

A REPRESENTATIVE TYPE OF THE MODERNISTIC

Many Possibilities For Color Contrasts

This Is First in Series of Contemporary Style to Be Presented by The Detroit News Home Building Service.

DURING the past few years there has been much discussion in this country concerning the modernistic movement in architecture and interior decoration. Many of the more prominent architects, especially those who have given considerable study to the new styles, prefer to class it as contemporary architecture, and perhaps in the modified form in which the designs are being prepared and submitted in this country that term more clearly expresses this new architecture.

It was in the late eighties of the last century that the modernistic movement had its inception, when two English artists created ornamentation along naturalistic plant lines. The movement grew and soon spread among designers in nearly all parts of Continental Europe. Before the World War it was in full swing and had been applied quite extensively to buildings. Most of the work was pronounced good, sometimes extraordinary.

The new styles developed two classes of architects and designers which easily fall into the classifications of "new traditionalists" and "expressionists." The difference between them is that the work of the new traditionalists, or contemporary architects, as most of them prefer to be known, is not entirely divorced from that which has gone before, whereas the work of the expressionists is more of a radical departure from the old, at times to the point where it may appear bizarre to some.

American architects who have studied the new movement and are producing designs along that line naturally belong in the group of new traditionalists. The basic designs for their buildings are founded on one or more of the historic styles that have been revived during the past periods when architects and designers were searching for something new and different.

The floor plans have not been materially changed from those used in the American Colonial period which was later revived in all its phases such as the Southern, Middle Atlantic, Pennsylvania, Dutch Colonial and New England types. The only difference is that brought about by the necessity of providing for the installation of electric wiring, heating, plumbing, water, telephone, and other modern appliances.

Therefore the real innovations that distinguish American modernistic, or contemporary, architecture are the embellishments that have been introduced by assembling the materials in rectangular, hexagonal and octagonal shapes. In some of the more pronounced designs the scheme is carried into the interior arrangements and trim.

The Detroit News Home Building Service today presents the first of a series of residences designed in the modernistic or contemporary style of architecture. These creations are the work of The Detroit Architects' Small Homes Bureau, 503 Architects' Building, who have prepared the plans for the home building service since its inception seven years ago.

Preparations have been made for continuing this series in all its applications to the practical and livable five, six and seven-room floor plans which are recognized as being suitable for the average American family under our present standard of living.

The home presented today is based on a modulated modernistic design, but it has dignity and the arrangement of the interior shows possibilities for many treatments to bring about fascinating effects by color contrasts. The hall and living room are a bit formal. The desired atmosphere for a home of this type can be attained by the use of neutral but rich backgrounds against which more vivid shades for the draperies can be used and this can be further emphasized in the furniture coverings.

The following decorating and furnishing scheme is suggested as a basis from which one might evolve an arrangement to suit the individual taste, if preferred to the one here offered.

Hall: Walls and woodwork to be finished in a rich bisque shade; floor covering, Italian red Chenille or Wilton; furniture, cassone to be placed on the wall toward the dining room, and to be grouped with a glass shade. Over the cassone may be a verdure tapestry.

Living Room: Walls and woodwork to be finished like those in the hall; floor covering, very dark rich rose taupe Chenille or Wilton, leaving approximately one foot of floor margin all around; glass curtains, heavy figured gauze in a pale gold shade, made to draw; over-draperies, Italian red and gold damask, hung from wrought iron poles. Furniture, a pair of love seats covered in red velvet to match the ground in the draperies, extra pillows for same of gold ground brocade; tall walnut cabinet, with conventional decoration in colors, oblong taffeta shade, easy chair in striped damask, greenish blue predominating, pair of single chairs, with loose and seats of red velvet (one to be placed on each side of fireplace), armchair in needlepoint. Venetian mirror and pair of bronze candelabra for over-mantel decorations; bridge lamp with parchment shade and small table to be grouped with striped damask chair, and decorated leather fire-screen complete this room.

Dining room: Walls and woodwork to be a yellowish sand shade; floor covering, Pompeian green Chenille or Wilton; glass curtains, cream figured gauze, made to draw; over-draperies, Pompeian green ground cretonne or linen, to hang to floor and put up with a flat-shaped valance, all trimmed with a mixed braid to harmonize with the

pattern in the drapery material, which should be conventional and carried out in grays, tans, rose, blue and yellow; furniture, walnut, consisting of a refectory table, sideboard with large Italian candlesticks and gold framed over-mirror grouped with it; a small serving board to harmonize. The side lights may be moved from wall toward hall and centered in spaces each side of rear window. Two arm-chairs, four single chairs and a three-fold screen with antique yellow velvet panels complete this room, with the exception of scarfs, which may be heavy Italian flit in a rich ecru shade, and an amber flower bowl for the center of the table.

All French doors should be treated with panels of the glass curtain material, put up with rod top and bottom, giving a shirred effect; the doors between rooms having the panels hung from the first bar from the top, all doors leading to the outside to have the panels cover the glass entirely.

Kitchen: Blue and white checked linoleum on the floor; walls and woodwork to be finished light tan; curtains cream voile, trimmed with bias bands of blue and white plaid gingham.

Stairs and second floor hall to have carpeting to match that in the first floor hall.

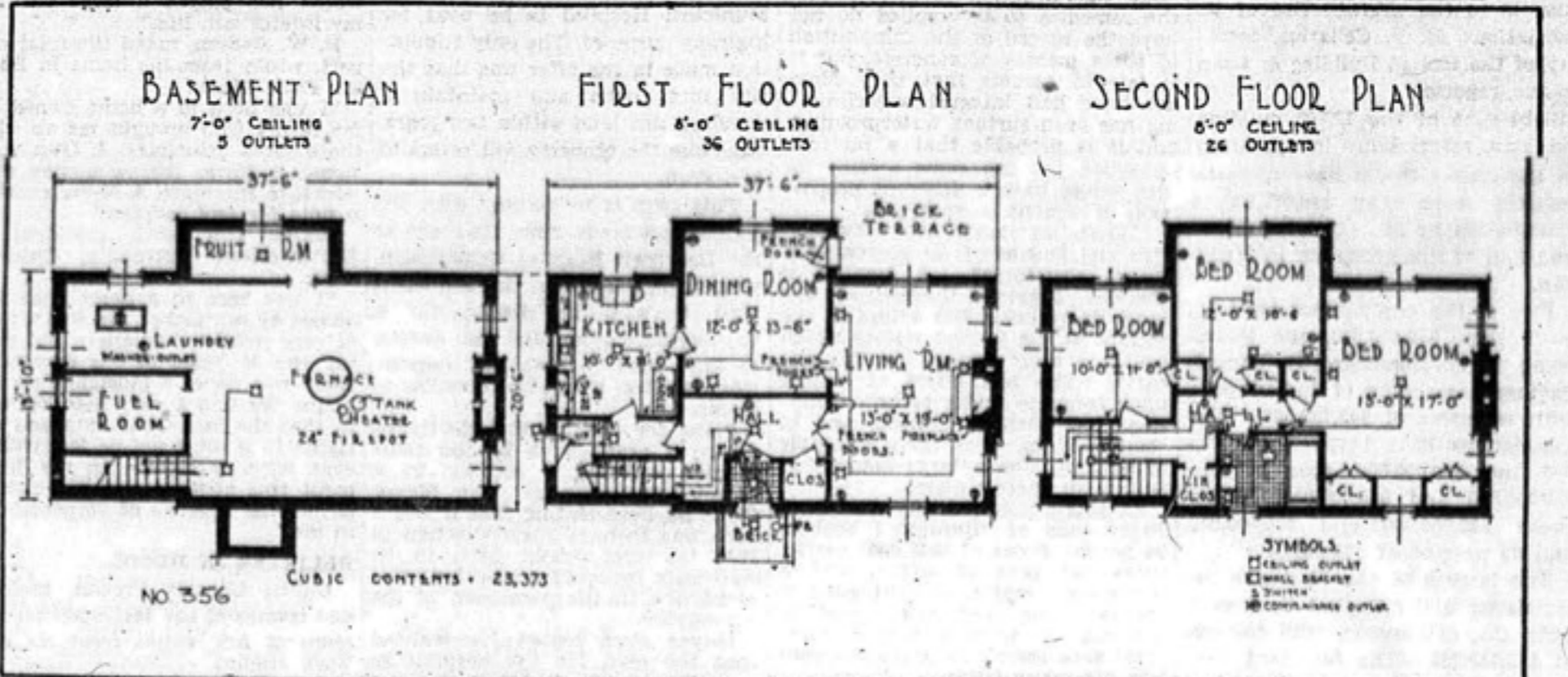
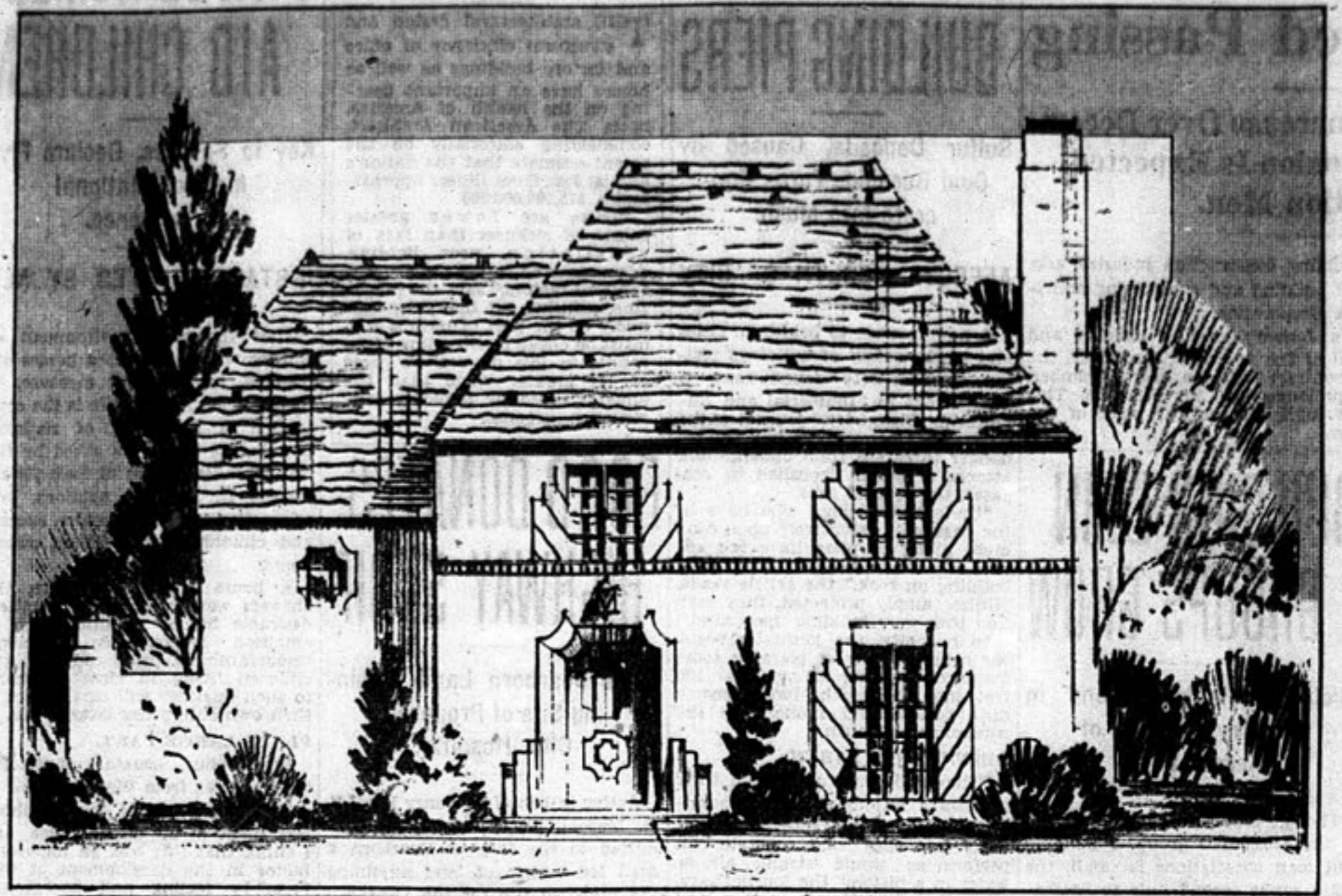
Bedroom at left: Cream woodwork, beige jaspé wall paper, soft old rose rug; glass curtains, coarse ecru flit net; over-draperies, tan ground chintz with lattice background and large bouquet of flowers carried out in rose, deep tan and green; furniture to be walnut and to consist of a double bed, chest of drawers, over-mirror, desk, single chair, easy chair, large foot stool; bedspread to be made of rose and tan striped armure, and easy chair to be covered in the drapery material.

Center bedroom: Cream woodwork; yellow ground paper with cream polka dot; glass curtains like bedroom at left; fawn colored rug; amethyst ground cretonne with floral design in gold, green and rose; furniture walnut, consisting of twin beds, night table, chiffonier, dresser, single chair and easy chair; bedspread to be made of amethyst linen piped with yellow; easy chair to be covered in amethyst and green sunfast stripe, piped with yellow.

Bedroom at right: Walls to be paneled with wood mouldings and walls and woodwork to be finished in a rich light tan; floor covering, soft old blue; glass curtains like those in the other two bedrooms; over-draperies, soft old blue ground linen with Arabesque design in soft tans and coral; furniture, combination walnut and mahogany, consisting of a double bed, night table, dresser, dressing table, dressing table bench, single chair and easy chair; bedspread to be blue and coral changeable taffeta; easy chair to be upholstered in drapery material.

Bathroom: Pale rose walls, flit curtain to match those in the bedroom; rose gray and green reversible Chenille rug.

THE BRANDENBURG - - - - Detroit News Plan No. 356



THE outline of specifications for this home will be supplied without charge to any reader. In writing for them a two-cent stamp should be enclosed. Specifications must be considered in connection with price.

NAME of today's home—The Brandenburg.

Plan number, Detroit News Plan No. 356.

Construction—Basement walls of brick, 12 inches thick, water-proofed with one-half inch of cement plaster and asphalt paint. House 37 feet 6 inches wide, 20 feet 6 inches deep, not including dining room extension at rear. Will go on 50-foot lot with side drive. Front entrance irregular hexagonal top-door, modernistic style. Windows with diagonal brick trim in colors. Exterior walls common brick veneer on all sides to eaves line; painted white, with colored brick course at belt line to match window trim. Roof blue or green. All exterior wood trim, including entrance door and iron work painted green. Interior trim in gumwood; woodwork to have three-coat finish and hand rub. Natural fireplace and hearth of brick. Floor and walls of bath-

room four feet six inches high of tile. All other floors select oak with three-coat finish. Flat-rim sink, tiled in, with swinging faucet and built-in cupboard in kitchen. Walls and ceilings of living room, dining room and vestibule antique or sand plaster, stippled; bedroom walls and ceilings painted in tint; kitchen and bathroom walls painted. Warm air heating plant.

Estimated cost completely financed on a 1 per cent monthly plan, on a free and clear lot, without garage and side drive, \$11,100.

Lowest bid and name of bidders supplied by The Detroit News when plans are purchased.

Cost for architect-drawn specifications and blueprints, \$30.

Where plans are procurable: The Detroit News Home Building Department.

Special service available—(a) The Detroit Edison Co. (Home Lighting Division), 2000 Second boulevard,

arranges the wiring on Detroit News plans.

Adequate wiring is one of the most important items in building, for it makes convenience in the home-maker and efficiency in the future management of the home. This plan meets the requirements that an owner expects when building a modern, up-to-date home of today.

The Detroit Edison Co. will check the wiring work for adequacy and proper outlet locations before the lath and plaster is put on, and if there are any corrections they may be made at that time. This service is free to the readers of The Detroit News. The Detroit Edison Co. does not sell fixtures or does not do any wiring.

(b) Where warm air is specified the heating survey on Detroit News floor plans, indicating the location of the heater, warm and cold air pipes, registers and cold grilles, are made according to the specifications

of the Standard Code of the National Warm Air Heating and Ventilating Association.

There are more than 400 toll bridges still existing in the United States, with only about 100 being publicly owned.

Beauty and Business Gain Much Headway in Industry

BEAUTY and business, twin precepts of the profession of architecture, are gaining ground in industry because of the growing demand of the public for beauty, according to C. Herrick Hammond, president of the American Institute of Architects.

The architect of today, Mr. Hammond points out, is both a business man and an artist. Contrary to a belief widely held, he says, the architect is close to the practical realities of life.

"An architect's office of modest size," he declares, "will handle with care the business-like expenditure of \$2,000,000 of his clients' money and see that every dollar is accounted for and that value has been received for every dollar spent."

"A business concern expending this volume in a year would have an important standing in business and financial circles, and its owners would be recognized as leaders in the business world. An unjust opinion of the architect has probably been brought about because of the architect's inherent desire to bring beauty into all the work he produces.

"Formerly those with a weakness for beauty were tempted to conceal it lest they be suspected of unfitness to have a place in this practical, hardheaded, efficient world. However, we now go on record, without apology, in attaching the greatest value to the appreciation of art and beauty to the most utilitarian objects, and we seek to edu-

cate the contractor and the layman to a realization that beauty enhances the value of every commodity with which the public comes in contact. The public is more and more demanding beauty with our utility, beauty with our amusement, and beauty in the things with which we live."

December Activity Is 75.2.

Real estate market activity for December is indicated by the figure 75.2, according to the index of real estate market activity compiled monthly by the National Association of Real Estate Boards. The index is based upon official reports of the total number of deeds recorded in 64 typical cities. Real estate activity for 1926 is taken as the base year in computing the monthly figure.

Detroit Firm Buys Farm.

ROCHESTER, Mich., Feb. 8.—Fred M. Shinnick has sold his historic A. G. Griggs farm of 190 acres, three miles west of Rochester, to the Briggs Development & Investment Co. of Detroit for \$90,000. The farm was formerly owned by the late William Davies, of the Acme Paint Co., Detroit. The Briggs company now owns 50 farms, many of which are in Oakland County.

The amount of money in circulation in the United States at the present time is about \$40 per capita.

NEW A for H MONTGOM