History of Architecture, Interiors and Decor  
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Course Objectives:
The purpose of History of Architecture, Interiors and Décor is to familiarize theatre students with the historical progression and interaction of architecture, furniture and interior design, and decorative motifs. By learning how to research and identify design elements and understand them in a socio-historical context the students will come to understand the use of historical research in developing theatrical designs.

Learning Outcomes:
• The student will understand the historical progression of architectural and interior styles and learn the use of associated terms.
• The student will learn useful research skills.
• The student will understand the correlation of the built environment to the societal development of cultures.

Required text:
There are good general sources available online:
www.openlibrary.org/OL7252541M/History_of_architecture_and_ornament. This is a 1909 text covering architecture to the mid 19th Century.
www.archive.org/details/historyofarchite00fletuoft. This is the 1909 edition of Sir Bannister Fletcher’s classic text, The History of Architecture by the Comparative Method which is an exhaustive historical source pre-1900.
http://onlinebooks.library.upenn.edu/webbin/book/browse?type=lcsubc&key=Furniture--%20History&c=x. This is an index of online furniture books. Look especially at Litchfield’s Illustrated History of Furniture (http://catalog.hathitrust.org/Record/006917808). Of interest is also Jacquemart’s History of Furniture, particularly it’s focus on the decorative use of various materials through the ages.

Recommended Texts:
The Elements of Style by Stephen Calloway, 4th edition (2012) is an excellent visual resource for British and American domestic architecture and interiors and is a reference which an aspiring designer should own (It ain’t cheap at $56.70 on Amazon). Furniture by Judith Miller (2005 1st edition or 2010 reissued UK edition) is an excellent visual and comparative resource for furniture from ancient times to modern day. I will make my copies available in the lab for reading, The Miller book is available online at a moderate price, and if you intend to pursue scenic design, it is a very good resource book to have in your personal library. The Complete Guide to Furniture Styles (Enlarged edition 1997) by Louise Ade Boger is a classic furniture book that looks at furniture worldwide and through time, with extensive written material about the developing styles and technology, but only with black and white illustrations.

Attendance Policy:
Students are expected to attend all classes prepared, with supplies and research material covered. Because this is a class that meets twice a week only 2 absences are allowed. Subsequent missed classes will result in the reduction of the final grade. Be on time, as you will miss vital information and handouts if you are late, and two incidents of tardiness (more than 5 minutes) will equal an absence.

Assignments:
Historical Reference Binder
A binder organized by time periods that will include:
• PERIOD OUTLINES- Handout that you define/exemplify terms for each period that we discuss. You are free to elaborate beyond the required. This will be YOUR ongoing reference binder.
• FOR EACH PERIOD: Six examples of period research—color copies, printouts, or line drawings that CLEARLY show: two architectural examples, two furniture/furnishings examples and two decorative motifs. Each must be labeled with its exemplary value and the source must be cited.

• TWO TRACINGS/DRAWINGS PER TIME PERIOD. Using DIFFERENT pictures than above, draw or trace the examples and label the different element(s) exemplified. Cite the sources.

THE HISTORY RESEARCH FOR YOUR DRAWINGS, TRACINGS, AND REPRODUCTIONS MUST MEET THE FOLLOWING CRITERIA:

• The tracings are to be on tracing paper or vellum. Trimming them to fit in sheet protectors is encouraged. TRACINGS MUST BE AT LEAST 8 INCHES IN THE LONG DIMENSION OF THE IMAGE. It is permissible to enlarge an image for tracing if the level of detail allows.

• The source of each copy, printout, tracing or drawing must be cited on the example.

• On any given research assignment, no more than 1/3 of the items can be sourced from the Internet.

Take Home Midterm

Final Project

Using a period play selected for you at random by the instructor, develop a “research bible” which includes:

• A description of the socio/political/religious context of the time of the play’s action and (if different) the playwright’s world and world view.

• A brief description of the playwright’s staging expectations in terms of the theatrical conventions of his time and place.

• General graphic research materials showing the architectural style(s) prevalent in the time and place and relevant to the script.

• General graphic research materials showing the décor/furniture style(s) prevalent in the time and place and relevant to the script.

• Materials specific to the demands of the script, e.g. what kind of interior/desk/chairs/typewriters etc. would be used in The Front Page, a play taking place in the press room of the Chicago Criminal Courts Building in the late 1920’s. The play specifically calls for a roll-top desk capable of hiding a person.

• The assignment assumes that the play will not be moved out of period or out of locale. The student is not asked to design the setting, but to provide research and inspirational material to inform the design.

Class Schedule:

Monday January 13—Syllabus and course overview; Assignment: Order books; research and prepare Egyptian handout.

Wednesday January 15—Egyptian; Assignment: visual research/tracings for Egyptian; research and prepare Greek and Aegean handouts.

Wednesday January 22—Aegean and Greek; Assignment: visual research/tracings for Aegean/Greek; research and prepare Roman handout.

Monday January 27—Roman; Assignment: visual research/tracings for Roman; research and prepare Early Christian/Byzantine handout.

Wednesday January 29—Early Christian and Byzantine; Assignment: visual research/tracings for Early Christian/Byzantine; research and prepare Islamic handout.
**Monday February 3** — **Islamic**: Assignment: visual research/tracings for Islamic, research and prepare Romanesque handout.

**Wednesday February 5** — **Romanesque**: Assignment: research/tracings for Romanesque; research and prepare Gothic handout; Submit Research binder for Checkpoint 1 through Islamic. (200 points possible)

**Monday February 10** — **Gothic**: Assignment: visual research/tracings for Gothic; research and prepare Italian Renaissance handout; (Miller pp 28-31, Boger Chapter 3.)

**Wednesday February 12** — **Italian Renaissance**: Assignment: research/tracings for Italian Renaissance; research and prepare French Renaissance handout. (Boger Chapter 6.)

**Monday February 17** — **French Renaissance**: Assignment: visual research/tracings for French Renaissance; research and prepare English Renaissance handout. (Calloway pp 12-39, Miller pp through Italian Baroque. (240 points possible)

**Monday March 3** — **English Baroque**: Assignment: visual research/tracings for English Baroque; research and prepare English Rococo handout. (Miller pp 70-121, Boger Chapter 8) Distribute take-home mid term test. Due Monday March 17.

**Wednesday March 5** — **French Rococo**: Assignment: visual research/tracings for French Rococo; research and prepare English Rococo handout. (Miller pp 124-189, Boger Chapter 9.)

**Monday March 10, Wednesday March 12-Spring Break**

**Monday March 17** — **French Neo-Classicism**: Assignment: visual research/tracings for French Neo-Classicism; research and prepare English Rococo handout. (Calloway pp 72-105 & 136-169, Boger Chapters 17 and 18.) Midterm Due.

**Wednesday March 19** — **English Rococo and Neo-Classicism**: Assignment: visual research/tracings for English Rococo; research and prepare Romanticism handout. (Calloway pp 170-203, Boger Chapters 10, 11 and 21.)

**Monday March 24** — **Romanticism**: Assignment: visual research/tracings for Romanticism; research and prepare American Colonial handout. (Calloway pp 106-155, Boger Chapter 22 Colonial.)

**Wednesday March 26** — **American: Early and Colonial**: Assignment: visual research/tracings for American Colonial; research and prepare American Classic Revival handout. (Calloway pp 204-231, Boger Chapter 22 Federal.) Submit Research binder for Checkpoint 3 through Romanticism. (240 points possible)

**Monday March 31** — **American: Classic Revival**: Assignment: visual research/tracings for American Classic Revival; prepare Early Victorian handout. (Miller pp 192-259 & Calloway pp 232-305, Boger Chapter 23.)

**Wednesday April 2** — **Romantic Revival/Early Victorian 1820-1865**: Assignment: visual research/tracings for Early Victorian; research and prepare Late Victorian handout; (Wilson pp 262-317, Boger Chapter 24.)

**Monday April 7** — **Romantic Revival/Late Victorian 1865-1900**: Assignment: visual research/tracings for Late Victorian; research and prepare Arts and Crafts and Art Nouveau handout; (Miller pp 320-383, Calloway pp 506-553, Boger Chapter 25.)

**Wednesday April 9** — **Arts and Crafts and Art Nouveau**: Assignment: visual research/tracings for Arts & Crafts/Art Nouveau; research and prepare 1920’s and ’30’s handout. (Calloway pp 416-447, Boger Chapter 26)

**Monday April 14** — **1920’s & 30’s**: Assignment: visual research/tracings for ‘20’s & ’30’s; research and prepare Modern Movement handout; (Miller pp 418-479, Calloway pp 448-469)
Wednesday April 16—Modern Movement 1920-1950; Assignment: visual research/tracings for Modern Movement.

Monday April 21—Final Presentations

Wednesday April 23—Final presentations

Monday April 28—Slop day (last day of class).

Monday May 5—Notebooks due to my office by 5 pm.

Grading:

Reference Binder (organization, layout and presentation) 75 (Points awarded at end of course)
Period Handouts (24 total) 240 (Graded at each checkpoint; final sections at end)
Reproduced research (24 sections) 240 (Graded at each checkpoint; final sections at end)
2 drawings/tracings per time period - 48 total 480 (Graded at each checkpoint; final sections at end)
Take Home Midterm 150
Final Project 375
Attendance MINUS PTS FOR EXCESSIVE ABSENCES
Makeup points Points lost at checkpoints may be regained at 75% of value if corrected and resubmitted when Reference Binder is submitted at end of course.

Total Possible Points 1560

Grading Scale:
1560-1435 = A
1434-1404 = A-
1403-1357 = B+
1356-1295 = B
1294-1248 = B-
1247-1201 = C+
1200-1139 = C
1138-1092 = C-
1091-1045 = D+
1044-983 = D
982-936 = D-
935-0 = F

Possible plays to be used in the Final Project:

Antigone (Anouilh) The Rivals (Sheridan)
Julius Caesar (Shakespeare) The Devil’s Disciple (Shaw)
Caesar and Cleopatra (Shaw) 1776 (Stone)
A Lion in Winter (Goldman) The Madness of George III (Bennett)
Saint Joan (Shaw) Under the Gaslight (Daly)
The Merchant of Venice (Shakespeare) A Flea in Her Ear (Feydeau)
Cyrano de Bergerac (Rostand) Charley’s Aunt (Thomas)
A Man for All Seasons (Bolt) Major Barbara (Shaw)
Tartuffe (Moliere) Private Lives (Coward)