



INSTITUTE OF CLASSICAL
ARCHITECTURE & ART
FLORIDA CHAPTER

CONTINUING EDUCATION MARCH 2019

**INTRODUCTION TO THE CLASSICAL ELEMENTS:
DESIGN AND PROPORTION OF MOULDINGS**

INSTRUCTOR: David B. Case, AIA. ICAA

DESCRIPTION:

A good place to begin the study of the classical language of architecture is with an overview of the terminology, geometry, and purpose of classical mouldings, the smallest classical parts. Mouldings may be thought of as the molecular units of classical architecture. The classical orders and extended apparatus of classical forms are composed of some combination of these smaller elements. As individual units, and in combination, mouldings exemplify underlying ideas prevalent at all scales of classical design.

COURSE OBJECTIVES:

- An introduction to the origins and terminology of classical mouldings
- A study of the geometry and design of common profile types by shape and function
- To learn the correct uses and purpose of mouldings and methods of scale and proportion and their application

COURSE PRE-REQUISITES:

Course content is designed for those with limited exposure to the classical language, as well as for those seeking to refresh their literacy with the elements of classical architecture.

COURSE FORMAT:

Course instruction includes an illustrated introduction (power point) and drawing exercises.

MEETING TIME:

March 29, 4:00 AM-7:00 PM

COURSE CONTENT:

- I. Theory
 - A. Reemergence of the Classical Tradition
 - B. Origin of Mouldings
 1. Tectonic: methods of construction
 2. Function
 - C. The “Orders”
 1. Origins- “Genetic Code”
 - D. Mouldings
 1. “Atomic Units” of Classical Architecture

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2. Design Functions
 - a. Conceal joints
 - b. Modulates Transitions from horizontal to vertical planes
 - c. Punctuation
 - d. Inflection
 - e. Division of surfaces
 - f. Establish hierarchy
 - g. Articulate structure
 - h. Surface for ornamentation
 3. Moulding types/groupings
 - a. Type
 - b. Alternations and Contrast
 1. Rarely used singly
 2. Used in combination
 3. Contrast
 4. Alternation
 5. Coordination of alignments
 4. Facial angles
 - a. Maintain consistent facial angles
 - b. Application
 5. Proportion and Scale
 - a. Required to achieve harmonious whole both to each other and context
 6. Reduction and Amplification
 - a. Where various scales meet
 7. Ocular Rectification
 - a. Manipulation on sizes based on position relative to the eye
 - b. Use of perspective
 8. Light and Shape
 9. Character
 - a. Severity vs. Elaboration
 - b. Simplicity Vs. Multiplicity
 - c. Planar vs. Modeled
 - d. Straight vs. Curved
 - e. Orthogonal vs. Multidirectional
 10. Ornamentation vs. Decoration
- E. Introduction to Wall Proportions
1. Arithmetic
 2. Geometric
 3. Harmonic
 4. Rule of 19
 5. Progressive Omission



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II. Application – putting it all together

MATERIALS:

For in class drawing and notes:

- Sketchbook or drawing pad – recommended size 11 x 17
- Drawing pencils or lead holder with drawing leads (recc. F, HB, B or 2B)
- Eraser
- Ruler or Architectural scale – 12 inches minimum
- Pencil sharpener or lead pointer
- Simple drawing compass

Instructor Biography: (see Attached)

Credits: 3 hours