the CLASSICAL ORDERS of ARCHITECTURE

(and possibly)
ALSO BY

for DUMMIES
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© Jofrid Sandgren Østenstad
KTH School of Architecture
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CONTACT:
Jofrid @Sandgren.priv.no

d:tt:@/Sildesalaten

Sites: google.com/sandgren.priv.no/portfolio/start
WHAT ARE THESE ORDERS, YOU SAY?

IN ESSENCE, THE "CLASSICAL ORDERS*" ARE SETS OF PROPORTIONS THAT SHOULD LEAD TO BUILDINGS THAT ARE BOTH:

A) STRUCTURALLY & CONSTRUCTION-WISE SOUND.
B) BEAUTIFUL AND EASY TO READ.

THE PARTS OF THE

CLASSICAL ORDERS

THE PART ABOVE

THE COLUMN

THE COLUMN IS MORE
NARROW TOWARDS
THE TOP

COLUMN SHAFT
MAY OR MAY
NOT BE
"STRIPED"

THE NAMES
OF THE PARTS
ARE HARD TO
REMEMBER
AT FIRST,
SO...

* IN MODERNISM, ON THE OTHER HAND, THERE IS ONLY DISORDER**

** NOT ACTUALLY THE CASE, THIS IS A JOKE...
HI! IT'S ME, THE 'AUTHOR!' YOUR LOCAL 'PASTICHE ARCHITECT'!

THIS SUMMER
I ATTENDED A MYSTERIOUS ACADEMY, HIDDEN DEEP IN THE WOODS...
TO LEARN THE ANCIENT ARTS OF CLASSICAL ARCHITECTURE

...BUT, TO BREAK THE RULES YOU MUST KNOW THEM!

I'M CONFUSED, WHAT ARE THE RULES?

THE SECRET IS... THERE ARE NO RULES

AND SINCE I THINK THIS IS KNOWLEDGE ALL ARCHITECTURE STUDENTS SHOULD LEARN, I AM SHARING IT
Let's Start With the Doric Order

- The original, you might say - as it is commonly claimed as the of the orders

- It is often described as "masculine," representing strength.

How to Draw:

1. Layout
   - Metopes are square
   - Column height is 7 or 8 times the diameter

2. Capital & Base
   - The taper of the column is slightly curved
   - Necking is not a part of capital

3. Entablature
   - Triglyph centered on column
   - Draw what you want in the metopes
NEXT WE HAVE THE
TUSCAN ORDER

- A sort of 'vernacular Doric'—basically, it is the younger country cousin of the Doric order
- Since it is short and plain, it is a good choice for small and simple buildings
- It has a slightly "softer" feel than the Doric

HOW TO DRAW:

1. **Layout**
   - The entablature is generally 1/4th of column height tall
   - 6 or 7 diameters tall

2. **Capital & Base**
   - This gap should be very small
   - Here you can easily see the main parts of the cornice:

3. **Entablature**
   - Cymatium, corona, drip, bed mould
NOW FOR SOMETHING A BIT MORE ELEGANT:

THE IONIC ORDER

OFTEN DESCRIBED AS 'FEMININE'; ALLEGEDLY THE VOLUTES RESEMBLE A WOMAN'S HAIRSTYLE

1. IT IS ALSO A "SMART" ORDER, OFTEN INDICATING A SCHOLARLY CONNECTION
   USE IT FOR YOUR NEXT LIBRARY DESIGN!

FROM THE SIDE, IT MAY LOOK LIKE THIS:

... OR THIS:

HOW TO DRAW:

1. LAYOUT
   D90
   D90
   2 8
   9 DIAMETERS TALL
   9 D
   1 8/6D

2. CAPITAL & BASE
   TIP: DIVIDE IN 3 EQUAL PARTS
   FIRST, THEN TAKE 1/6 FROM THE BOTTOM AND ADD TO THE TOP
   IT LOOKS LIKE A CINNAMON ROLL

3. ENTABLATURE
   DRAW SOMETHING IN THE FRIEZE IF YOU WANT
INTIMIDATE YOUR ENEMIES WITH THE CORINTHIAN ORDER

• This fancy column has an equally fancy name, and is thus easy to remember.

• Use it on important and big buildings to express grandeur!

HOW TO DRAW:

1. LAYOUT

2. CAPITAL

3. ENTHABLATURE

HERE IS ITS TRAGIC BACKSTORY:

One day, a sculptor walked by...

ON TOP OF HER GRAVE

AS TIME WENT BY

ONE, A GIRL DIED
HER THINGS WERE
AGANISUS PLANT GREW UP AROUND IT

... AND THE REST IS HISTORY

FLOWER

TWINLY THING HERE!

THERE ARE MANY VARIATIONS, SO IT DOESN'T HAVE TO BE EXACT

THE FRIEBZE CAN HAVE OTHER SHAPES; SEE EXAMPLES NEXT PAGE.

THE BASE IS LIKE THE IONIC (MORE OR LESS)
Do you ever crave a column with that extra flair, but find that the Corinthian isn’t enough? Or do you often struggle to choose between Ionic and Corinthian? Then I have a solution for you!

The Composite Order

The taller columns have more complex cornices. (When drawing smaller scale, you can simplify.)

It has roughly the same dimensions as the Corinthian.

The drip is important to have. Generally, it’s on top, sometimes smaller parts in the bottom.
MORE COLUMNS!

THE FIVE WE'VE COVERED NOW ARE THE 'CANONICAL' ORDERS. BUT THERE IS MUCH MORE TO SEE OUT THERE...

AN EARLY GREEK DY DORIC

VARIATION ON THE CORINTHIAN

ROMANESQUE CAPITAL

SOLOMONIC COLUMN

I FEEL DIZZY!

EGYPTIAN COLUMNS

EGYPTIAN CORNICE

SIR EDWIN LUTYEN'S DELHI ORDER

GOTHIC VARIATIONS

PERSIAN COLUMN
CREATE YOUR OWN COLUMN ORDER HERE:

NAME: [Blank]
#MYCOLUMNORDER

BREAK THE RULES!
Have you ever looked at an antique column and asked yourself: 'Why does it have those scrolls on top?'

Or are you perhaps an architecture student, disillusioned by the lack of classical teaching in architecture school nowadays?

Or maybe you are a classical studies expert, hoping to call the author out on a mistake?

Then this is the book for you.