.C.). His group portrait, The Coronation of the Emperor Napoleon I and the Crowning of the Empress Joséphine at Notre-Dame on December 2, 1804 (1805–7; Louvre), records Napoleon's imperial ascendancy and shows the dazzling costumes and jewelry fashionable at his court (1983.384.1a-c; 32.35.10).

*François Gérard's (1770–1837) portrait of Madame de Talleyrand depicts her wearing the iconic white gown evocative of the **classical world**, a garment that came into vogue during the Directory and became the height of Empire fashion (2002.31). In December 1803, Jérôme Bonaparte (1784–1860), brother of Napoleon, married Elizabeth Patterson, a young American woman, who probably wore such a wedding gown of Indian muslin and lace (1983.6.1). According to a contemporary, it "would fit easily into a gentleman's pocket." In France, a ban was placed on the importation of the popular **Indian muslins** in an effort to promote French-made materials. **Silk fabric** was produced in great quantity at Lyon to meet the demands of Imperial fashion (28.28.1) Two leading painters in the Napoleonic period were Antoine-Jean Gros (1771–1835) and Jean-Baptiste Isabey (1767–1855). Gros was official artist to the army and eyewitness to some of the most famous battles of the Imperial epoch. His masterpieces include General Bonaparte at Arcola (1796), Napoleon in the Plague House at Jaffa (1804), and the Battlefield of Eylau (1808) (all in the Louvre). Isabey was chief painter to Empress Joséphine and chief decorator and director of Imperial festivities to her successor, Marie-Louise. He is known for his court portraits and miniatures (17.190.1114), especially those on the celebrated Table of Austerlitz designed by Percier and decorated in bronze by Thomire.*

Buffalo as an Architectural Museum

[French Architecture and Furniture Styles](#) [Duncan Phyfe](#)
[Illustrated FURNITURE Glossary](#) [Egyptian Revival Architecture](#)

Furniture - Empire style

(American pronunciation: **EM pire**; French pronunciation: **ahm PEER**)

Also known as **Classical style**

1815-1840



Origination in France - 1810

*"Several styles which became fully developed in particular periods, for example, the [Chippendale](#) and the Empire, actually began earlier than their names would indicate. Certain features of the Chippendale style, for example, made their appearance some years before Chippendale himself made furniture; and some features of the French Empire style are seen in furniture made before the Empire of Napoleon arose." - Edgar G. Miller, Jr., *American Antique Furniture*, 1937, Vol. 1, p. 35*

[Neoclassicism](#) (late 18th and 19th centuries) was ushered into France during the

Lampiran 5 : Buffalo, 2005 (sambungan)

reign of Louis XVI (1774-1793). After the French Revolution, during which he was beheaded, politically, the [Directoire](#) lasted only four years, from 1795-1799, but the regime's aesthetic ideals, which originated in the Reign of Terror (1793-94) survived until the introduction of the Empire style, which was firmly established by about 1810.

Empire style is originally the elaborate Neoclassical style of the Napoleon's French First Empire (1804-1815). Roman-inspired symbols, furniture, and even hairdos were part of an ambitious scheme to relate Napoleon to Emperor Augustus as the French government was transformed from a republic into an empire. There is no distinct Empire style of architecture.

The style was largely inspired by Napoleon's architects Percier and Fontaine.

It is a period which combines the grandeur and martial symbols of Rome with Ancient Egyptian motifs and the elements of Greek architecture.

Traditional classical motifs, already seen in the reign of Louis XVI, were supplemented by symbols of imperial grandeur:

- *The emperor's monogram and his emblem, the bee*
- *Representations of military trophies*
- *After the successful campaigns in Egypt, Egyptian motifs.*

In 1798, Napoleon returned triumphant from his Egyptian campaign. The victory launched a program of intense scientific research, prompted by the large numbers of archaeological discoveries collected in Egypt by the throng of scholars accompanying the expedition. The worlds of fashion and the applied arts also took up the Egyptian theme, with motifs such as sphinxes, winged lions, lotus blossoms, caryatids and scarabs appearing everywhere. All over Europe, Egyptian motifs, as well as those drawn from Ancient Greece and Rome, were to become prominent features of the sumptuous Empire style of decoration.

Lampiran 5 : Buffalo, 2005 (sambungan)

Typical Empire motifs include

- [*acanthus leaf*](#) (leaf of a Mediterranean shrub)
- [*anthemion*](#) (stylized honeysuckle)
- [*animal-paw feet*](#)
- *cornucopia* (horn of plenty)
- [*dolphin*](#)
- *eagle*
- [*lyre*](#)
- [*rosette*](#)

*Of some importance in the ferment that was generating an international taste were commercial contacts with England enshrined in treaty since 1786, which encouraged exchanges between collectors, dealers and travelers Interrupted by the war, they were resumed in 1802, following the Peace of Amiens, so that the work of Adam and Sheraton continued to influence French furniture production during the [*Directoire and the Consulate*](#).*

*Empire style is not to be confused with the Neo-Baroque [*Second Empire*](#) style.*

France - Interiors

Stucco decoration or painted classical motifs often enriched the walls; the ceilings were plain. The style continued in fashion until c.1830.

Charles Percier and Pierre Fontaine were the great designers of furniture and interiors of the period, and Jacques Louis David was the major art force of the time.

- Jacques-Louis David, [*Napoleon I*](#) On display in Musée de Louvre in 2004

Lampiran 5 : Buffalo, 2005 (sambungan)

- [*Jacques-Louis David, Madame Raymond de Verninac*](#), 1798-1799, on display in Musée de Louvre in 2004
- [*Jacques-Louis David, Madame Recamier*](#), 1800, on display in Musée de Louvre in 2004
- [*Jacob Freres, Chairs from Madame Récamier's salon*](#), c. 1798, on display in Musée de Louvre in 2004

France - Furniture

Furniture was characterized by clear-cut silhouettes and symmetry in decoration.

The furniture of the period is massive, architectural in concept, and lavishly trimmed in bronze and brass on [rosewood](#), [mahogany](#), and [ebony](#). Gilt stenciling was popular as was the use of ormolu (a type of brass made to imitate gold).

Empire bed - *A typical bed of the early 19th century in France, low and usually set against a wall or in an alcove, with only one major side exposed. Curved sweeping ends for the headboard and footboard. The Empire bed is similar to the boat bed and the gondola bed, and was a forerunner of the American sleigh bed.*

- [*Jacob Freres, Madame Récamier's bed*](#), c. 1799, on display in Musée de Louvre in 2004

Empire drape - *A simple, classic drapery treatment. The fabric is caught at the top hem at equidistant points, and the valleys, formed between these points, fall freely. A formal pattern is created of fairly rigid verticals from the caught points to the floor, alternating with draped billows. Very popular in the early 19th century.*

Pedestal tables with claw feet

Lampiran 5 : Buffalo, 2005 (sambungan)

Klismos chair - No original Greek [*klismos chair*](#) survived into modern times. Often illustrated on Greek pottery, the design was resurrected in the Empire and other styles.

- [*Jacques-Louis David, Madame Raymond de Verninac, 1798-1799, on display in Musée de Louvre in 2004*](#)

France - Miscellany

- [*Fontainebleau, France*](#)

Candle holders - [*Mooney House, Buffalo, NY*](#)

Lampiran 6 : French furniture, 2006

French Furniture, The Empire Style

In 1804, Napoleon Bonaparte had himself anointed and crowned Emperor of France. The furniture style known as Empire is a style of majestic grandeur that Napoleon felt fitting to honor his glory. He considered himself the greatest world ruler since Julius Caesar. The Empire style is the last of the great French styles that widely influenced furniture design throughout the world. During his rule, Napoleon conquered Italy and Egypt. He was overwhelmed by his conquest of these countries. He brought back to France archaeological wonders of Egypt, the long-forgotten ancient empire. He was proud of his conquest of Italy and Egypt and proudly considered himself as the first worthy successor to Alexander the Great and Julius Caesar. Furniture designed in this period was meant to imitate the designs of these great empires. Napoleon commissioned the greatest artist of Europe to create architecture and decoration that would equate the grandeur of Greece, the glory of Rome and the massiveness of Egypt.

The Empire style furniture is massive, in grand scale and very masculine. It has a severe, heavy, masculine look with no carving. The wood carving which is very common in the previous styles of Louis XIV, Louis XV and Louis XVI is generally replaced with wood veneers polished to a high sheen. To equalize the bareness of wood veneer, metal gilds are used to adorn the furniture. A good clue to identifying the Empire style is the vulgar use of ormolu mounts. Ormolus are gilt-metal decorations usually in different decorative motifs. These are usually drawn from antique sources or patriotic inspiration. There are motifs derived from Egyptian archeology. Falcon, sphinxes, cobras, obelisks, winged lions are just some of these Egyptian inspired decorations. Napoleon's fascination with his conquest of Egypt and later on the excavation of ruins by the French Egyptologists created so much interest in everything related to Egypt.

Lampiran 6 : French furniture, 2006 (sambungan)

There are also motifs derived from ancient Greek and Roman design. Vases, lamps, torches, heads of Greek gods, ram's head and cornucopias are among the many Greek and Roman inspired decorations incorporated into the Empire style of furniture. French Patriotism grew stronger during Napoleon's rule and it was evident in the many patriotically inspired decorations which included laurel wreaths, eagles, swords, lances, rifles, drum and bugles. The use of legs that are shaped like animals or sphinxes is very typical to the Empire style. The graceful cabriole legs of the previous styles have been replaced with the massive, more often overstated and vulgar use of legs that are shaped like animals.

The following are the general characteristics of the Empire style of furniture:

- 1. It has heavy masculine look.*
- 2. Wood veneers polished to high sheen are used instead of the ornate wood carving usually associated with the previous French furniture styles.*
- 3. The excessive use of large, often badly cast ormolu mounts.*
- 4. Wood back chairs with upholstered seats. These include the barrel armchair which is a very typical Empire style chair.*
- 5. The use of designs inspired by classical Greece.*
- 6. Mirror-back console table. This is usually used by the ladies to check their no-longer floor-length hemlines.*
- 7. The use of motifs inspired by ancient Egypt, Rome and Greece.*
- 8. The use of Patriotic and military motifs and the use of letter "N", Napoleon's name initial.*

In conclusion, it is relatively easy to recognize the Empire style of furniture with its massive appearance and overbearing ormolu mounts which usually depicts Egyptian, Greek and Roman themes. This style is a step backward from the simple but elegant Louis XVI style.

The Empire style

(1804-1814)

Typical Characteristics

The Empire style, is named after the period of the First Empire, 1804-1814, but survived for about 10 to 15 more years, was created largely by Fontaine and Percier, who were Napoleon's architects.

***Greek and Roman ideals** dominated this style. Combining the simplicity of the antique with the imperial grandeur of the Napoleon era.*

*The Empire style, which displayed the ideal for severe forms in its simple and rigid lines, was cold, artificial and uninviting, and offered **little in comfort**. It also eliminated almost all curving elements, curved lines were largely restricted to only chairs and sofas.*

The use of moldings, which gives interest to even the simplest furniture, was almost abandoned. When moldings did occur they were of a diminutive character, such as a fillet or a narrow flat band.

Lampiran 7 : Your antique furniture guide online, 2008 (sambungan)



*The use of both engaged and disengaged smooth **round columns** having a bronze base and a capital was an architectural ornamental feature of the Empire style. These small columns were frequently employed on the facade of the commode and on other articles of a similar nature. When the columns were engaged they were affixed to the flat surface in such a manner that they did not interfere with / or soften the sharp corners.*

Probably the most outstanding feature of the Empire style was its clear-cut silhouette. The corners were sharp and clear and any attempt to soften the sharp right angles, such as by chamfering or engaged columns, was discarded.

*The block-like appearance of the cabinetwork was further emphasized by the large uninterrupted flat surfaces of veneered mahogany. This use of **flat uniform surfaces of polished mahogany** gave the cabinetwork a singular massive look that no form of ornamentation could ever relieve.*

Lampiran 7 : Your antique furniture guide online, 2008 (sambungan)

The use of heavy bases were also introduced to accentuate further the massive and block-like appearance of the cabinetwork.

Principle of Symmetry

Another pronounced feature of the Empire style was the principle of symmetry. It was observed with uncompromising rigor, and everything, even to the smallest detail, had to be in perfect balance to the right and left of center. If one decorative motif was not symmetrical with another, such as the bronze appliques used on furniture, then the composition of the single motif had to be symmetrical. For example, if only one bronze applique in the form of a winged victory was to be used, both of her arms were upraised, she held a wreath in each hand, and the folds in her flowing gown were exactly the same on each side of the center.

This principle of symmetry was also extended to the arrangement of furniture, which undoubtedly explains the stiff and formal look associated with so many interiors decorated in the Empire style.

Woods

*At no other time in the history of French cabinetwork was **mahogany** more extensively used. Both solid and veneered mahogany with a finely polished surface prevailed in every category of cabinetwork.*

Lampiran 7 : Your antique furniture guide online, 2008 (sambungan)

A considerable amount of furniture was also made of knot elm. The popularity of this [wood](#) was undoubtedly due to its warm reddish color which was similar to the color of mahogany.

Maple and lemon wood were fashionable for light colored bedroom furniture. Walnut and the majority of other native woods, such as beech, lost all of their popularity.

Marble was much favored and choice pieces were carefully selected for the tops of tables, commodes, secretaires a abattant and for other similar articles.

***Carving** was sparingly employed and its use was generally restricted to chairs and sofas. As a rule the carved detail was in low relief and was occasionally gilded. Sometimes the chairs were painted in a white, gray or straw-colored ground, with the carved detail picked out either in gold or in a strong contrasting color.*

*Marquetry and lacquer work were completely discarded. The **inlaying** of bands of contrasting wood such as ebony with mahogany was occasionally employed. Some of the ambitious pieces of mahogany cabinetwork were inlaid with bronze and even silver, while brass and steel were substituted in less costly pieces.*

Lampiran 7 : Your antique furniture guide online, 2008 (sambungan)

Gilded Bronze Appliques

The best cabinetwork of this era, such as the work of Desmaller, was unexcelled for its perfected workmanship, while the less ambitious pieces made for the middle class were rather commonplace.

The practice of decorating the surface of furniture with gilded bronze appliques was an outstanding feature of the Empire style. Although gilded bronze mounts had been extensively used in cabinetwork since the time of Boulle, in no period were they more often employed than in the present style. It is also interesting to note that in the earlier styles many of the mounts served a useful purpose and were therefore generally found in the same position, while in the Empire style they were entirely decorative and therefore did not appear in any definite place.

The French cabinetmaker realized the necessity for decorating the large flat surfaces of polished mahogany and he placed the gilded bronze mounts in accordance with his own artistic taste. As a rule each bronze mount was isolated in its own particular place, and its selection did not depend upon the other bronze mounts found on the same piece of furniture or on the article of furniture it was to decorate. In other words, identical mounts were used on different articles of furniture, for they were not designed for one particular piece.

These bronze appliques, which were generally flat, were remarkable for the purity of their outline and composition and for the jewel-like quality of their workmanship. They were precise and extremely neat, and their chiseled perfection and their superb chasing and gilding were exquisitely complimented by the dark polished surfaces. They were found on practically every article of furniture, and they even appeared on chairs and sofas, where their use is always of doubtful taste.

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Handles

The French cabinetmaker in achieving his goal of flat uninterrupted surfaces frequently omitted handles on the drawers, and it was necessary to pull out the drawers by means of a key placed in the keyhole, which was also almost invisible.

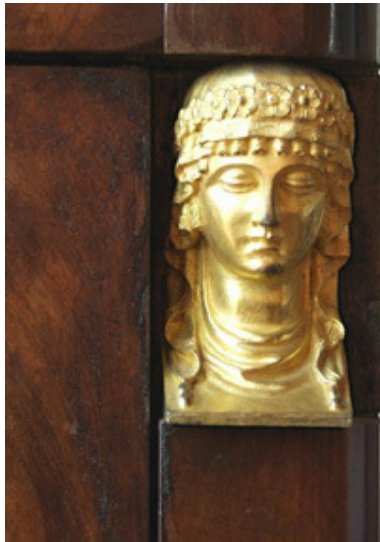
When handles were used they were in the form of either round and flat small knobs ornamented with rosettes or loose-ring handles attached to a circular back plate at the top.

Undoubtedly the Empire style, with its lack of pleasing lines, no marquetry or lacquer work, few moldings and little carving, would have been completely poverty-stricken if it had not been for the gilt bronze appliques and for the strange creatures used as supports for chairs and decorative tables.

Bronze Creatures

*These fabulous creatures, which were made of **bronze**, wood or a combination of both, were largely borrowed from antiquity and were a marked feature of the Empire style. Winged sphinxes, winged lions and chimeras with the heads of eagles were frequently used for arm posts on chairs and for the front legs of chairs and for the legs of decorative tables. Then there were the really fantastic animals, such as the lion monopodium, composed of the head and chest of a lion that continued to an animal's paw.*

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Almost as popular as the sphinx was a creature resembling an elongated terminal figure. It was designed with the bust of a woman mounted on an elongated plain and quadrangular tapering pillar that rested on two human feet. Sometimes the head and feet were made of gilt bronze.

Swans were also very fashionable in the Empire style and they were frequently found as arm-posts for chairs and sofas as well as for the entire arm. There were also numerous other forms appearing in this repertory of weird creatures. It scarcely seems necessary to say that these decorative supports in order to possess artistic merit had to be superbly designed and executed.

Keeping these supports within the realm of good taste was a rare achievement that only a few of the great contemporary French cabinetmakers could accomplish. These decorative supports were acceptable only in cabinetwork of the most finished workmanship, for in any average cabinetwork they were purely ridiculous extravagances.

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Egyptian motifs became more and more fashionable following Napoleon's successes in that country. Etruscan motifs and some Italian Renaissance motifs were also occasionally employed.

Included among the favorite Empire motifs were acanthus foliage of a stiff and formal character, tightly woven wreaths, Greek palm leaves of stiff design, rinceaux especially of palm leaves, rosettes, stars, swags, arabesques and medallions. Winged classical figures in flowing gowns and victories presenting laurel crowns and blowing trumpets were much in evidence. Olympian gods and goddesses, Greek and Roman heroes, mythological or allegorical subjects, emblems of victory, war-like emblems, imperial emblems, and the imperial eagle was much used.

Animals and fanciful monsters, such as archaic lion masks, chimeras, lions, winged lions, swans, griffins, dolphins, rams' heads and the paw feet of lions and other real or fanciful beasts were fashionable decorative motifs. Greek and Roman caryatids and terms were much used as decorative supports.

From the art of Egypt the decorative artists introduced lotus capitals, the sphinx, Egyptian terminal figures, winged globes, vases and other Egyptian detail. Other fashionable motifs included the winged thunderbolt of Jupiter, antique heads of helmeted warriors, Roman chariots, trumpets and winged trumpets, cornucopias, Neptune's trident, swords, lances and other weapons, lyres and sistrums and other musical instruments, winged torches, Grecian urns, antique Roman tripods, and vessels from classic antiquities such as kraters and amphorae. Flowers, garlands, vines, laurel boughs and bay leaves were also employed to some extent and were characterized by their stiff and formal designs. Figured and striped silks made at Lyon were extensively used in upholstery work.