

16

**Anchor Designs for Architectural Models
for box No. 16**

Composed and executed by the Club of Anchor friends, Netherlands, +31-575-431542

Modèles de Construction

pour boîte N° 16

Conçus et exécutés par le Club des Amis d'Ancre, Pays Bas, +31-575-431542

Anker Bauvorlagen

für Kasten 16

Entworfen und ausgeführt von
Club der Ankerfreunde, Niederlande, +31-575-431542

Zu gebrauchen von

Anker Steinbaukasten GmbH
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Anker-bouwvoorbeelden

voor doos No. 16

Ontworpen en uitgevoerd door de Club van Ankervrienden, Nederland, +31-575-431542

Anker Byggeforbilleder

or Dåse No. 16

Udkastede og udførte af Klubbet fra Ankervejne, Nederland, +31-575-431542

Entwurf-Wettbewerb Club der Ankerfreunde

Jury-Beurteilung eingesandter Entwürfe für Kasten 16

Modelle zu bauen mit 1 x Kasten 16

Der erste Entwurf, **Kaiserpfalz aus der Ottonenzeit**, ist bereits gleich ein hervorragendes Gebäude. Vorderseite und beide Türme sind mit feinen Details verziert. Es ist gut auf den Steinzusammenhang geachtet und die rot/gelb-Verteilung ist geschmackvoll. Es sind nur wenige Steine übrig: 8%. Der zweite Entwurf, **Stadttor**, ist hübsch durch seine gelungenen Details, wie ein vorspringender Giebel und ein Türmchen mit Umgang und hübsch ausgeführten Fenstern. Restliche Steine: 38%. Das folgende Modell, **Rathaus**, ist etwas weniger variiert, aber doch ganz reizend. Restliche Steine: 39%. Das Modell **Kirche in Tirol** ist ein reizendes Bauwerk, gut getroffen, mit gelungener Farbverteilung. Eine Empfehlung, trotz der weniger guten Verwendung des Steininhaltes des Kastens. Auch die folgende Kirche, **Kirche im Allgäu**, bekommt eine günstige Empfehlung. Der Turm kommt ganz natürlich herüber und das Gebäude hat "body" (Körper), trotz ziemlich viel übrig gebliebener Steine. Das folgende religiöse Gebäude ist die **Osmanische Kuppelmoschee**. Hiervon wurde ein Jurymitglied ganz und gar lyrisch: hübsche Formgebung, erfinderisch und außerdem bleiben nur wenige Steine übrig. Der folgende Entwurf, **Leuchtturm**, hat einen viel prosaischeren Charakter. Es ist eine Leistung, die verschiedenen Steinformen von Kasten 16 (es bleibt nur eine begrenzte Menge Steine übrig) in der äußeren glatten Form dieses Modells zu verarbeiten. Und das kuppelförmige Oberlicht aus Dachsteinen ist wirklich eine glänzende Idee! Das folgende Modell, **Stadttheater**, hat ein für Kasten 16 großes Volumen. Es muss deshalb auch mit dem Steinvorrat gewuchert werden, so dass präzises Bauen geboten ist. Das Dach mit seinen Terrassen ist besonders gelungen. Restliche Steine: fast nichts. Das folgende Modell, **Frauenkirche**, ist der gleichnamigen, gegenwärtig im Wiederaufbau befindlichen Kirche in Dresden nachgebildet, deren Konstruktion ziemlich gewagt war. Das ist auch der Fall mit dieser Ankerversion: sie fordert die Schwerkraft heraus. Etwas für geübte Bauer. Etwas ganz anderes ist das folgende Modell, **Bahnhof**, ein gut proportioniertes und lebendiges Gebäude, mit guter Farbanpassung und

gut gelöster Brechung von großen Fensterflächen. Außerdem noch ein Bahnsteigdach in Anker. Beinahe keine Steine übrig. Das folgende Modell ist der **Dom**. Dieser Entwurf ist von der ganzen Serie vielleicht am meisten in der Tradition von Richters Kunstanstalt. Herrlich zu bauen, aber passt gut auf: es bleibt bei diesem Entwurf beinahe kein Stein übrig. Ein kleiner Irrtum und ihr kommt nicht mit den Steinen aus! Das folgende Modell heißt, um Verwirrung mit dem anderen Rathaus zu vermeiden, **Rathaus Gundelshain** (die Idee es so zu nennen stammt nicht vom Entwerfer). Bei diesem Entwurf bleiben beinahe keine Steine übrig. Die Anpassung der Turmsteine in der doppelten Spitze ist wirklich etwas, um es in der Erinnerung zu behalten. Und die markante Form macht das vortrefflich. Das zweite Modell mit einer angepassten Benennung ist **Schloß Gundelshain** (es gibt noch ein Schloß in dieser Serie). Der Schreiber dieses Juryberichtes, gerade zurück von einem Besuch in Dresden, sieht in diesem Entwurf eine weit entfernte Widerspiegelung des "Palais im Großen Garten" dort. Innerhalb der Möglichkeiten von Kasten 16 kann vor allem die Vorderseite mit der Treppenpartie gut ausgearbeitet werden. Beinahe keine Steine übrig. Das folgende Modell, **Stadtturm**, ist ein herrliches Gebäude, lebendig in der Form und mit einer guten Verteilung der Farbflächen. Und sehr stabil: es hat den Stabilitätstest eines der Jurymitglieder mit Glanz bestanden: eine daneben stehende Waschmaschine mit 1200 Touren drehen lassen und darauf noch ein Wäschetrockner, der täglich in Betrieb ist. Das Modell blieb stehen: Test gelungen! Wiederum sehr wenige Steine übrig. Der folgende Entwurf ist wieder einer aus der alten Richter-Tradition, er heißt **Burg**. Wie das bei Burgen so üblich ist, datieren verschiedene Bauteile gewöhnlich aus verschiedenen Perioden, also darf man keine Beschwerden gegen verschiedene Baustile haben. Doch sieht das hübsch aus. Daneben ist es eine Kriegstat, dass alle Steine aufgehen! Kriegstaten passen nicht zum Charakter des folgenden Modells, **Klostergebäude**. Der Entwerfer machte mit diesem Modell spitzfindig Gebrauch von weniger bekannten Anpassungsmöglichkeiten der Steine 208 und 212. Ganz lehrreich. Übrigens auch wenig Steine übrig.

Modelle zu bauen mit den Kästen 16 + Kasten 6, 14 oder einem zweiten Kasten 16

Der Entwurf für die Kästen 16 + 6 betrifft die **Pfarrkirche St.Paul in Wien-Döbling**. Die Namensgebung macht deutlich, dass es hier um das so ähnlich wie mögliche Nachbauen eines wirklich bestehenden Bauwerks ging, was ziemlich gelungen ist. Restliche Steine: 23%.

Dann gibt es zwei Entwürfe für die Kästen 16 + 14. Der erste davon ist **Schloß**, mit hübschen Fensterpartien, Erkern und Türmen. Das Verhältnis gelb/rot ist gut. Restliche Steine: 30%.

Der zweite heißt **Kirche in Immekeppel**, eine hübsche Kirche die einem irgendwo begegnen könnte. Das hohe Schiff und die Türme sind in gutem Verhältnis. Gute Farbverteilung. Restliche Steine: 20%.

Schließlich gibt es drei Entwürfe für 2x Kasten 16. Der erste ist vom Thema her ein ganz besonderer: **Ruine St.Paul in Macao**. Die Vorderseite ist sehr beeindruckend. Das ursprüngliche Gebäude war ganz in hellem Stein erbaut, aber jetzt spielt die Farbverteilung eine erhebliche Rolle. Recht viele Steine übrig: ungefähr 50%. Das folgende Modell ist die **Romanische Stiftskirche**. Es ist gut Gebrauch gemacht vom Vorteil, welcher ein doppelter Kasten bietet: viele gleiche Bogen, wodurch vermieden werden konnte, dass die Länge der Schiffe zu kurz ausfiel. Die hohen schlanken Türme sind hübsch mit Schalllöchern und schmalen Fensterchen ausgearbeitet. Die Rosettenfenster sind bei AV Offerman erhältlich. Restliche Steine: verblüffend wenig, ungefähr 10%. Der letzte Entwurf, **Die getrennten Zwillinge**, hat nicht nur große Anker- sondern auch literarische Qualitäten: die Erläuterung durch den Entwerfer bei den Zeichnungen ist wirklich der Mühe wert! Wenn man die Bilder sieht, jucken die Hände. Diese laden zum Bauen ein! Und tut man das, dann ist man nicht enttäuscht. Restliche Steine: ungefähr 14%.

Rechenschaft

Beurteilungskriterien:

- gut zu bauen, ohne Hilfsmittel (leere Ankerkästen sind erlaubt),
- muss gut aussehen,
- angemessene Benutzung des Steininhalts des Kastens,
- der Entwurf muss gut ausgearbeitet sein, mit Schnitten.

Zusammensetzung der Jury:

Frau Annie Pasteuning (Vorsitzende) und die Herren Hans Jacobi, Fred Hartjes, Leo van Leeuwen und Frans de Jonge.

Entwurfswettbewerb CVA:

Diese zweite Ausgabe betrifft Entwürfe für Ankerbaukasten 16, mit den Clubmitgliedern Dieter Wellmann, Rolf Fritsche, Falk Gundel, Gerhart Bruckmann und Eckhard Fischer als Entwerfer. Ebenso wie die erste Ausgabe (mit Entwürfen für die Kästen 6 bis 14), die im April 2003 erschien, ist diese Ausgabe kein Heft sondern eine CDRom, denn für das Drucken eines Heftes ist die Auflage viel zu klein.

Wiederum ist das speziell entwickelte 3D-Zeichenprogramm AnkerCAD angewendet. Dieses Programm wurde durch Anders Isaakson aus dem 3D-Zeichenprogramm LegoCAD entwickelt. Das Zeichnen wurde durch Burkhard Schulz ausgeführt. Nach einiger Zeit folgt eine weitere Ausgabe auf CDRom, mit Entwürfen aus Kästen mit einer höheren Nummer als 16.

Ontwerp-prijsvraag Club van Ankervrienden

Jury-beoordeling ingezonden ontwerpen voor de doos 16

Modellen te bouwen met 1 x doos 16

Het eerste ontwerp, **Kaiserpfalz aus der Ottonenzeit**, is al meteen een schitterend gebouw. Voorkant en beide torens zijn versierd met fijne details. Er is goed gelet op het steenverband en de rood/geel-verdeling is smaakvol. Er zijn slechts weinig stenen over: 8%. Het tweede ontwerp, **Stadttor**, is fraai door haar leuke details, zoals een vooruitspringende gevel en een torentje met omgang en mooi afgewerkte ramen. Resterende stenen: 38%. Het volgende model, **Rathaus**, is iets minder gevarieerd maar toch heel aantrekkelijk. Resterende stenen: 39%. Het model **Kirche in Tirol** is een aantrekkelijk bouwwerk, goed getroffen, met geslaagde kleurverdeling. Een aanrader, ondanks de mindere goede benutting van de steeninhoud van de doos. Ook de volgende kerk, **Kirche im Allgäu**, kreeg een gunstig onthaal. De toren komt heel natuurlijk over en het gebouw heeft "body", ondanks nogal wat overblijvende stenen. Het volgende religieuze gebouw is de **Osmanische Kuppelmoschee**. Hiervan was een jurylid helemaal lyrisch: fraai vormgegeven, vindingrijk en bovendien blijven er nog weinig stenen over. Het volgende ontwerp, **Leuchtturm**, heeft een veel prozaïscher karakter. Het is een prestatie om de uiteenlopende steenvormen van doos 16 (er blijft maar een beperkte hoeveelheid stenen over) te verwerken in de uiterlijk gladde vorm van dit model. En de koepelvormige lantaarn van dakstenen is werkelijk een vondst! Het volgende model, **Stadttheater**, heeft een voor doos 16 groot volume. Er moest dan ook gewoerd worden met de steenvoorraad, zodat precies bouwen geboden is. Het dak met z'n terrassen is bijzonder leuk. Resterende stenen: bijna niets. Het volgende model, **Frauenkirche**, is gemodelleerd naar de gelijknamige thans in wederopbouw zijnde kerk in Dresden, die constructief tamelijk gewaagd was. Dat is ook het geval met deze Ankerversie: het tart de zwaartekracht. Iets voor geoefende bouwers. Iets heel anders is het volgende model, **Bahnhof**, een goed geproportioneerd en levendig gebouwtje, met goede kleurtoepassing en goed gevonden breking van grote raamvlakken. Bovendien nog een

perronluifel in Anker. Bijna geen stenen over. Het volgende model is de **Dom**. Dit ontwerp is van de hele serie wellicht het meest in de traditie van de Richter's Kunstanstalt. Heerlijk om te bouwen, maar pas goed op: er blijft in het ontwerp bijna geen steen over. Een kleine vergissing en U komt niet met de stenen uit! Het volgende model heet, om verwarring met het andere Rathaus te vermijden, **Rathaus Gundelshain** (het idee om het zo te noemen kwam niet van de ontwerper). Bij dit ontwerp bleven er bijna geen stenen over. De toepassing van de torenstenen in de dubbele spits is werkelijk iets om te onthouden. En de markante vorm doet het uitstekend. Het tweede model met een aangepaste benaming is **Schloß Gundelshain** (er is nog een Schloß in deze serie). De schrijver van dit juryrapport, juist terug van een bezoek aan Dresden, ziet in dit ontwerp een verre afspiegeling van het "Palais in Großer Garten" aldaar. Binnen de mogelijkheden van doos 16 kon met name de voorzijde, met de trappenpartij, goed uitgewerkt worden. Bijna geen stenen over. Het volgende model, **Stadtturm**, is een heerlijk gebouw, levendig van vorm en met een goede verdeling van kleurvlakken. En zeer stabiel: het heeft de stabiliteitstest van een van de juryleden met glans doorstaan: een er naast staande wasmachine laten draaien met 1200 toeren en daar bovenop nog een wasdroger die tegelijk in werking is. Het model bleef staan: test geslaagd! Wederom zeer weinig stenen over. Het volgende ontwerp is er weer een uit de oude Richter-traditie, het heet **Burg**. Zoals dat bij kastelen gebruikelijk is, dateren verschillende bouwdelen gewoonlijk uit verschillende tijdvakken, dus mag men geen bezwaren hebben tegen uiteenlopende bouwstijlen. Toch oogt het leuk. Daarnaast is er het wapenfeit dat alle stenen opgaan! Wapenfeiten passen niet bij het karakter van het volgende model, **Klostergebäude**. De ontwerper maakte met dit model spitsvondig gebruik van minder bekende toepassingsmogelijkheden van de stenen 208 en 212. Heel leerzaam. Trouwens ook weinig stenen over.

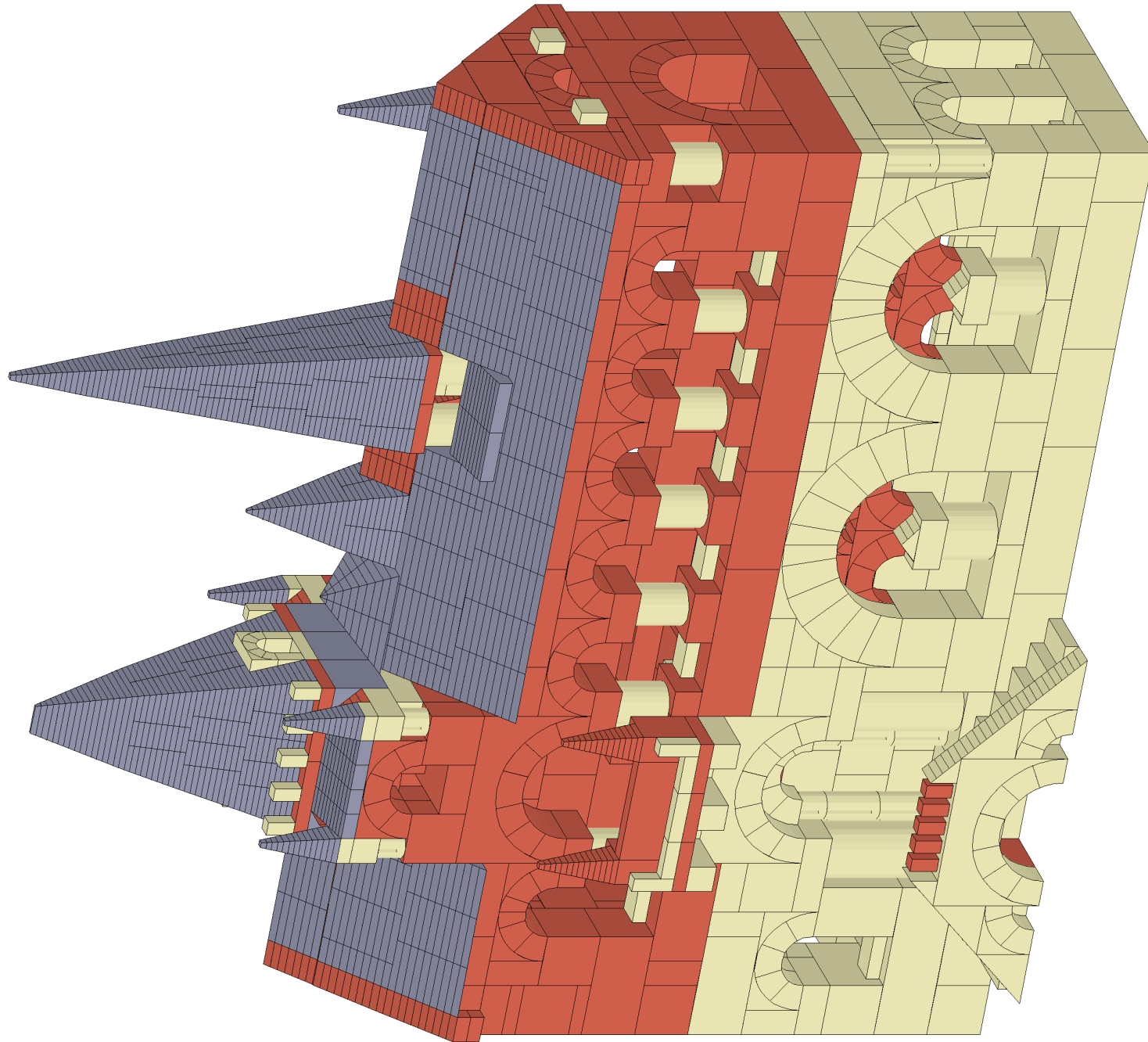
Modellen te bouwen met de dozen 16 + doos 6, 14 of een tweede doos 16

Het ontwerp voor de dozen 16 + 6 betreft de **Pfarrkirche St.Paul in Wien-Döbling**. De naamgeving maakt duidelijk dat het hier ging om het zo gelijkend mogelijk nabouwen van een werkelijk bestaand bouwwerk, hetgeen redelijk gelukt is. Resterende stenen: 23%.

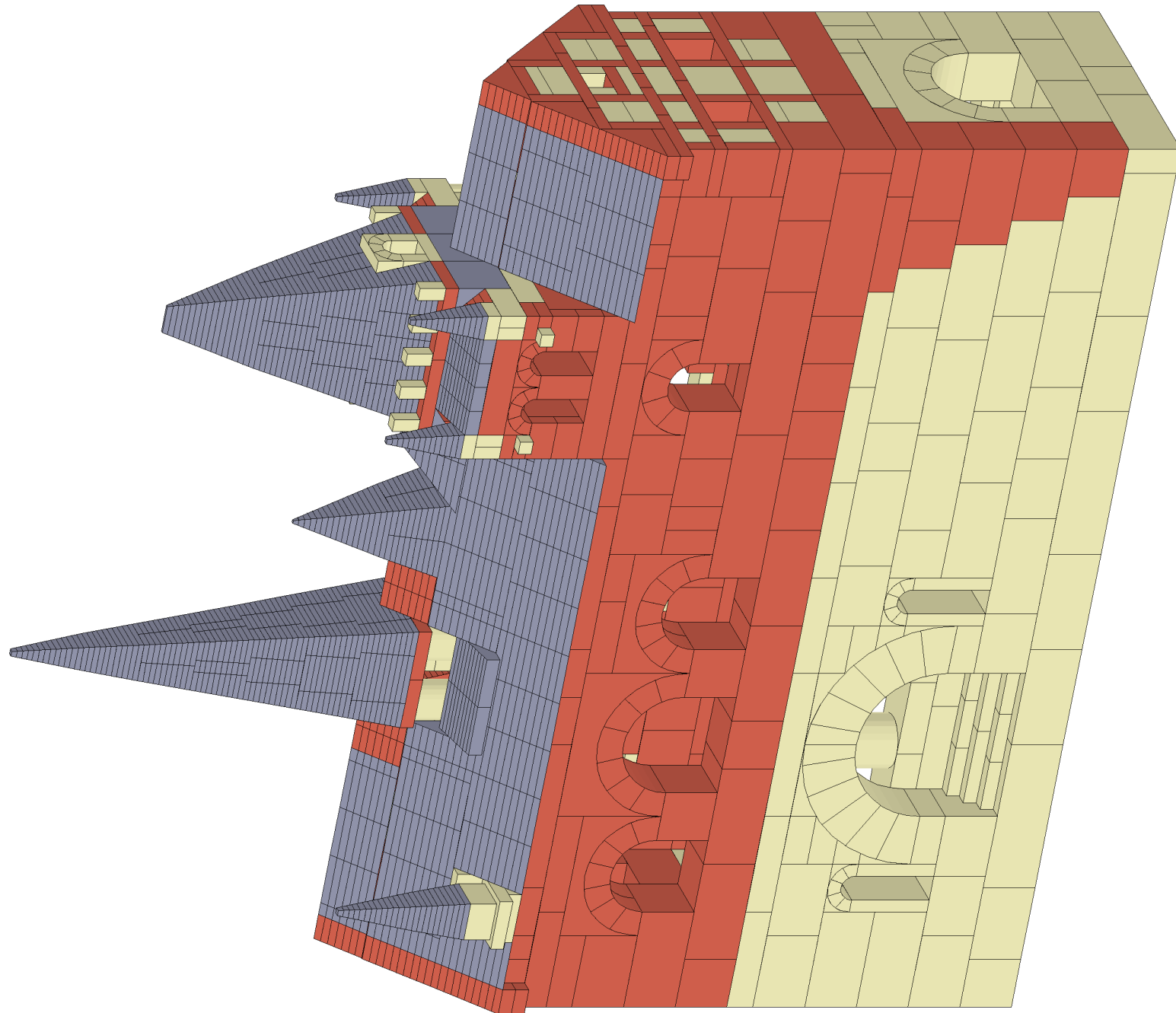
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Mit 1 x NF 16	Kaiserpfalz aus der Ottonenzeit Stadttor Rathaus Kirche in Tirol Kirche im Allgäu Leuchtturm Osmanische Kuppelmoschee Stadttheater Frauenkirche Bahnhof Dom Rathaus Gundelshain Schloß Gundelshain Stadtturm Burg Klostergebäude	Eckhard Fischer Rolf Fritsche Rolf Fritsche Rolf Fritsche Rolf Fritsche Dieter Wellmann Dieter Wellmann Dieter Wellmann Falk Gundel Falk Gundel Falk Gundel Falk Gundel Falk Gundel Falk Gundel Falk Gundel Gerhart Bruckmann
Mit NF 16 + NF 6	Pfarrkirche St. Paul in Wien-Döbling	Gerhart Bruckmann
Mit NF 16 + NF 14	Schloß Kirche in Immekeppel	Rolf Fritsche Rolf Fritsche
Mit 2 x NF 16	Ruine St. Paul in Macao Romanische Stiftskirche Die Getrennten Zwillinge	Rolf Fritsche Dieter Wellmann Dieter Wellmann

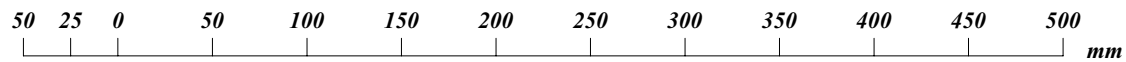
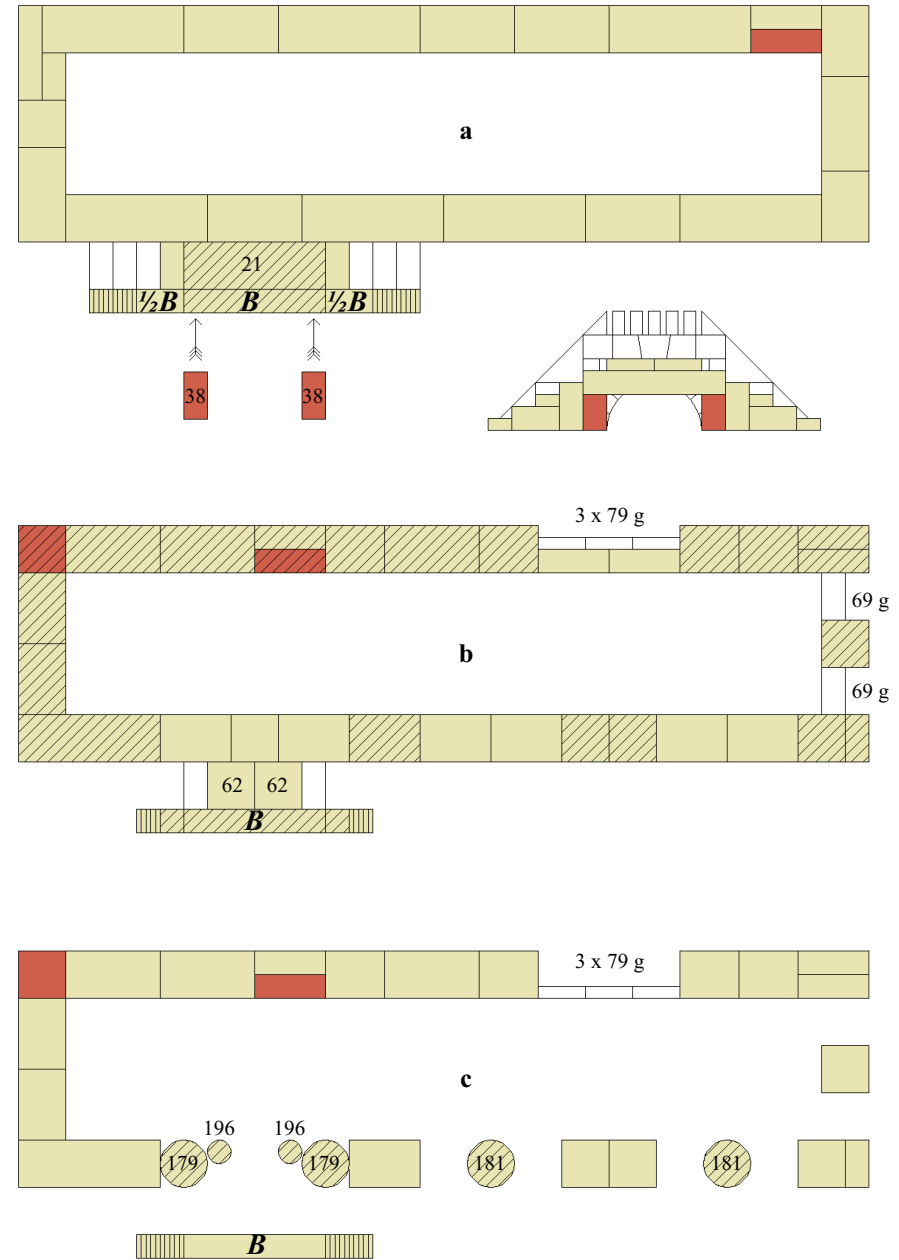
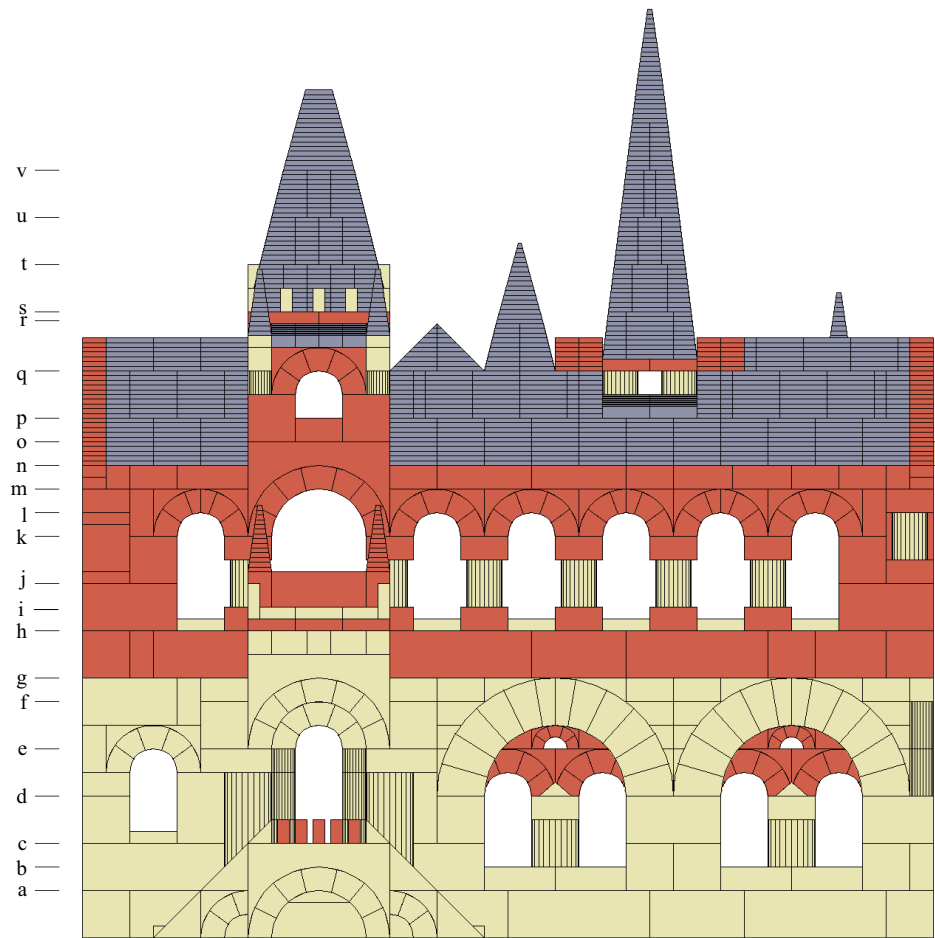
Kaiserpfalz aus der Ottonenzeit



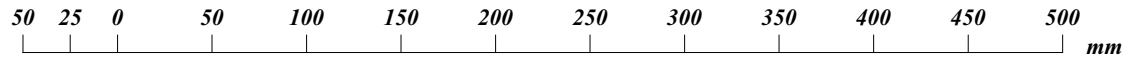
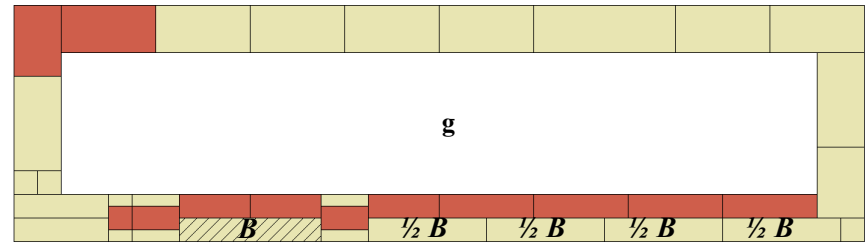
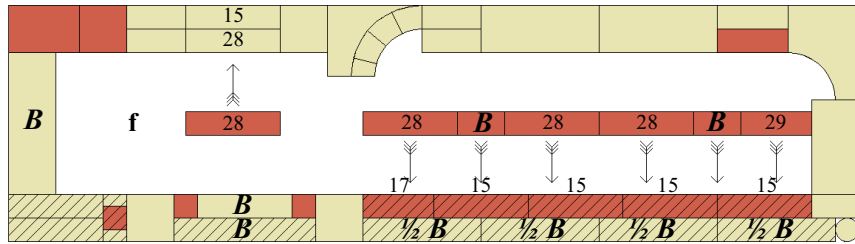
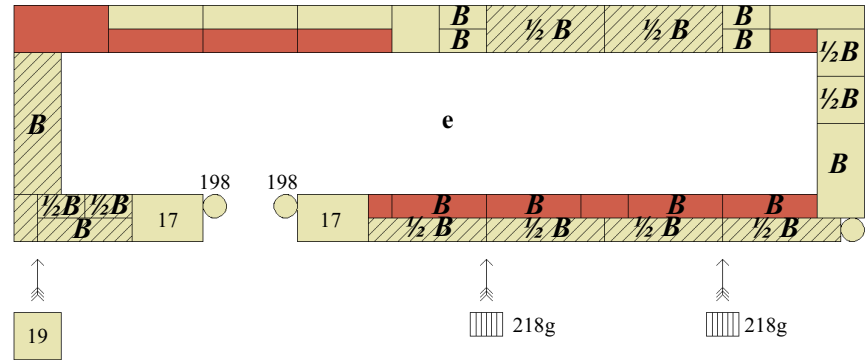
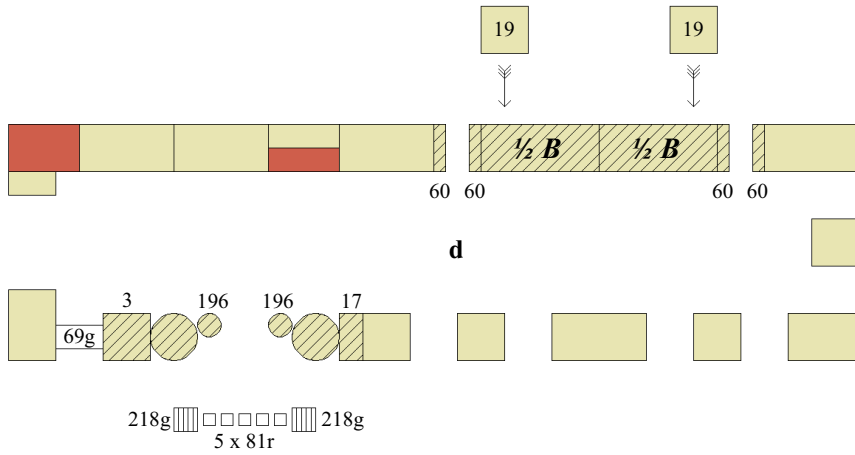
Kaiserpfalz aus der Ottonenzeit



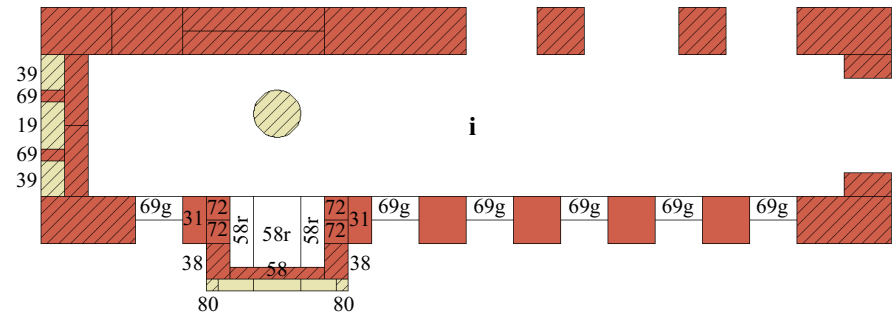
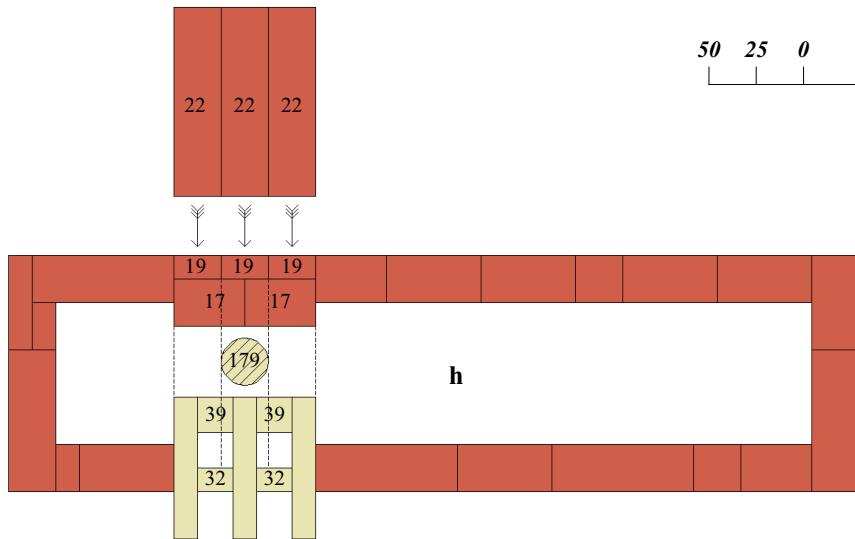
Kaiserpfalz aus der Ottonenzeit

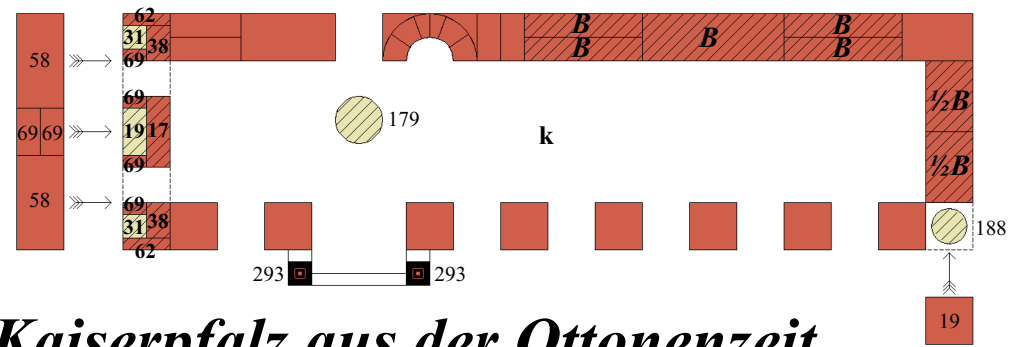
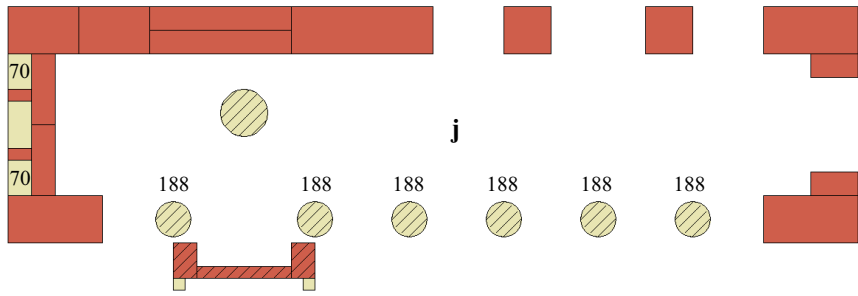


Kaiserpfalz aus der Ottonenzeit

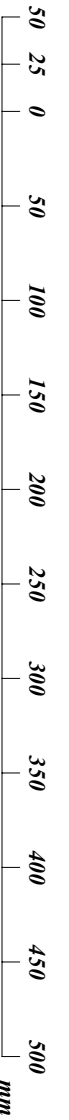
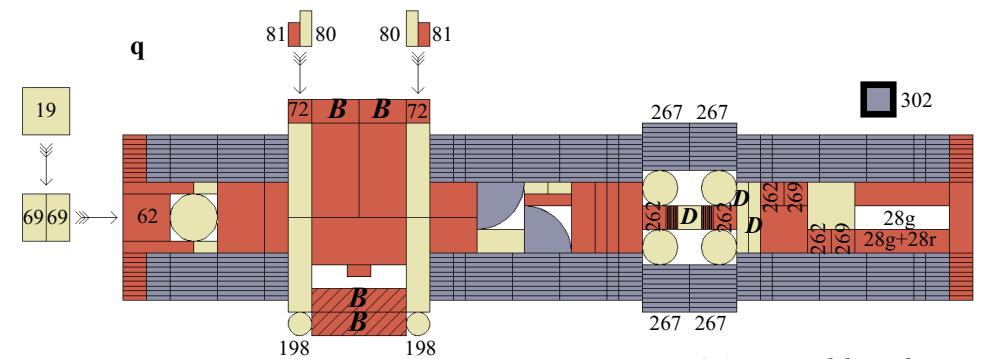
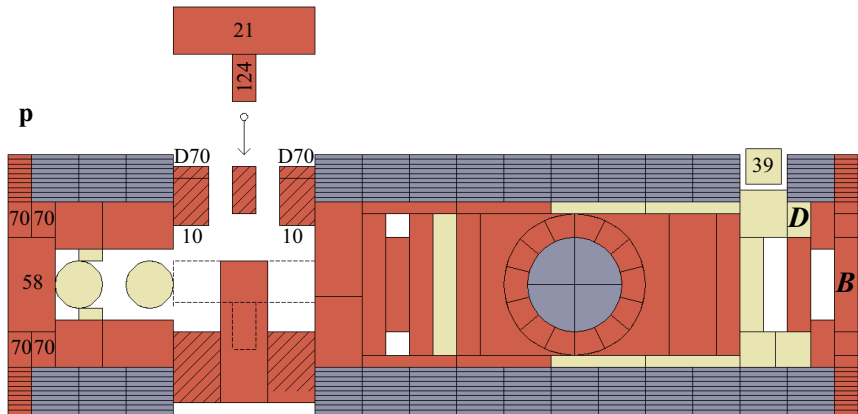
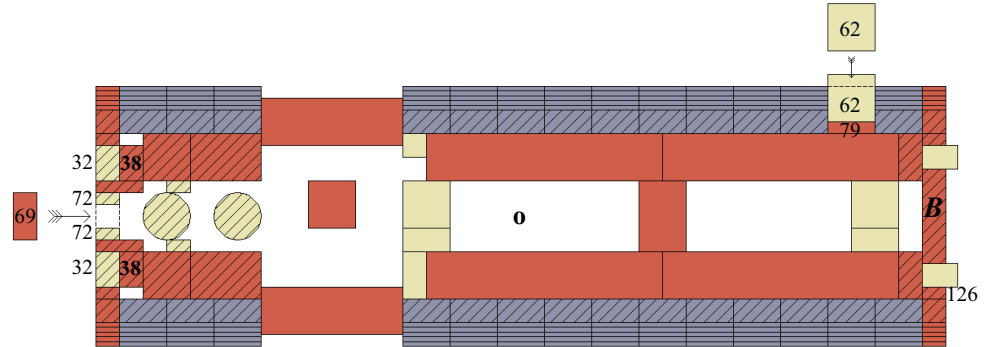
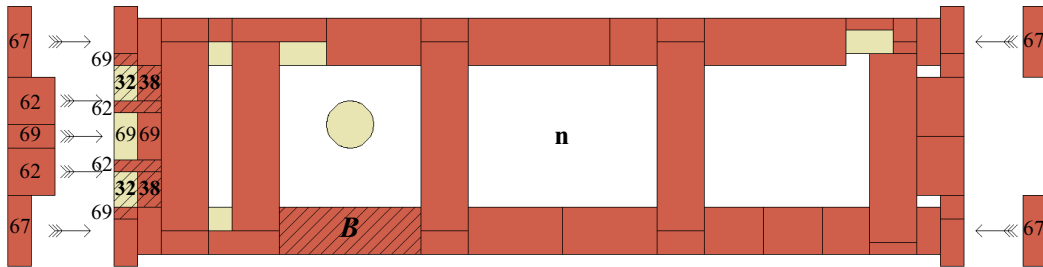
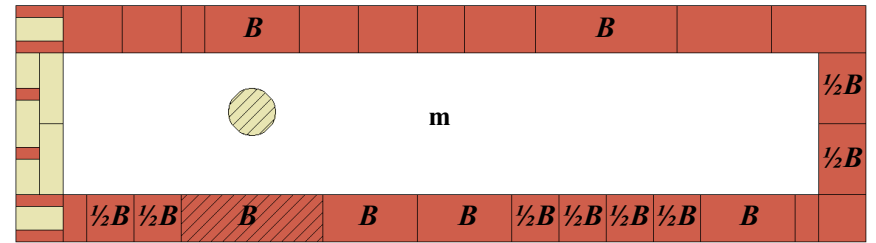
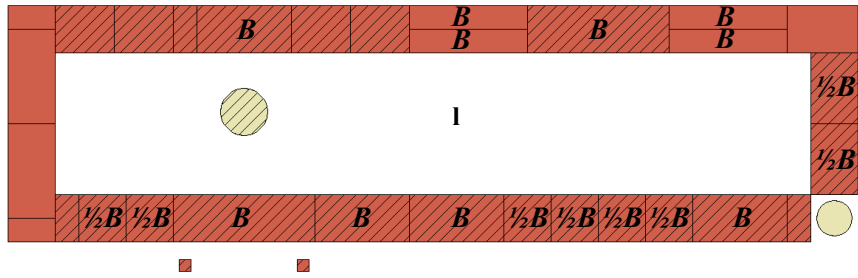


NF 16 Eckhard Fischer

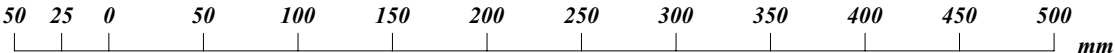
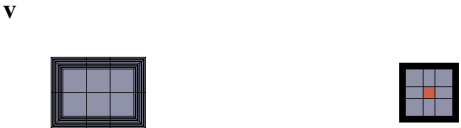
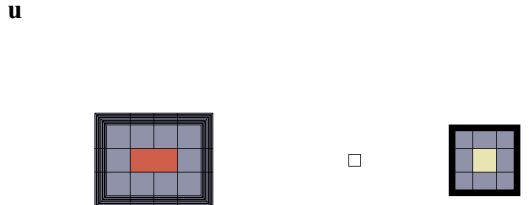
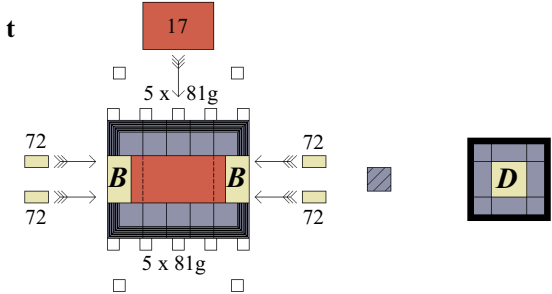
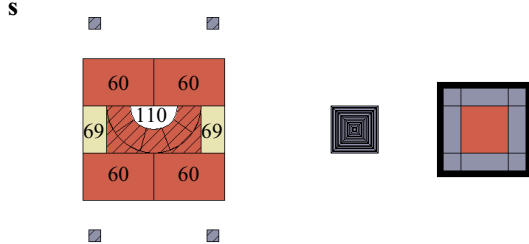
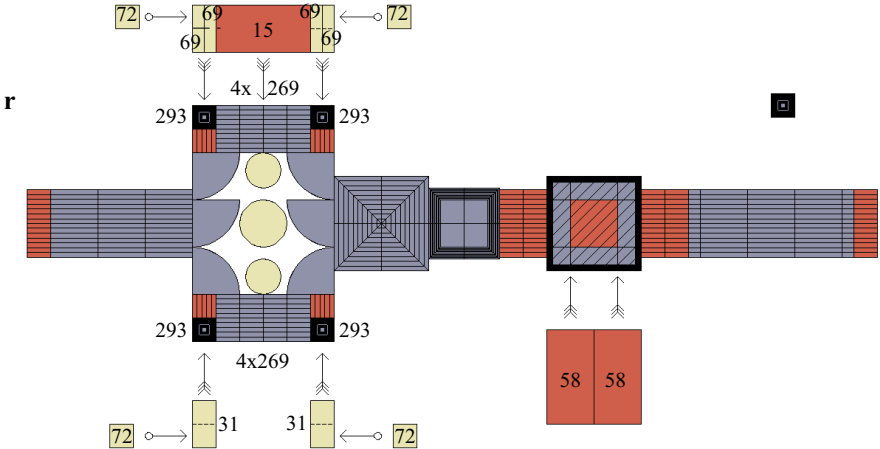


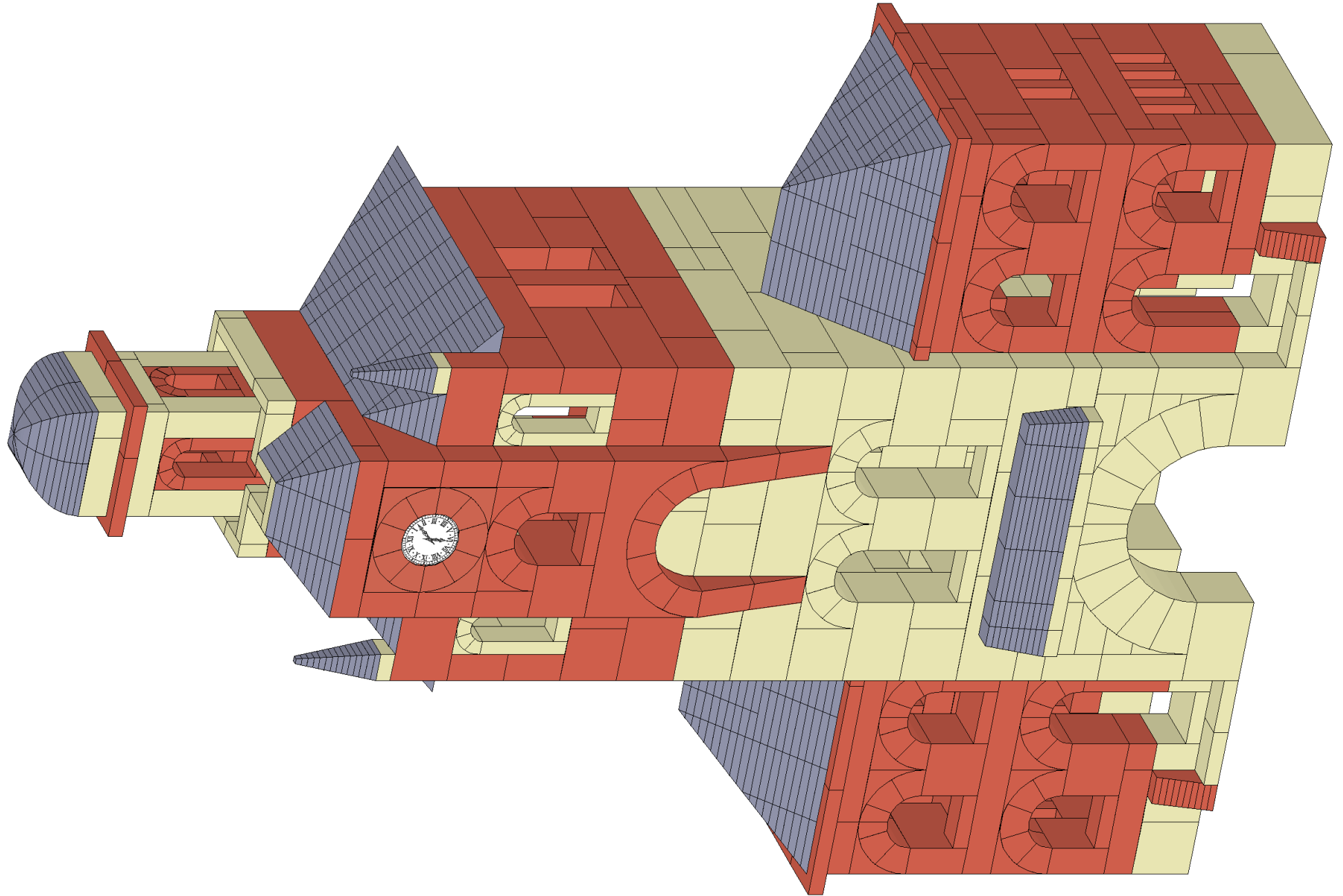


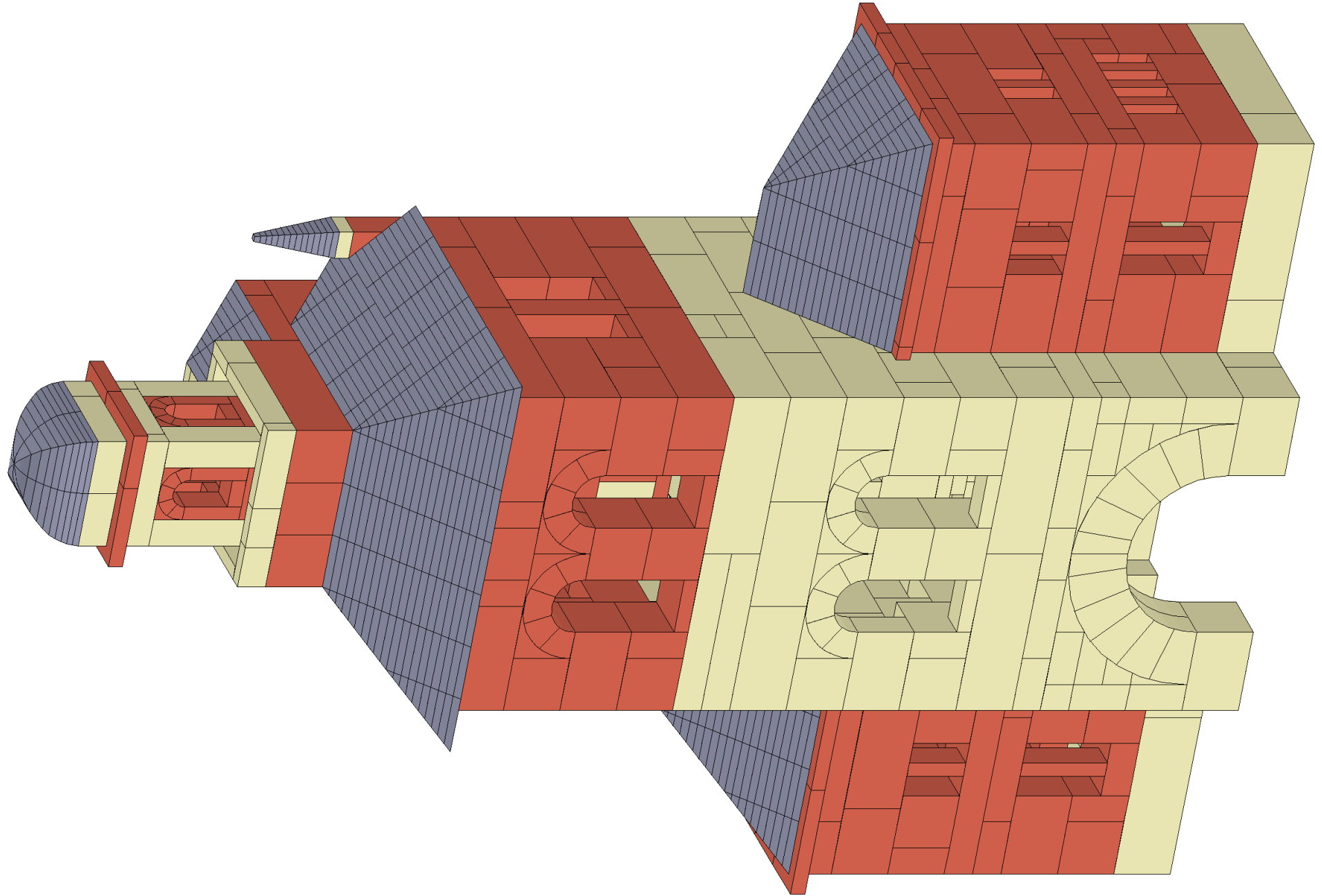
Kaiserpfalz aus der Ottonenzeit



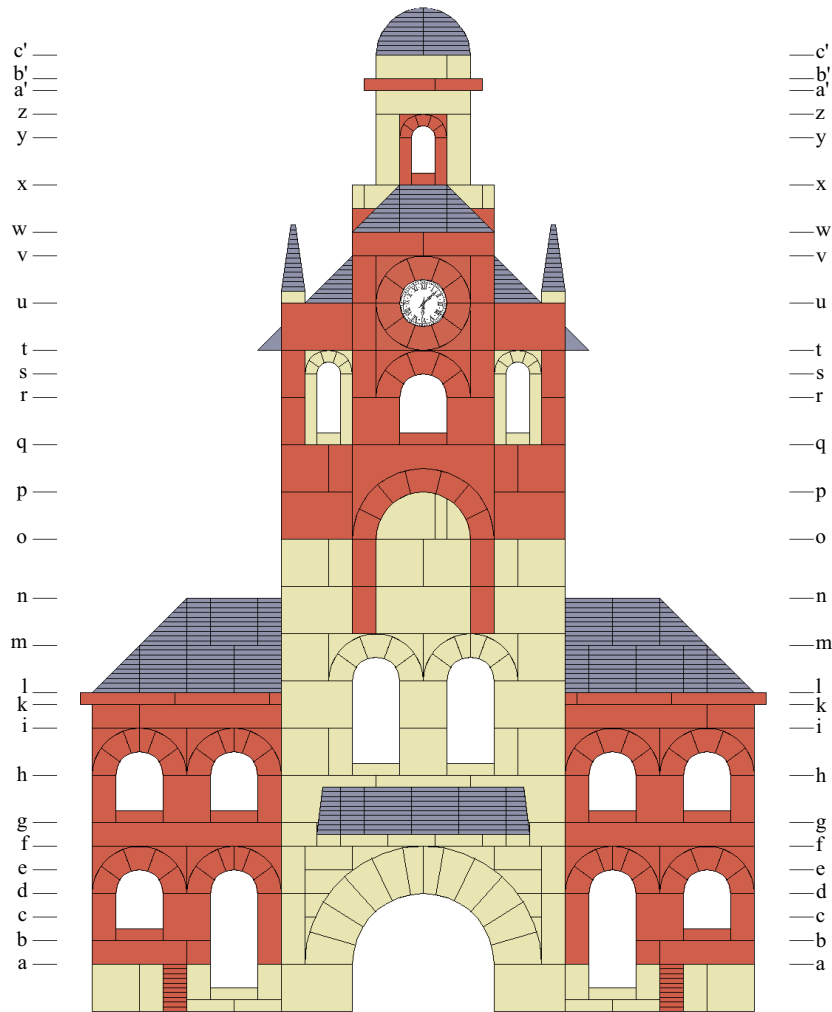
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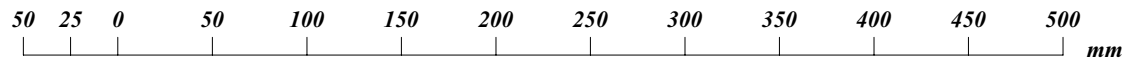
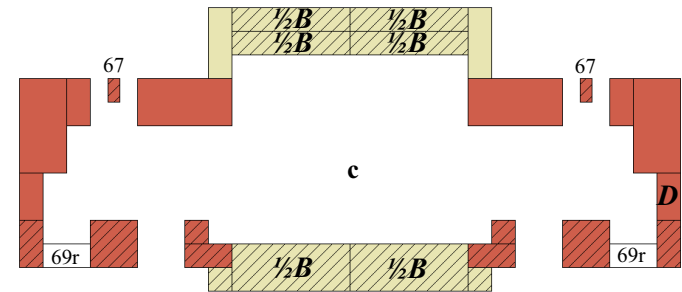
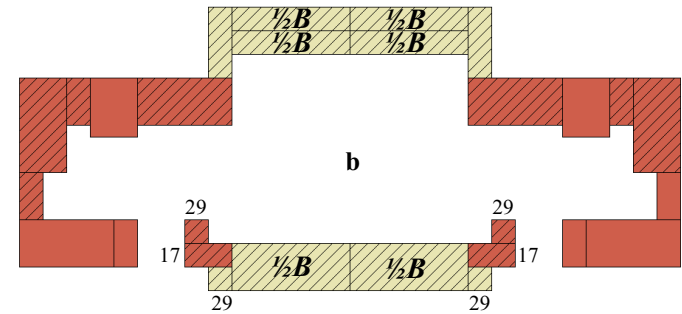
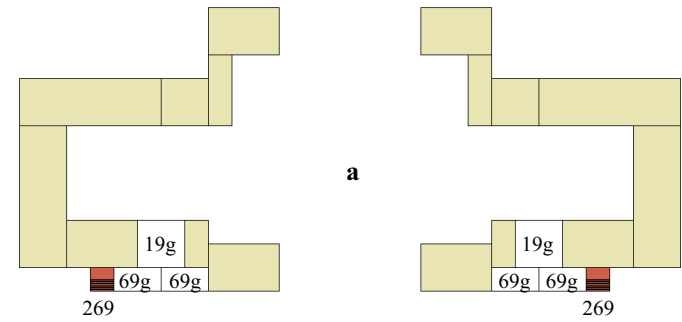




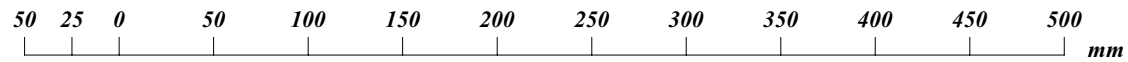
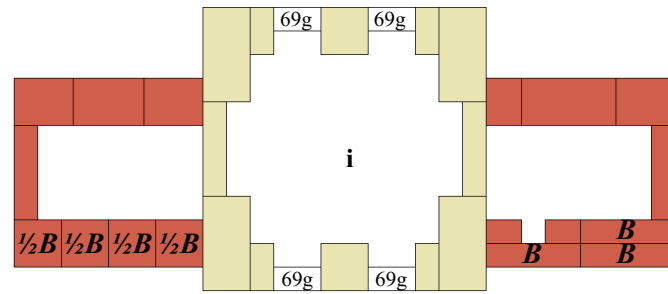
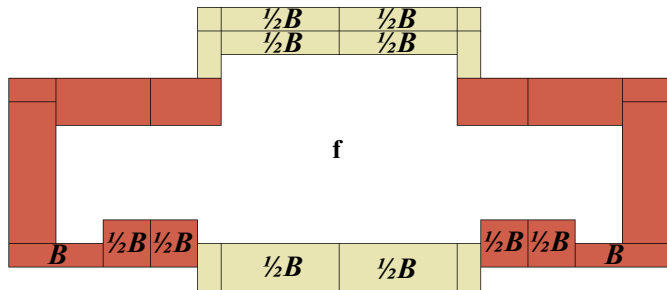
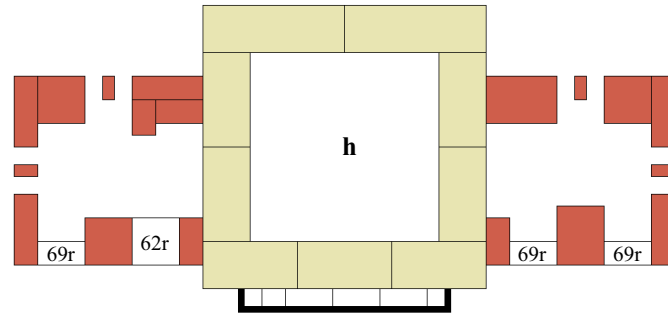
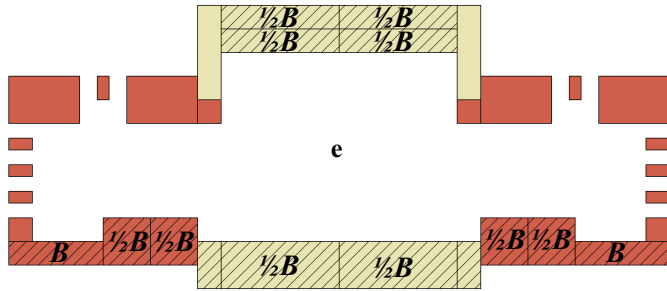
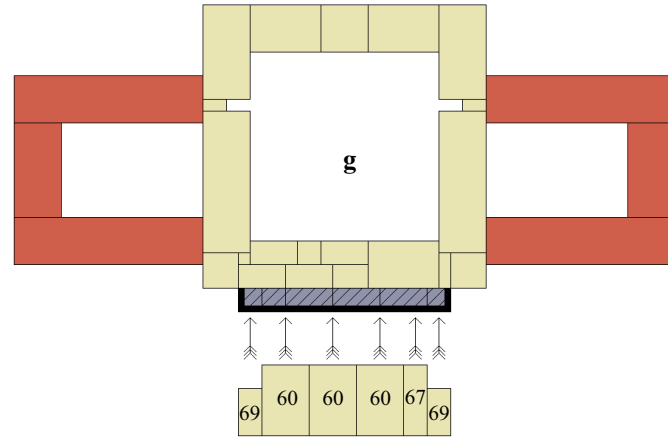
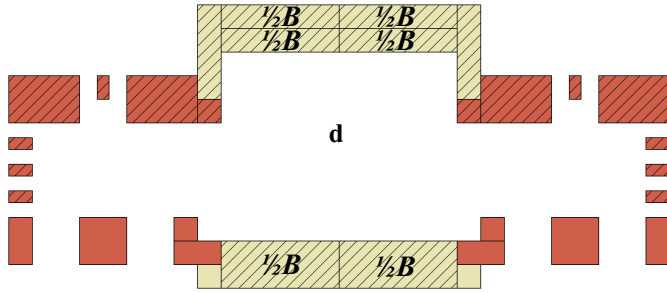
Stadtter



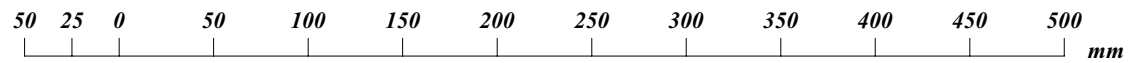
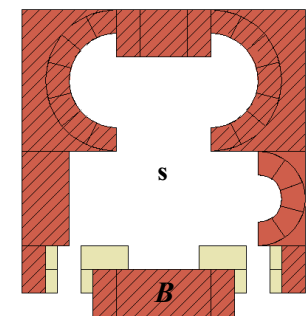
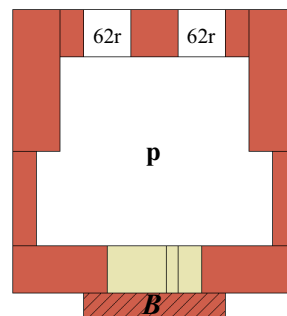
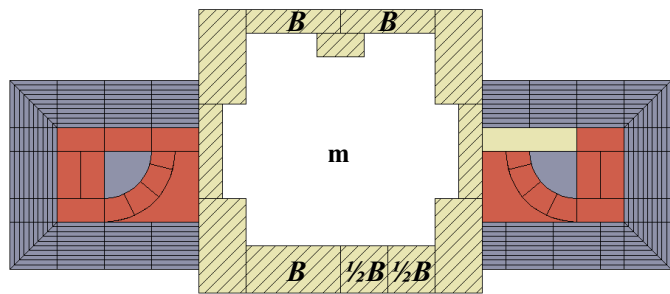
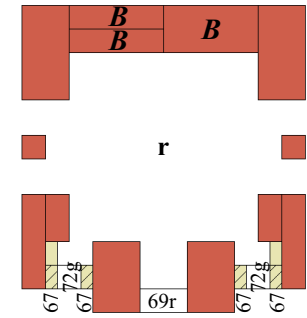
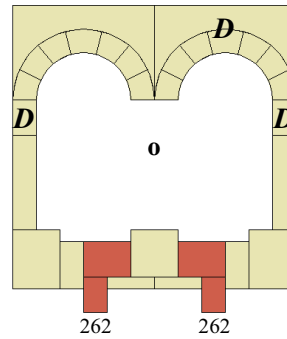
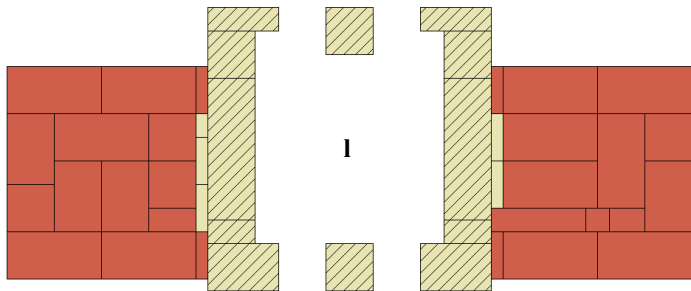
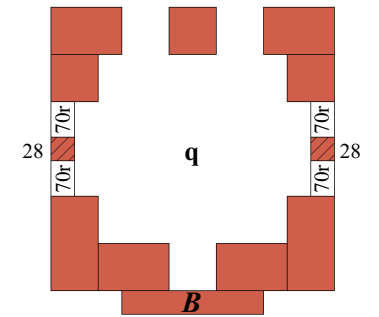
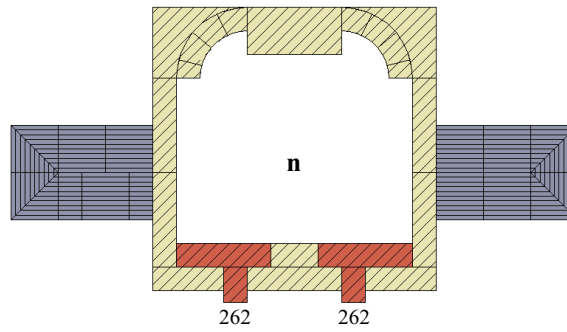
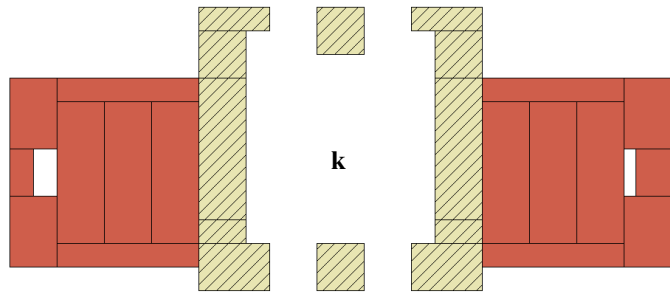
Nach einem Motiv von einem alten Kalenderblatt.
 Standort und Alter sind nicht bekannt.
 Dieses Stadtter hat links und rechts neben dem Haupteingang Diensträume.
 Darüber befinden sich die Dienstwohnungen. Eine nach oben offene Plattform
 im oberen Teil des Turmes ermöglicht eine Rundumsicht über die ganze Stadt.
 Der Turm wurde auch nachts als Feuerwachturm benutzt.



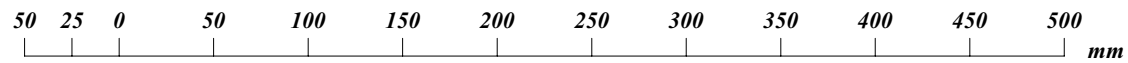
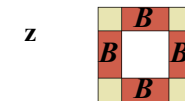
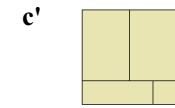
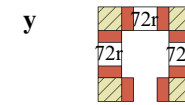
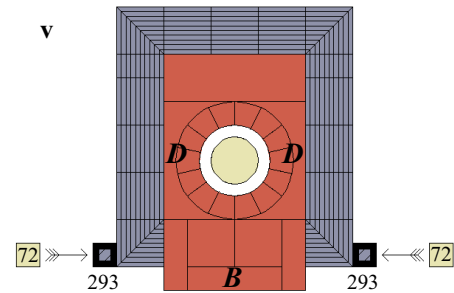
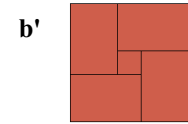
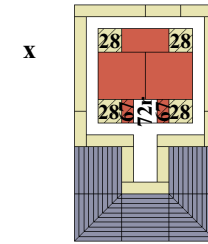
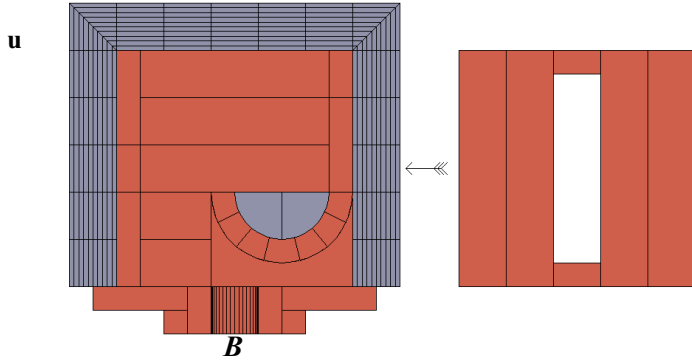
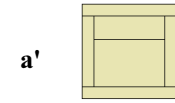
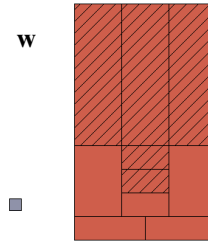
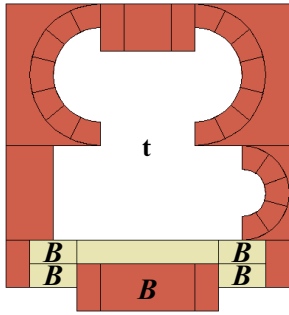
Stadtter



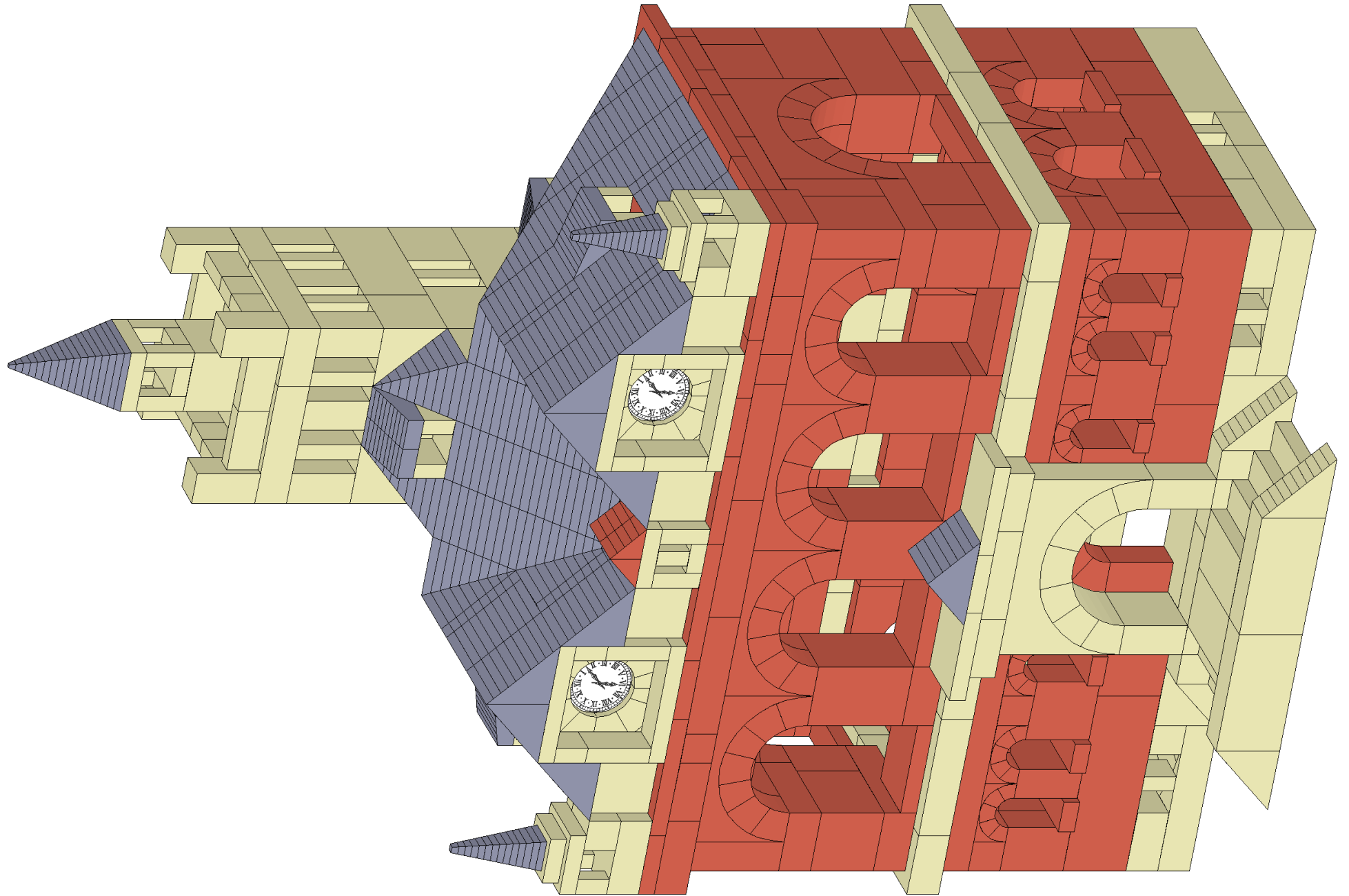
Stadtter



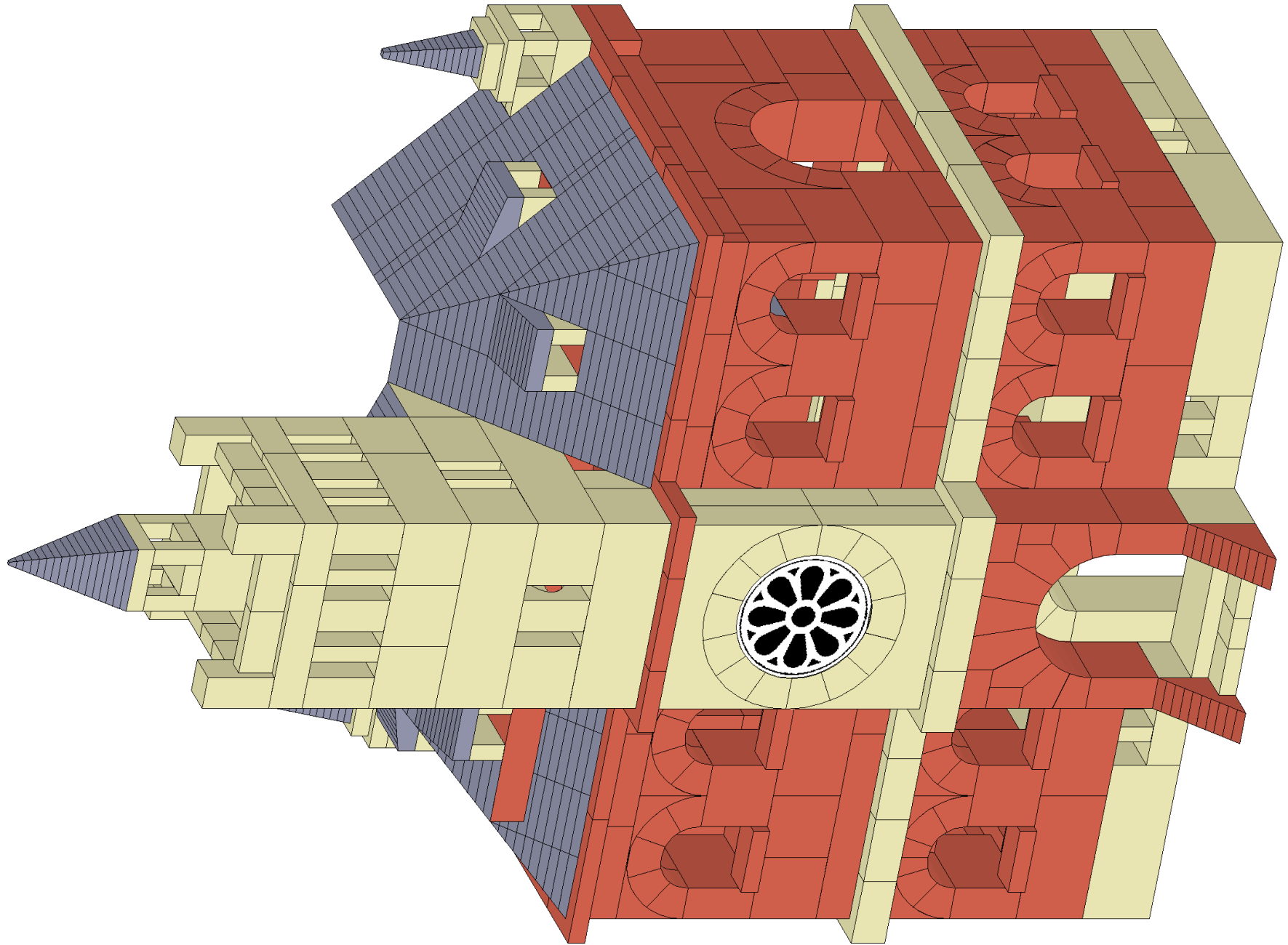
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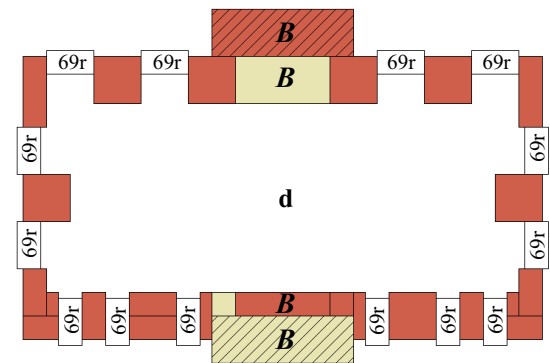
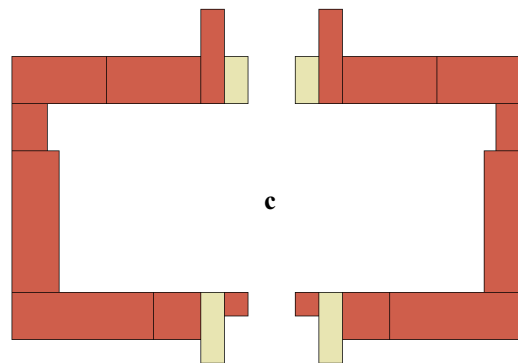
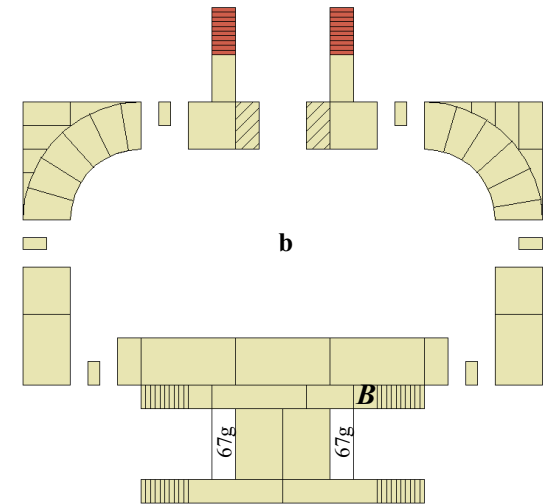
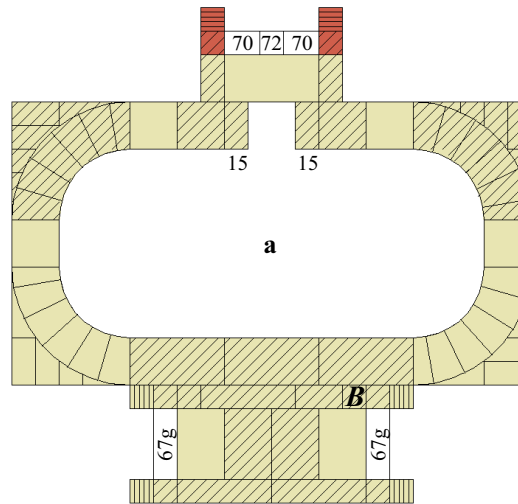
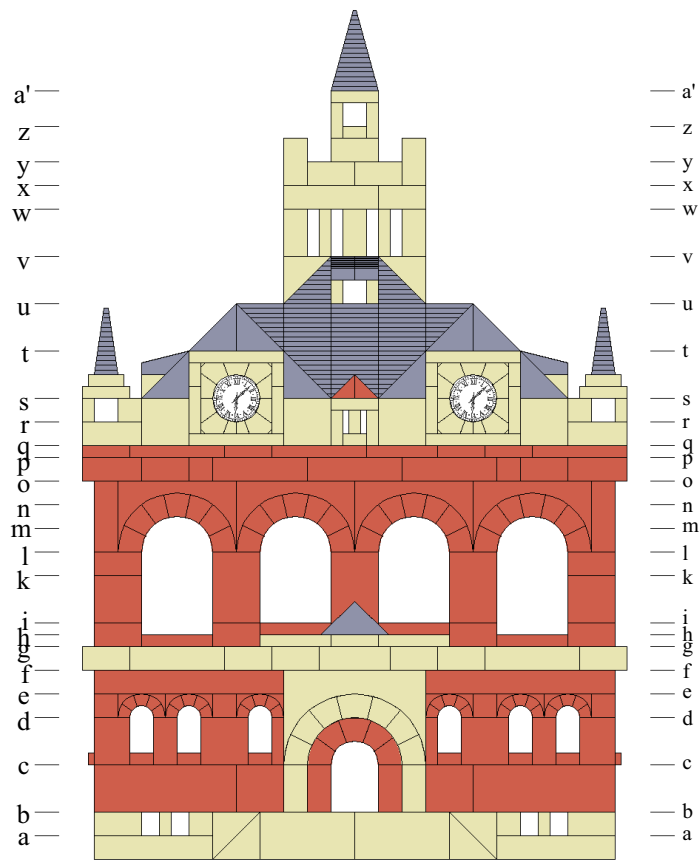
Rathaus



Rathaus



Rathaus

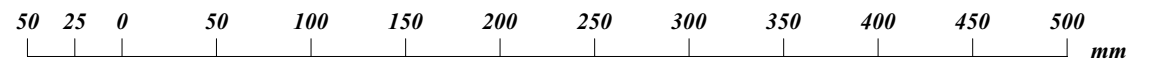


Nachbau eines Motivs von einem alten Kalenderblatt.

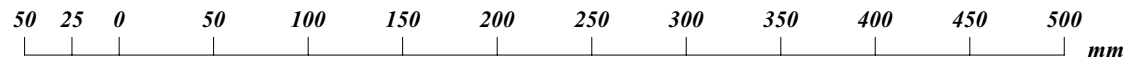
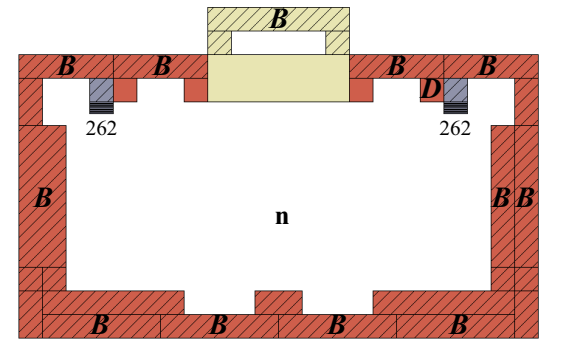
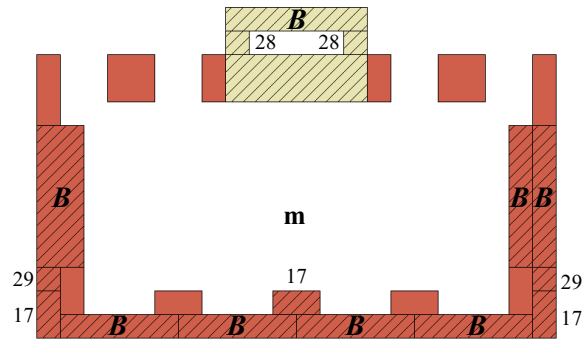
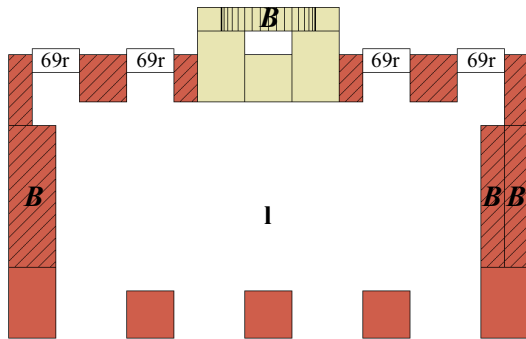
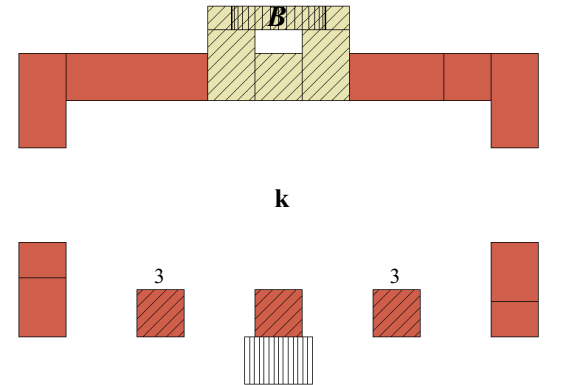
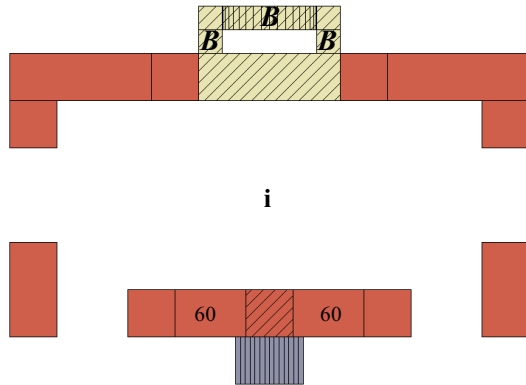
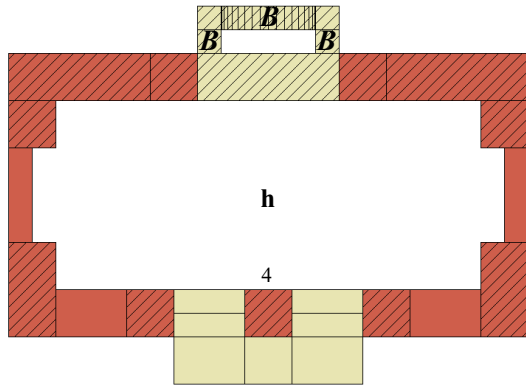
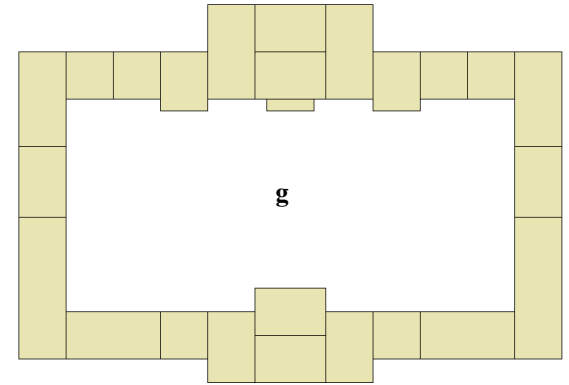
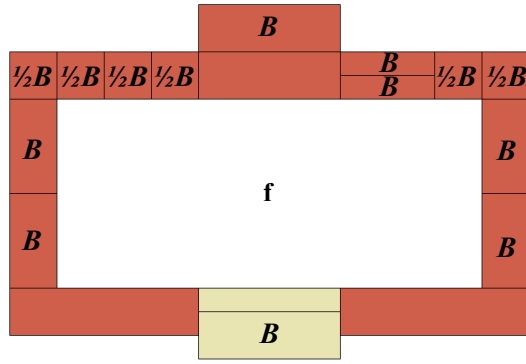
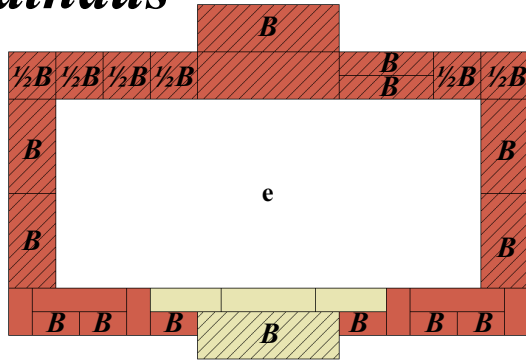
Alter und Standort sind nicht bekannt.

Rechts und links des Einganges führt eine seitliche Treppe in das Innere des Rathauses. In der unteren Etage befinden sich die Diensträume. Die obere Etage beherbergt zwei große Sitzungs- und Tagungssäle. Auf der Rückseite des Gebäudes ist noch ein zweiter Eingang, welcher sich im unteren Teil des Turmes befindet. Über dem Eingang hat der Turm noch ein großes rundes Fenster.

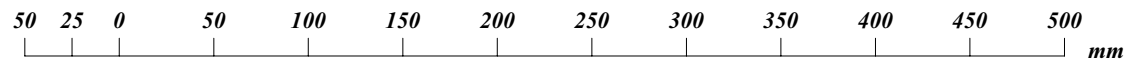
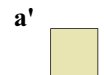
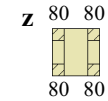
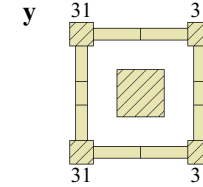
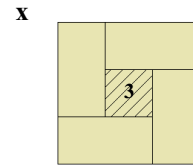
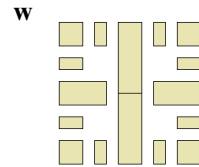
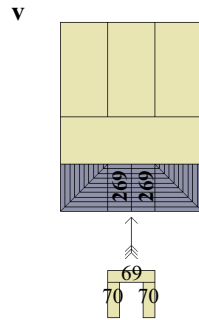
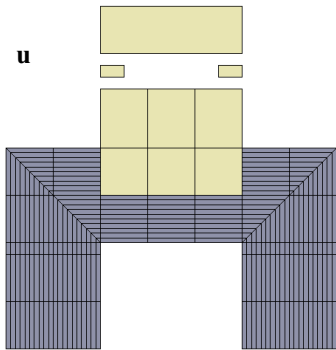
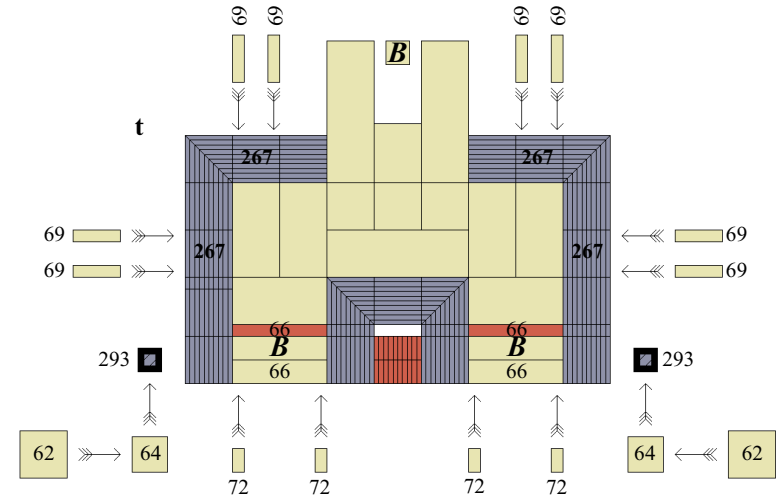
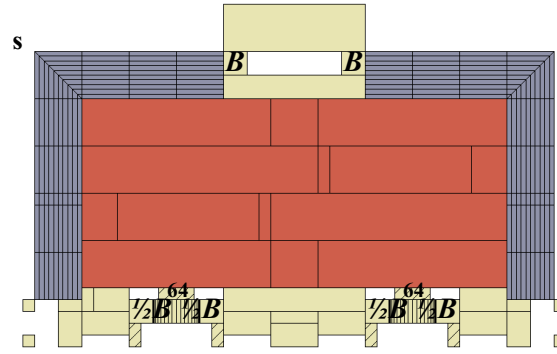
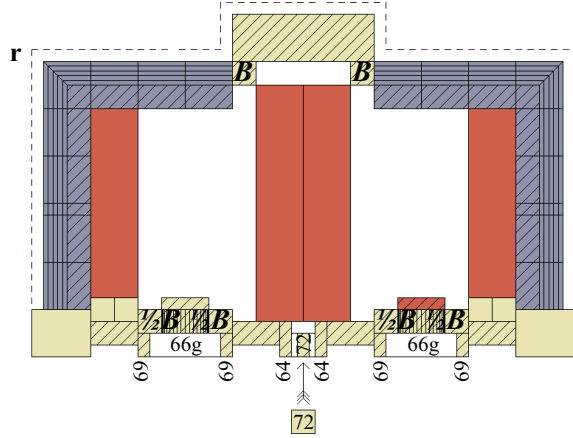
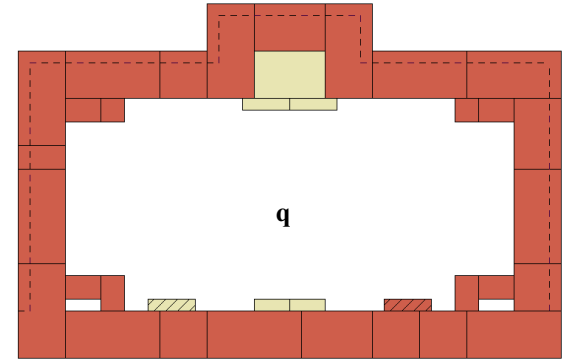
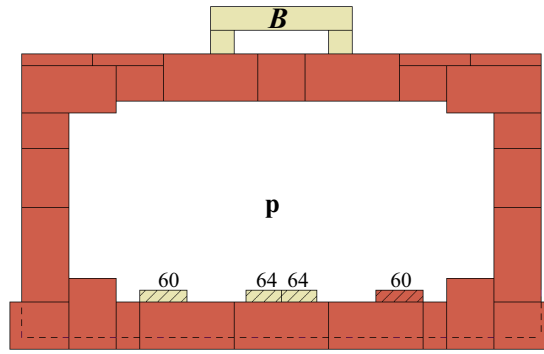
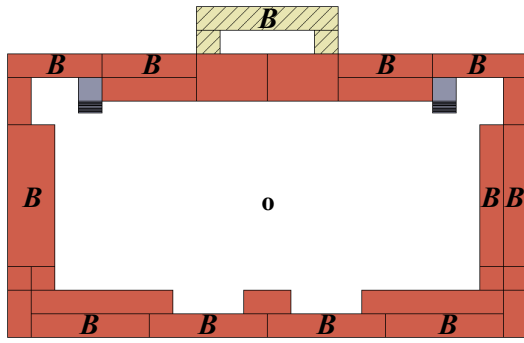
Eine Aussichtsplattform bildet den Abschluss des Turmes.



Rathaus

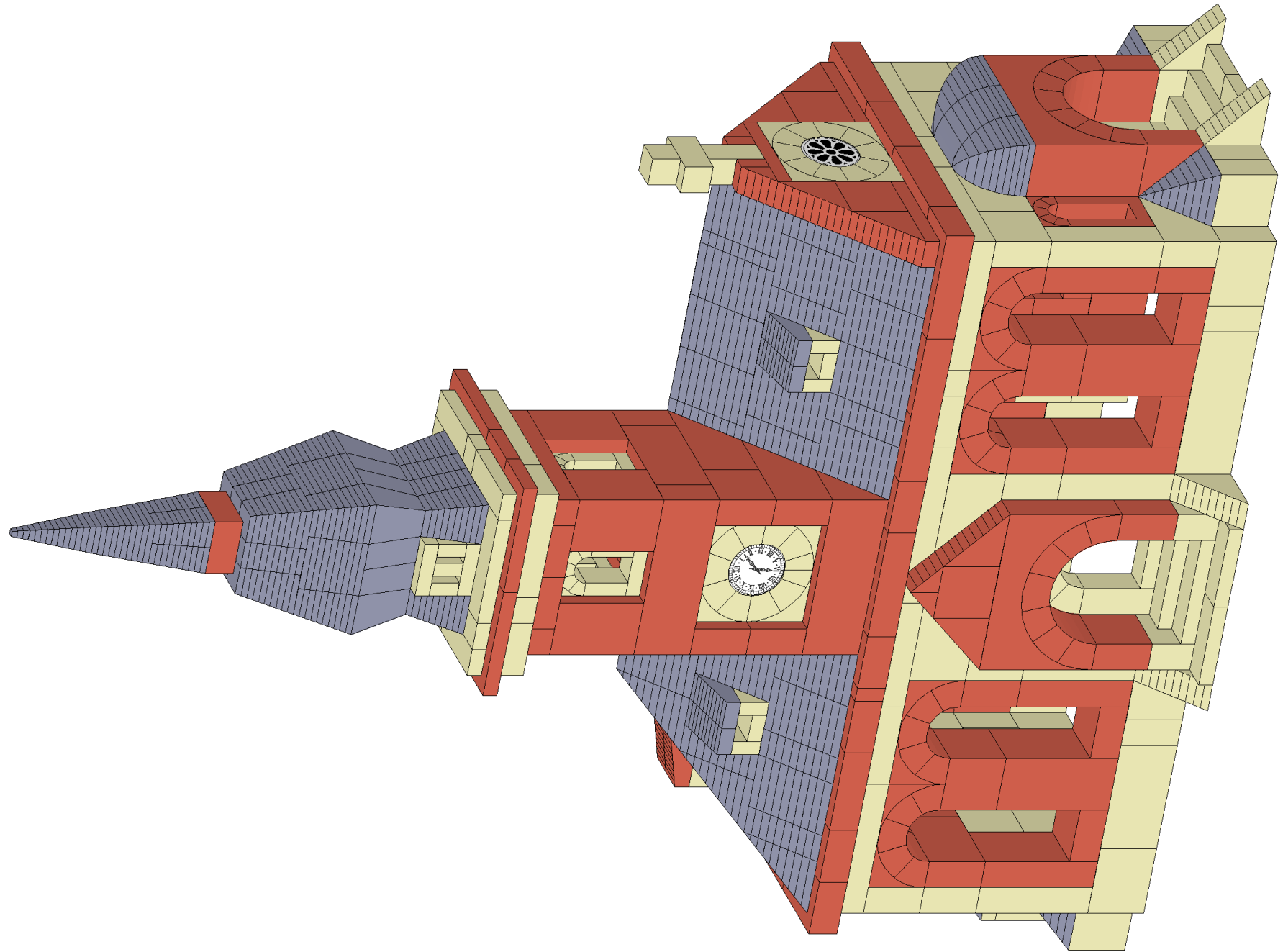


Rathaus

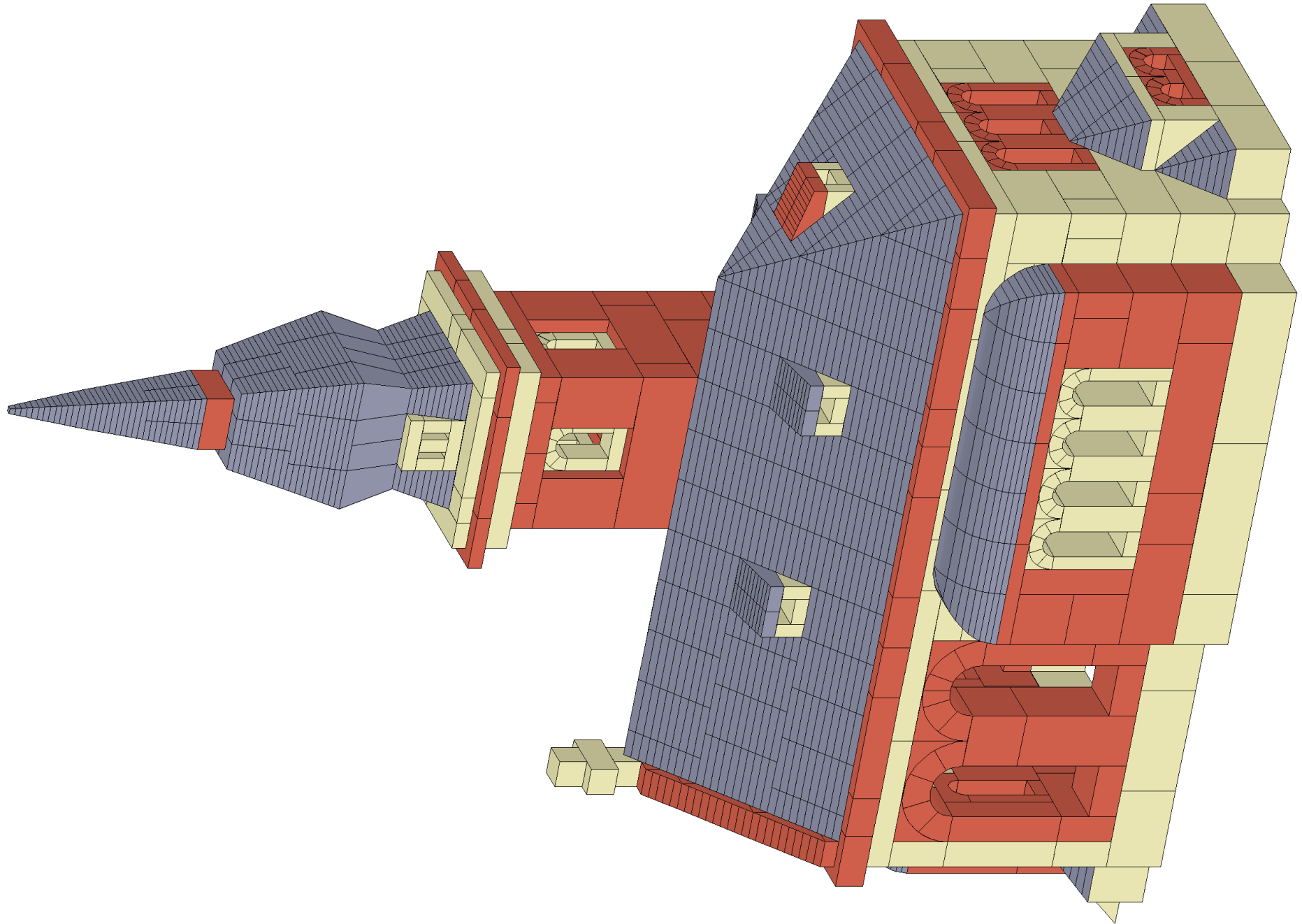


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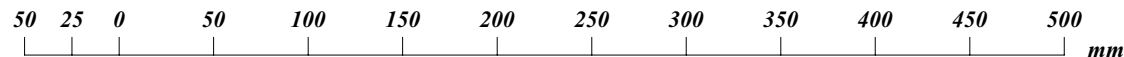
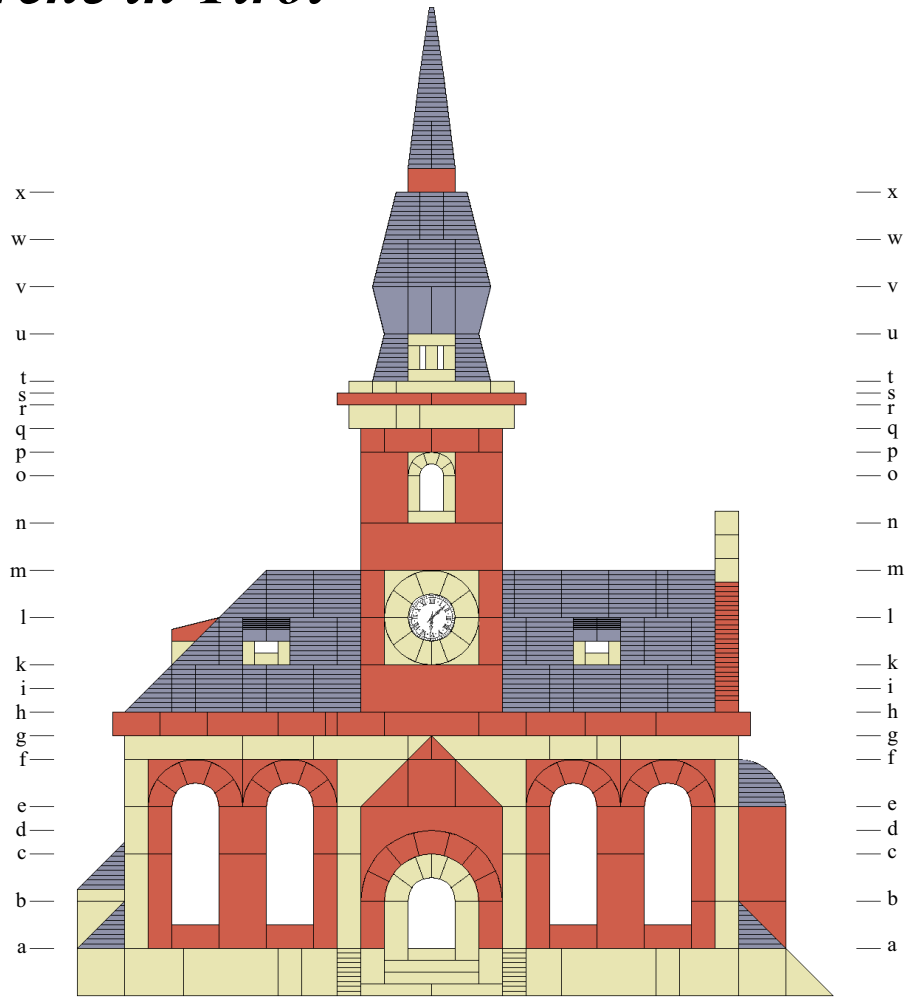
Kirche in Tirol



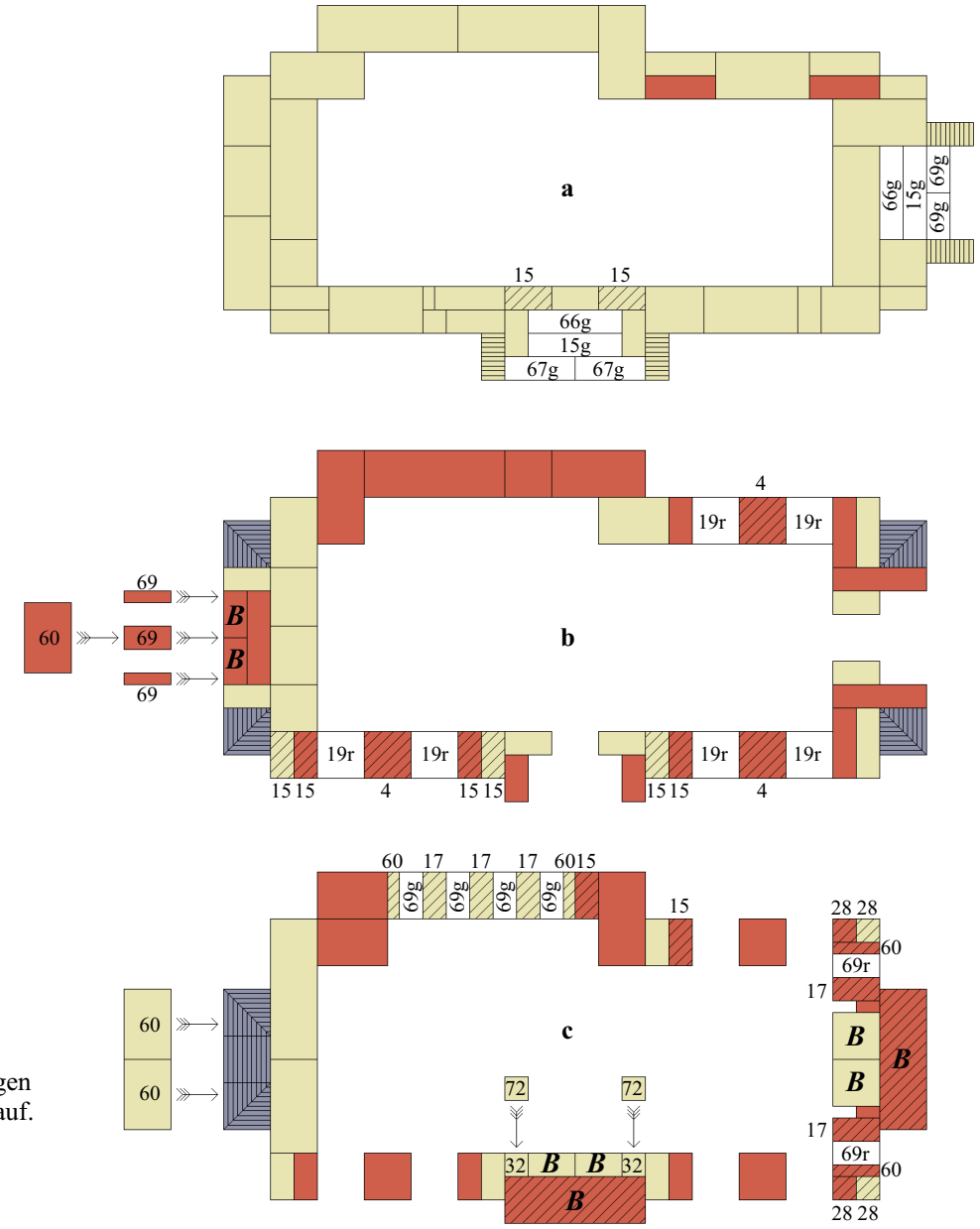
Kirche in Tirol



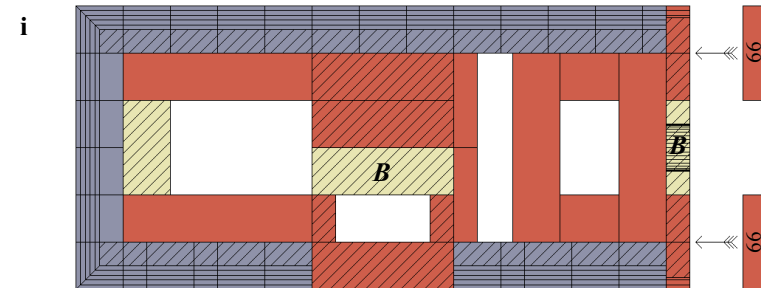
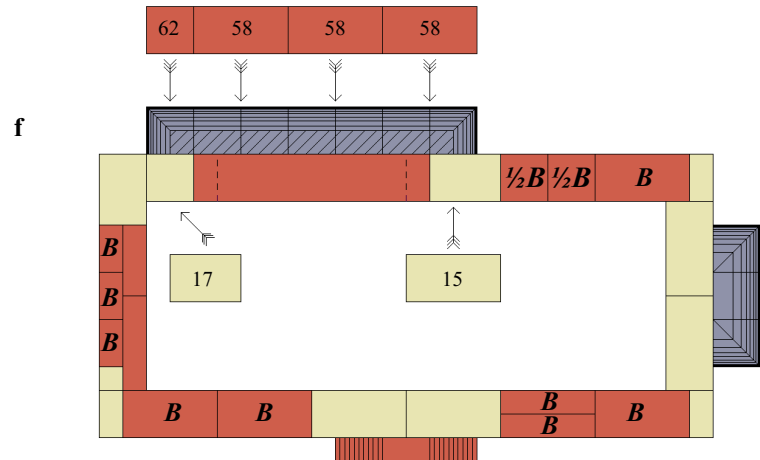
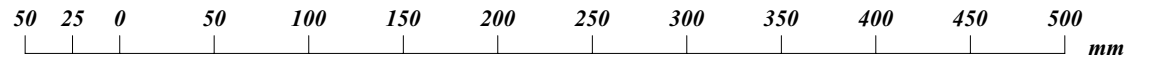
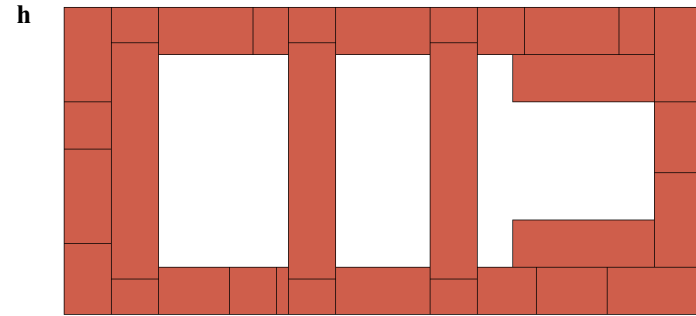
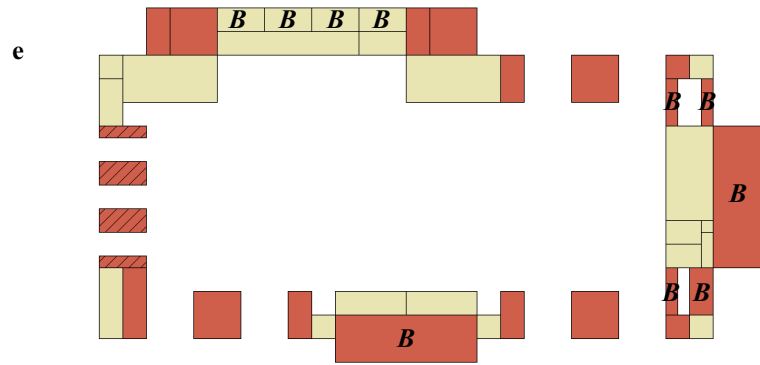
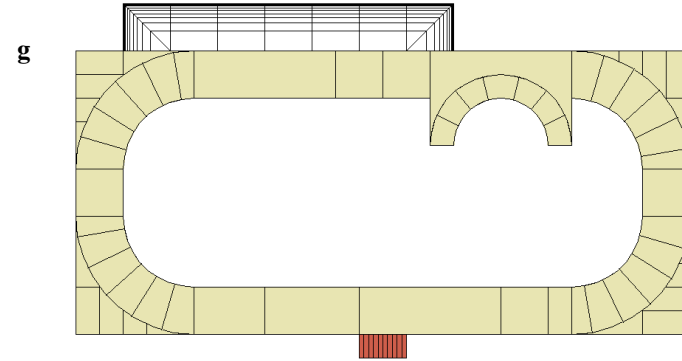
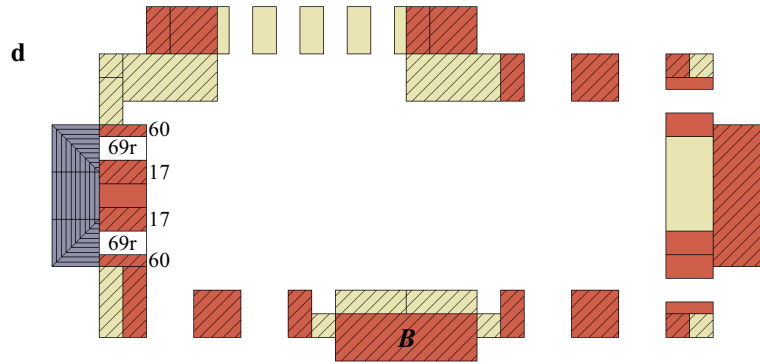
Kirche in Tirol



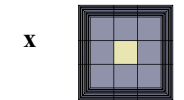
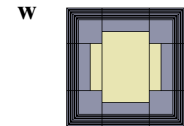
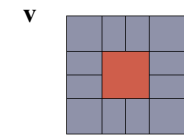
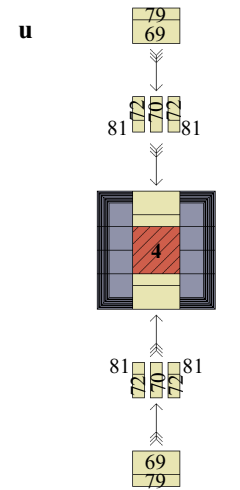
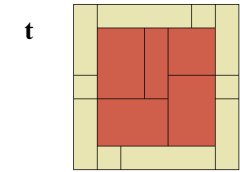
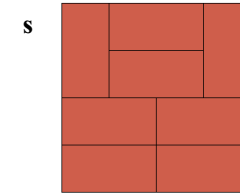
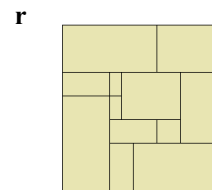
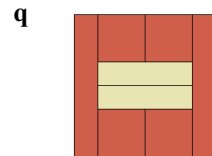
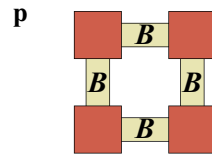
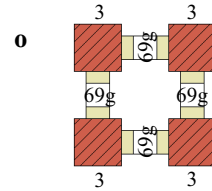
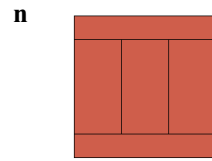
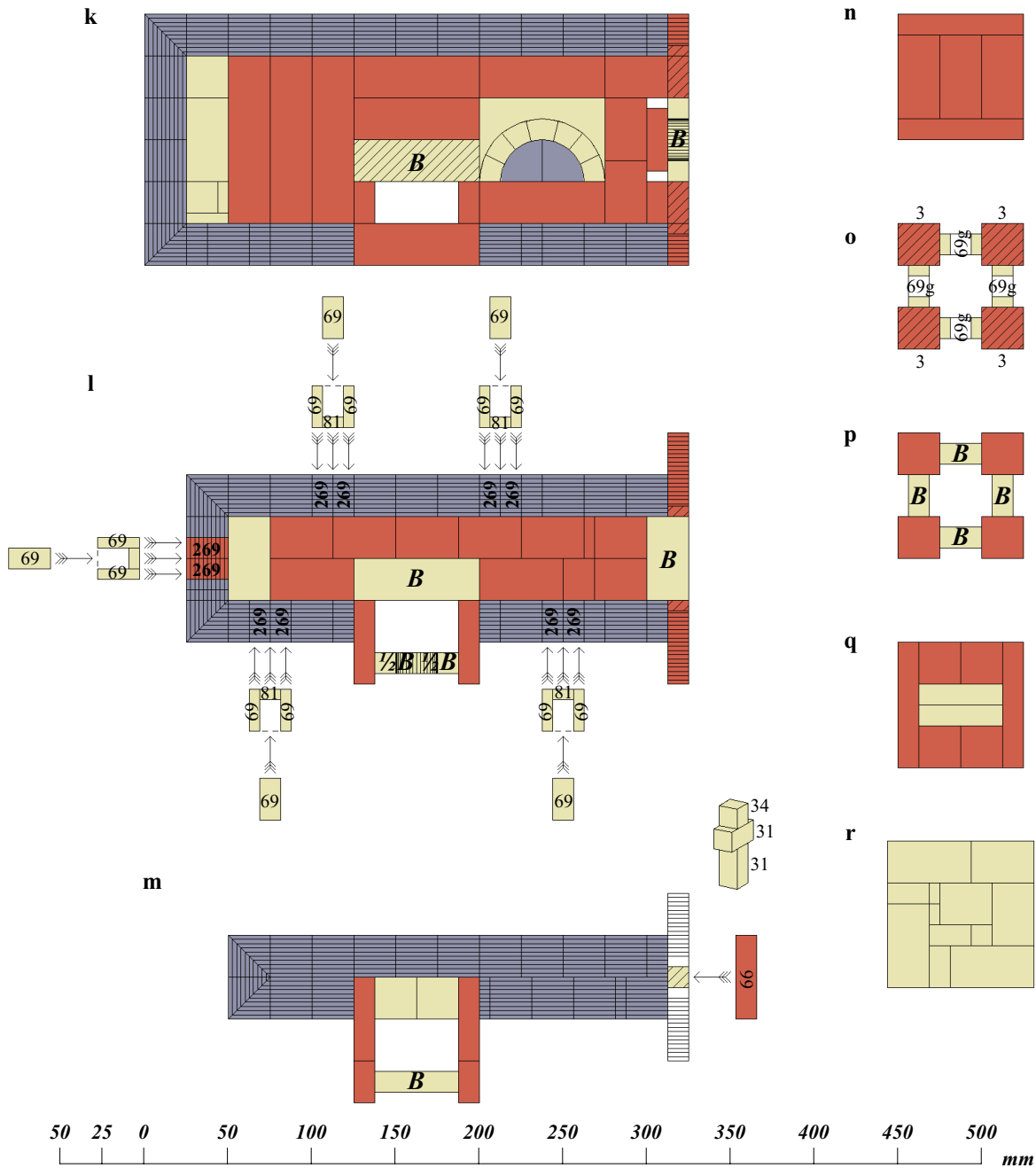
Der Turm dieser Kirche befindet sich hier in der Mitte der vorderen Längsseite. Dieses Bauwerk ist nicht symmetrisch, jede Seite ist anders gebaut. Im Turm und auf der rechten Seite über dem zweiten Eingang hat diese Kirche jeweils eine Uhr. Alle Fenster und Türen sind farbig vom übrigen Mauerwerk abgesetzt. Auch das Dach links und rechts neben dem Turm weist keine Symmetrie auf. Links ist es als Satteldach ausgebildet, rechts dient als Abschluss ein Giebel über dem zweiten Eingang. Der Turm hat zwei kleine Fenster, welche einen Ausstieg zu Dachreparaturen zulassen. Die Schallaustrittsöffnungen für die Glocken sind über der Uhr angebracht.



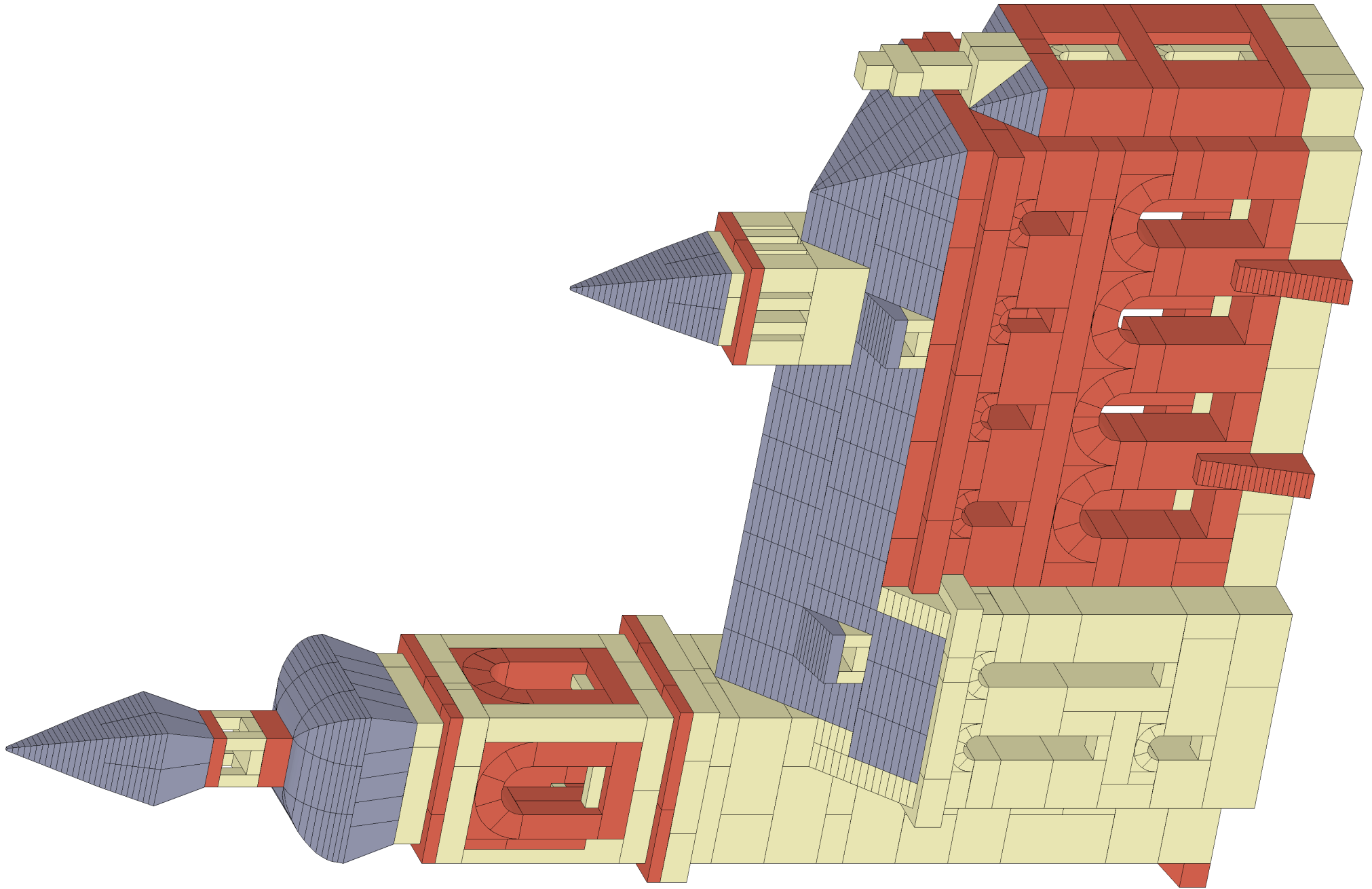
Kirche in Tirol



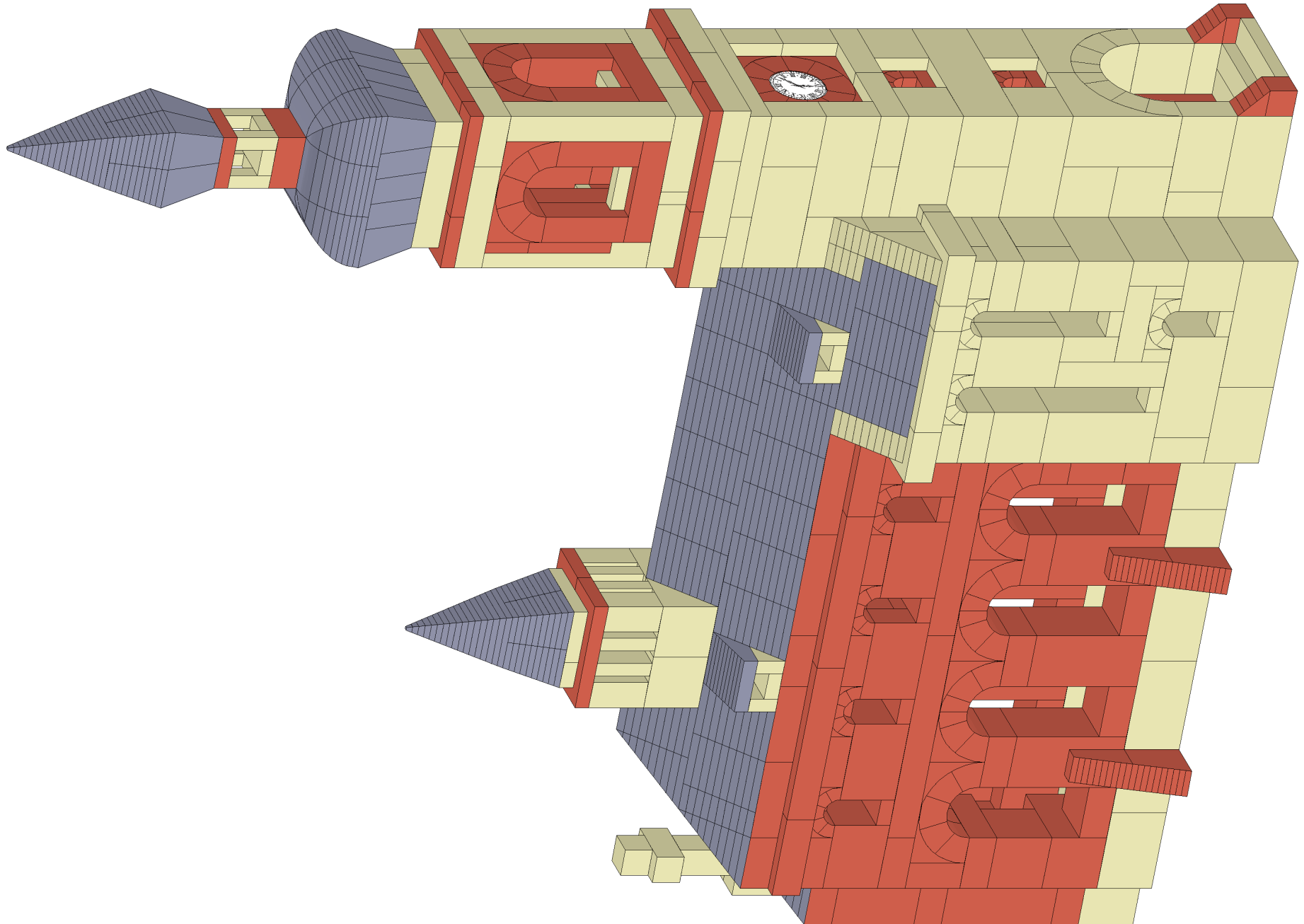
Kirche in Tirol



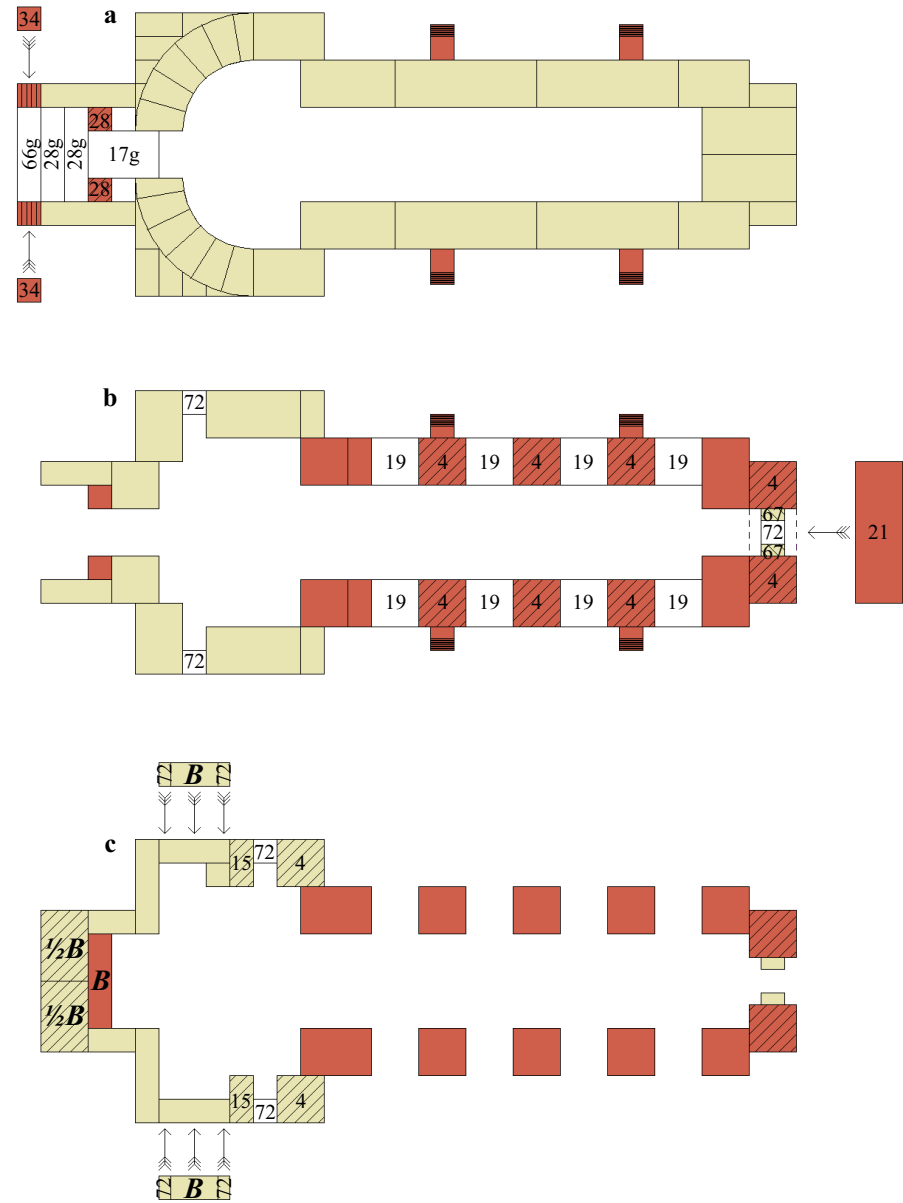
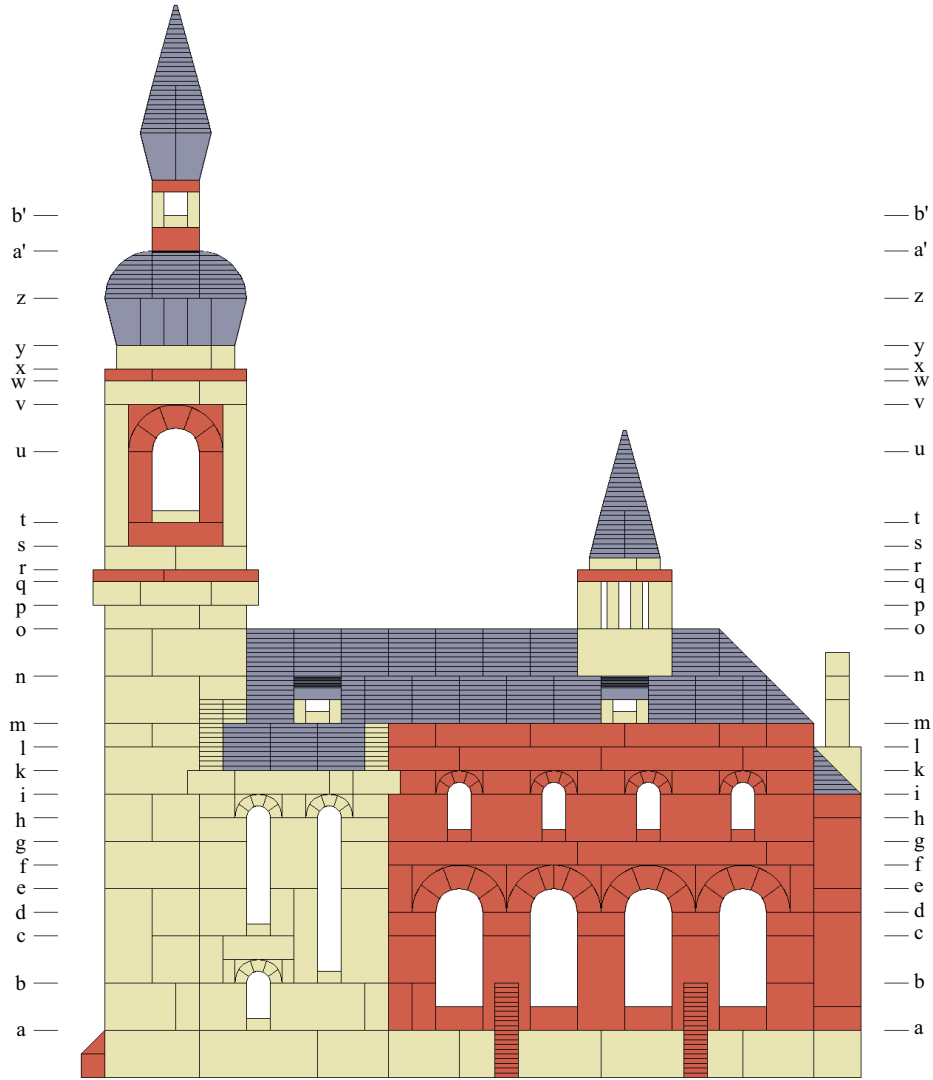
Kirche im Allgäu



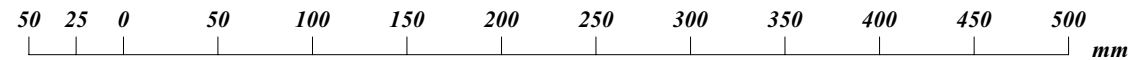
Kirche im Allgäu

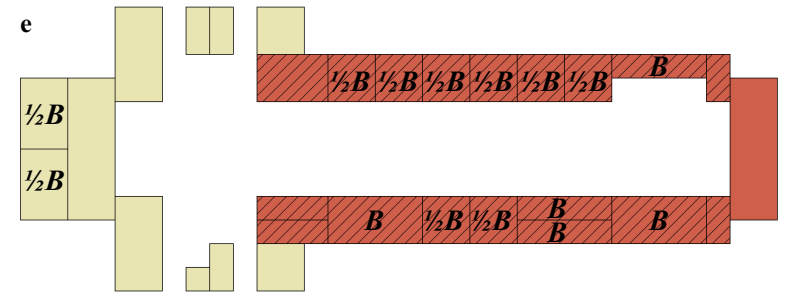
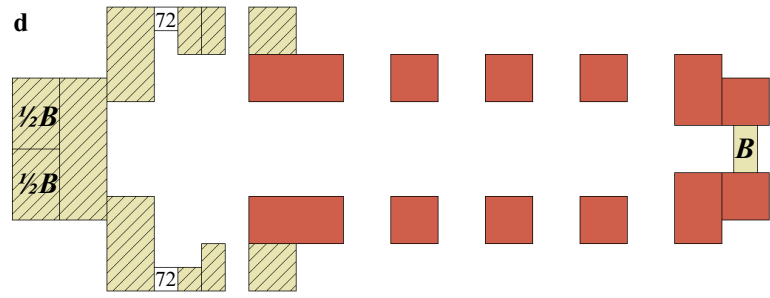


Kirche im Allgäu

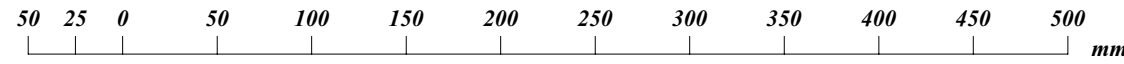
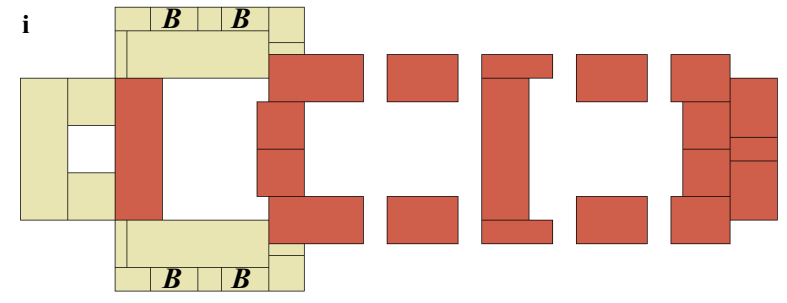
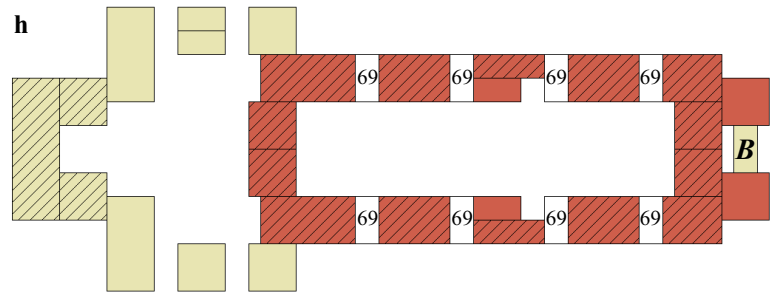
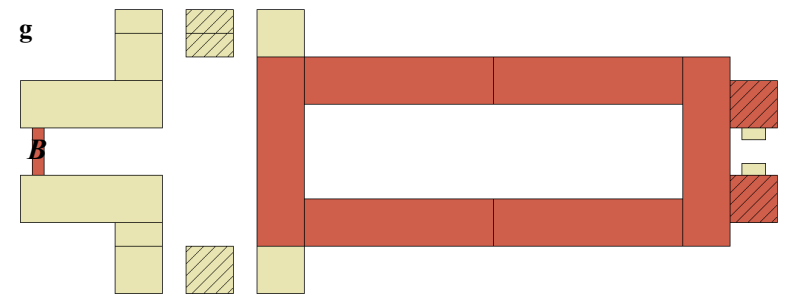
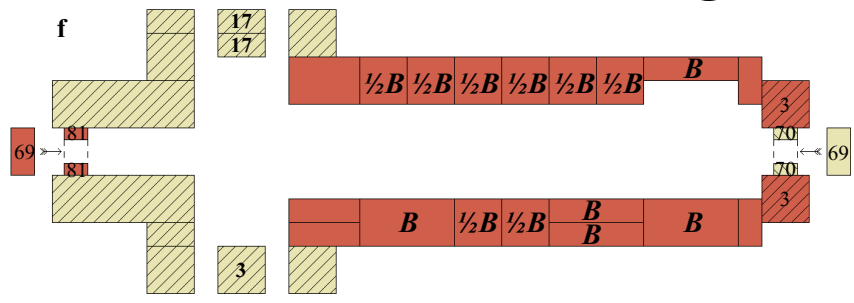


Nachbau nach einem Motiv von einem alten Kalenderblatt.
 Diese Kirche besitzt nur einen Eingang, der sich auf der Turmseite befindet. Die schmalen Fenster im gelben Turmbereich gehören zu den Treppenaufgängen nach oben. Zur besseren Beleuchtung im Inneren tragen die kleinen Fenster über den großen bei. Auf jeder Seite vier Stück. Vier große Auslassfenster lassen den Glockenschall gut nach außen dringen. Am hinteren Ende des Daches befindet sich ein weiterer kleiner Glockenturm.

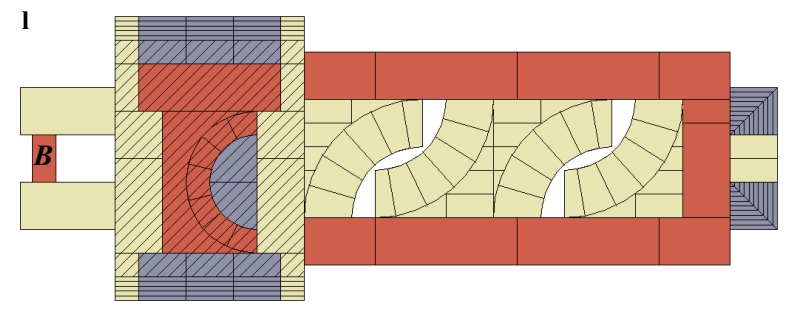
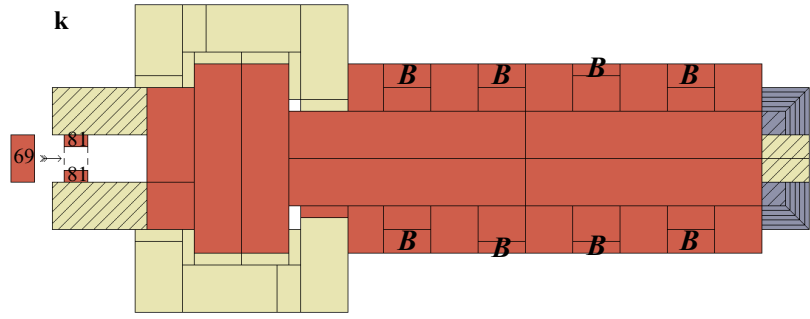




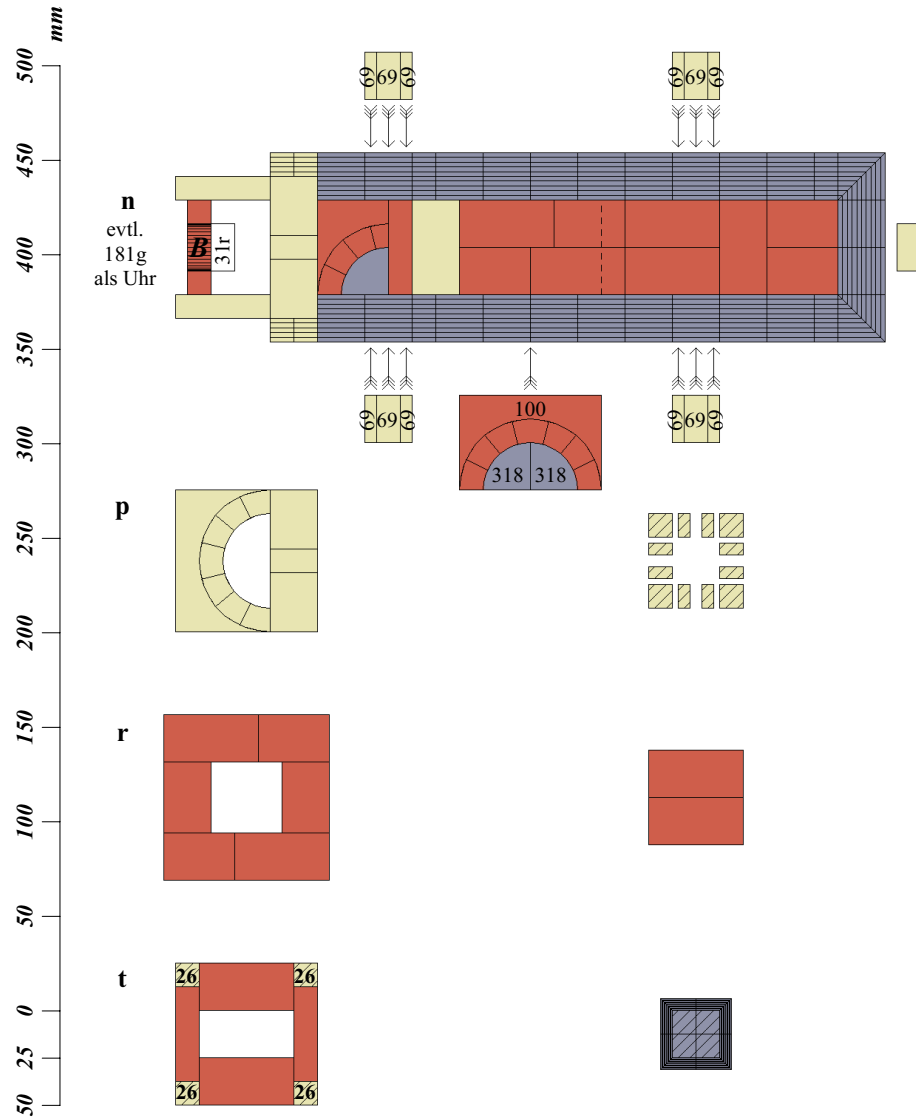
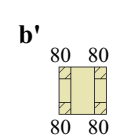
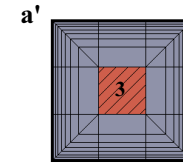
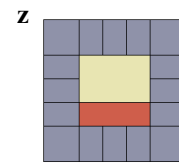
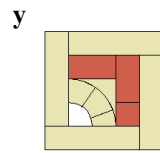
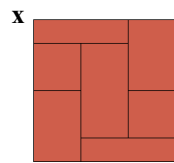
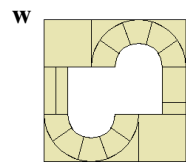
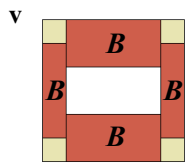
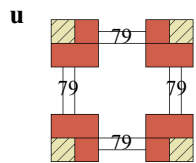
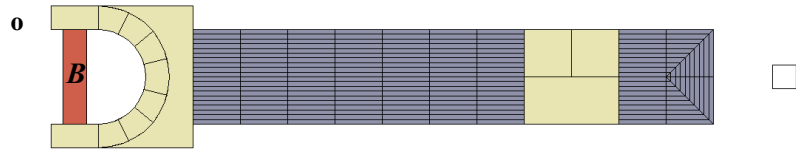
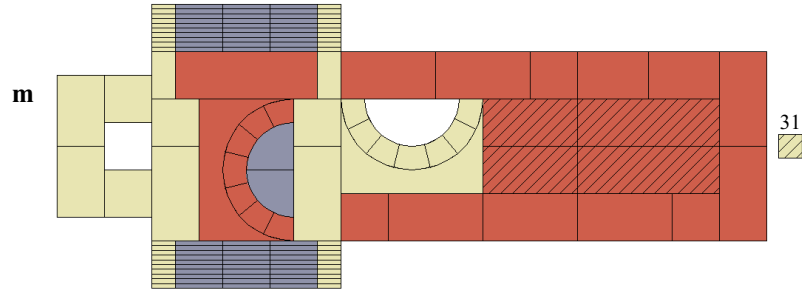
Kirche im Allgäu



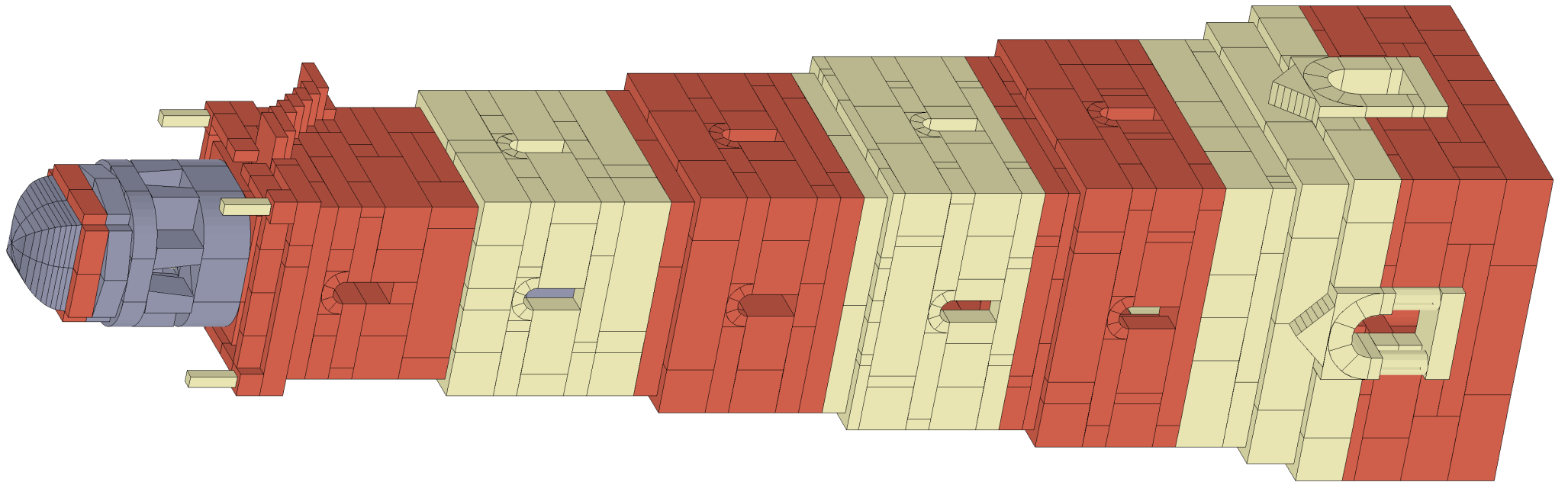
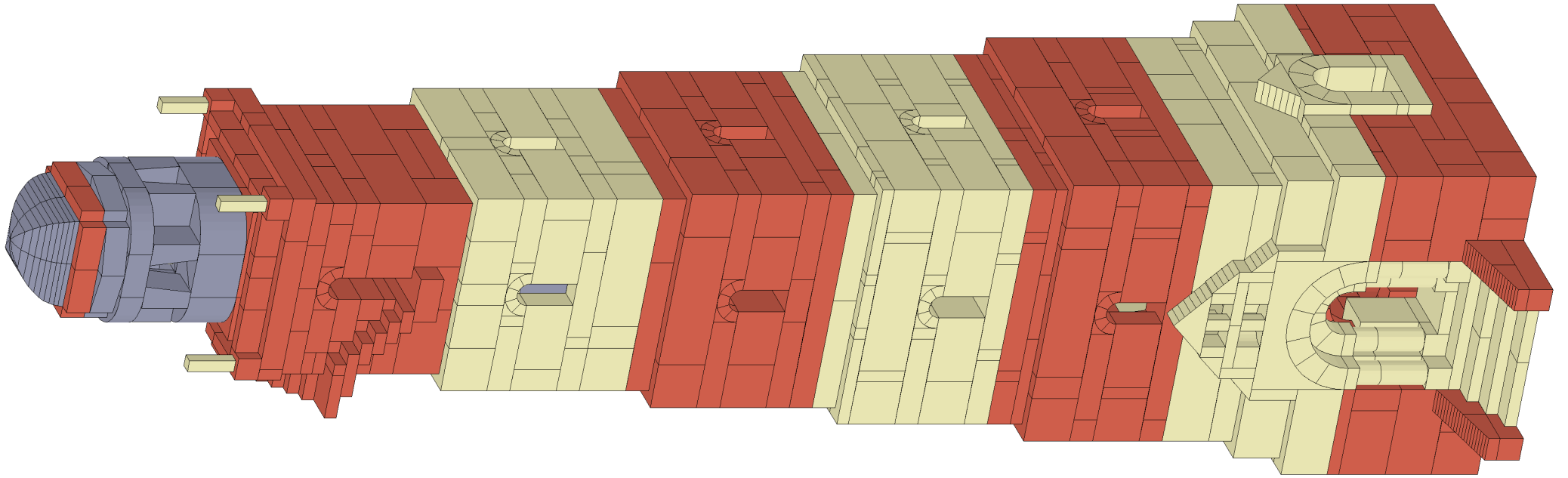
NF 16 Rolf Fritsche



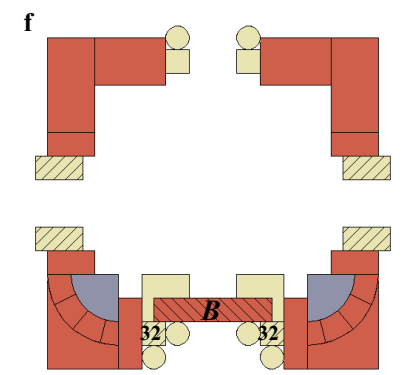
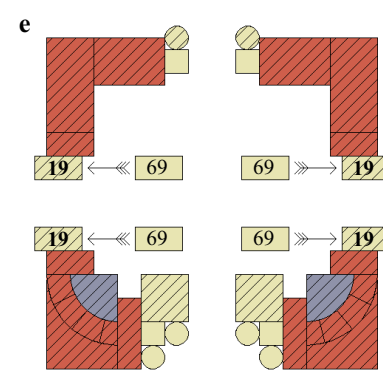
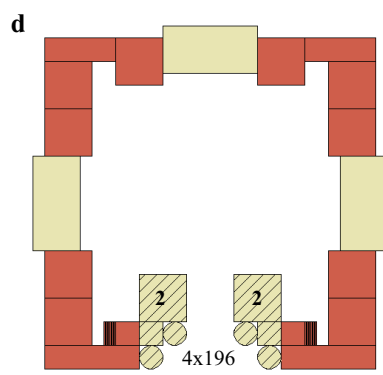
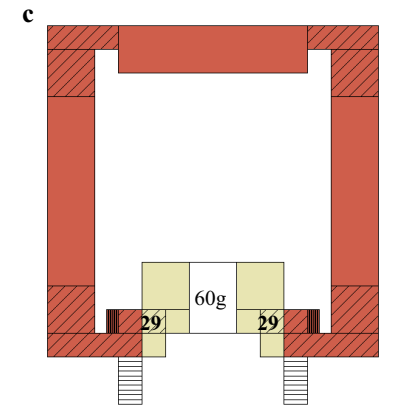
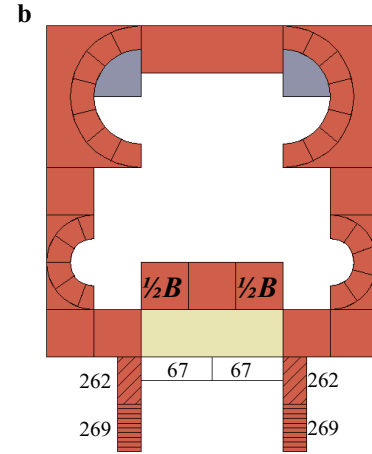
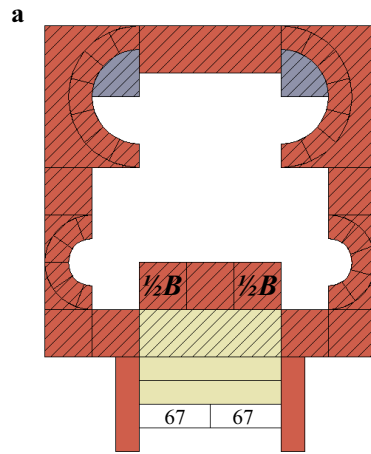
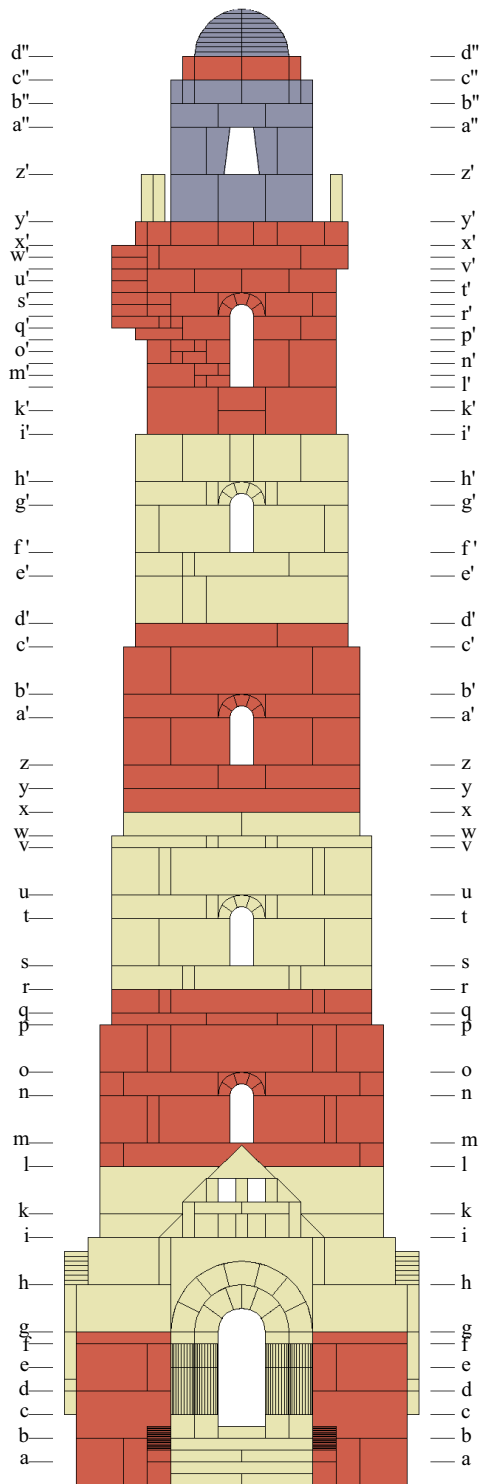
Kirche im Allgäu



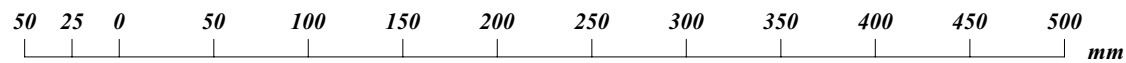
Leuchtturm



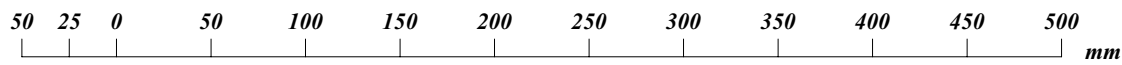
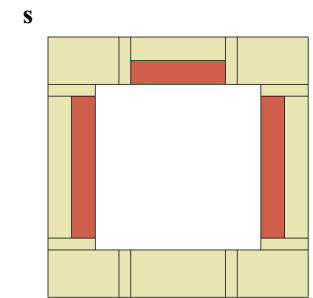
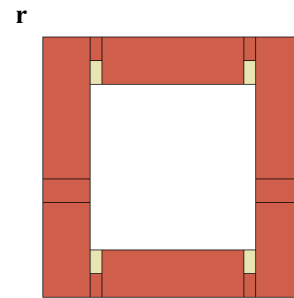
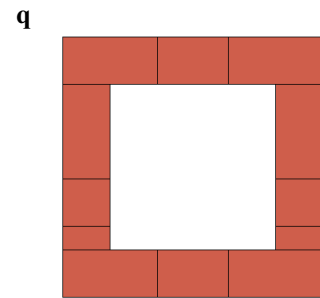
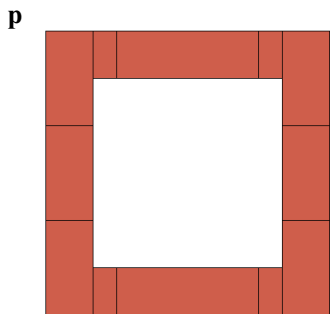
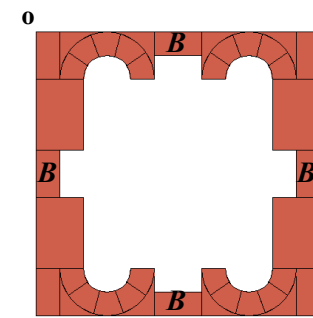
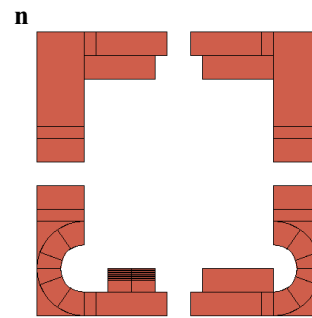
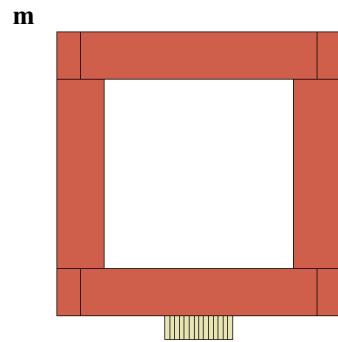
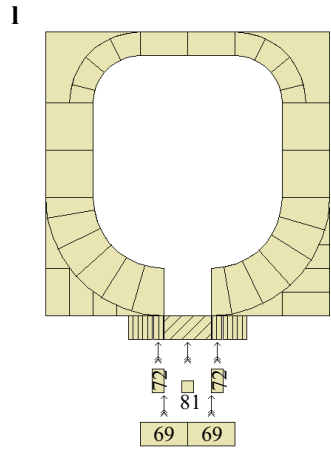
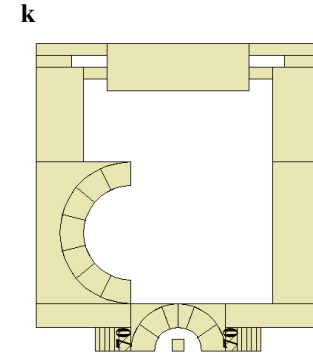
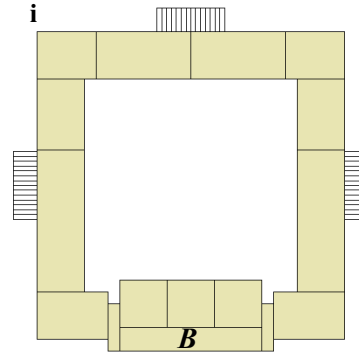
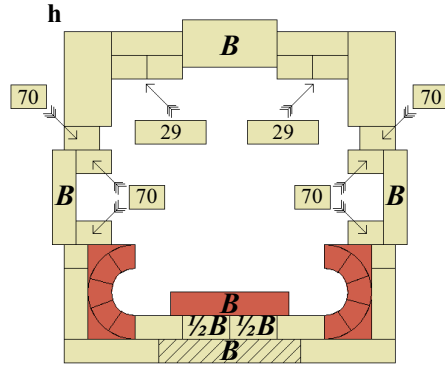
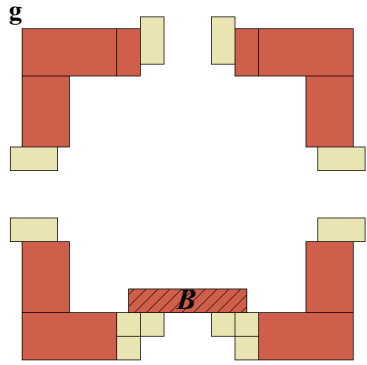
Leuchtturm



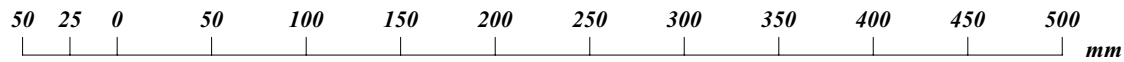
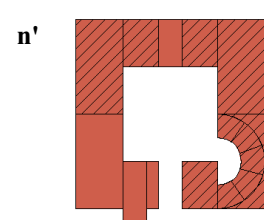
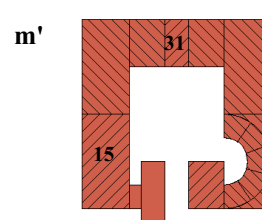
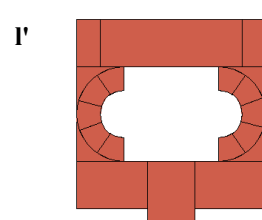
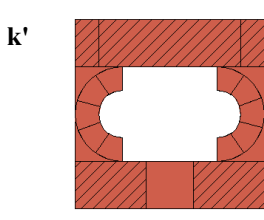
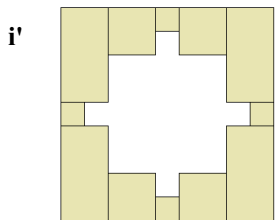
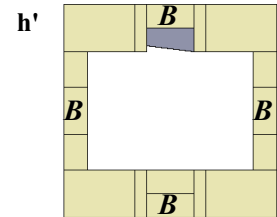
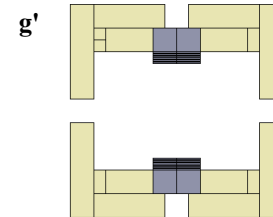
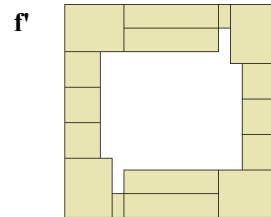
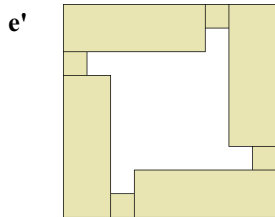
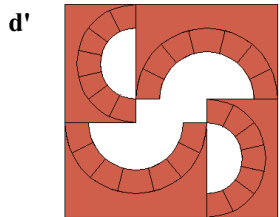
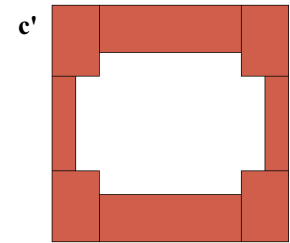
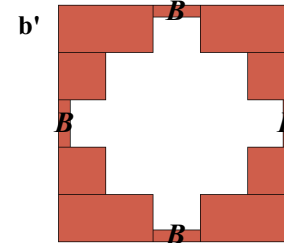
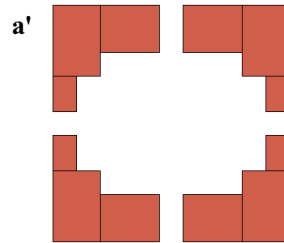
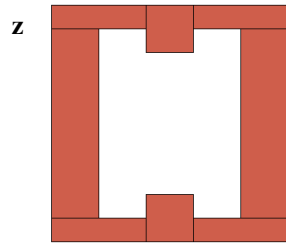
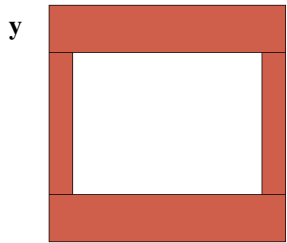
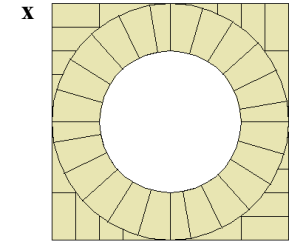
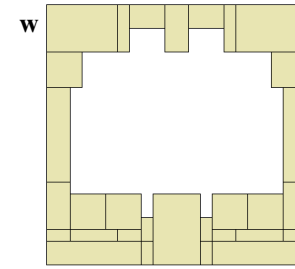
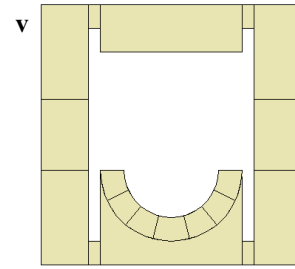
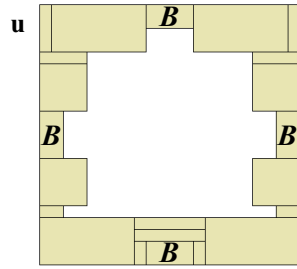
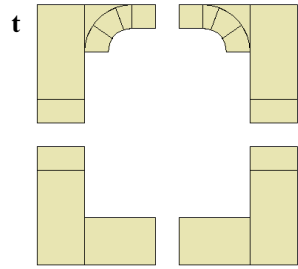
Je flacher die Küste, je weiter der Seeweg davor, desto höher die Leuchttürme als Navigationshilfe der Seefahrer. Dieses Modell versucht, mit einem Maximum an verfügbaren Steinen das Höhenprinzip zu übertreiben. Gilt es doch, die Erdkrümmung optisch weitmöglichst zu überstrahlen. Der eigentliche stählerne Leuchtfeueraufsatz ist so mit Technik gefüllt, daß der schwindelfreie Leuchtturmwärter nur über die Außentreppe den abschließenden Umlauf erreichen kann. Vier Positionslichter für den Flugverkehr sind normalerweise auch nicht aus Stein.



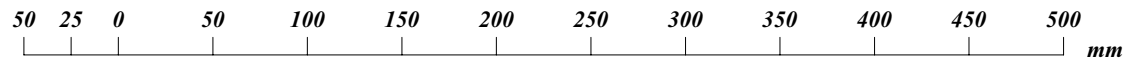
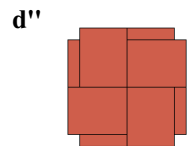
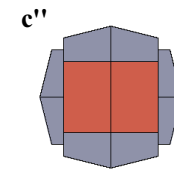
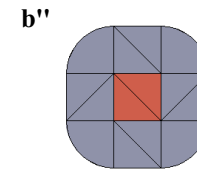
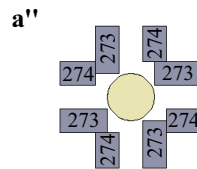
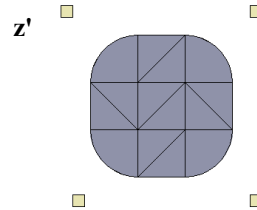
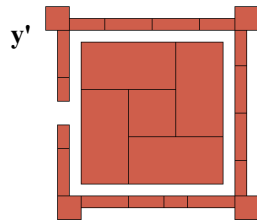
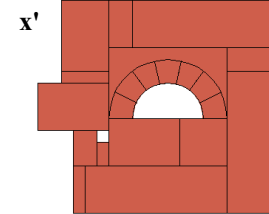
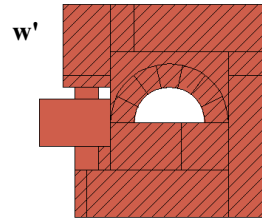
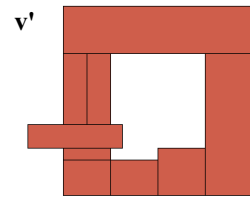
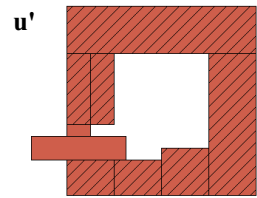
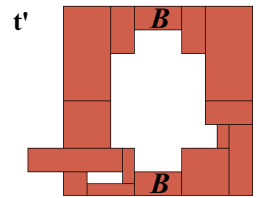
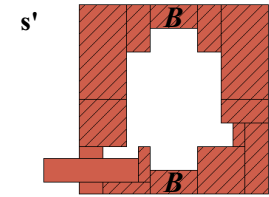
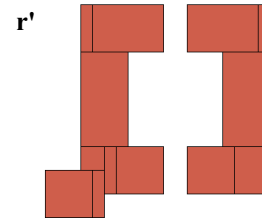
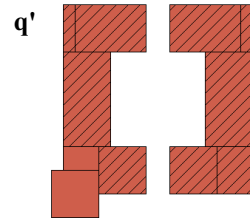
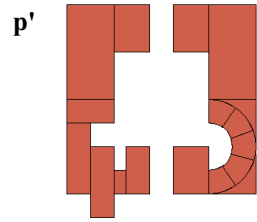
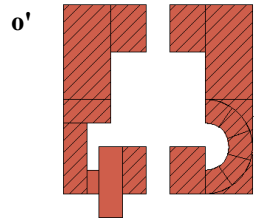
Leuchtturm



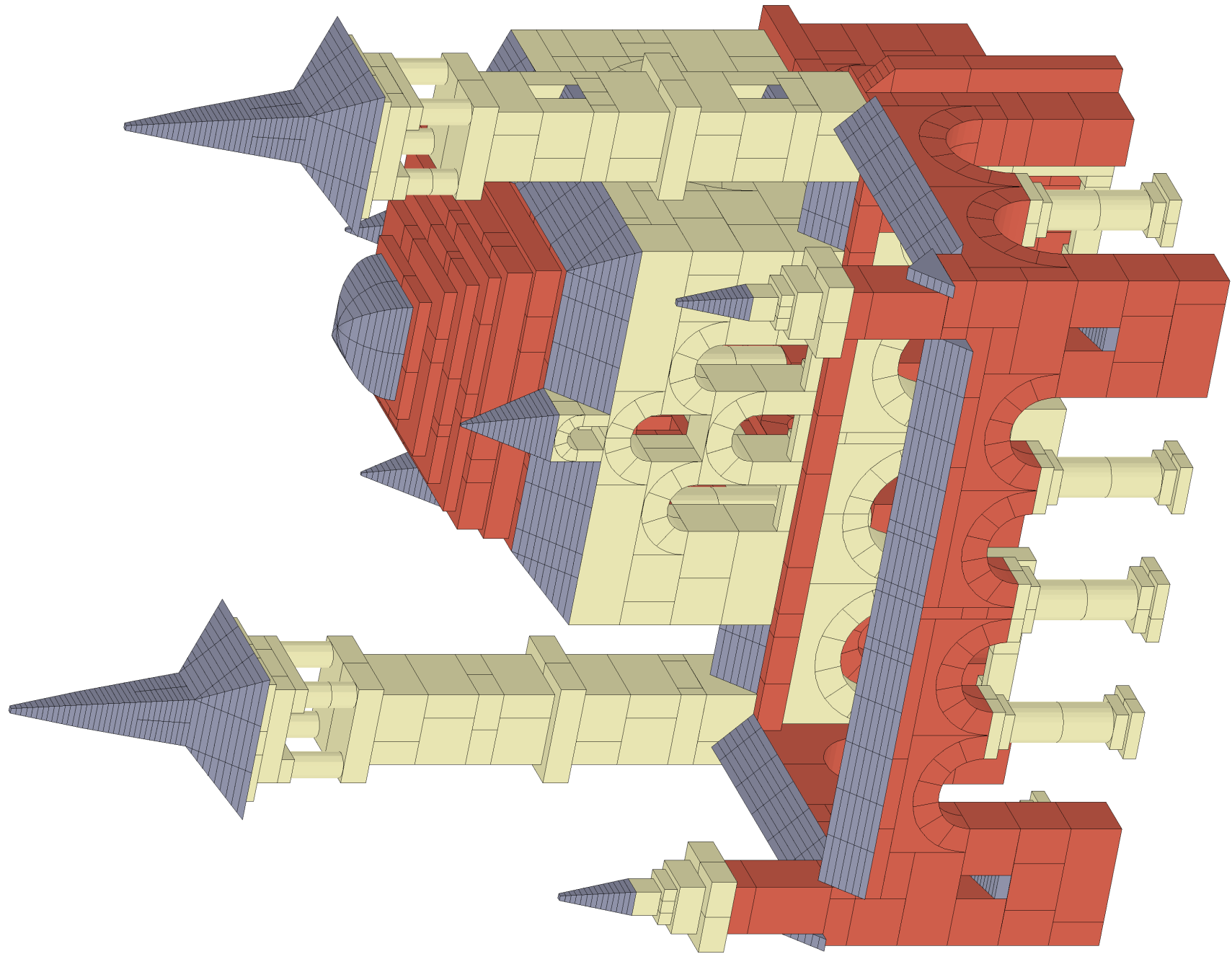
Leuchtturm



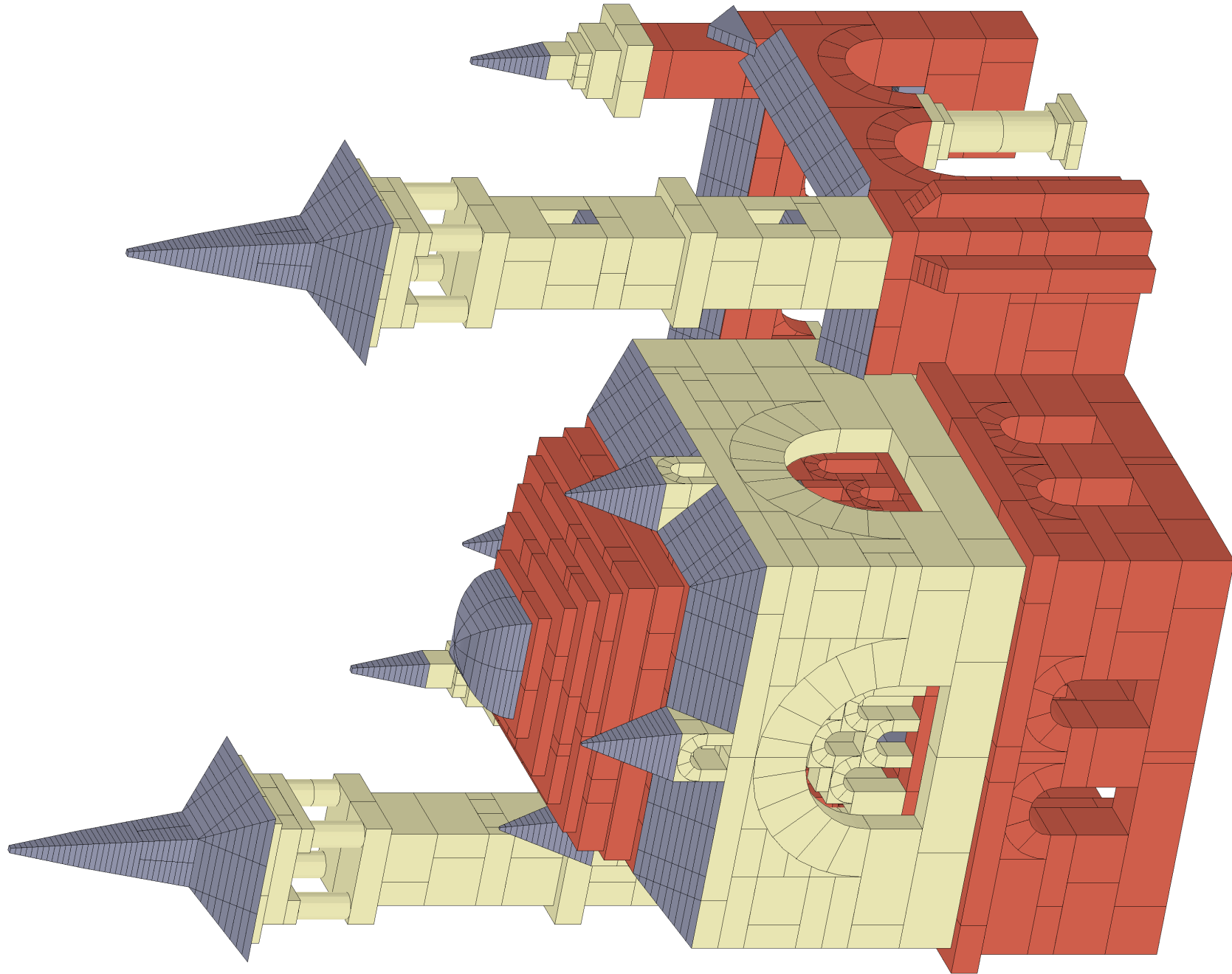
Leuchtturm



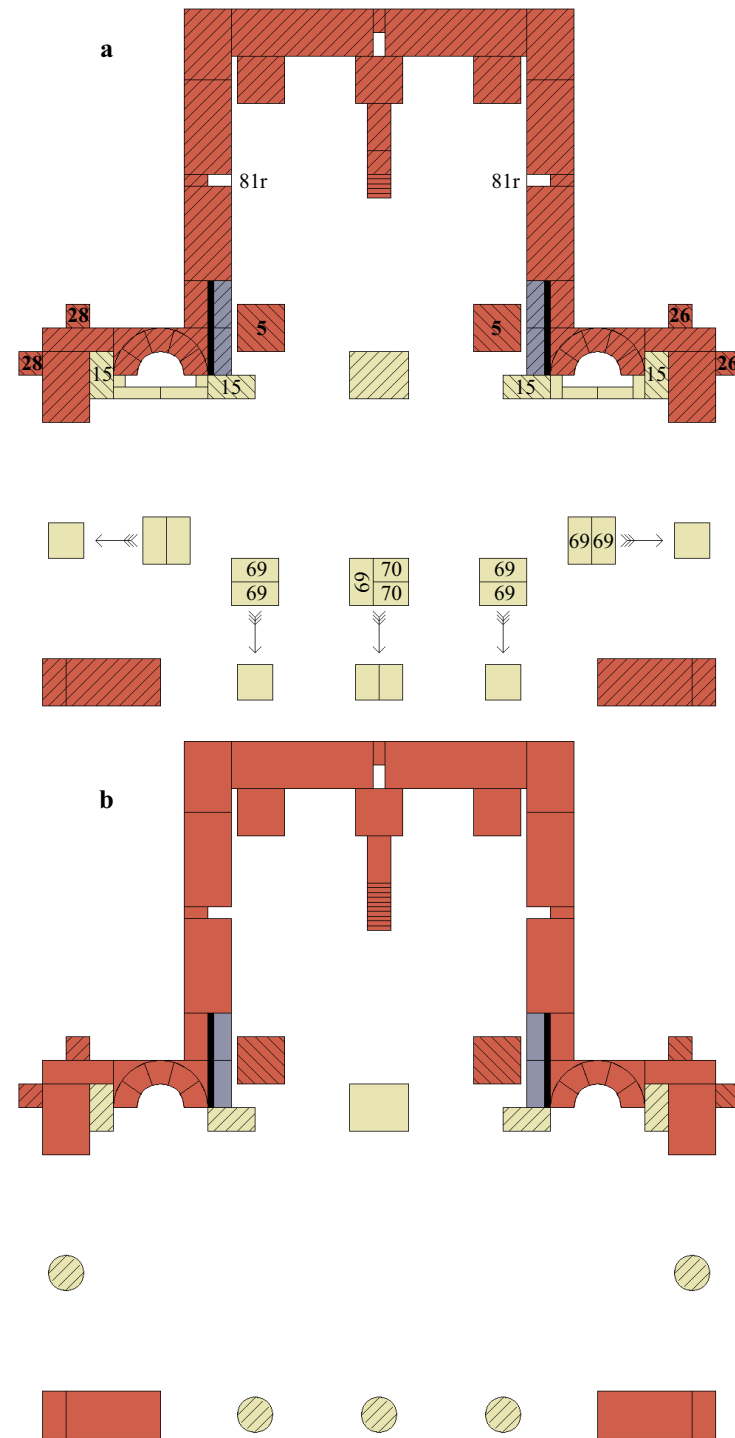
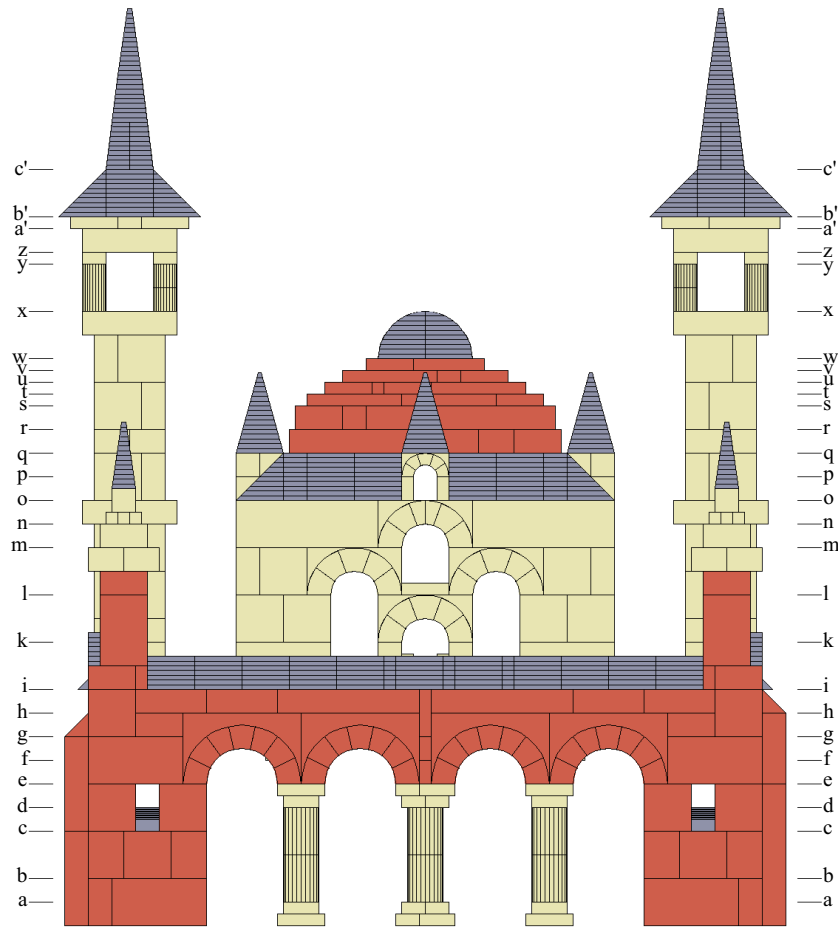
Osmanische Kuppelmoschee



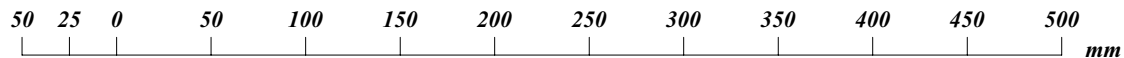
Osmanische Kuppelmoschee



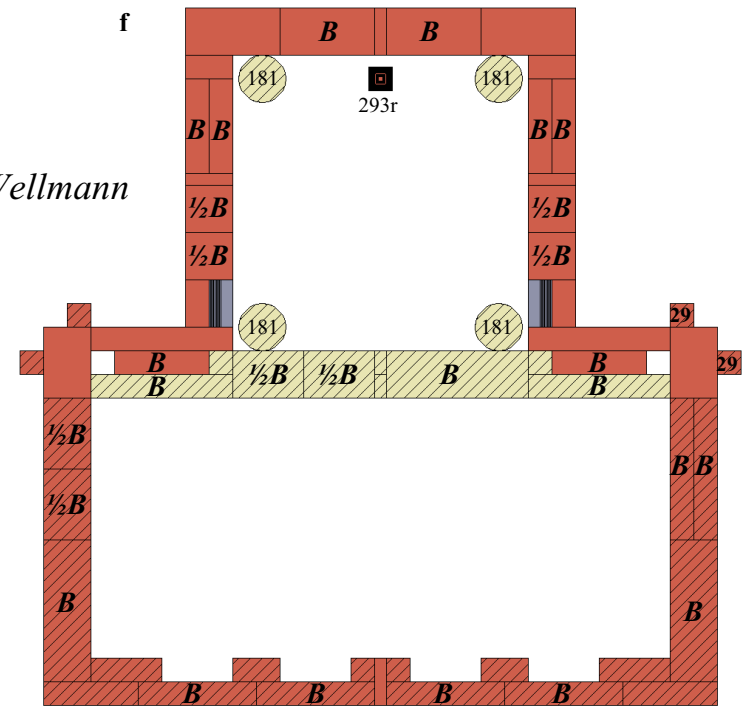
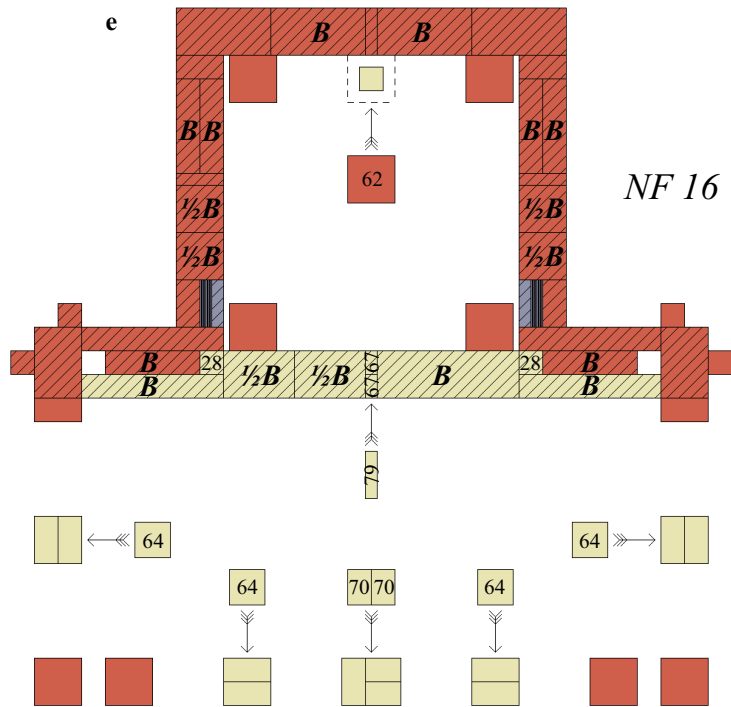
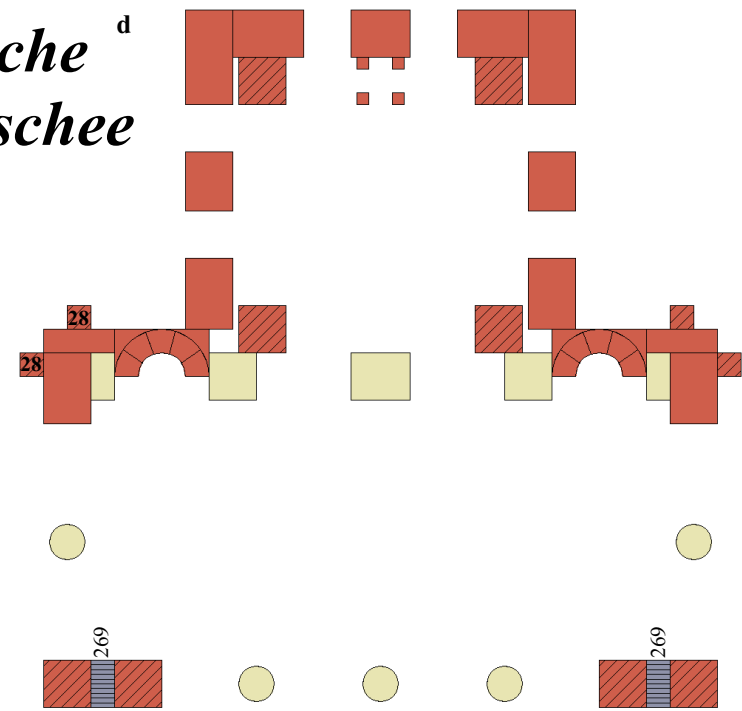
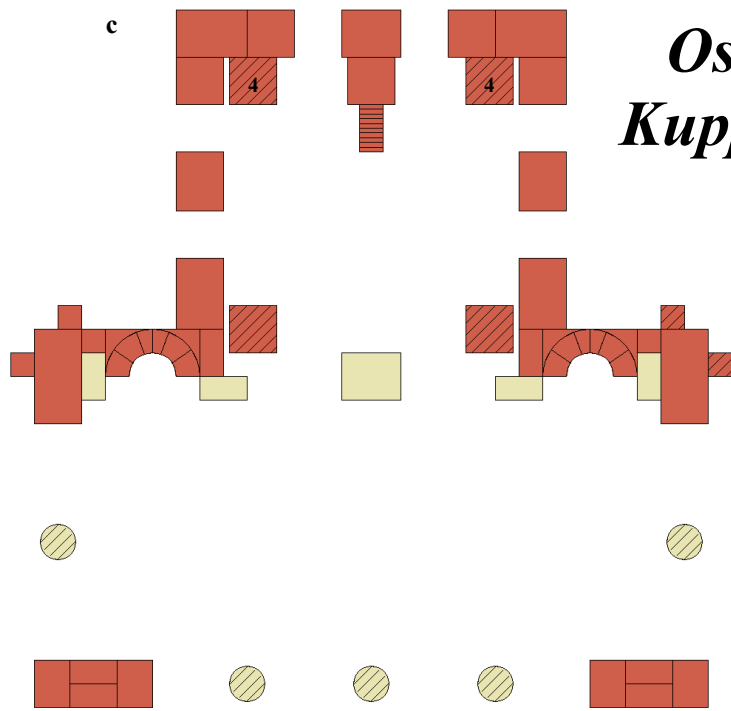
Osmanische Kuppelmoschee



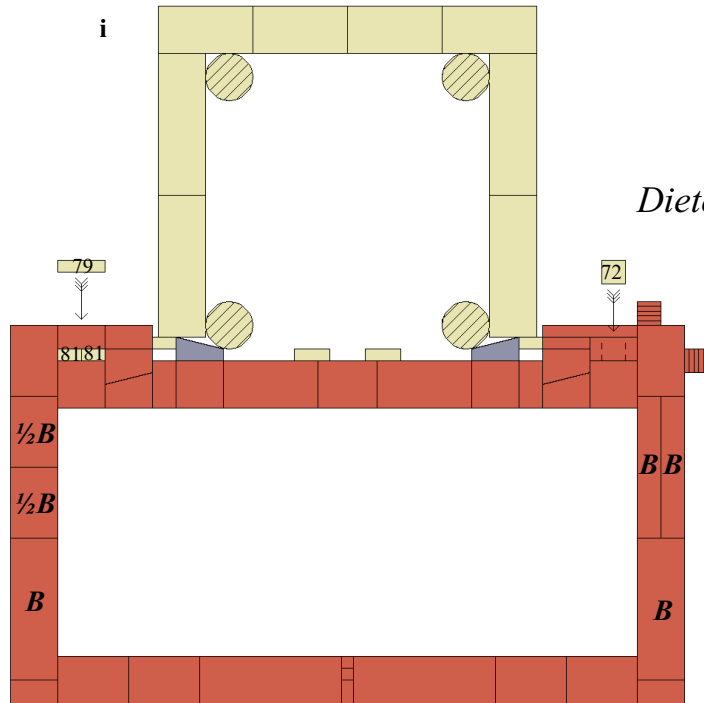
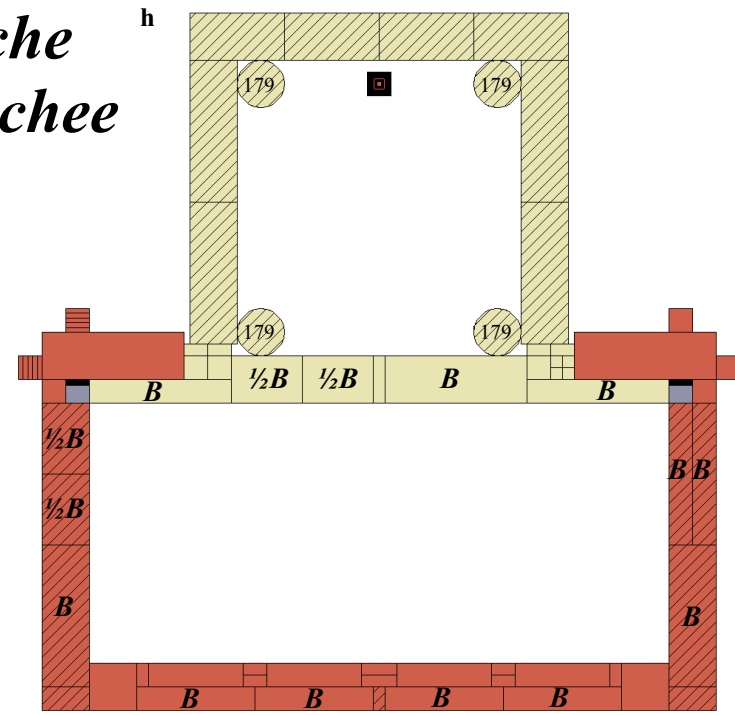
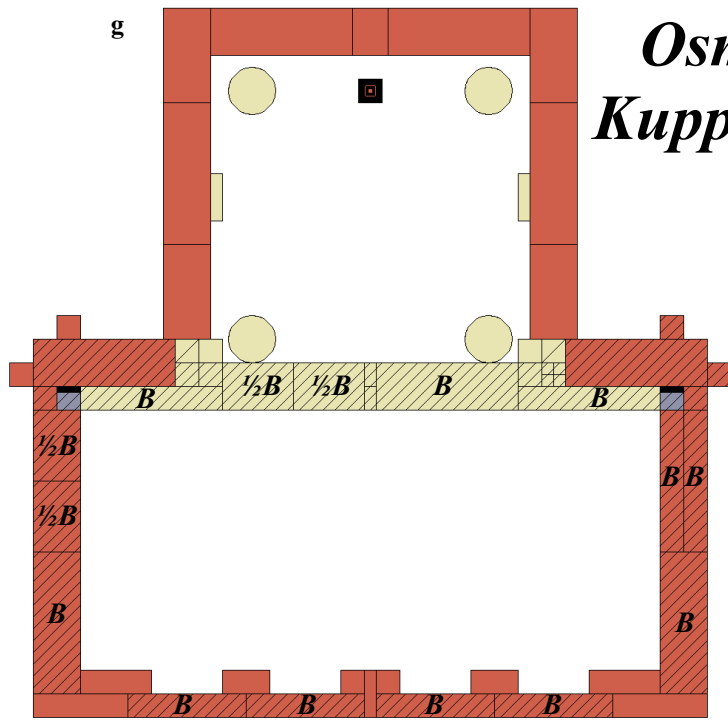
In kleinasiatischen Städten und Dörfern findet man sie, die kubischen Gotteshäuser der Moslems mit Kuppeldach, einem oder zwei Minaretten, Brunnenhaus, Vorhof, Wasserbecken für kultische Reinigungsriten. Die Statik der ungestützten Kuppelüberwölbung bietet hier eine besondere Aufgabe. Die flachen Steine sollten noch stilentsprechender gelb sein, was aber der Steinvorrat des Kastens 16 nicht zulässt.



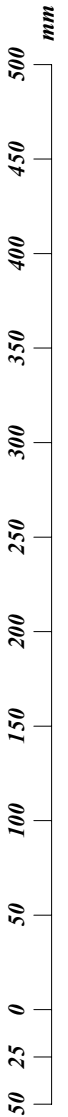
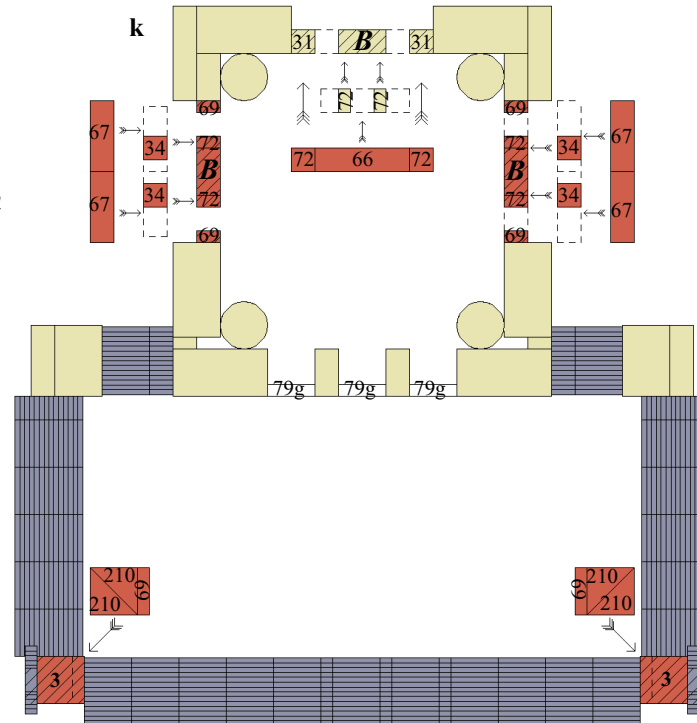
Osmanische Kuppelmoschee

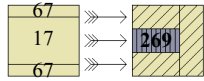
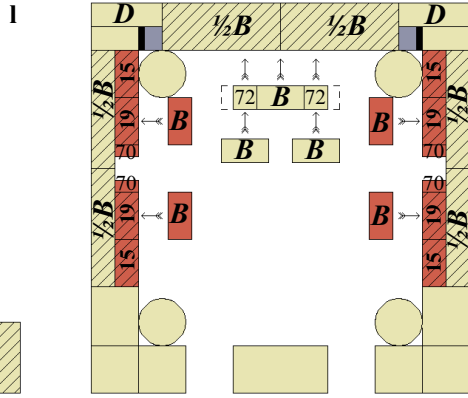
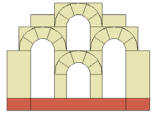


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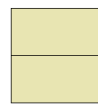
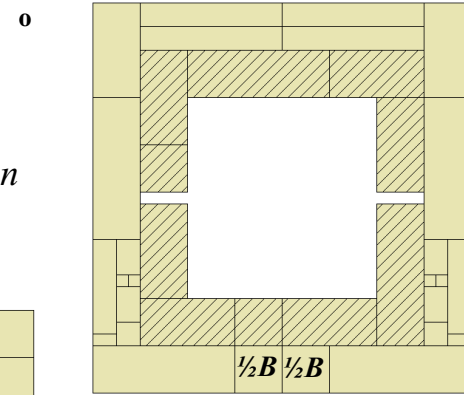
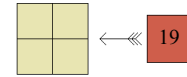
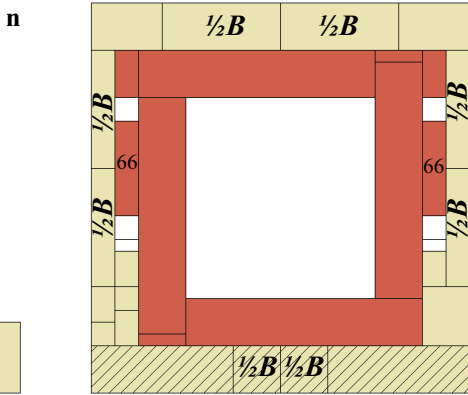
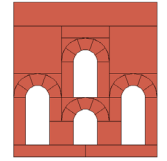
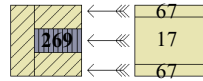
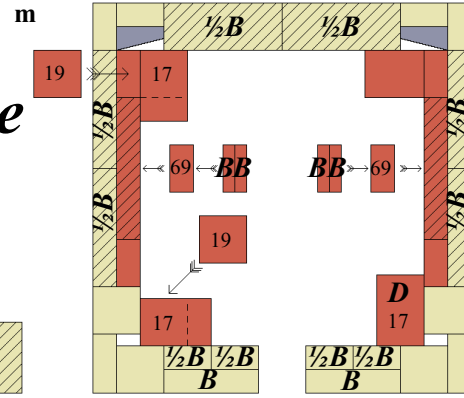


NF 16 Dieter Wellmann

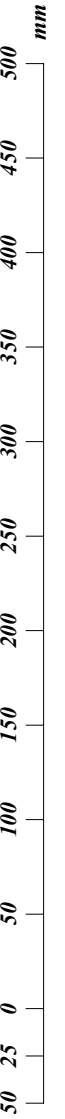
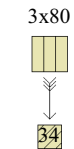
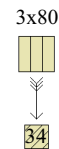




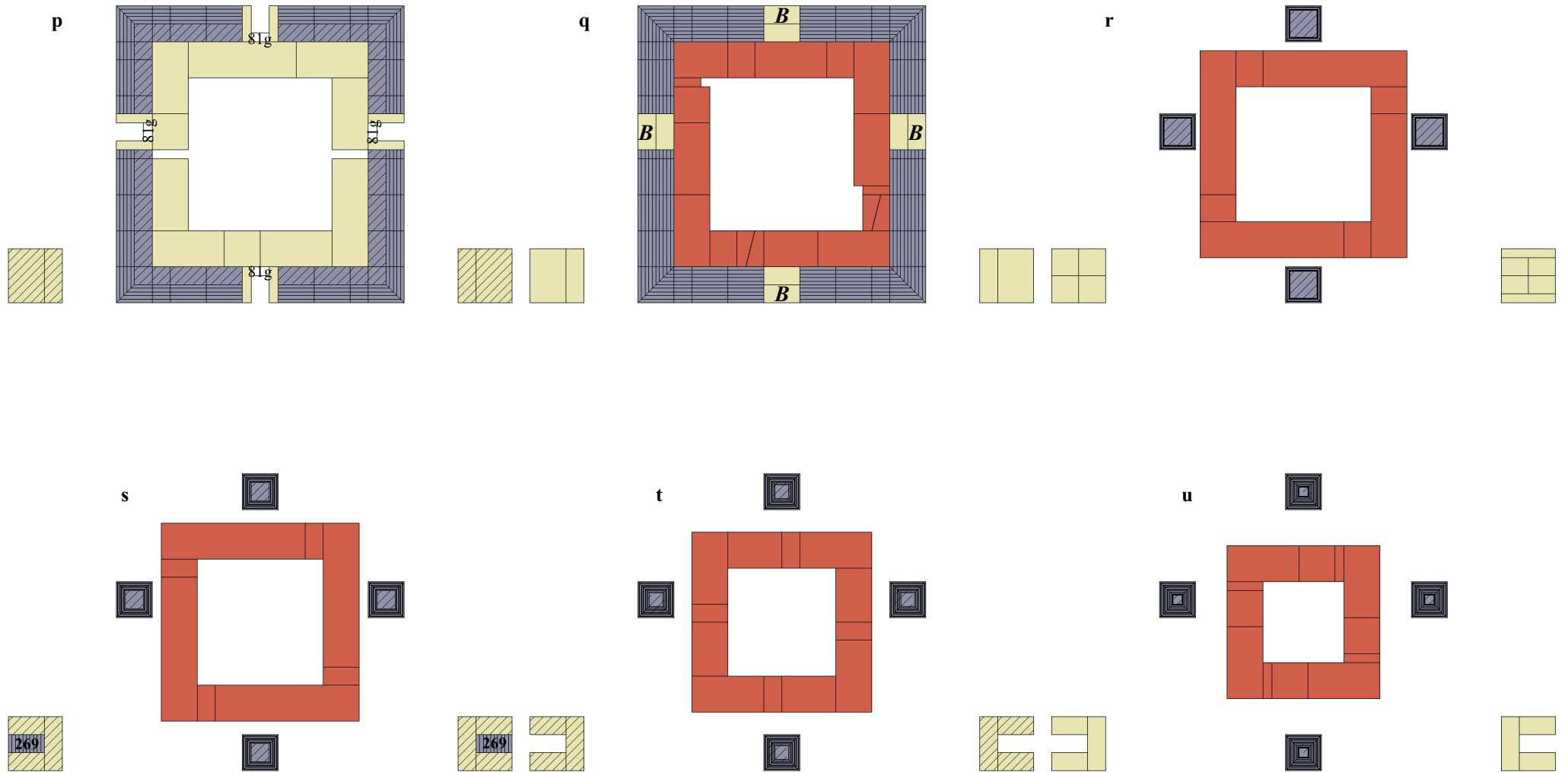
Osmanische Kuppelmoschee



NF 16 Dieter Wellmann

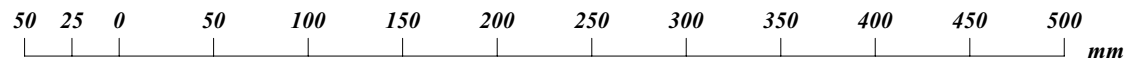
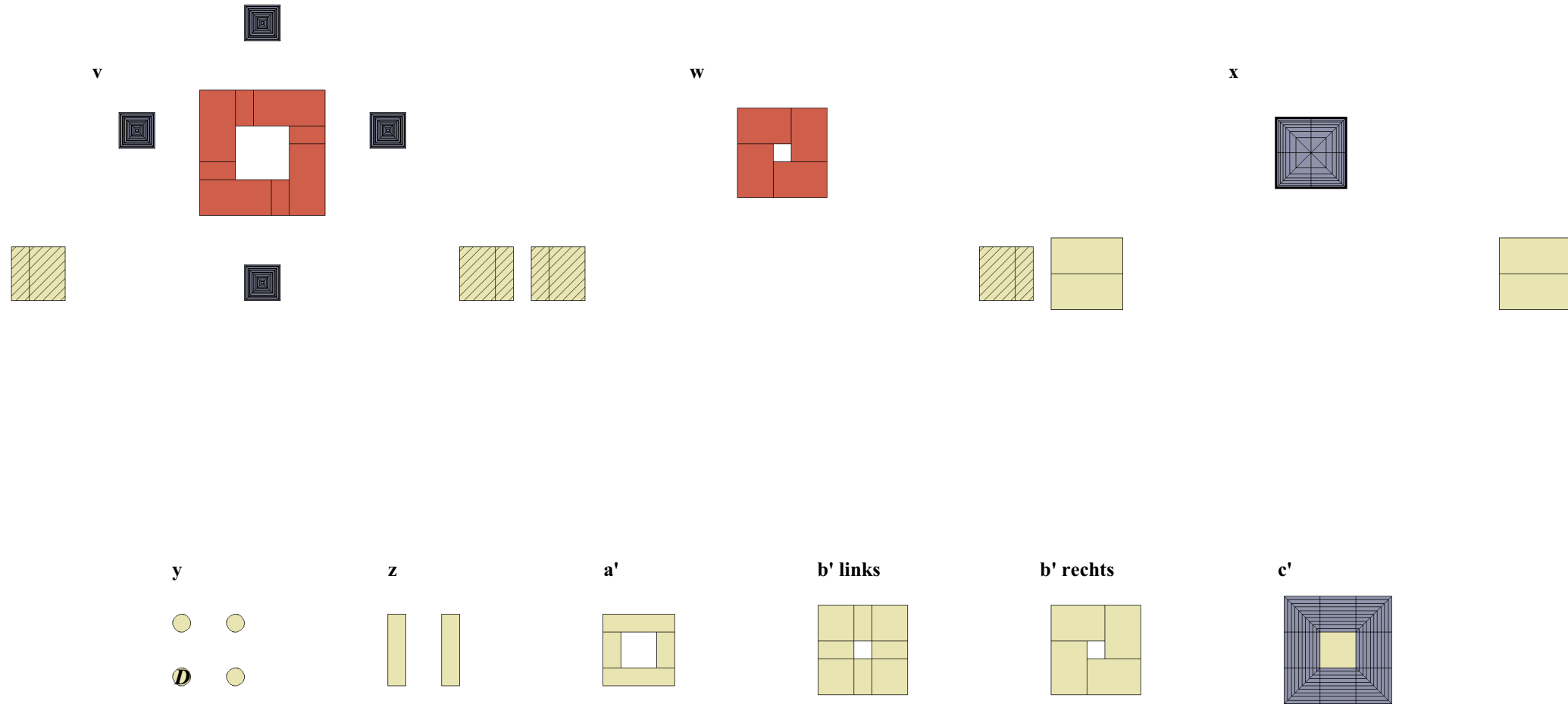


Osmanische Kuppelmoschee

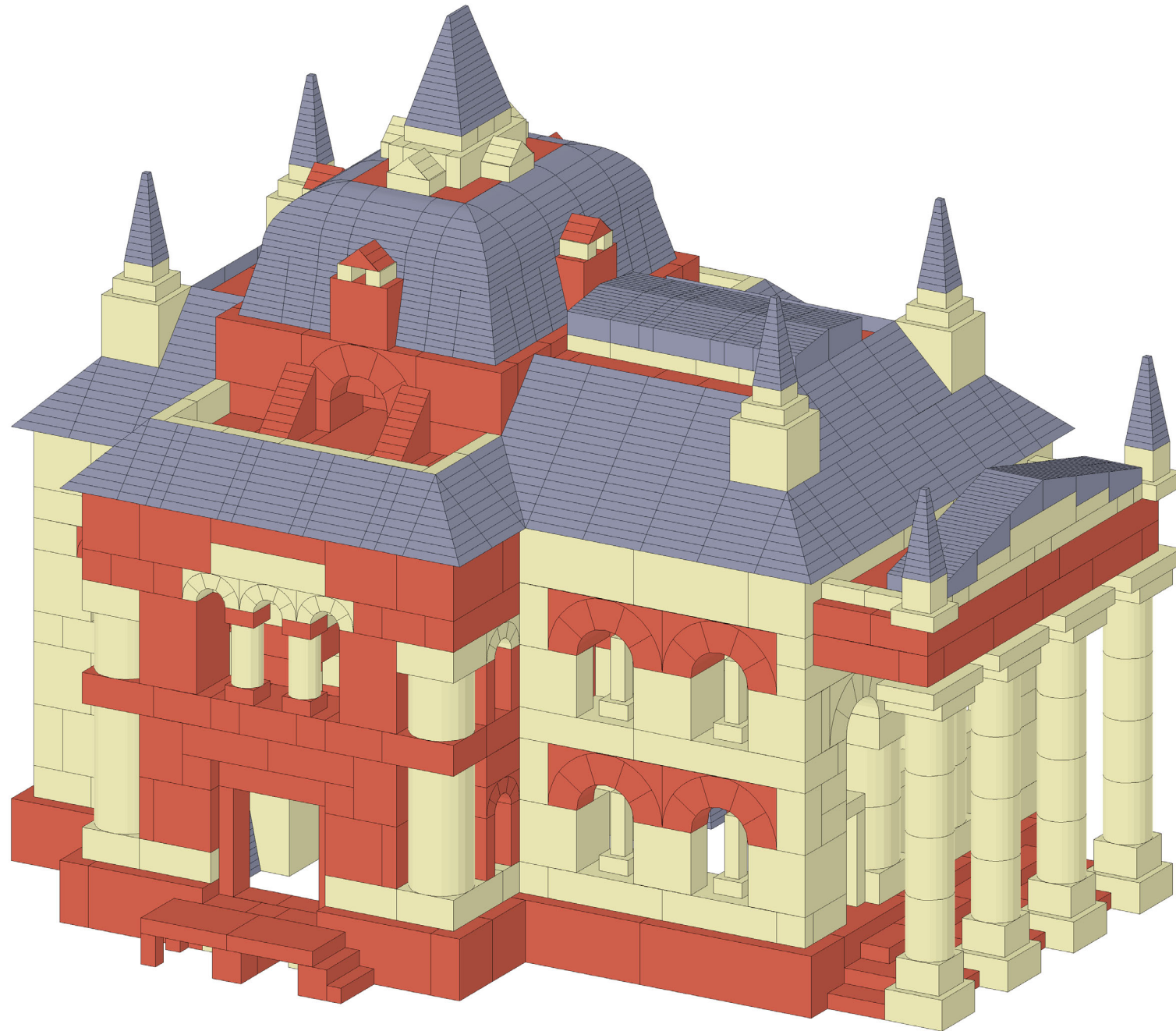


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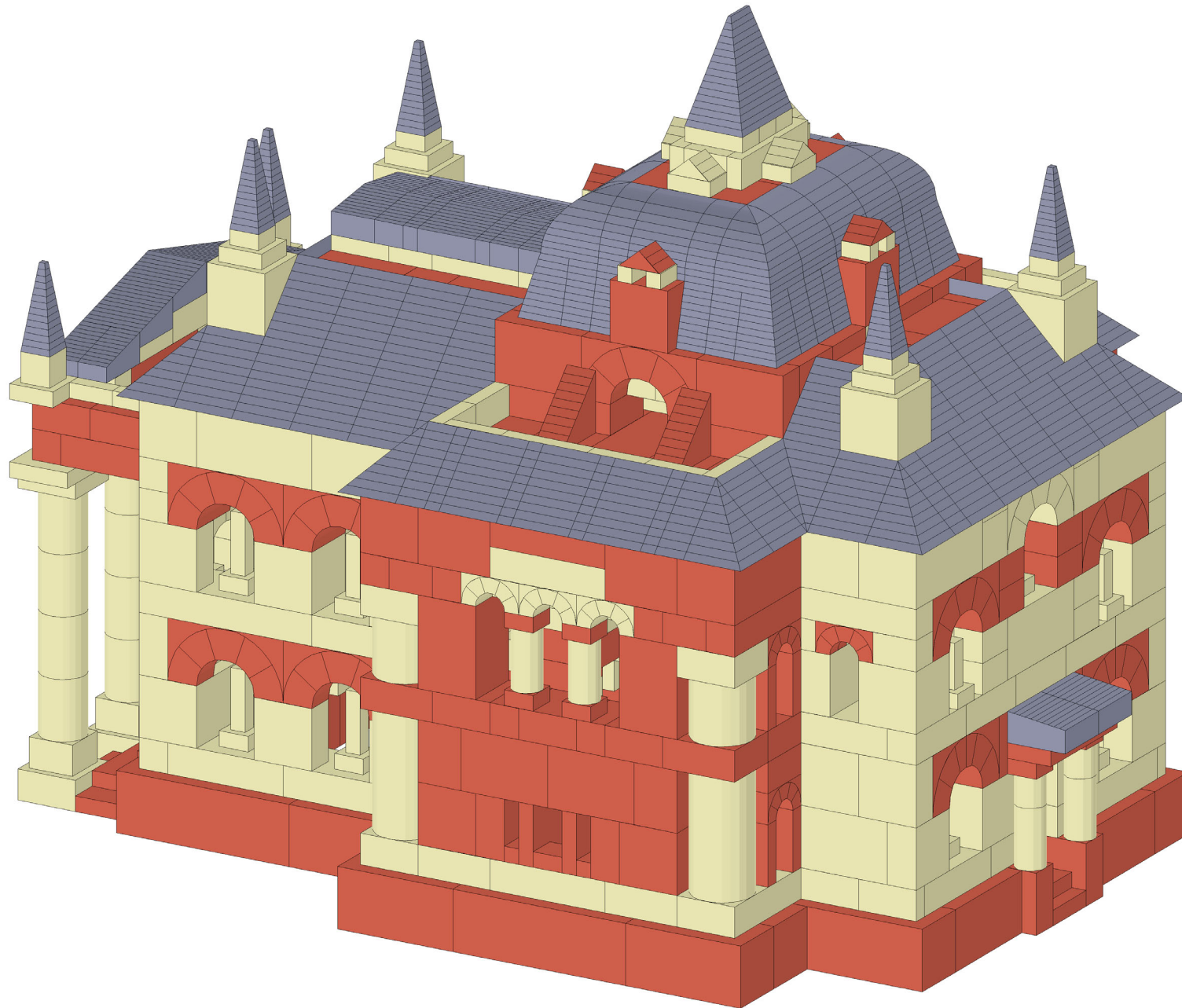
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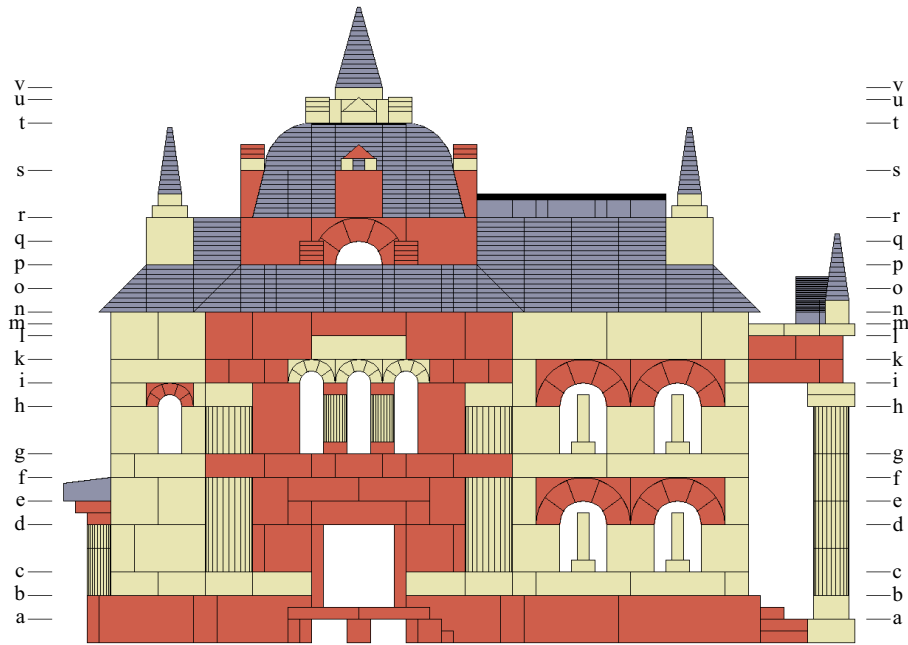
Stadttheater



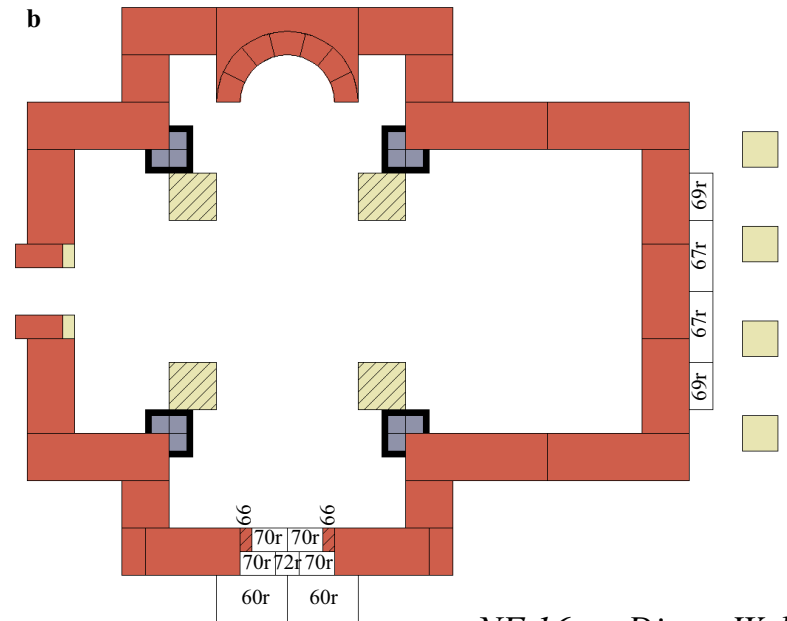
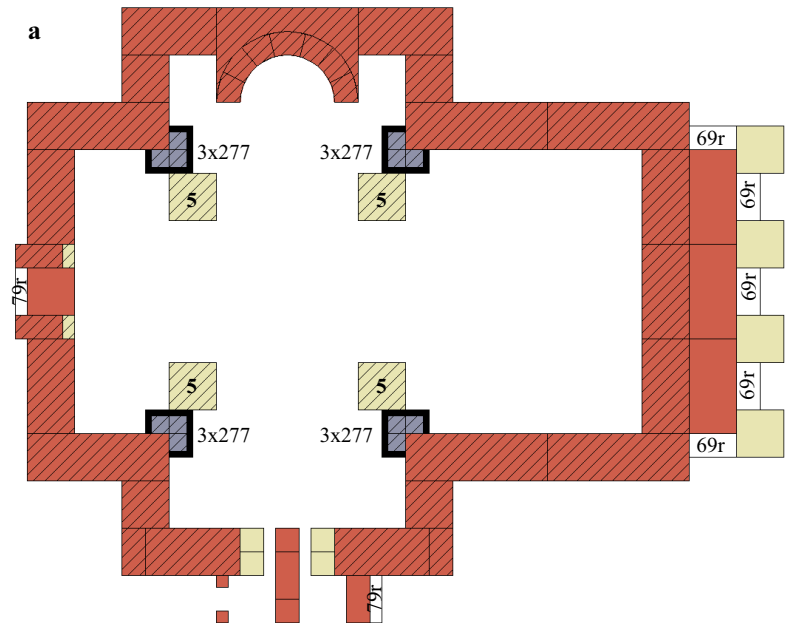
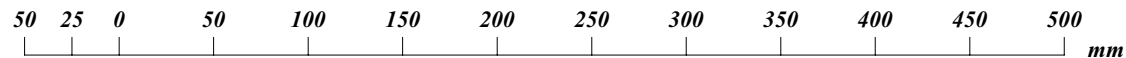
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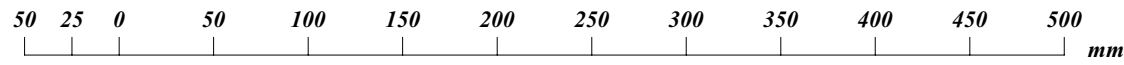
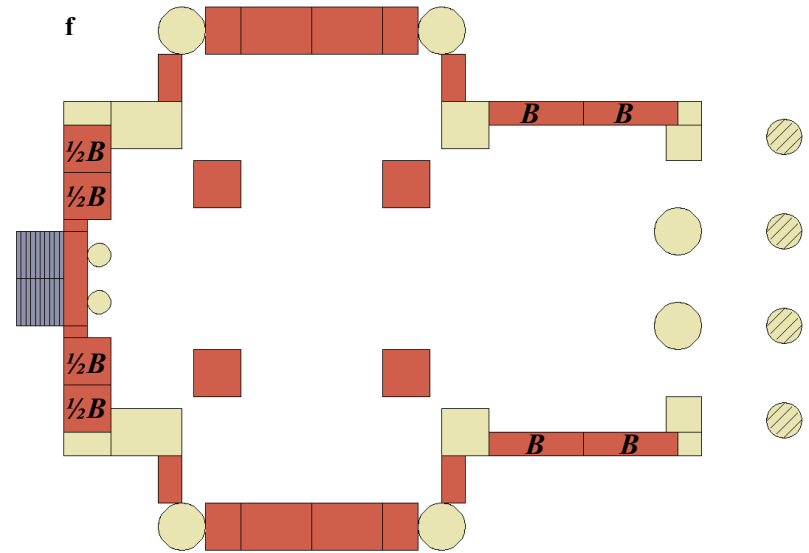
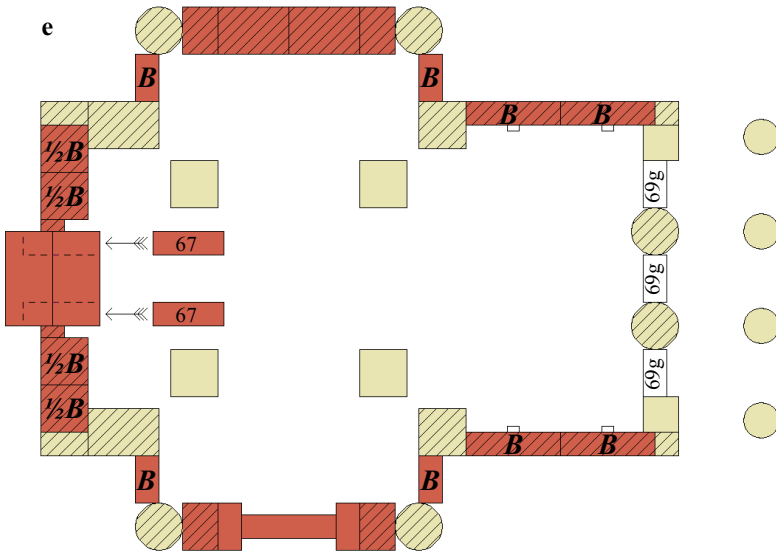
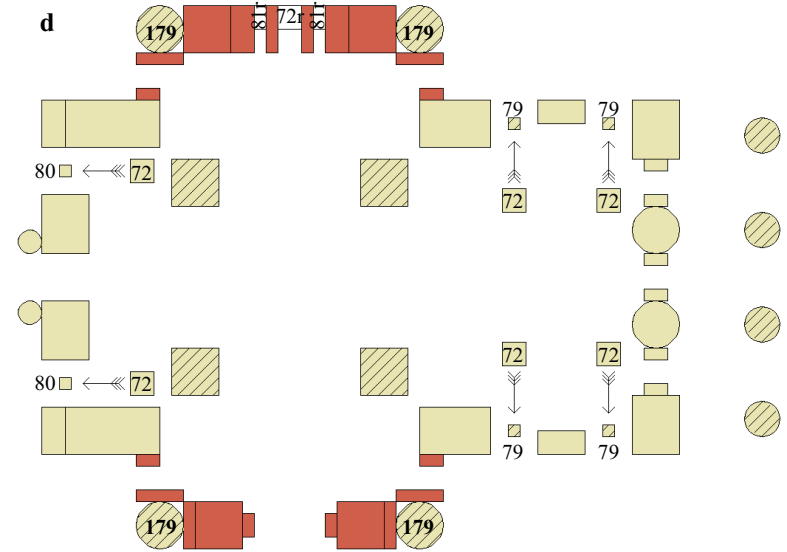
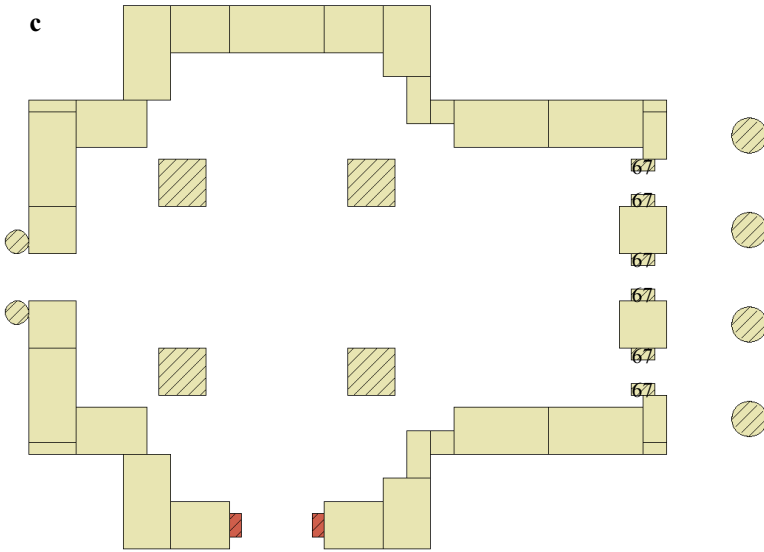
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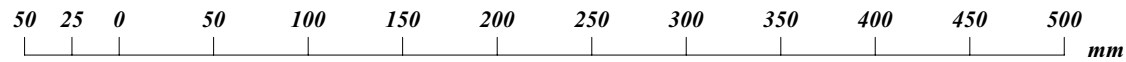
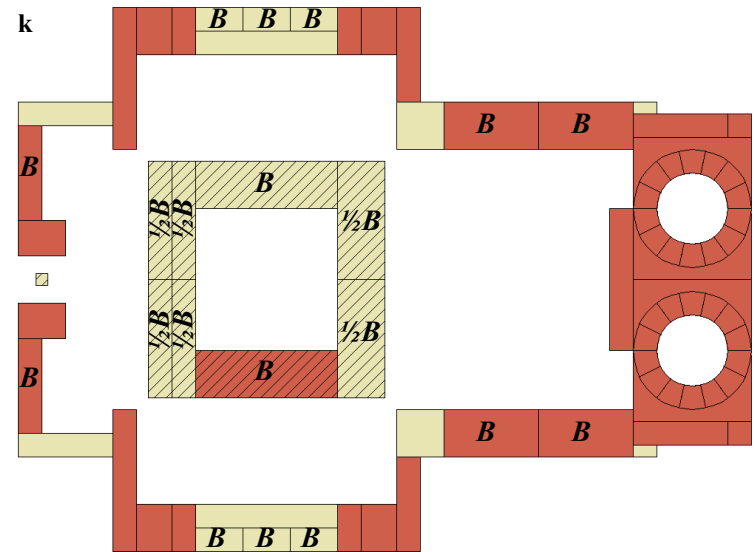
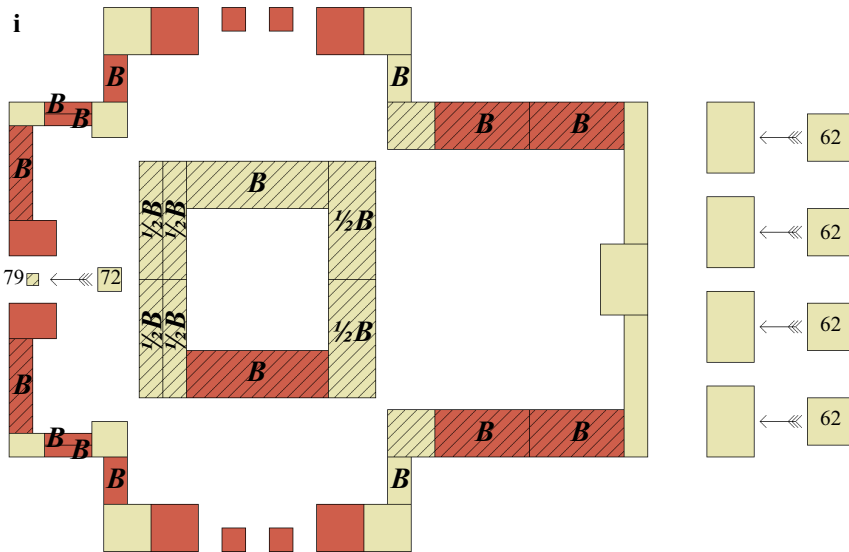
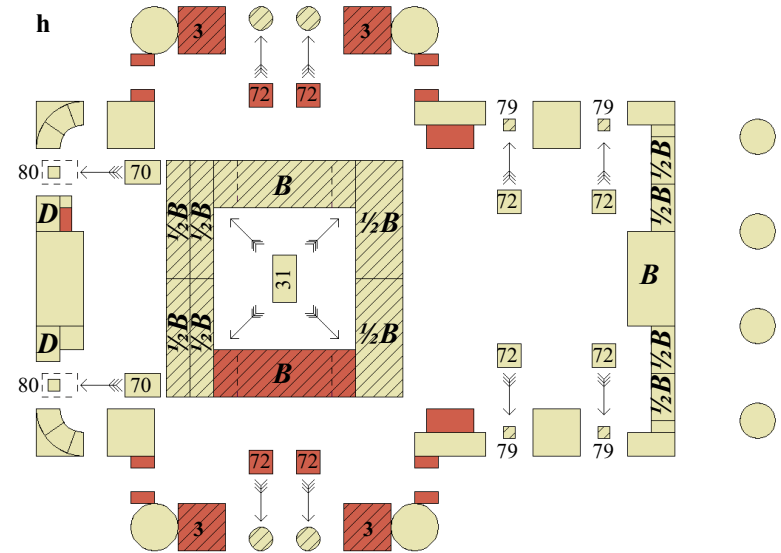
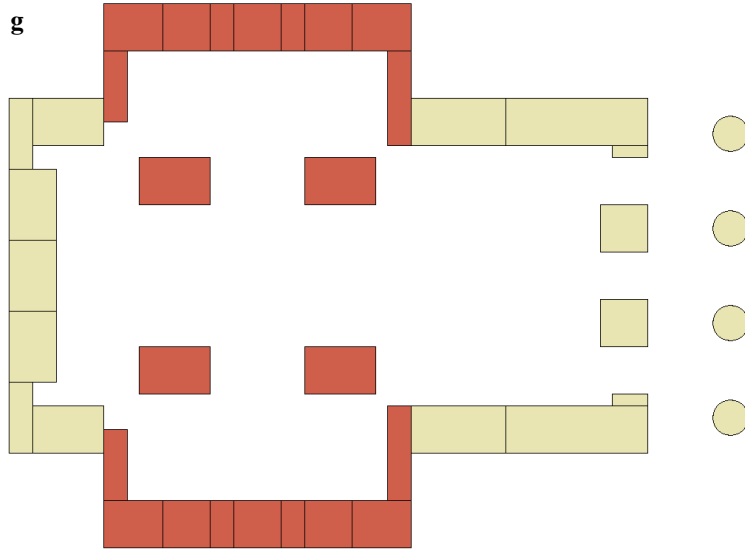
Manche kleine Stadt hat sich als Mittelpunkt ihres kulturellen Lebens ein Theater gebaut, zwar mit bescheidenen Ausmaßen, aber schmuckhaft bunt, mit historischen Stilanleihen in Barock und Klassizismus. Das Bühnenhaus mit Kulissen- und Künstlerpforte, hohem Schnürboden und der Saalbau mit Foyer und repräsentativem Eingangsbereich bilden oft deutlich voneinander abgesetzte Baukörper. Das farblich begrenzte Repertoire an Bogensteinen bestimmt bei diesem Modell die kleingliedrige Farbverteilung, die aber dem Vergnügungszweck des Hauses bewußt entspricht.



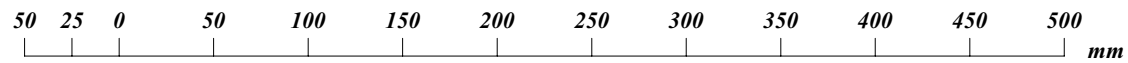
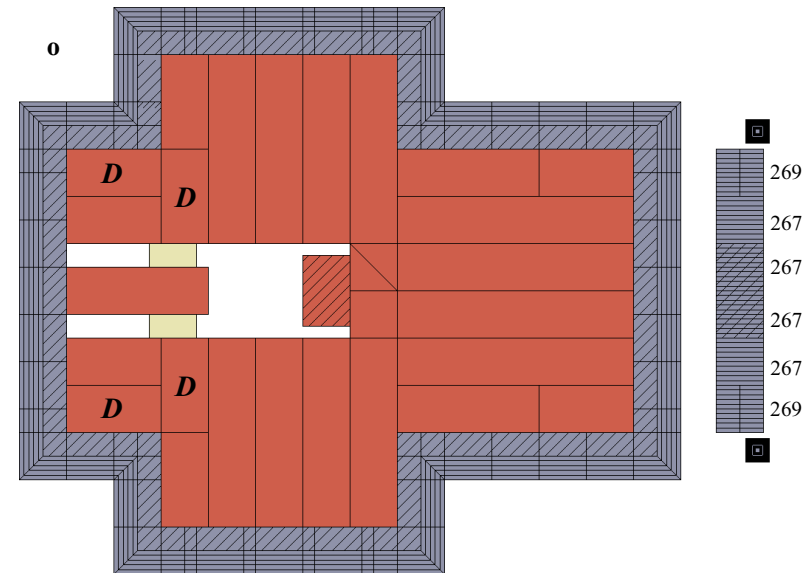
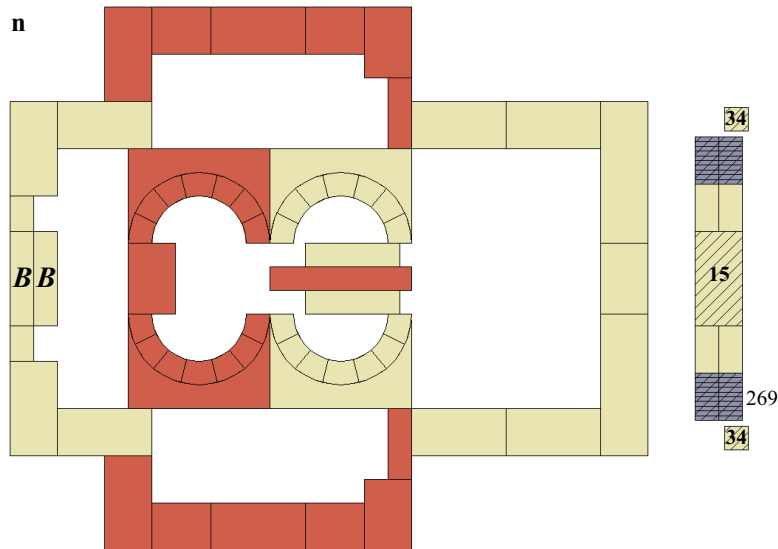
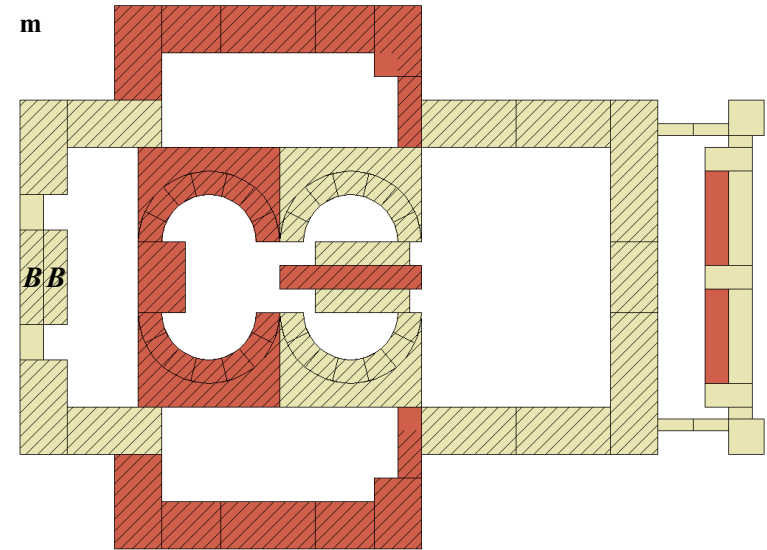
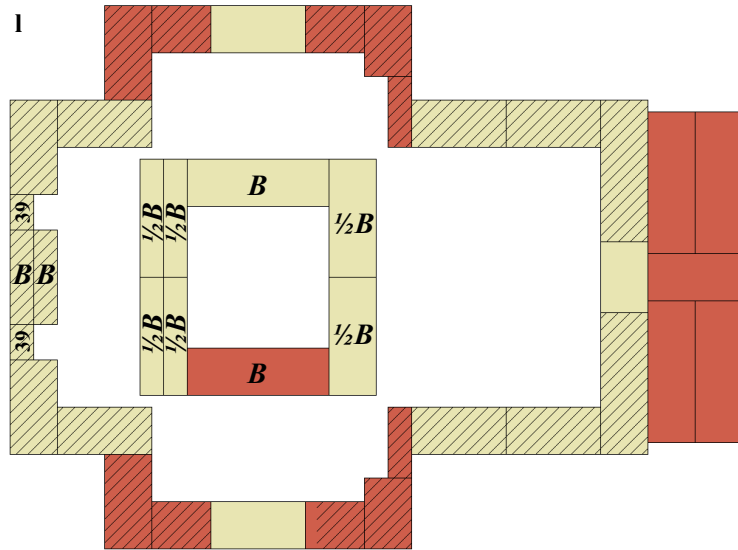
Stadttheater



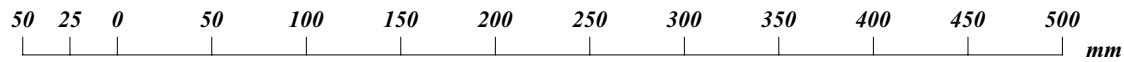
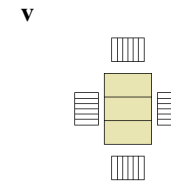
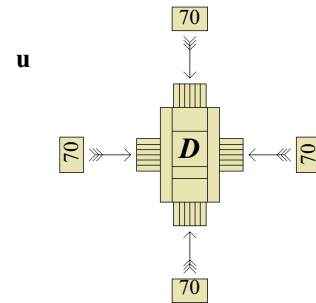
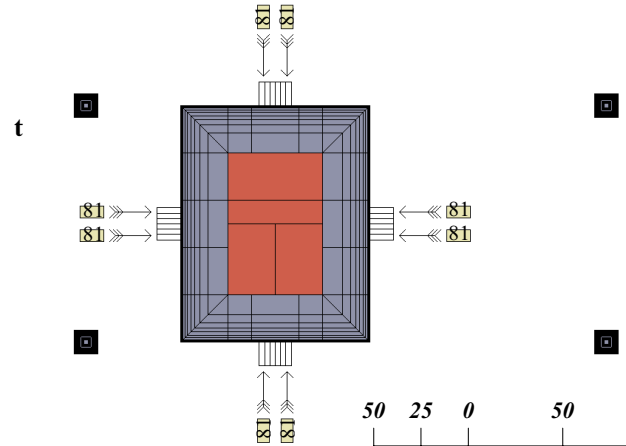
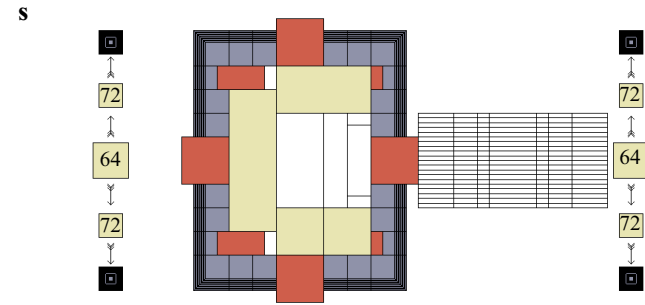
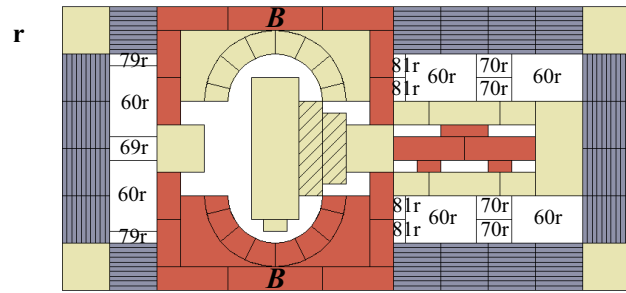
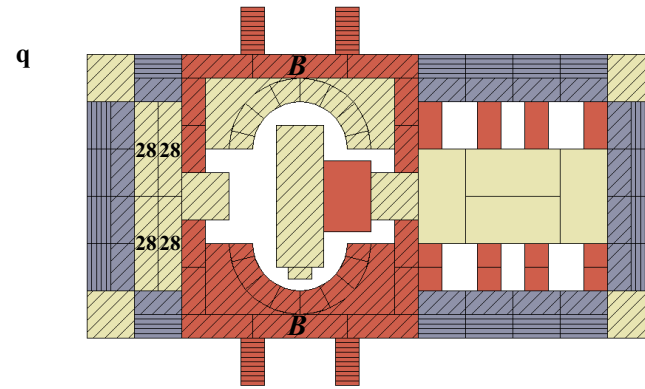
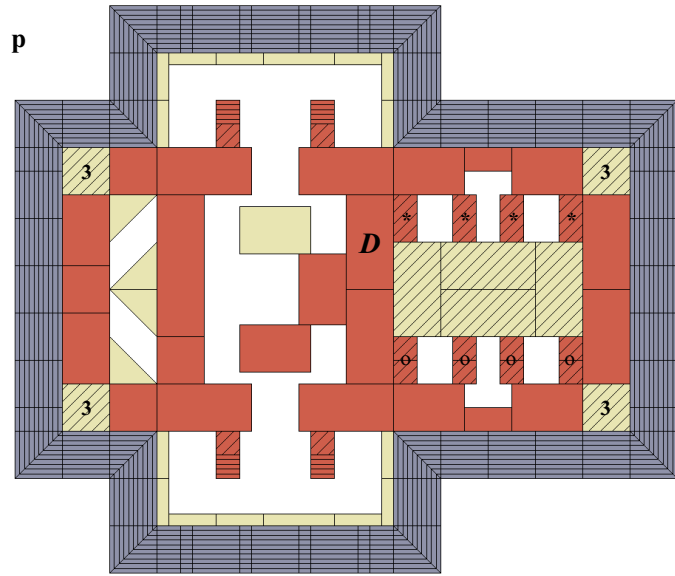
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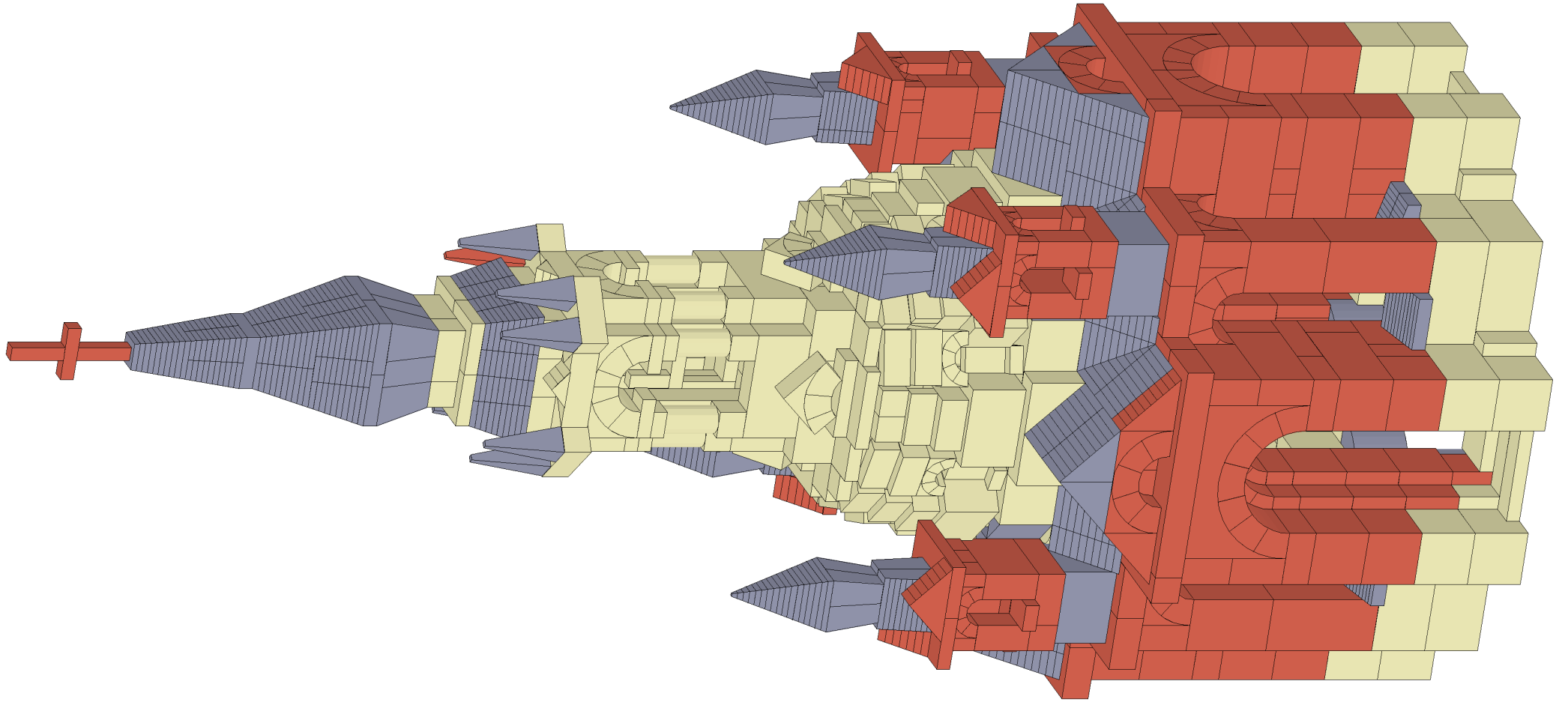
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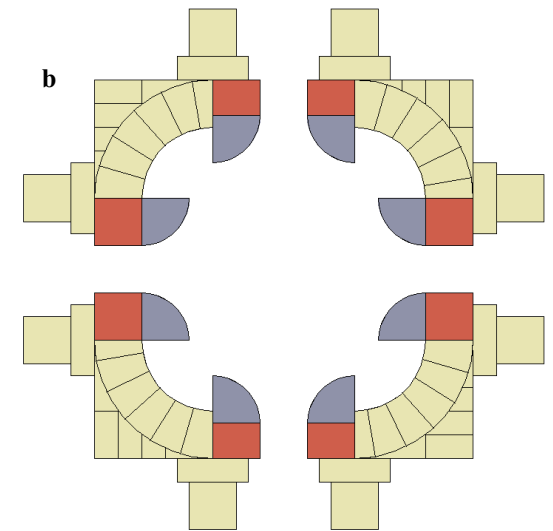
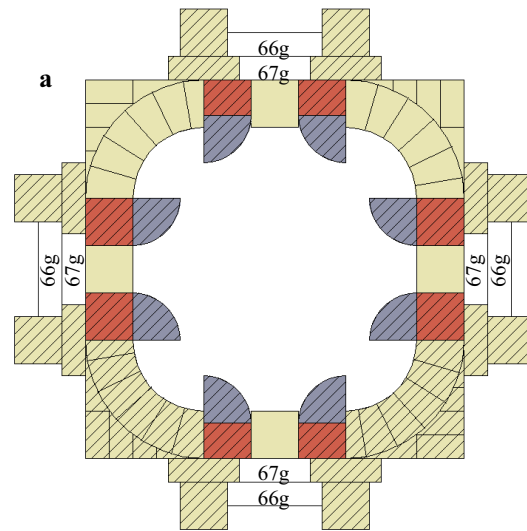
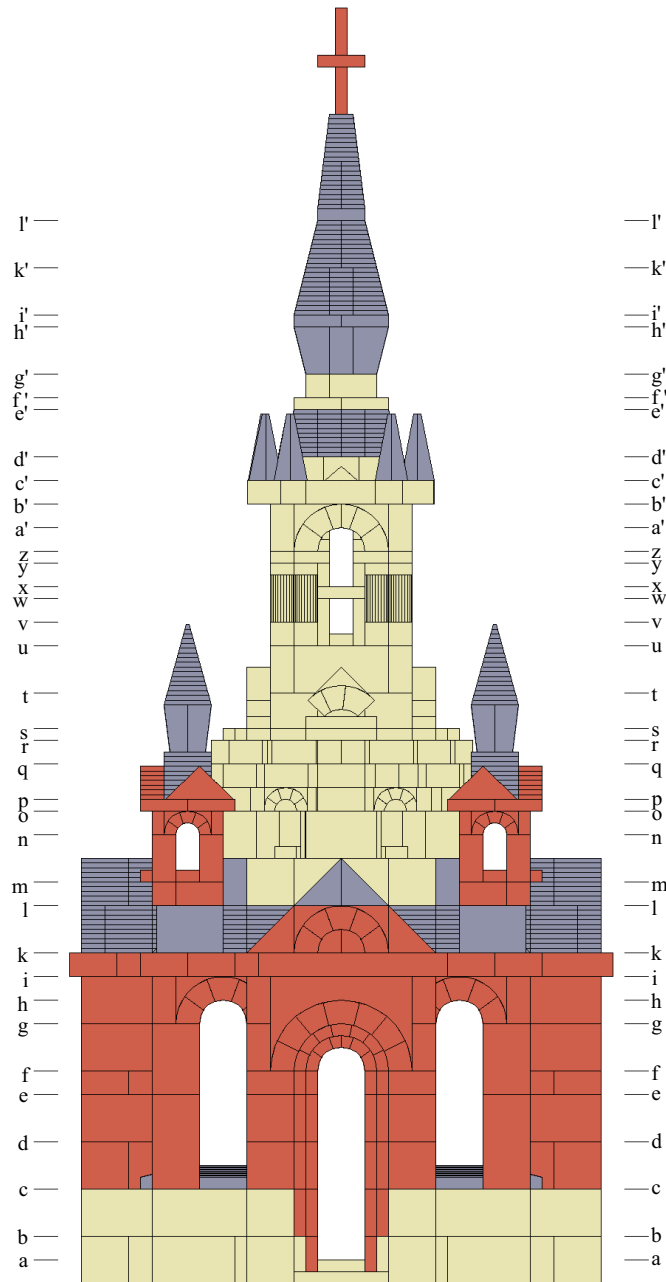
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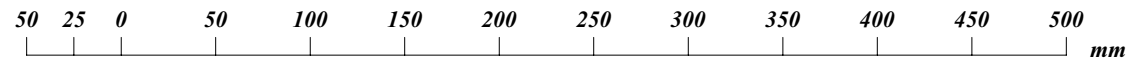
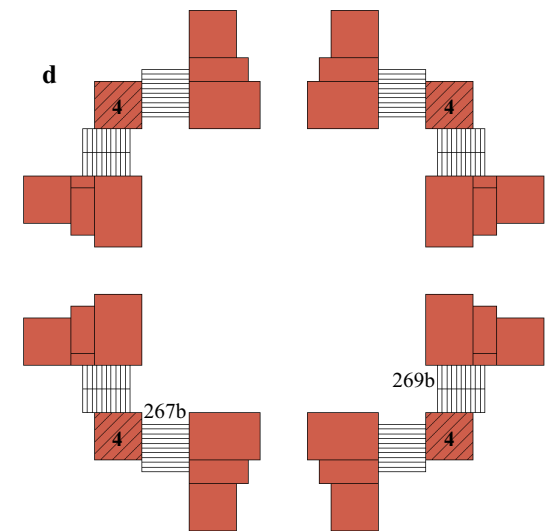
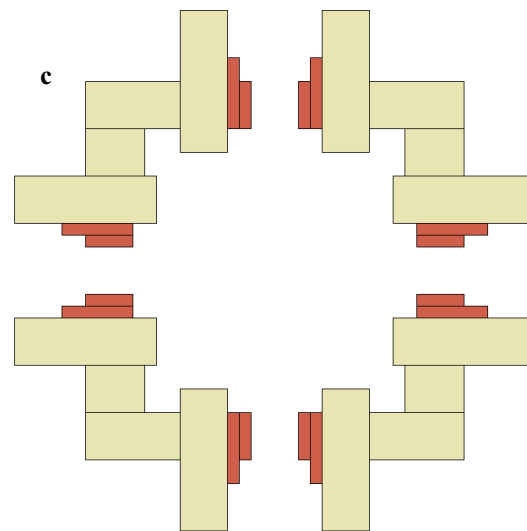
Frauenkirche



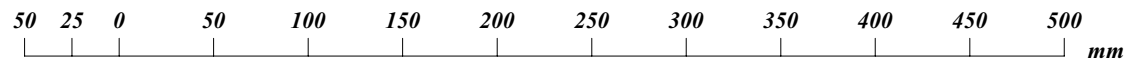
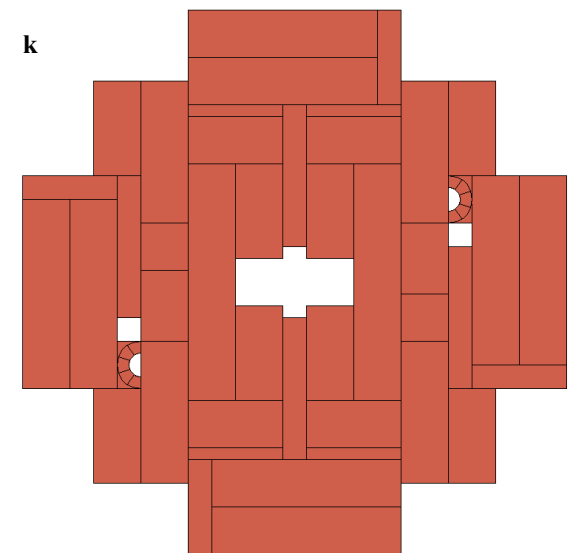
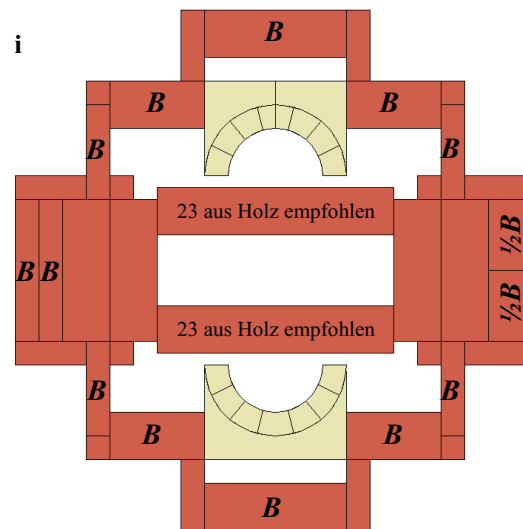
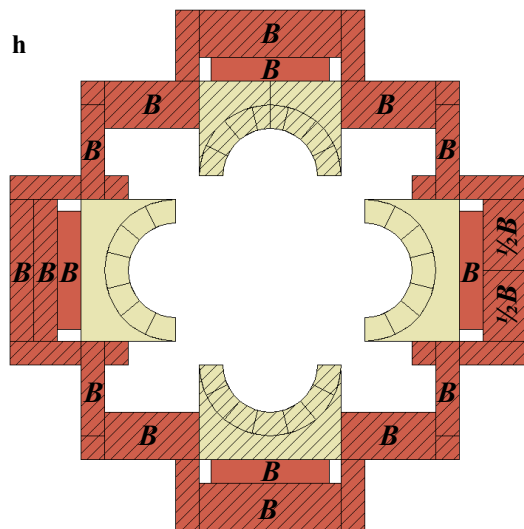
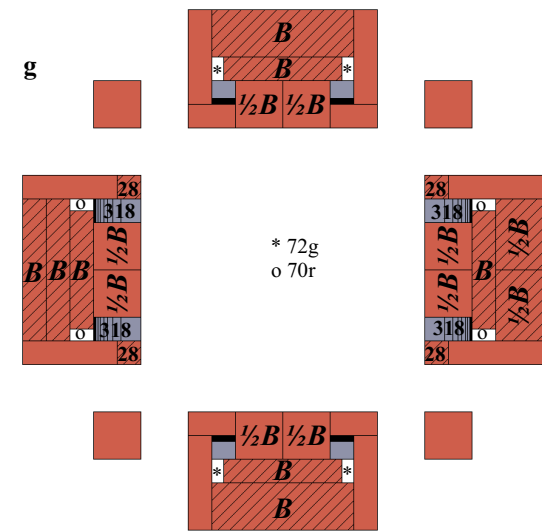
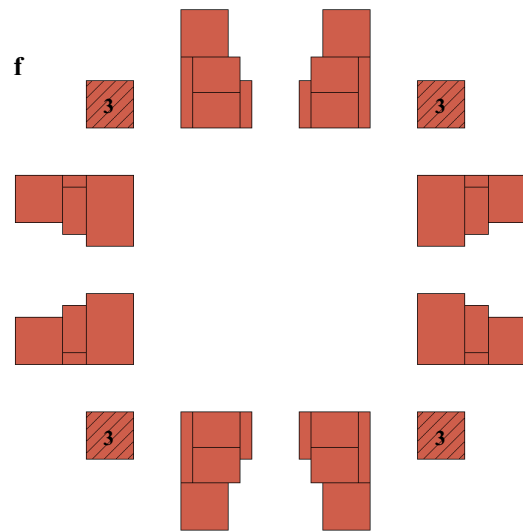
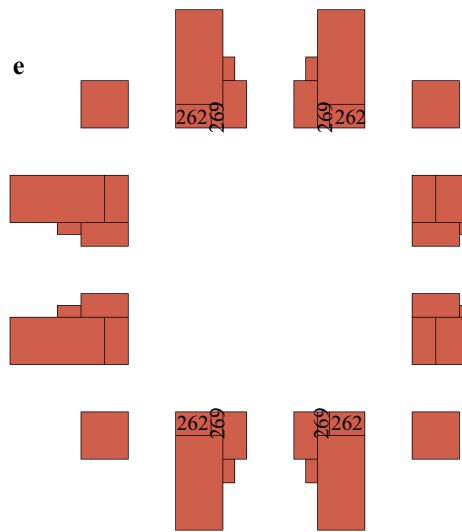
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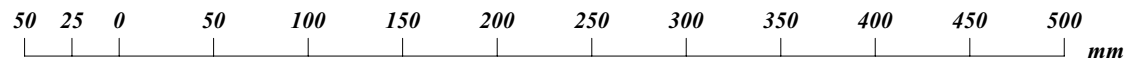
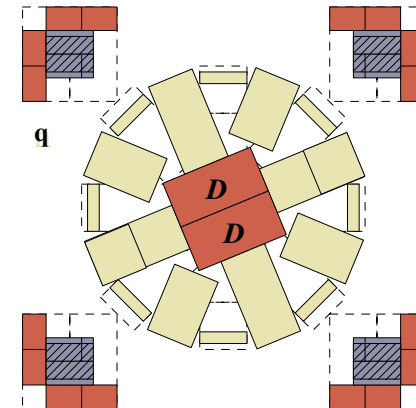
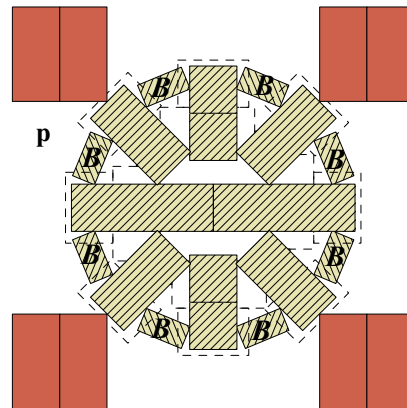
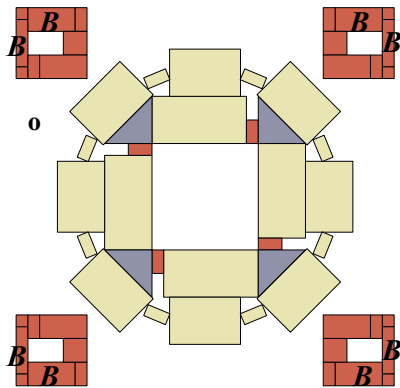
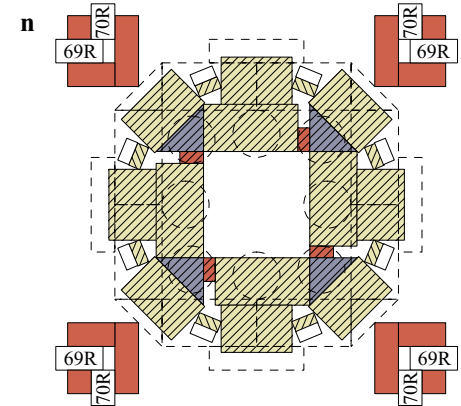
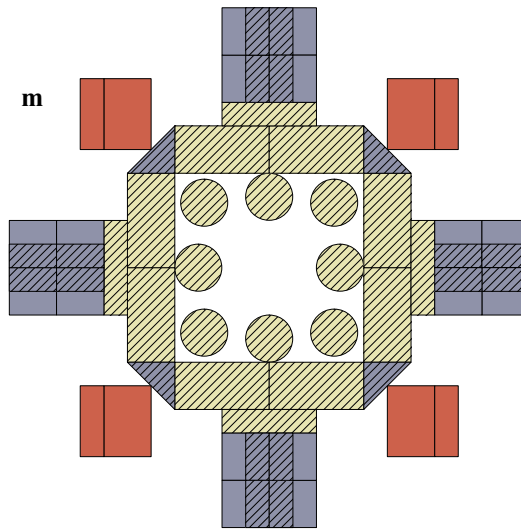
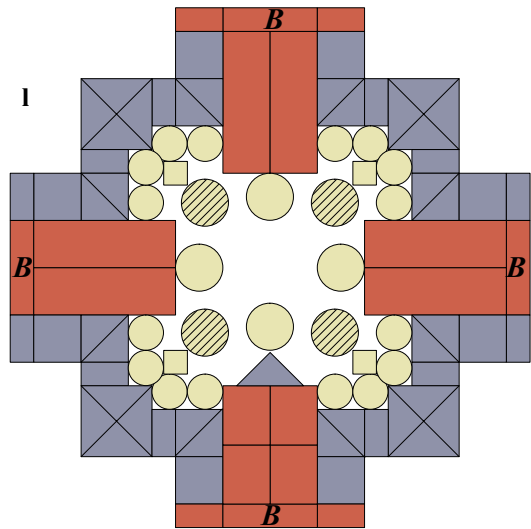
NF 16 Falk Gundel



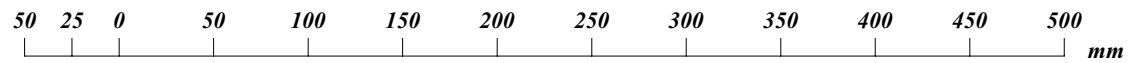
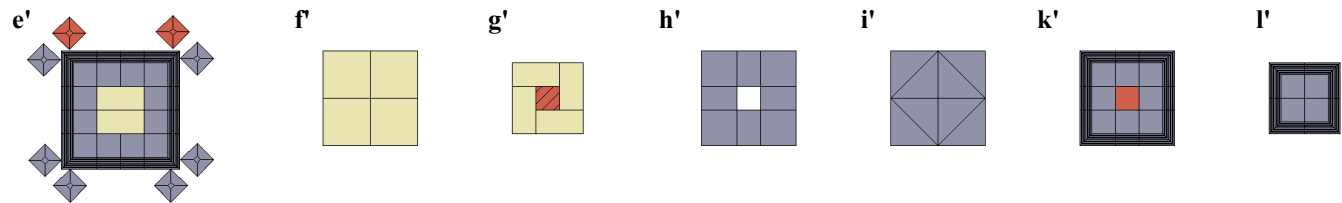
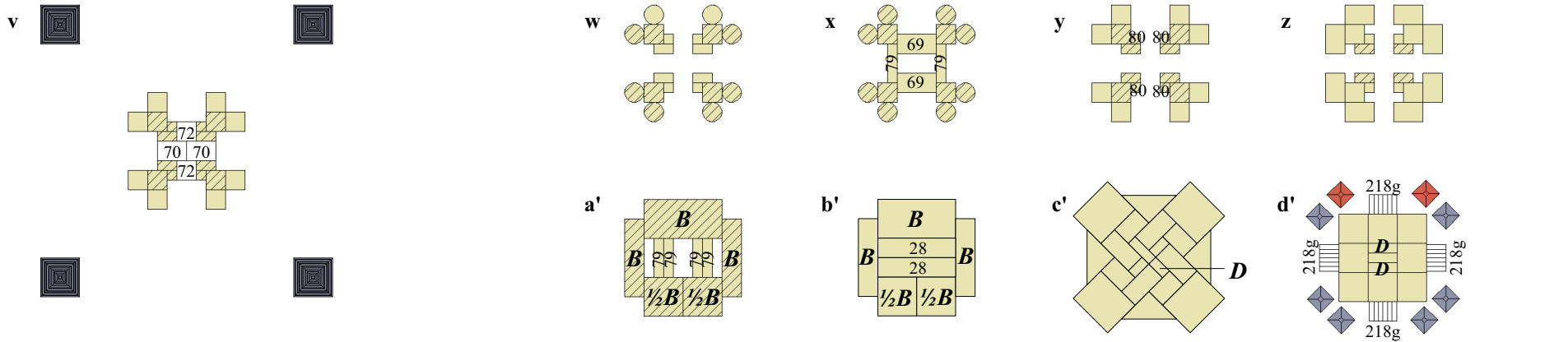
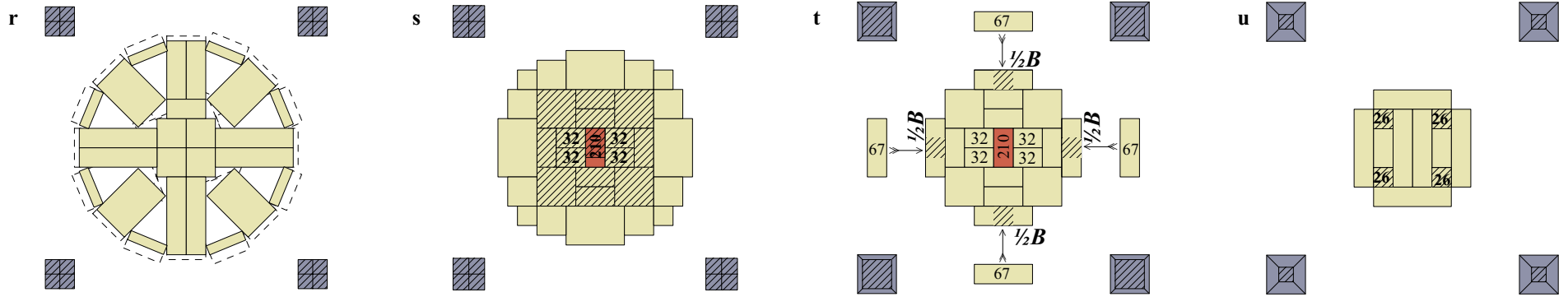
Frauenkirche



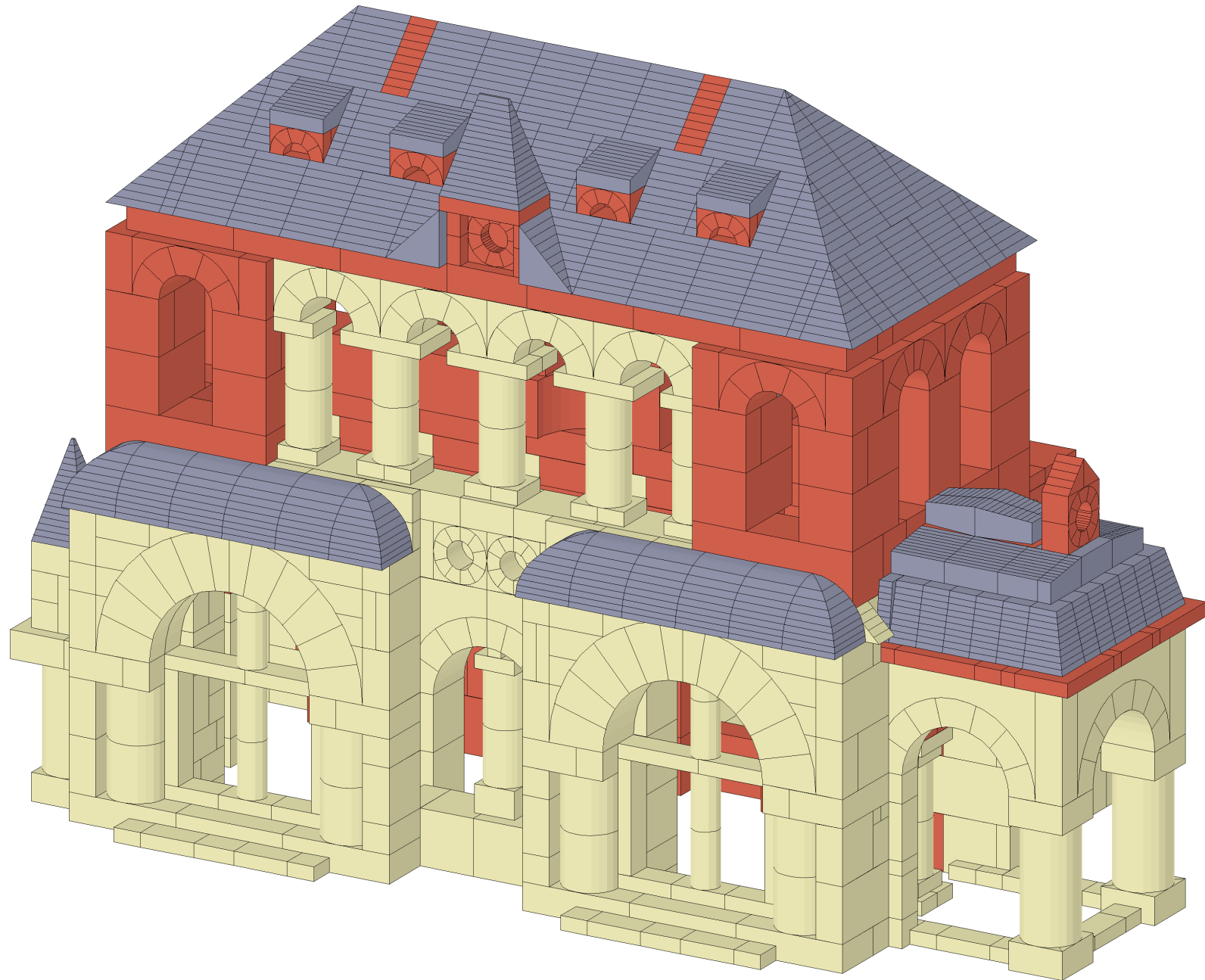
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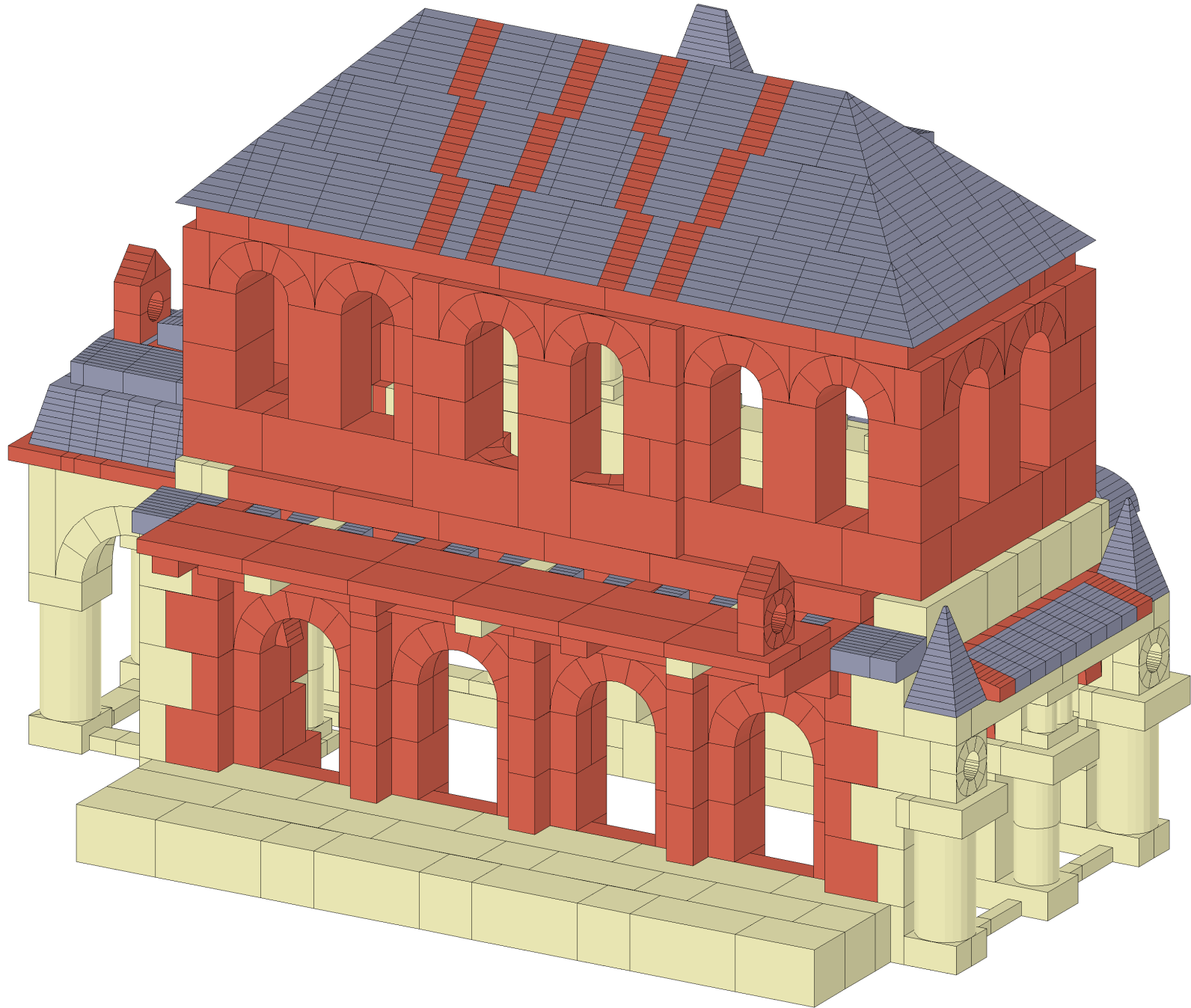
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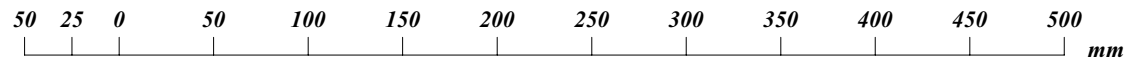
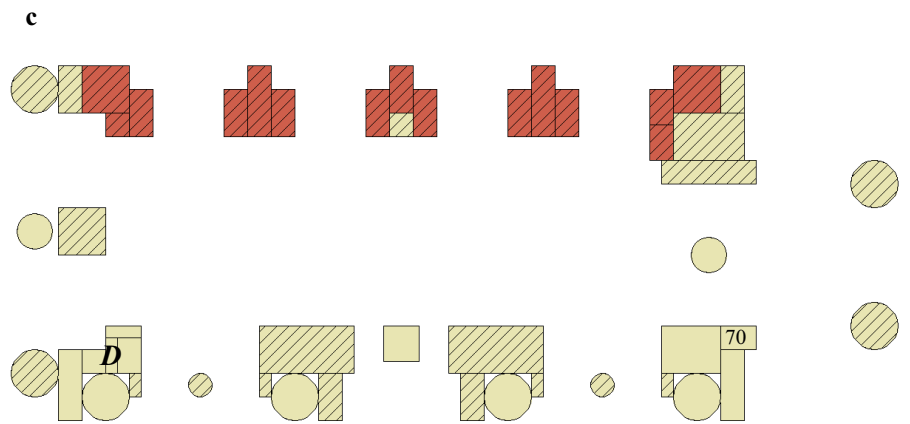
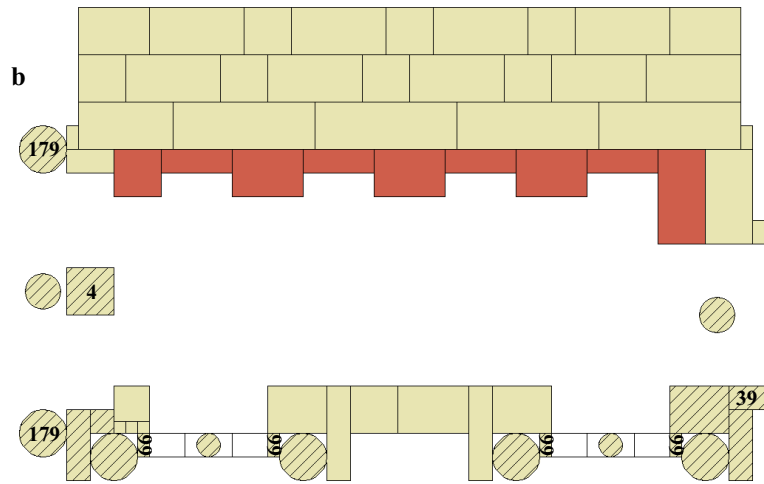
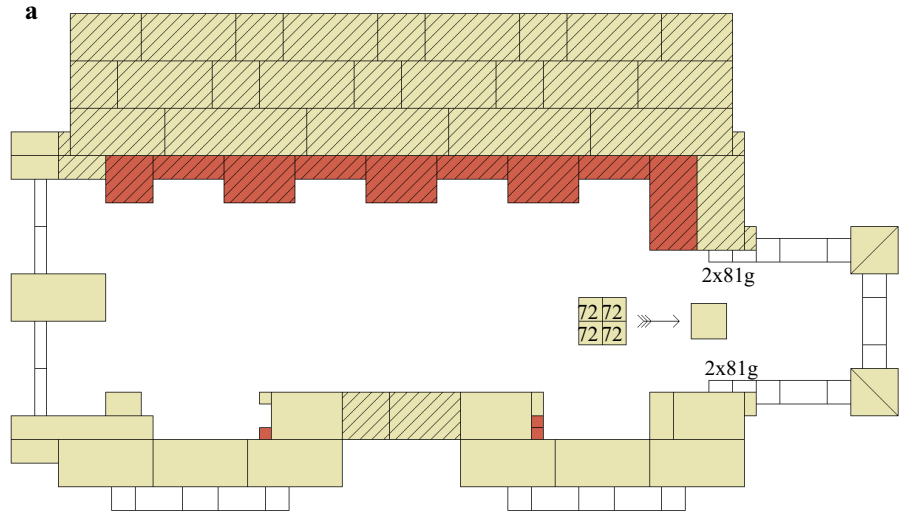
Bahnhof



Bahnhof

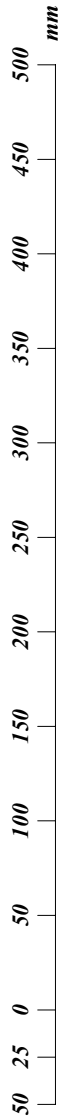
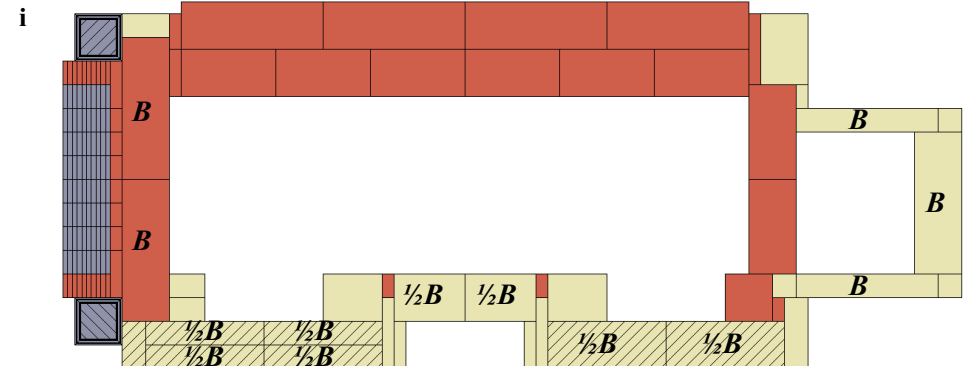
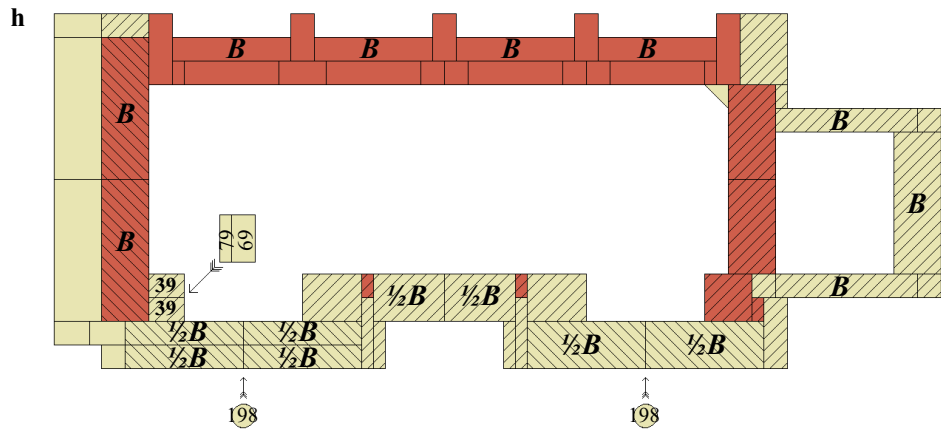
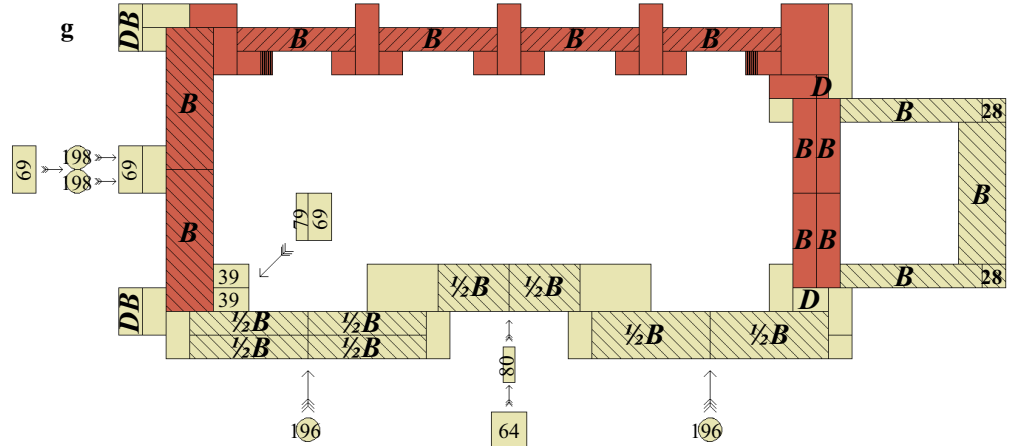
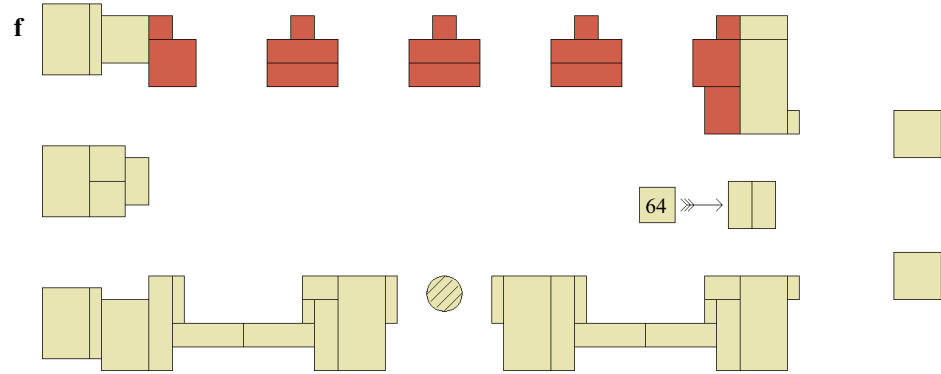
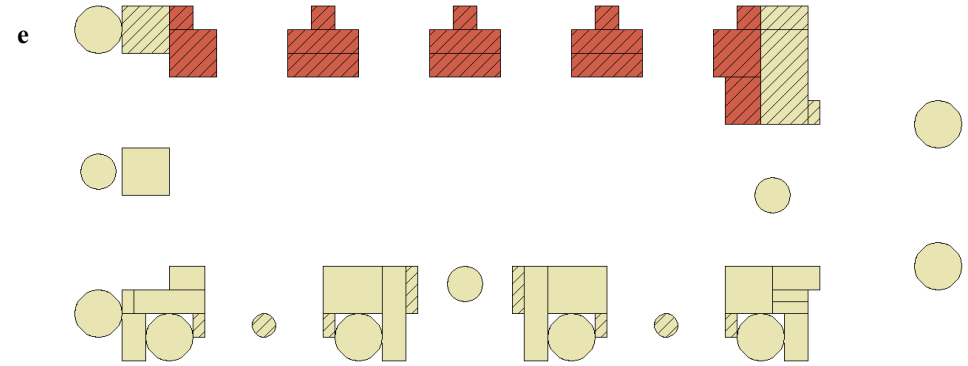
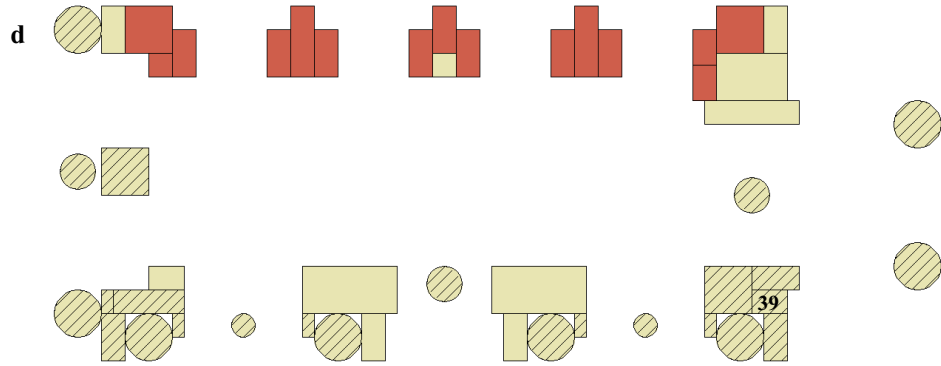


Bahnhof

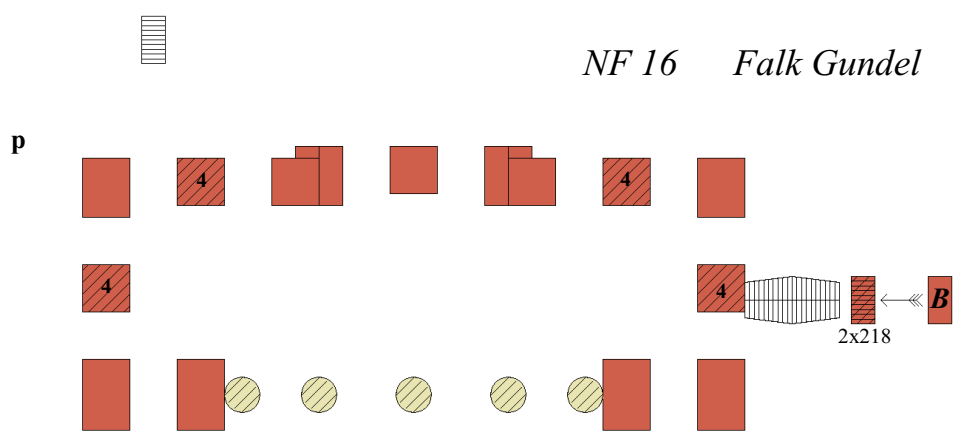
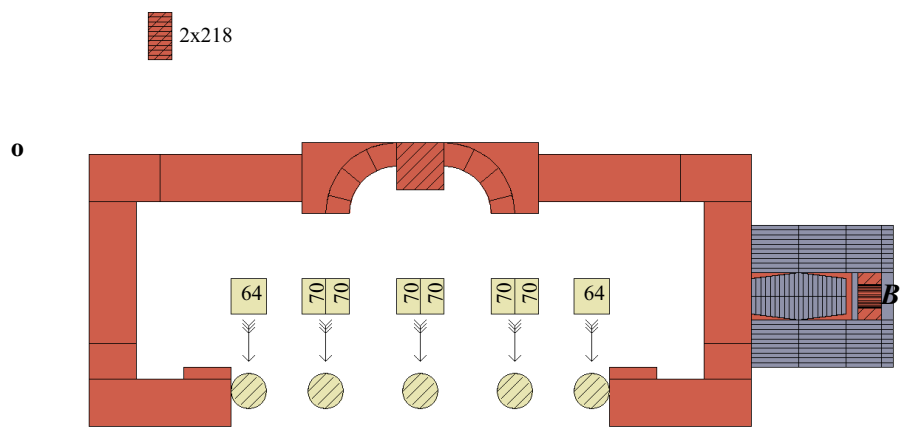
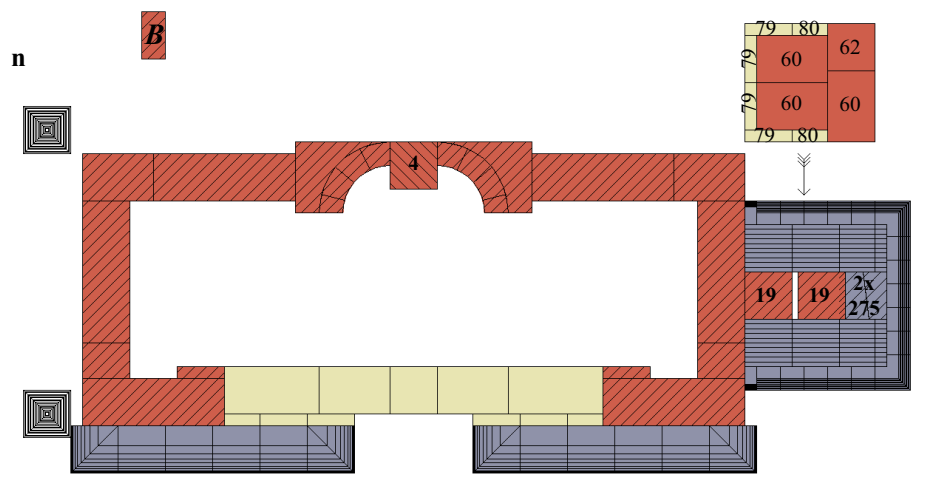
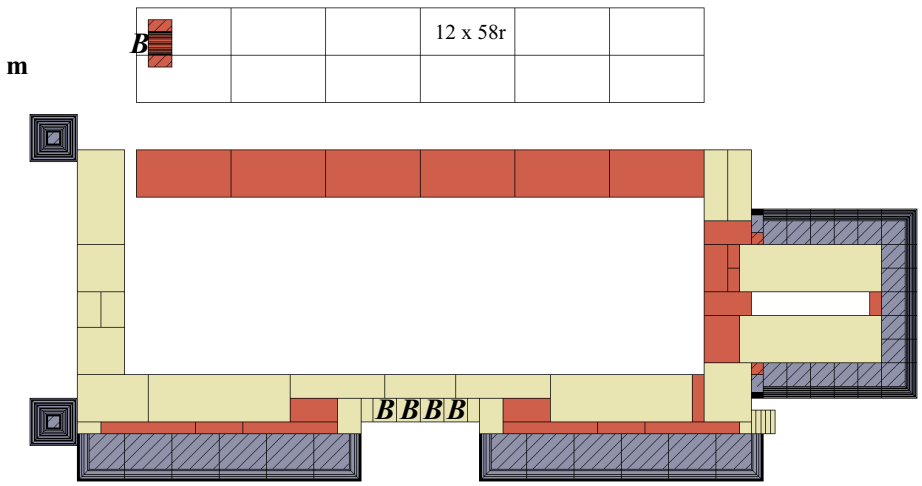
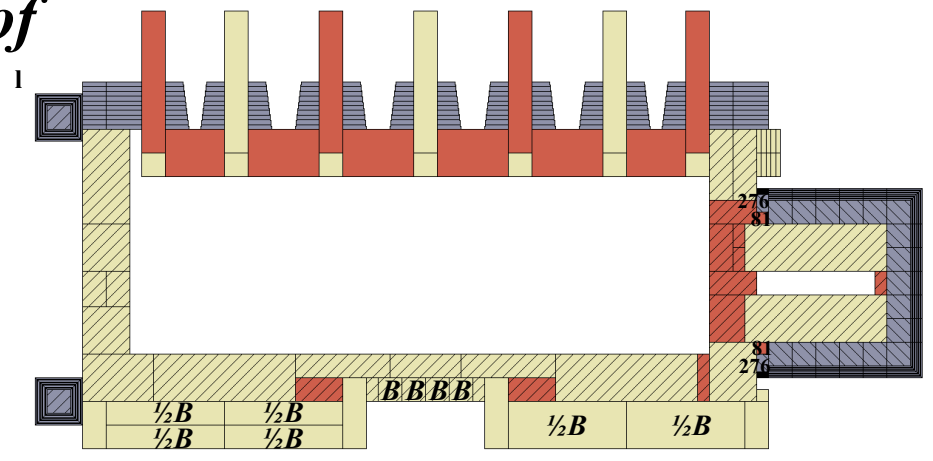
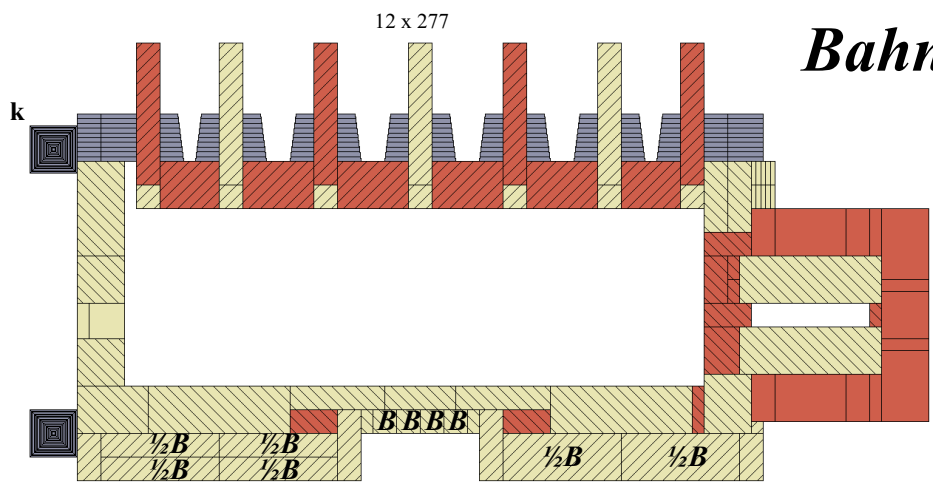


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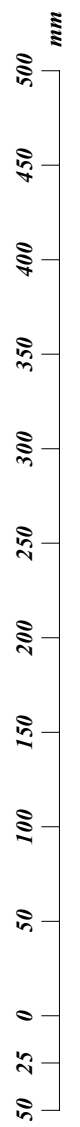
NF 16 Falk Gundel



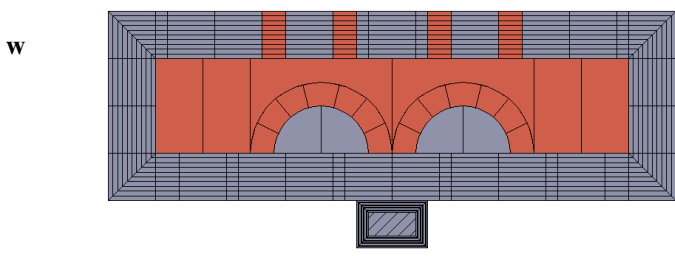
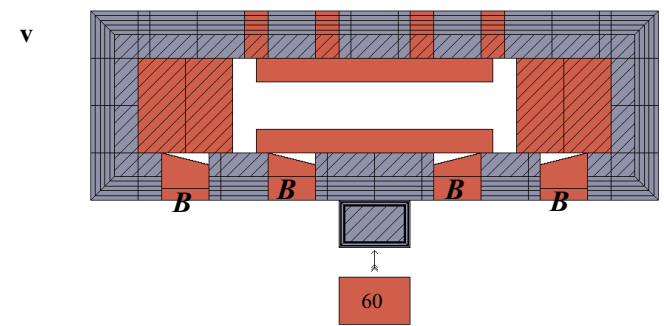
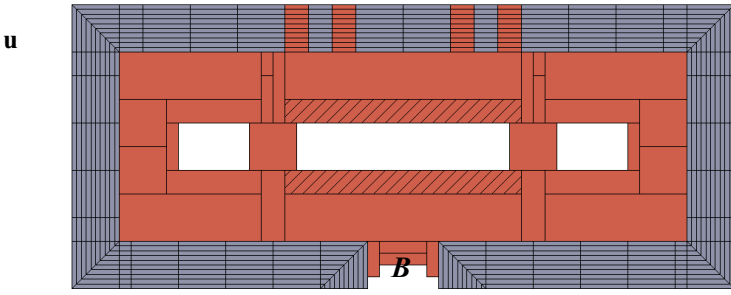
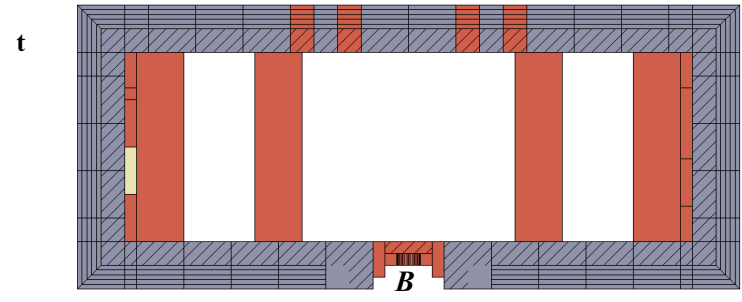
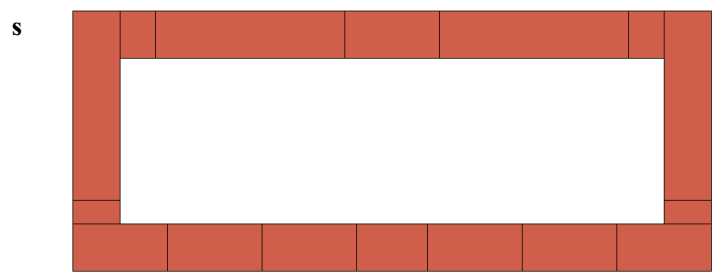
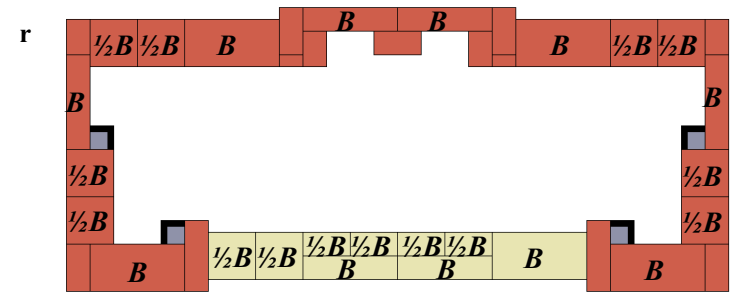
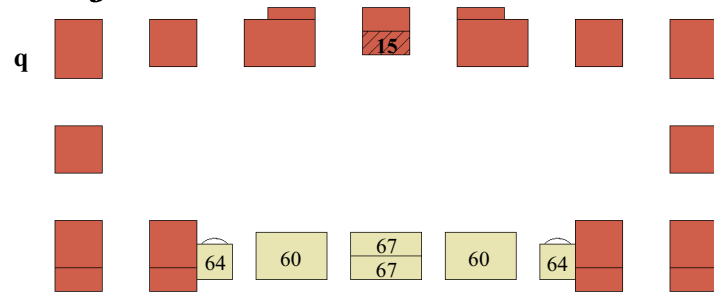
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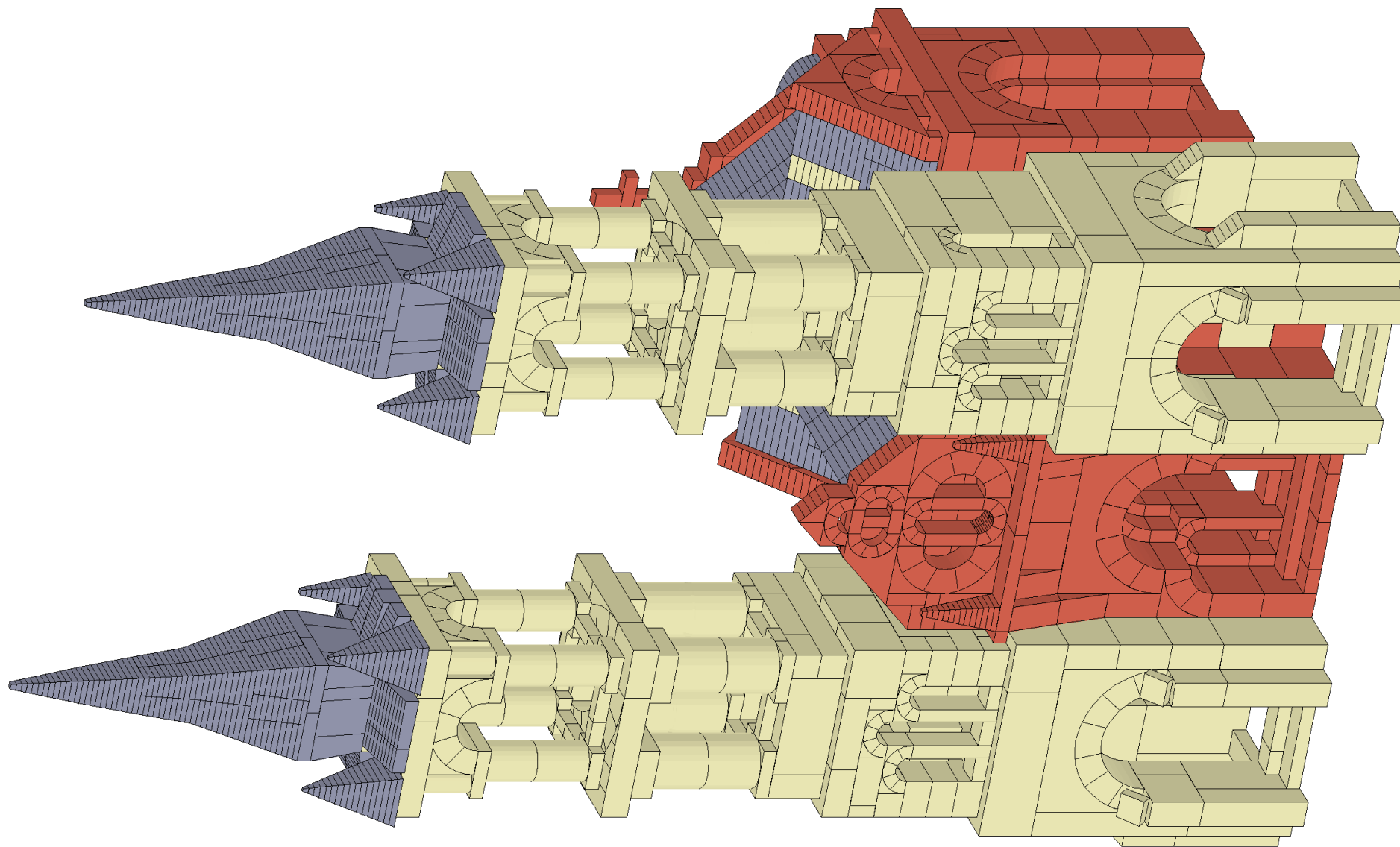
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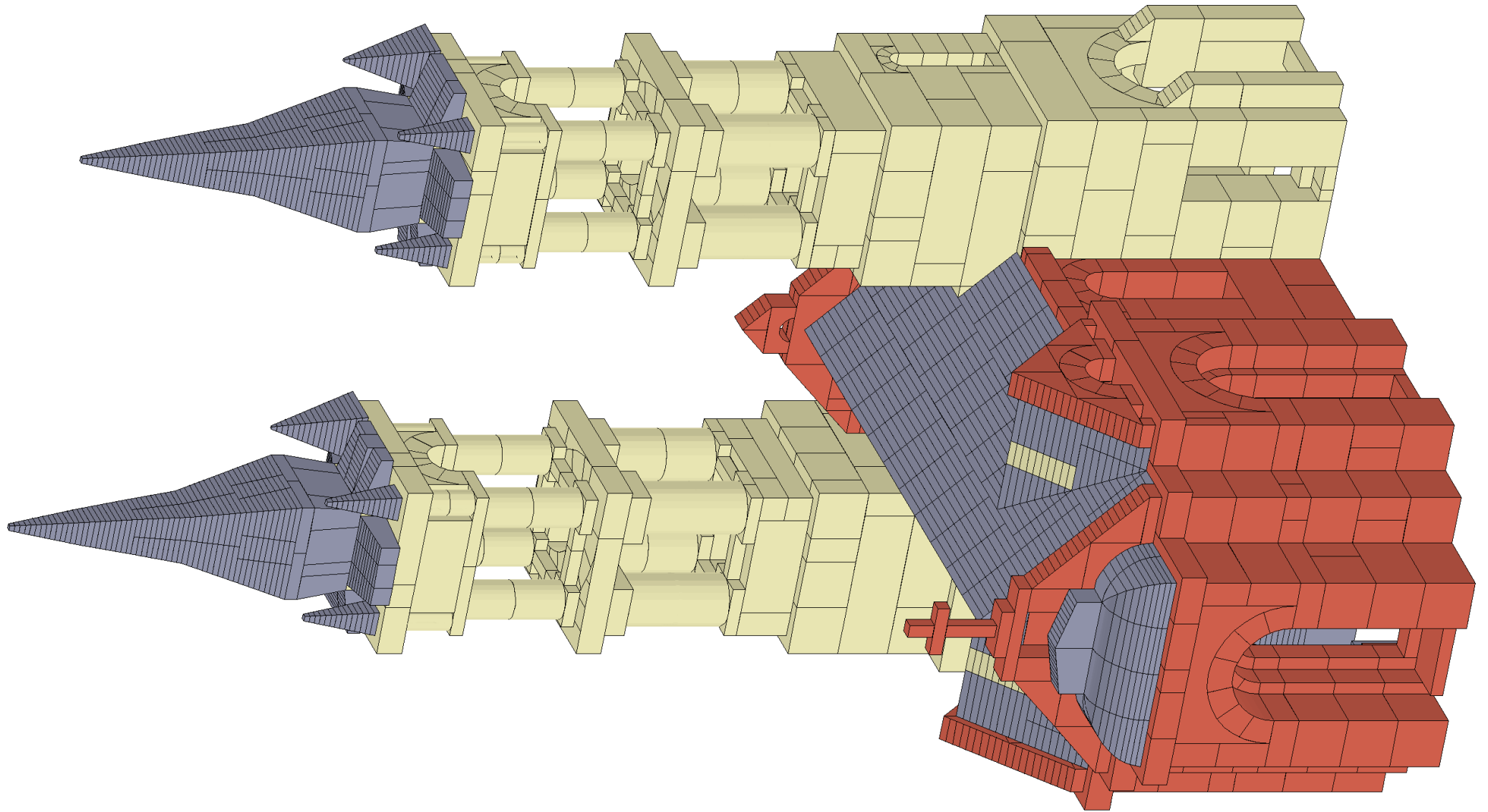
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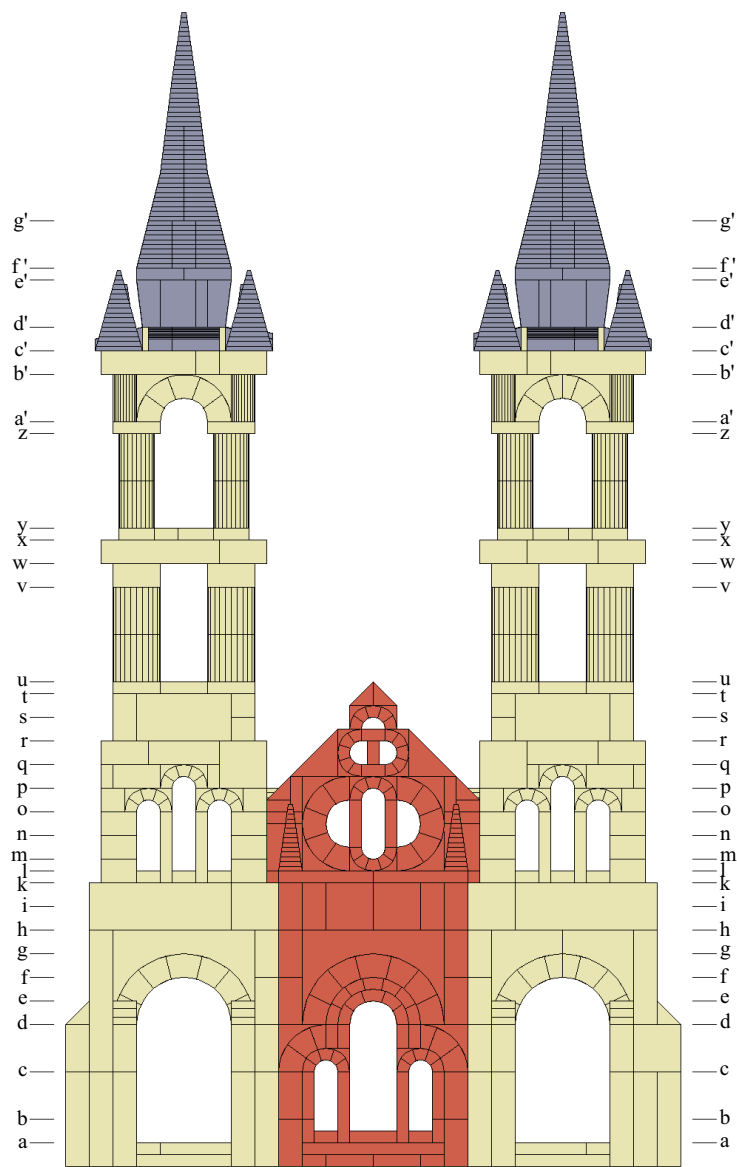
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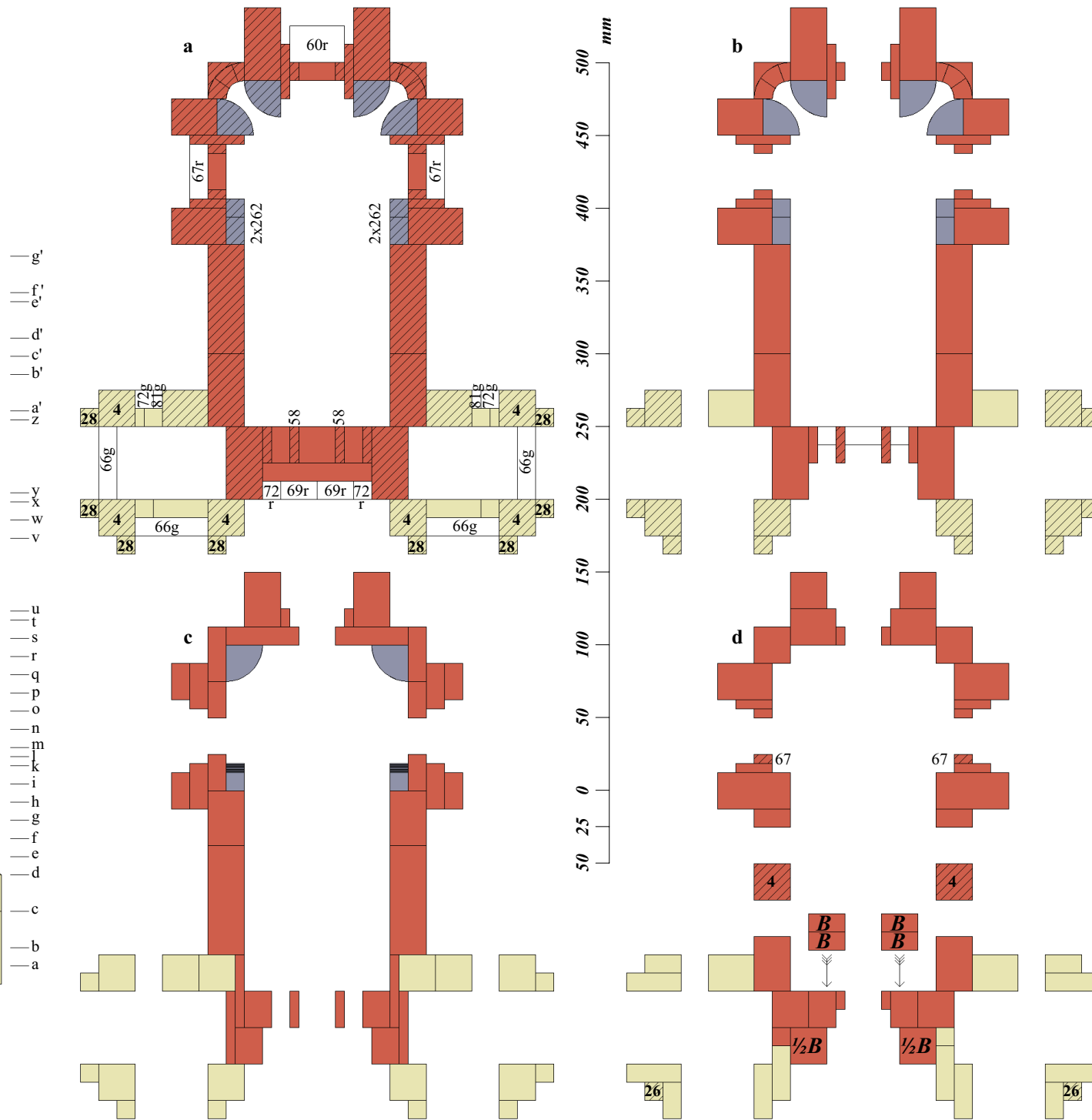
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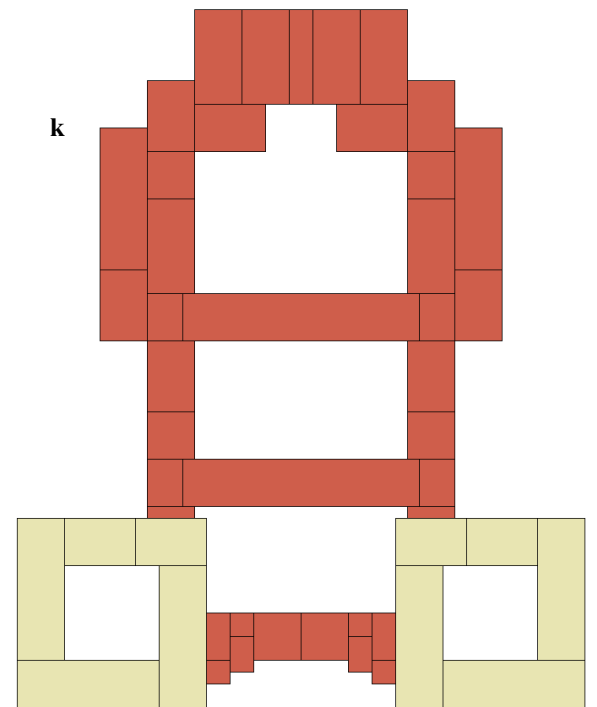
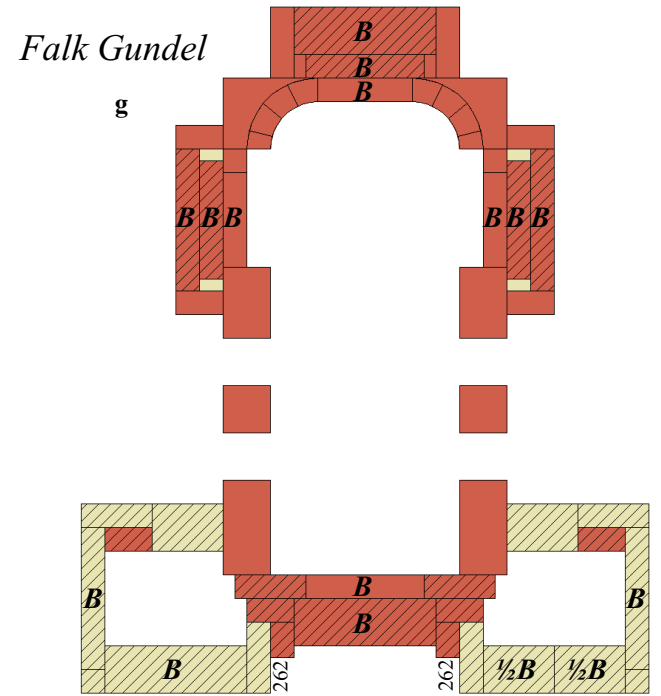
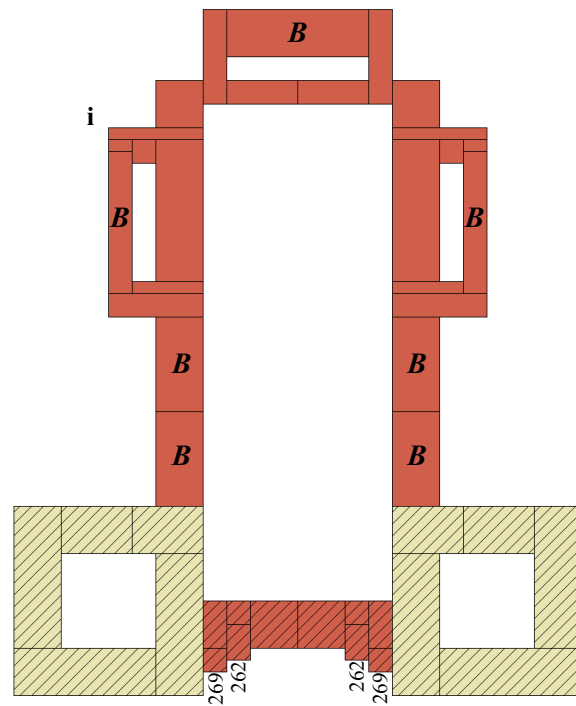
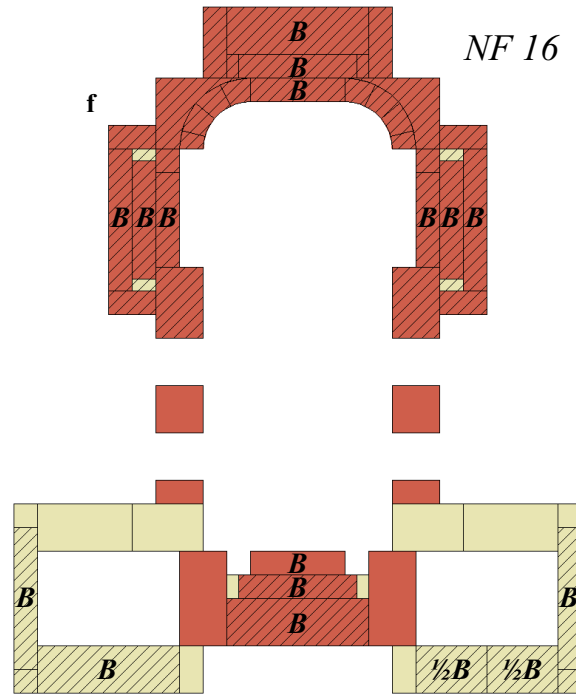
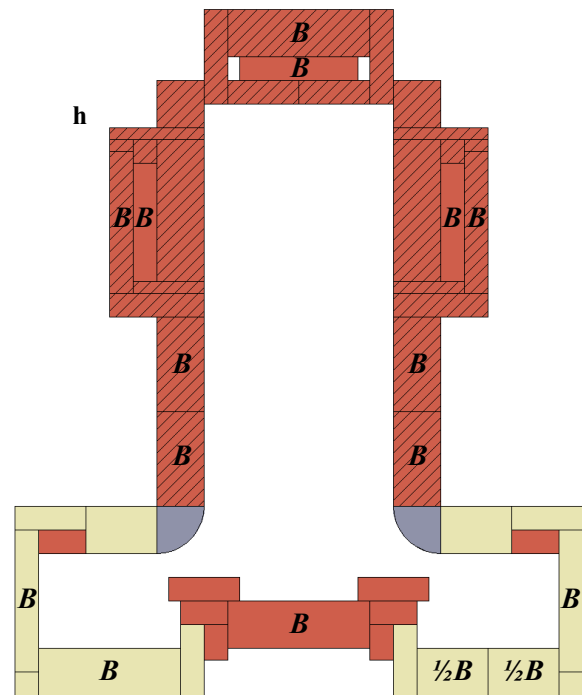
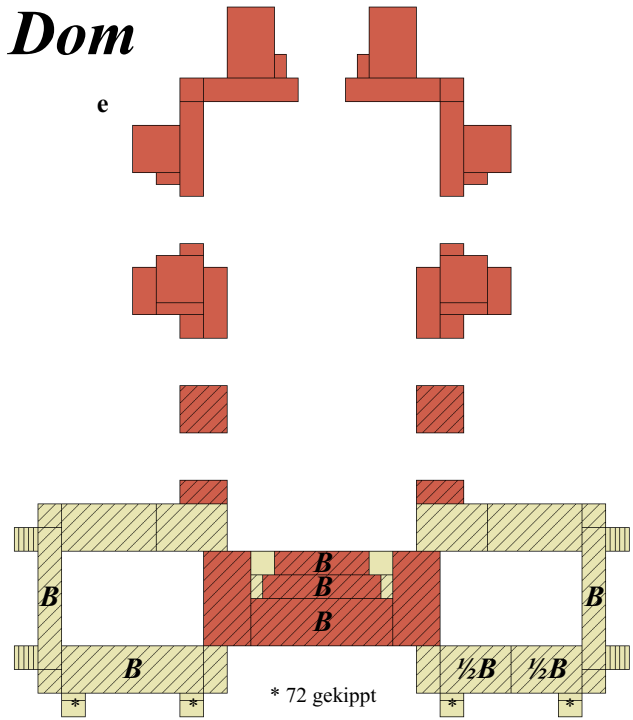
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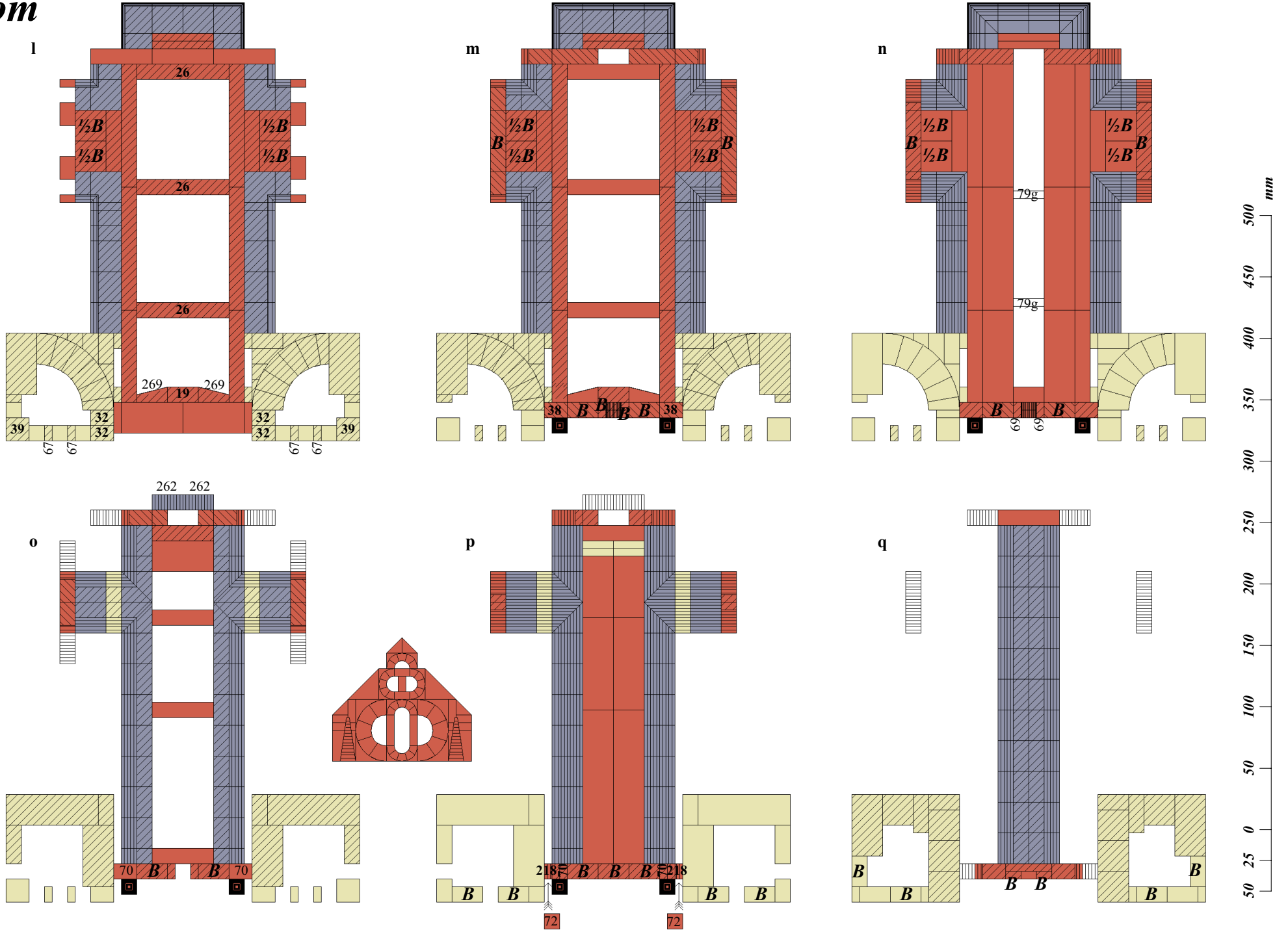


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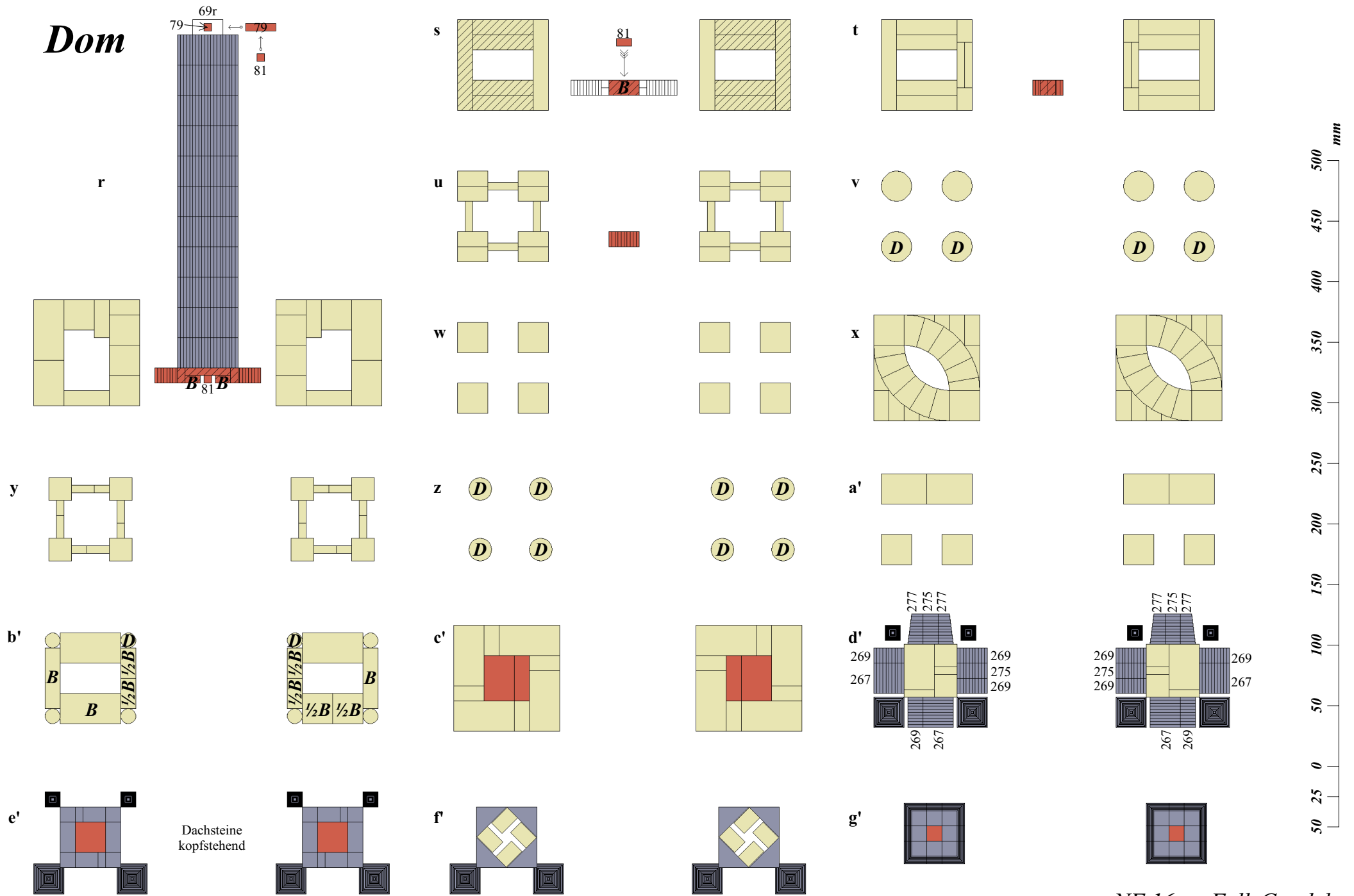


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NF 16 Falk Gundel



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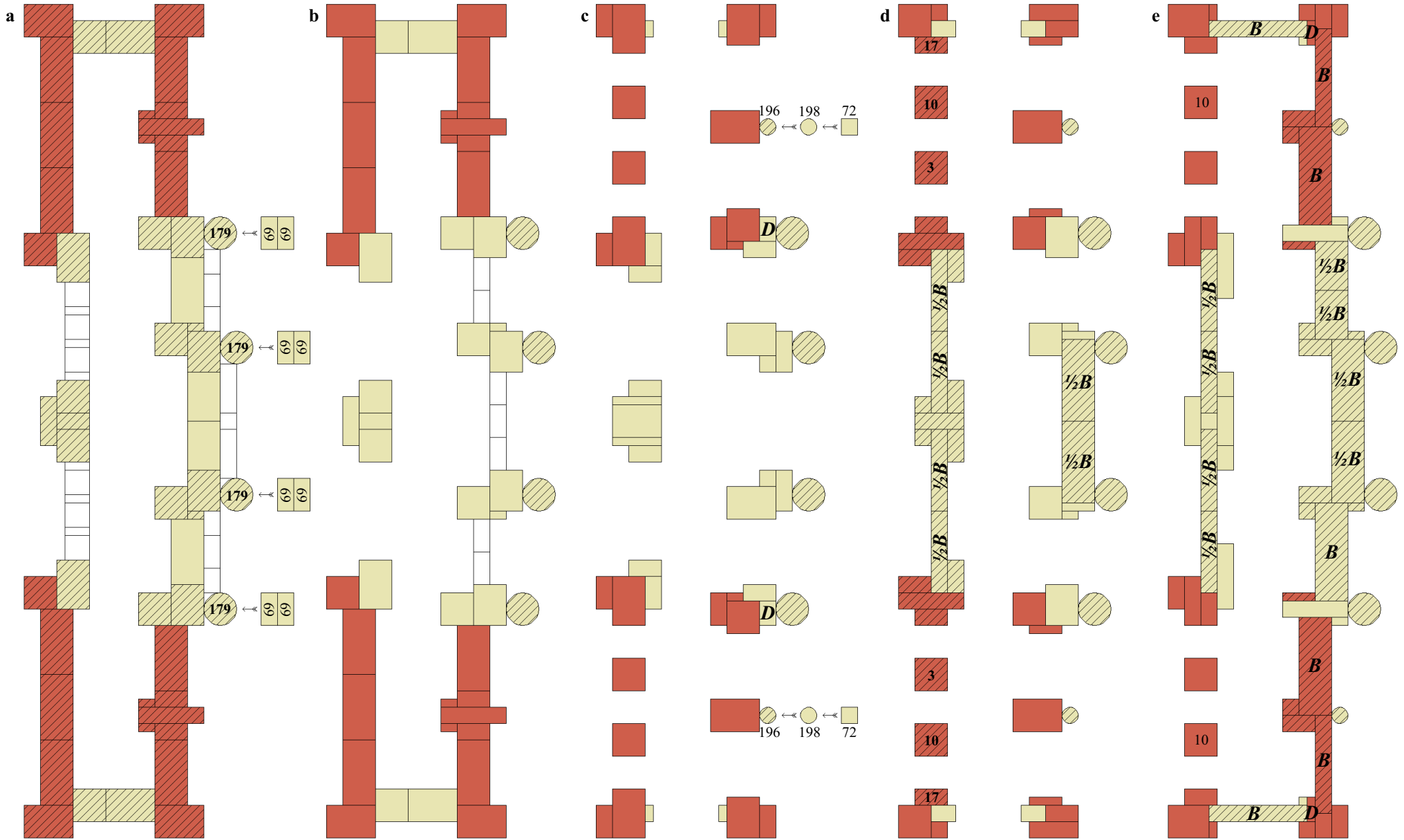
Rathaus Gundelshain



Rathaus Gundelshain



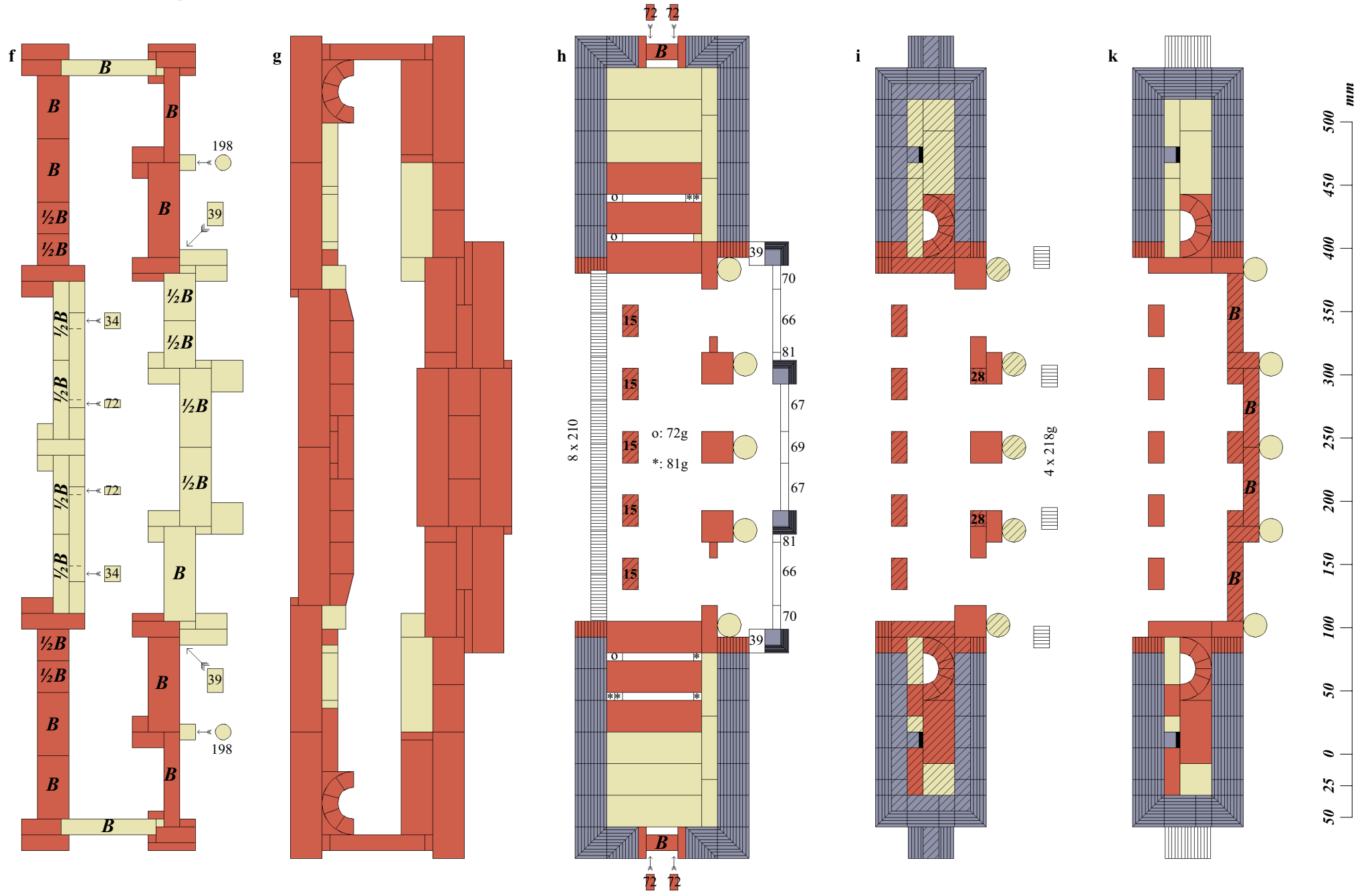
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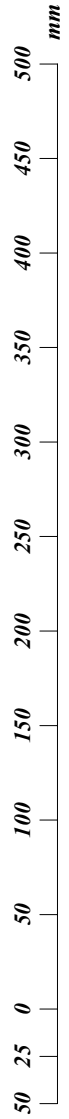
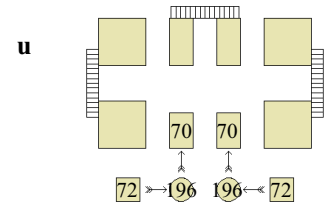
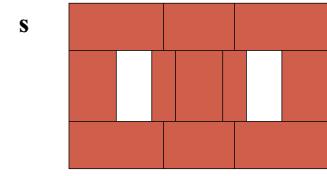
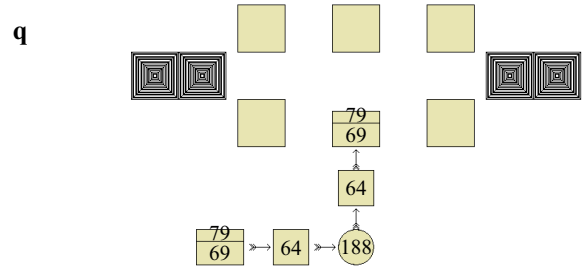
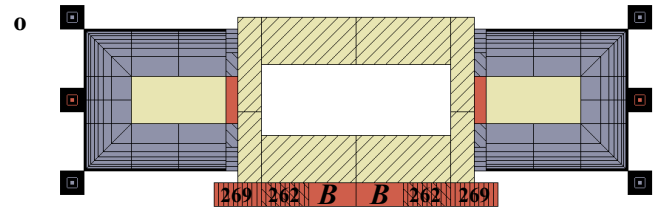
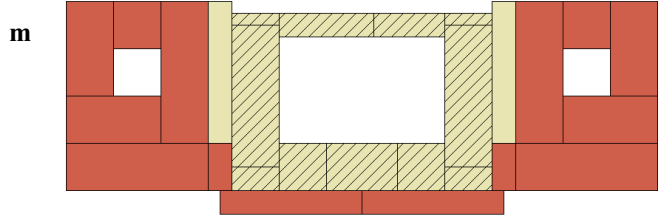
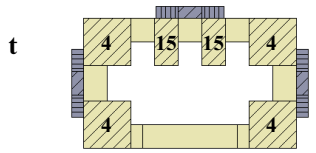
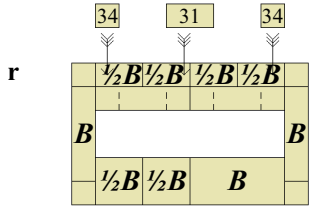
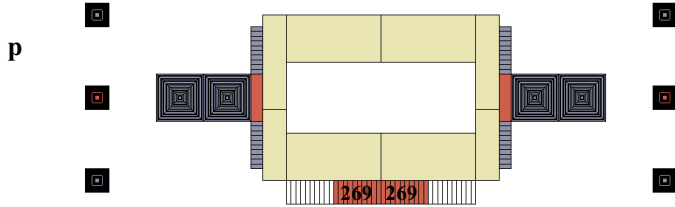
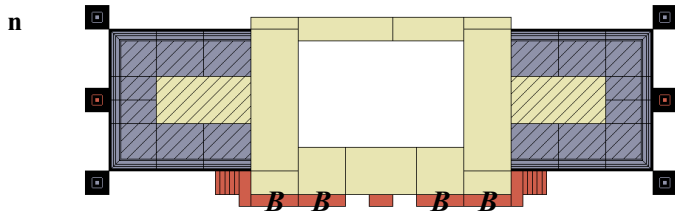
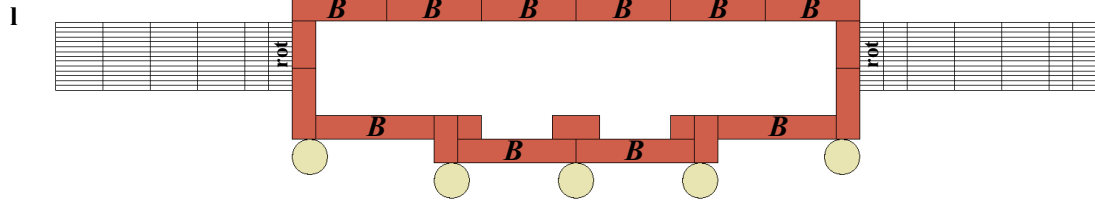
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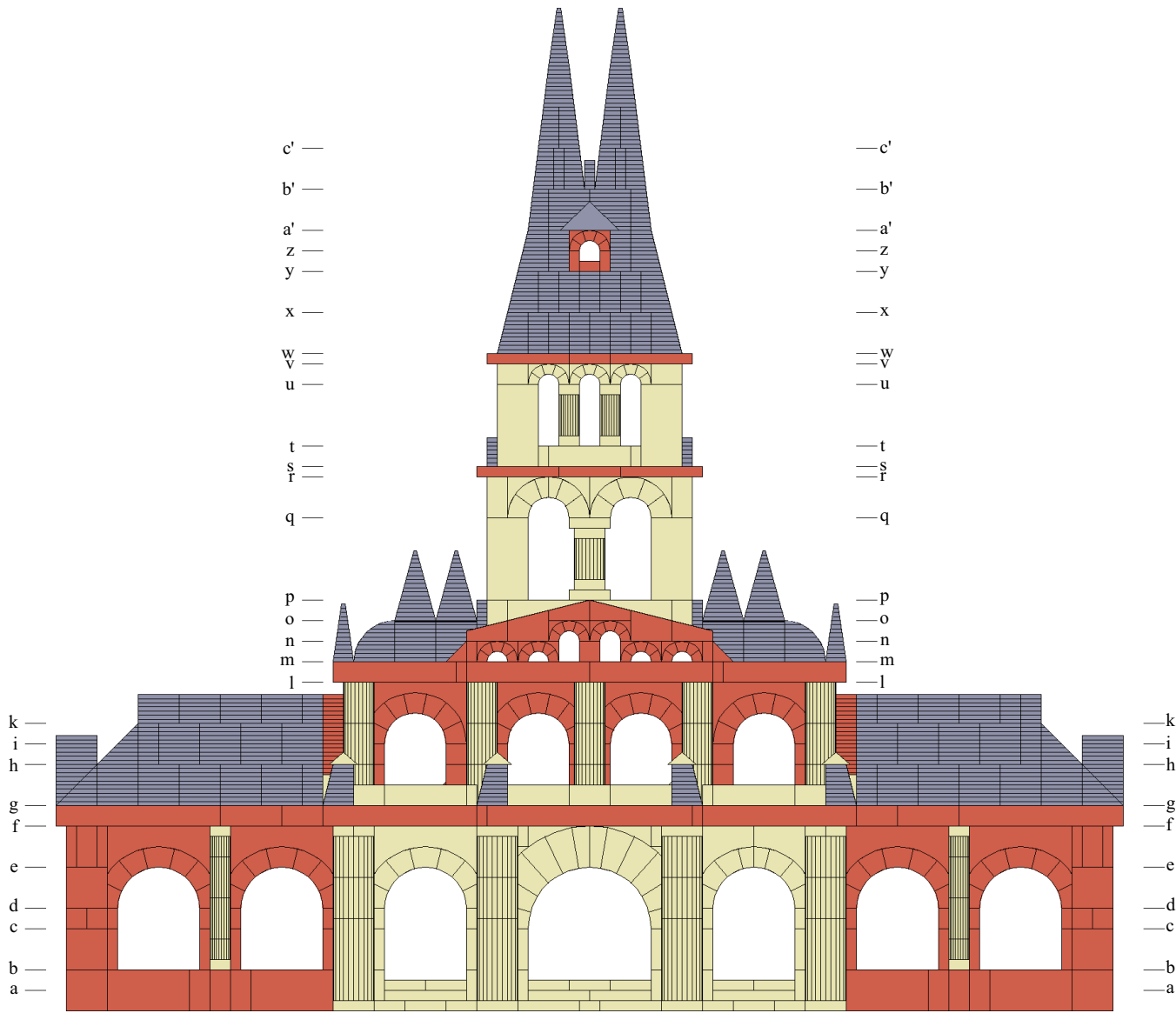
Rathaus Gundelshain



Rathaus Gundelshain



Rathaus Gundelshain

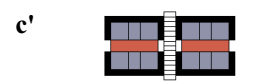
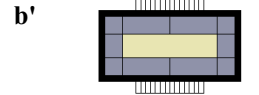
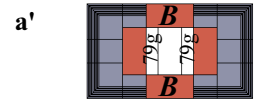
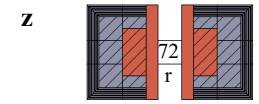
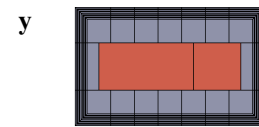
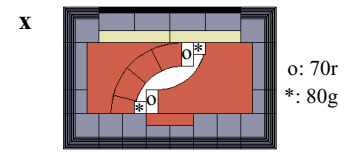
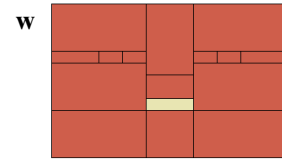
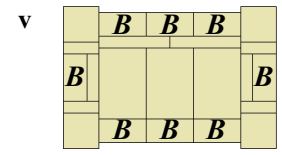
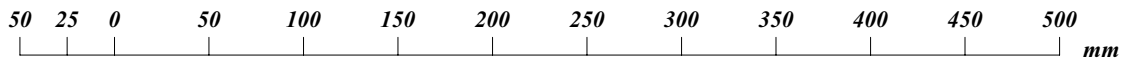


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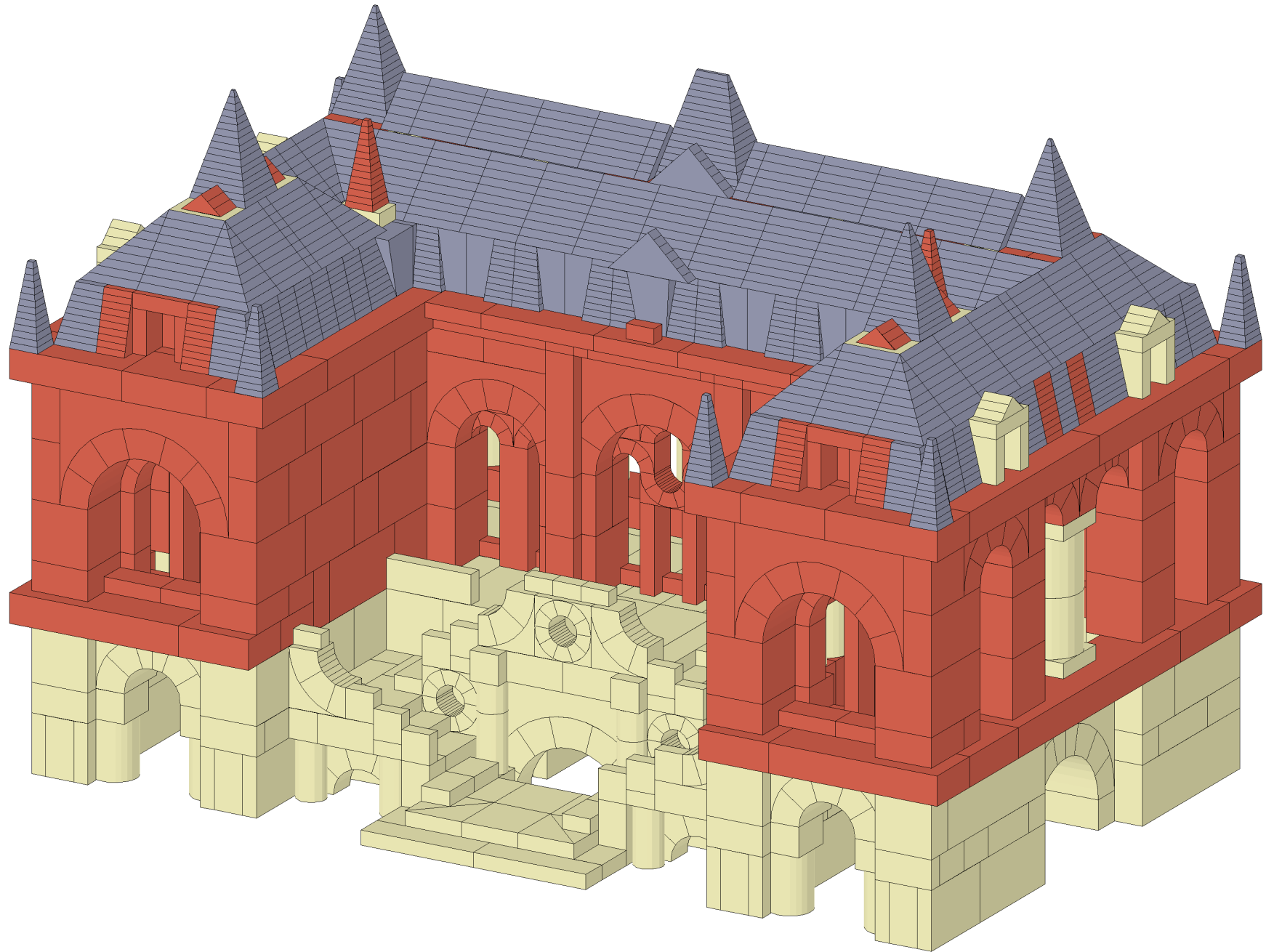
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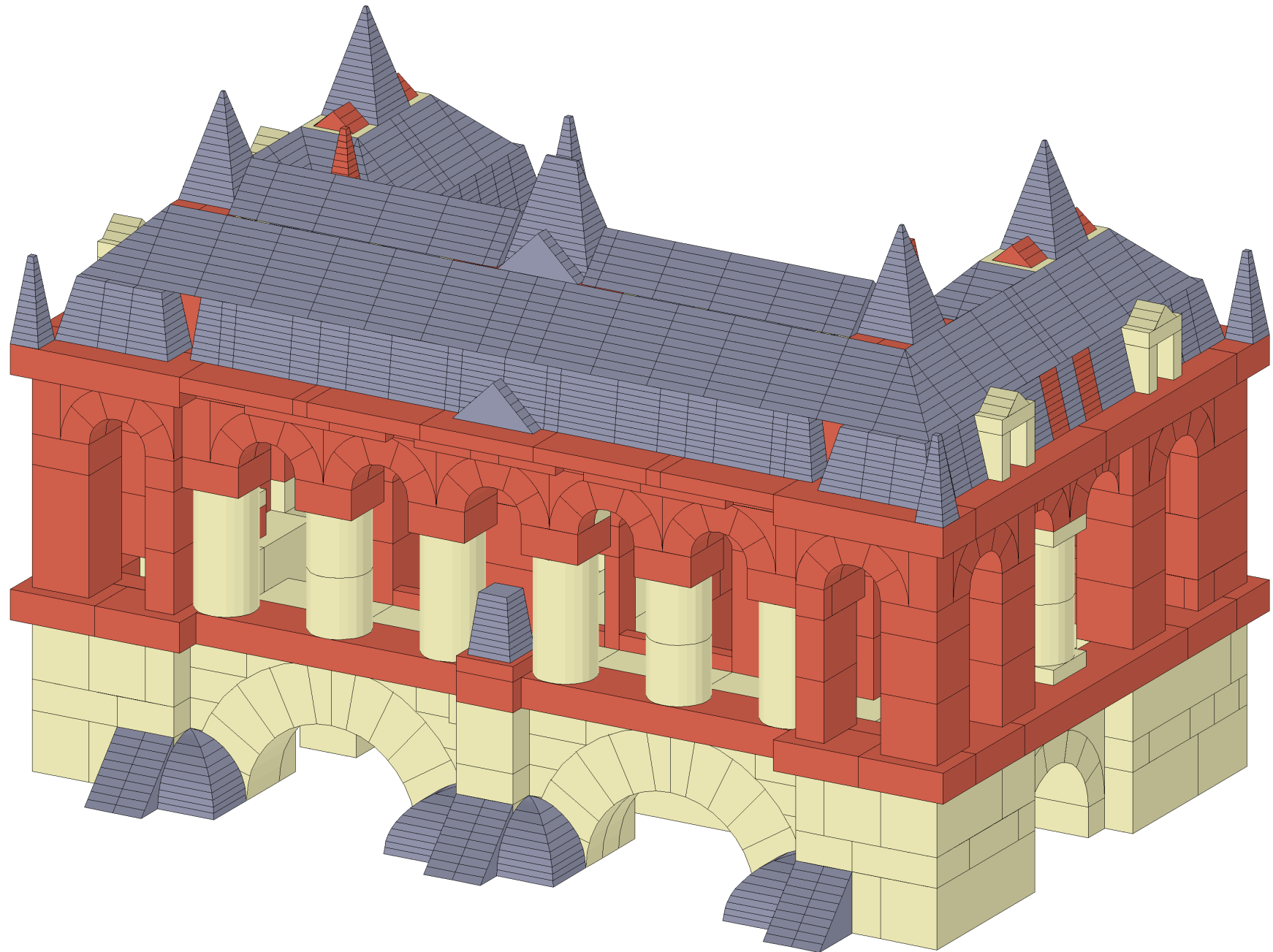
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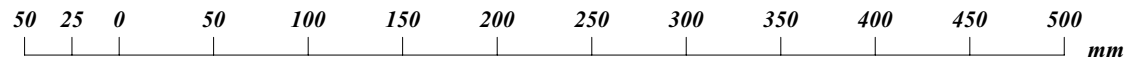
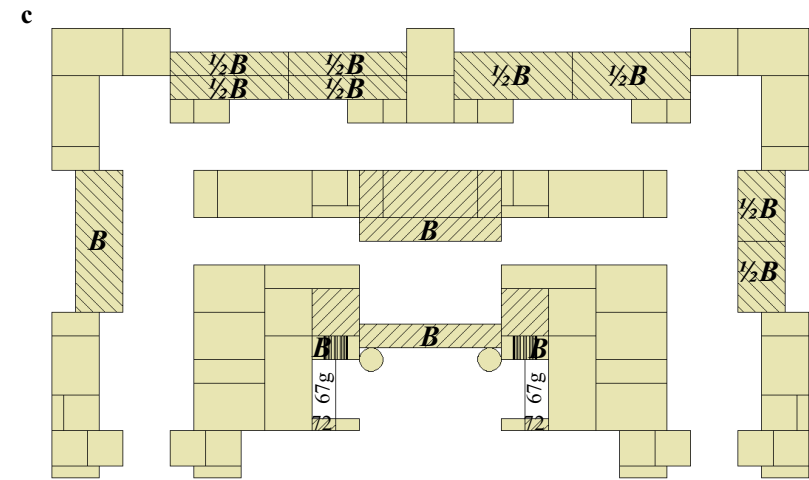
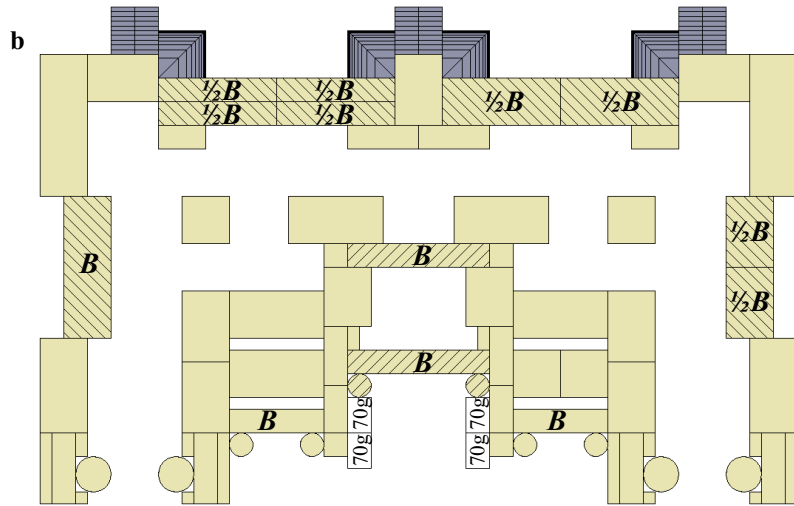
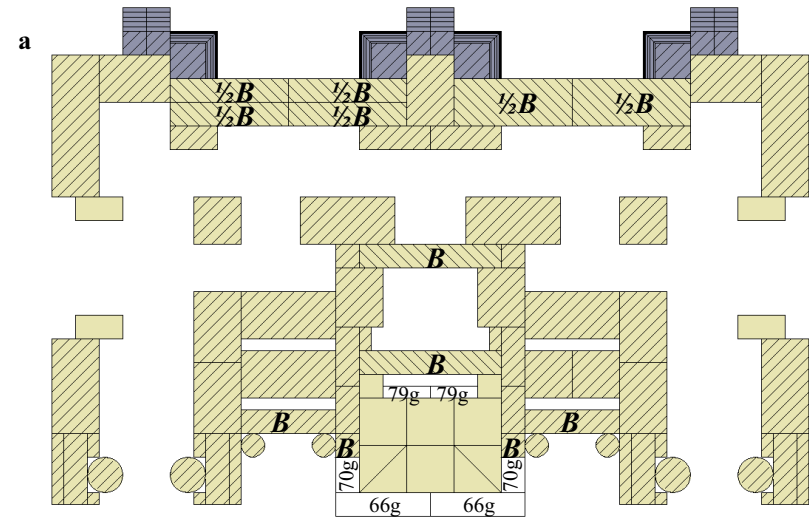
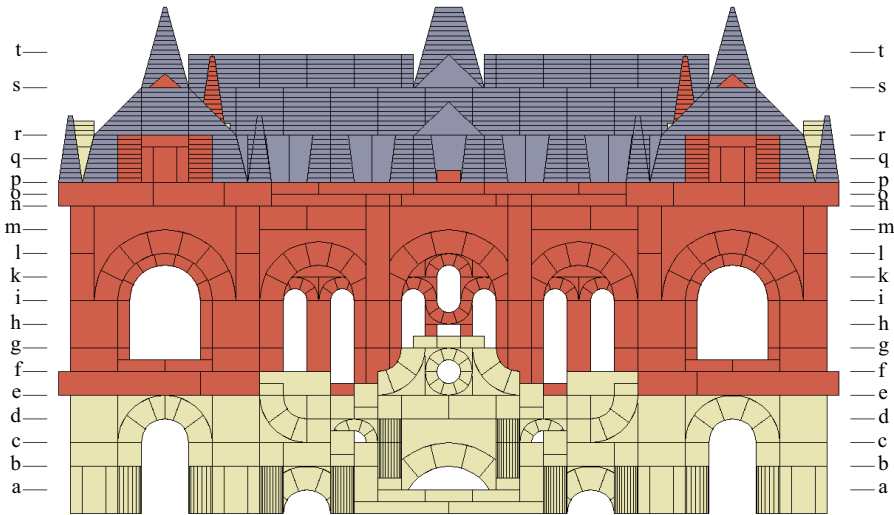
Schloß Gundelshain



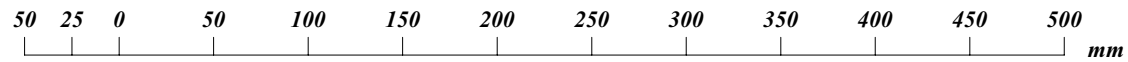
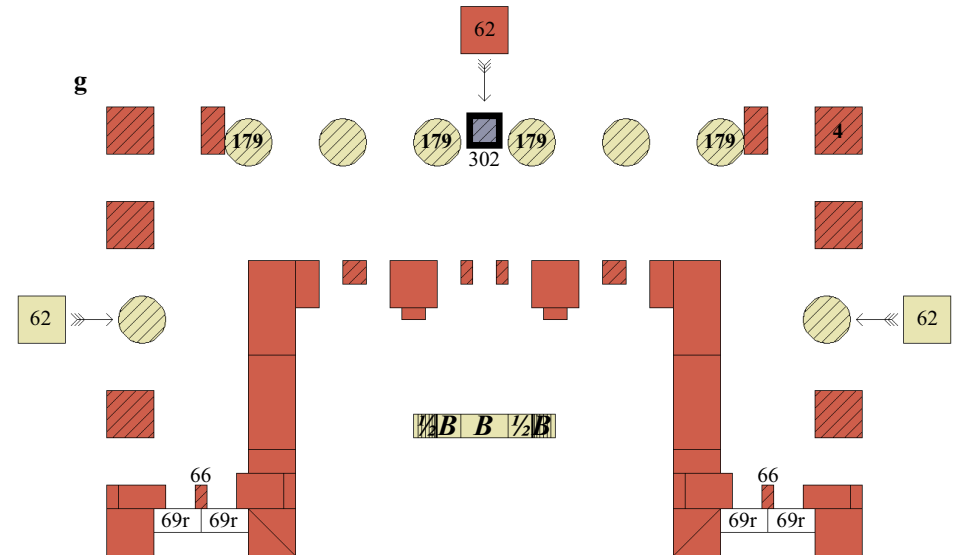
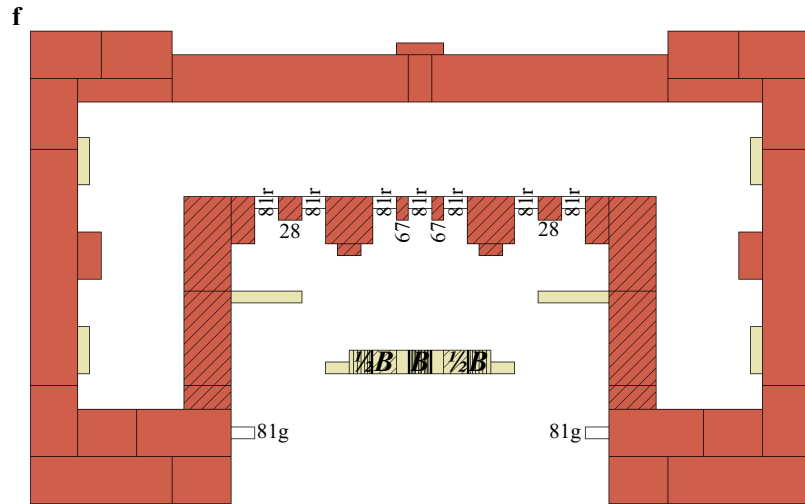
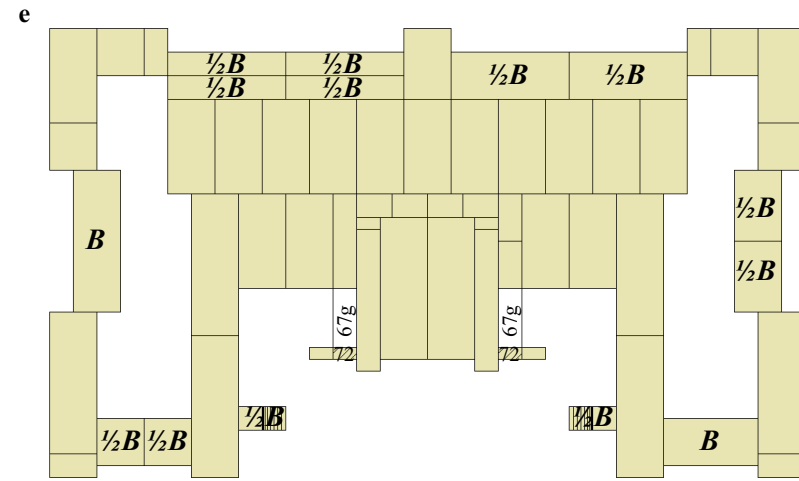
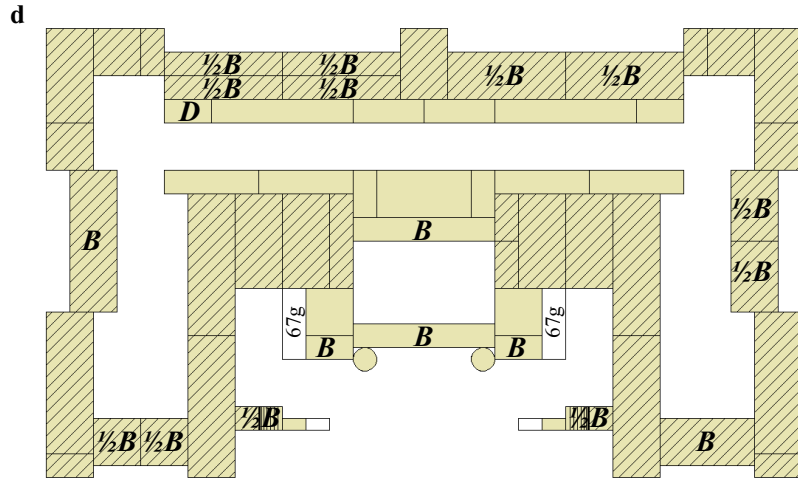
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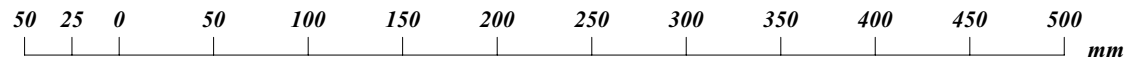
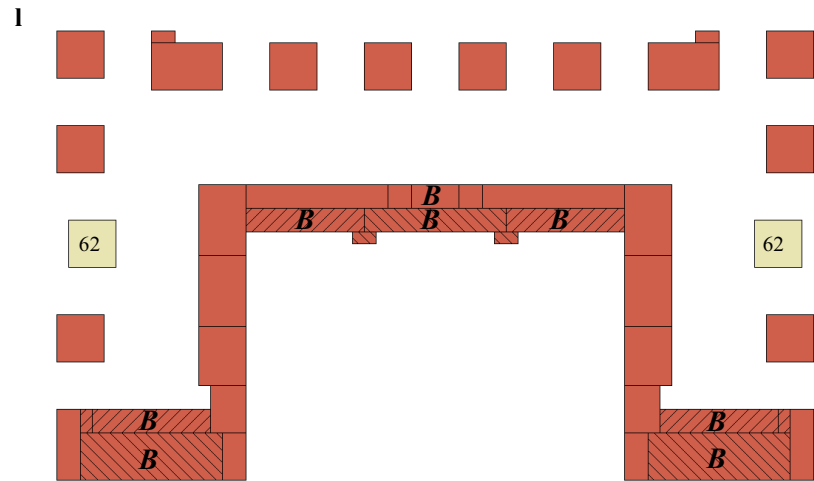
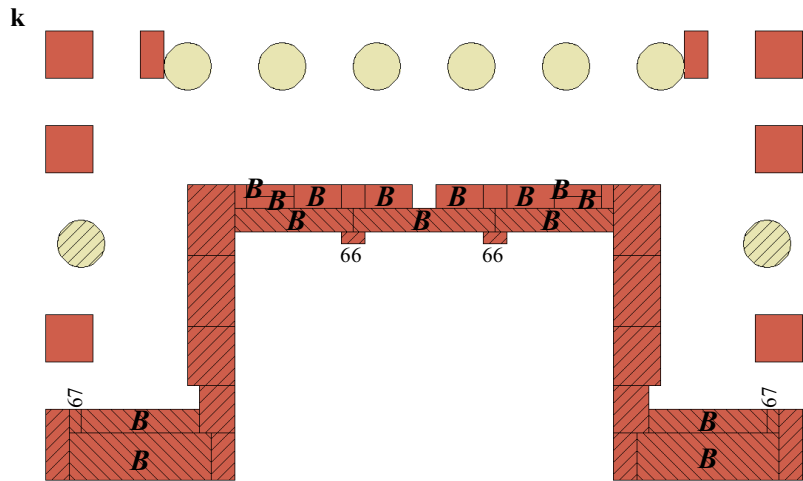
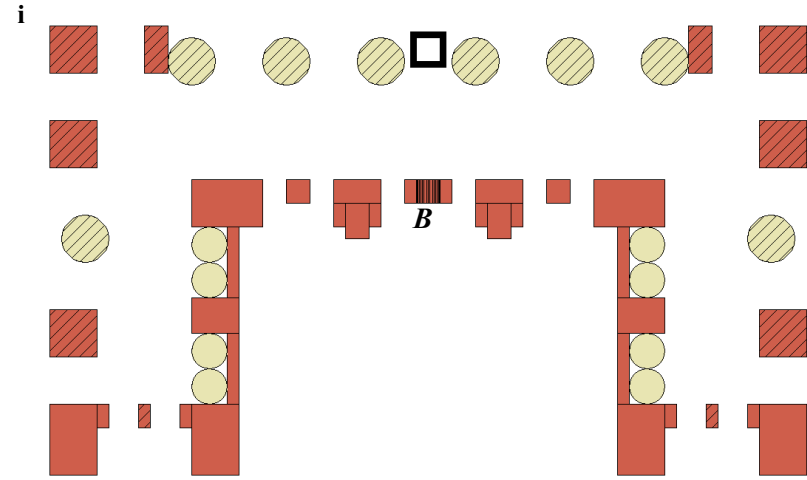
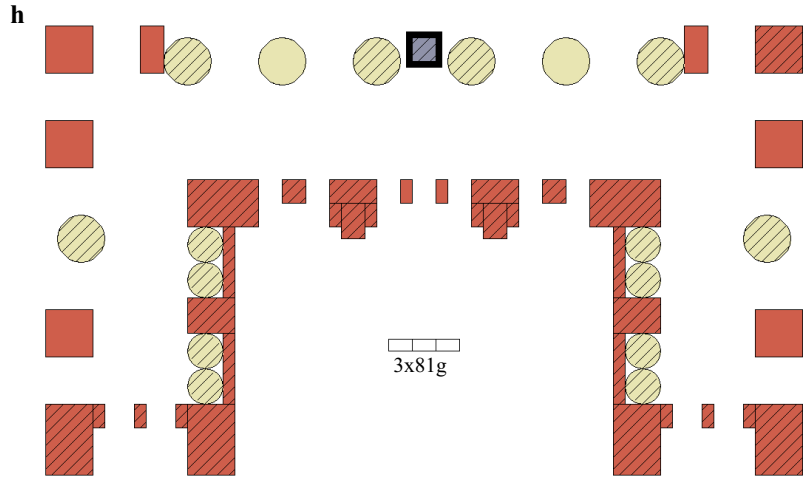
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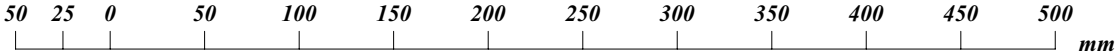
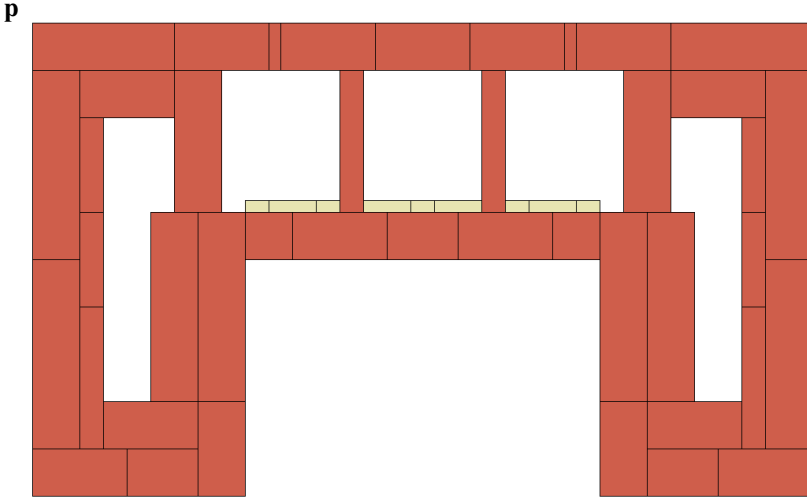
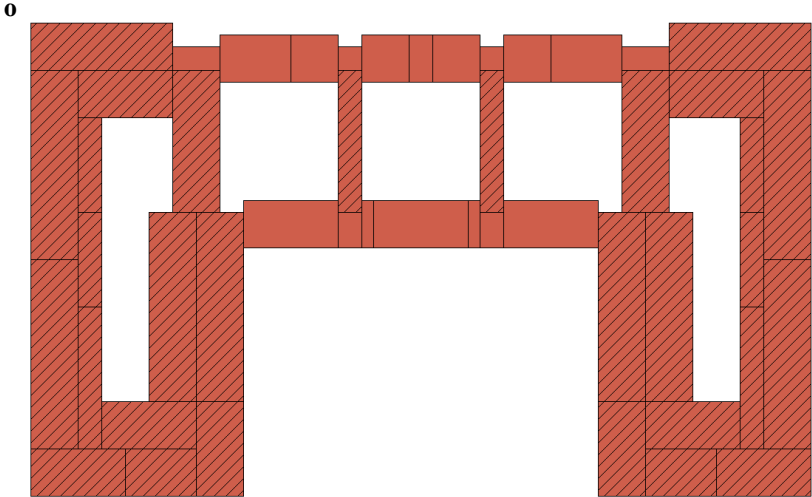
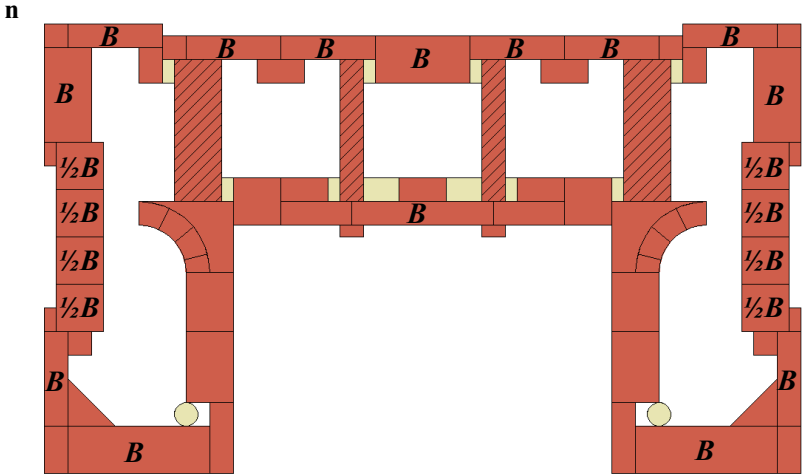
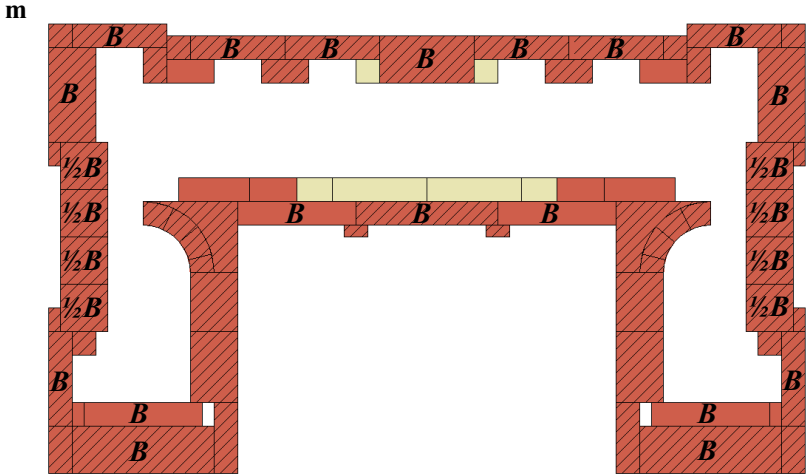
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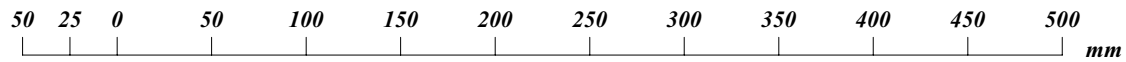
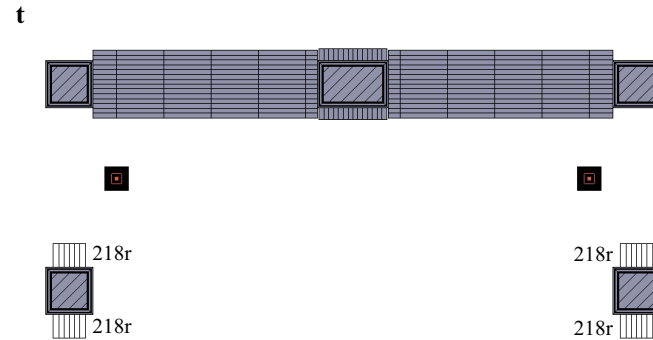
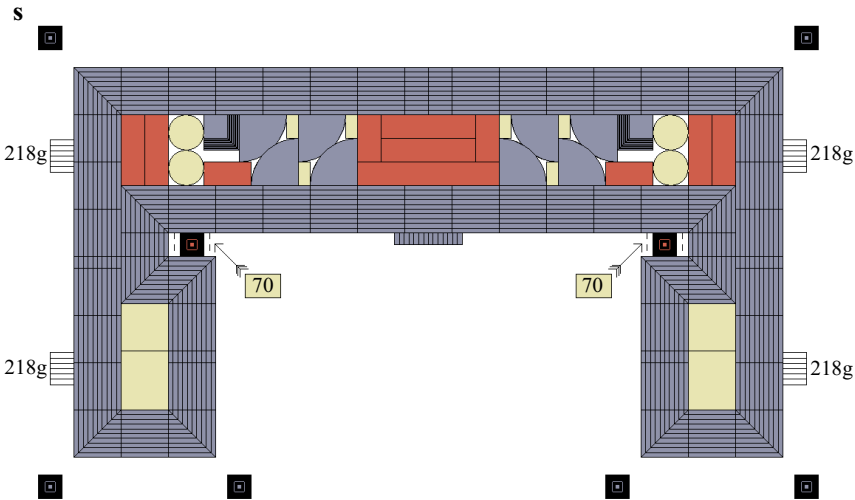
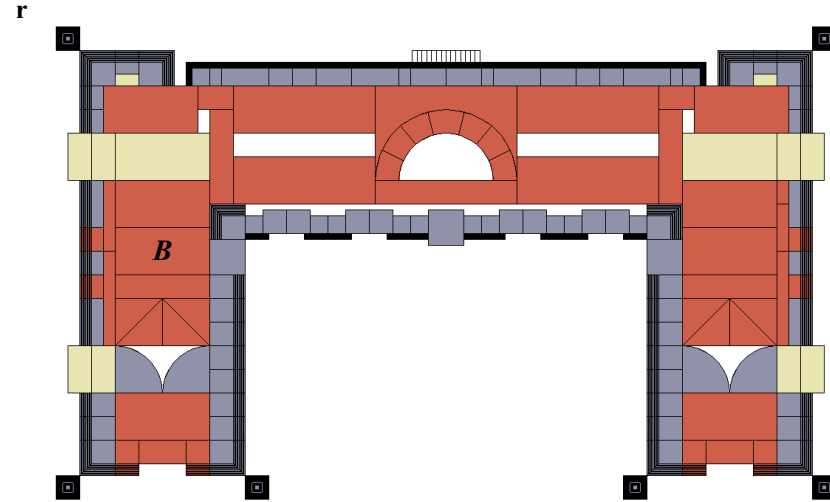
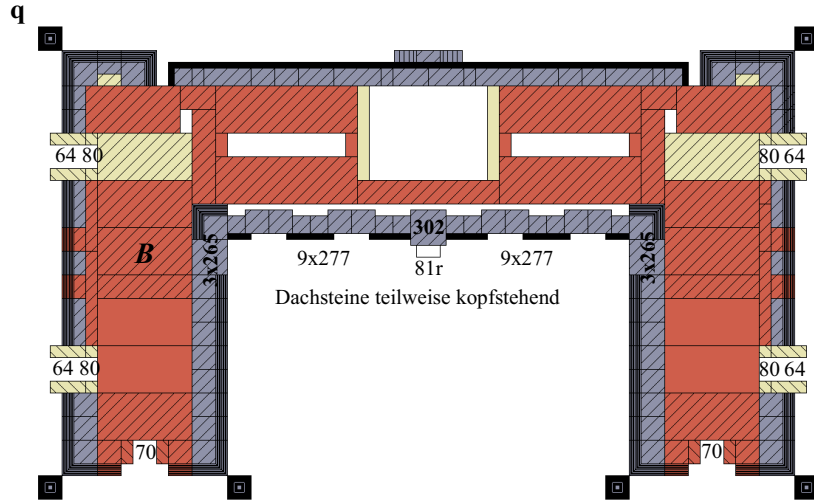
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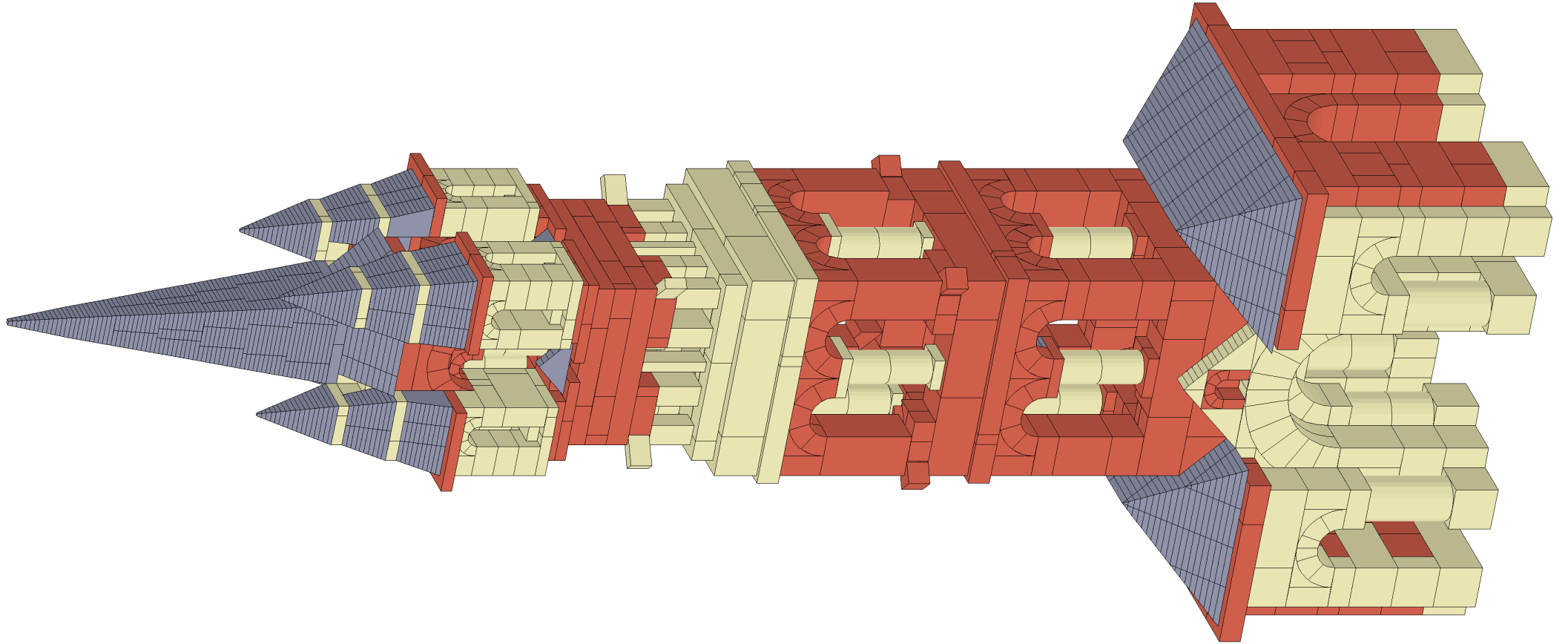
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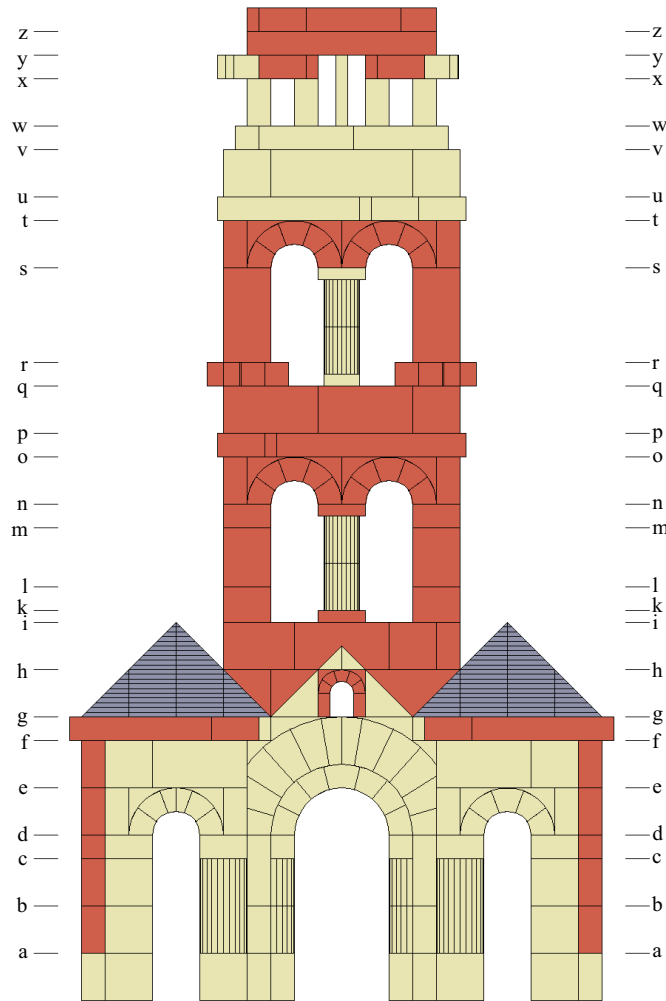
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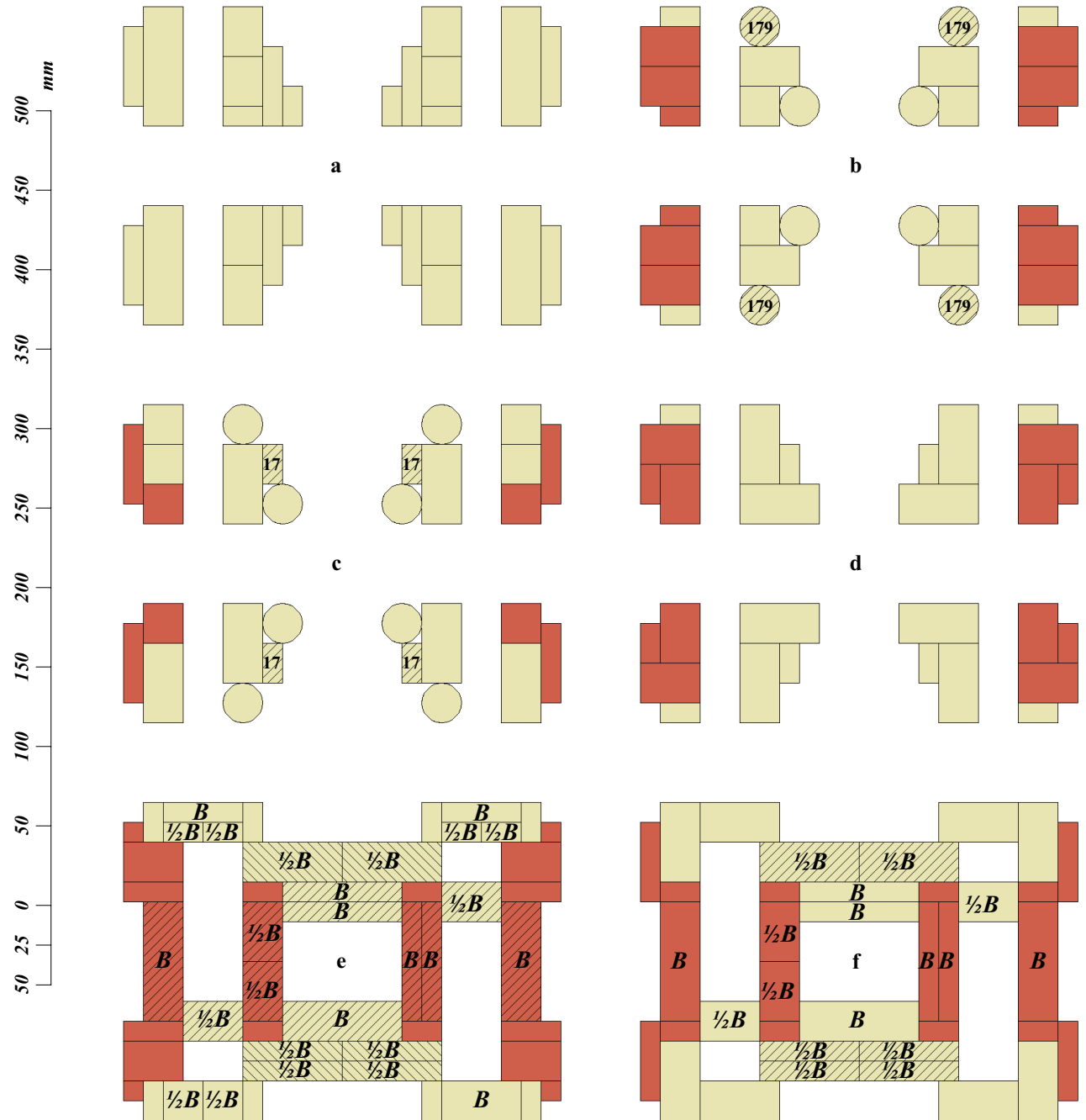
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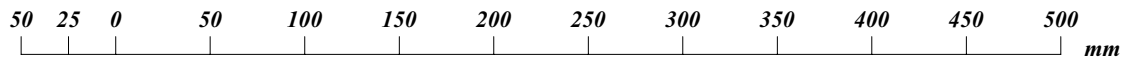
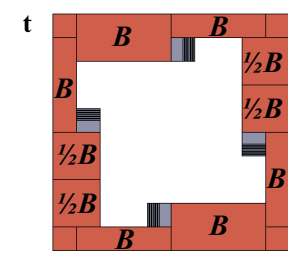
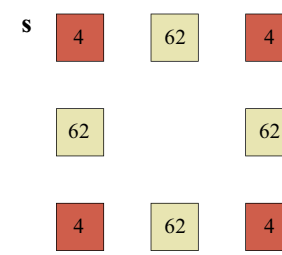
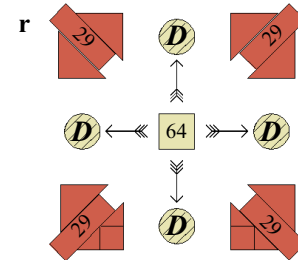
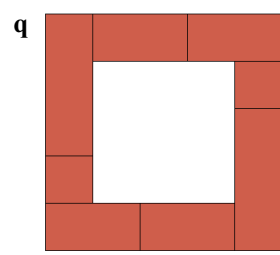
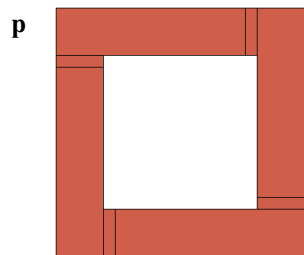
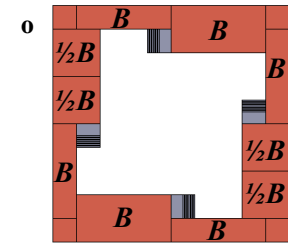
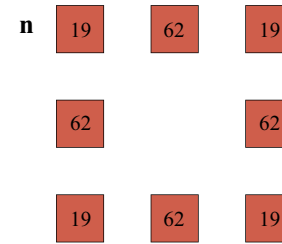
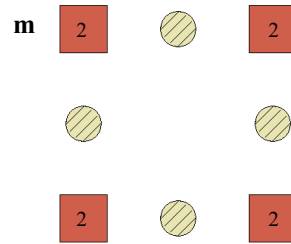
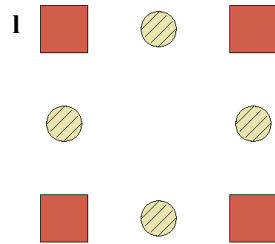
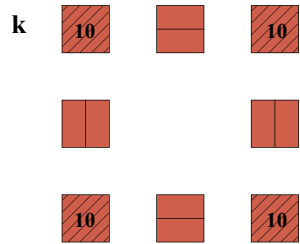
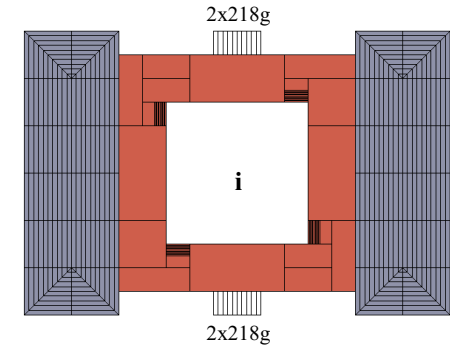
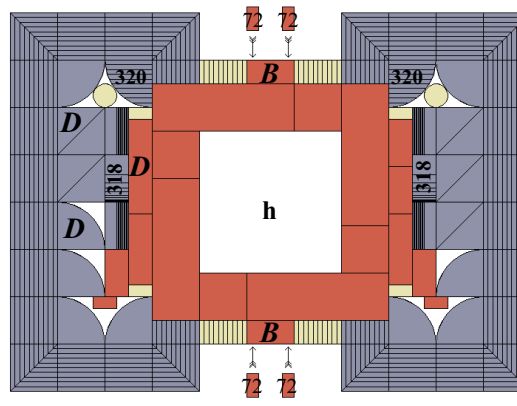
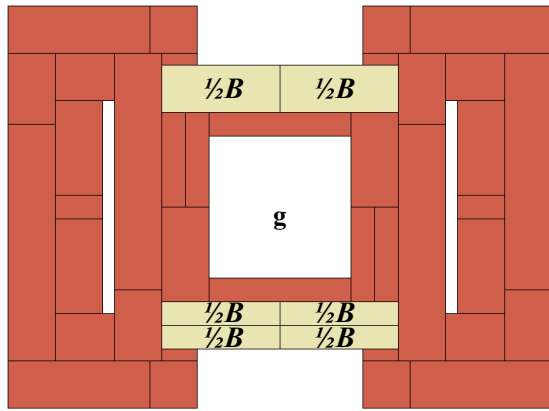
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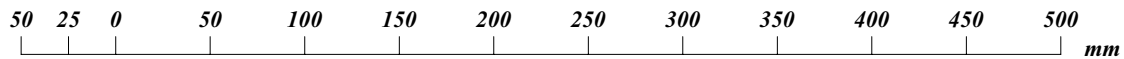
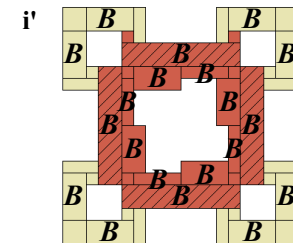
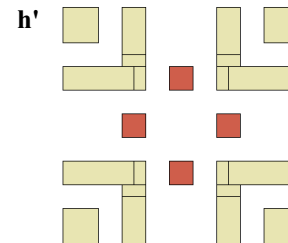
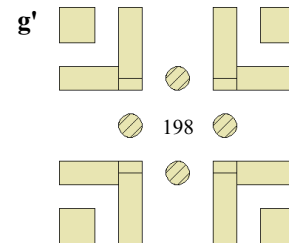
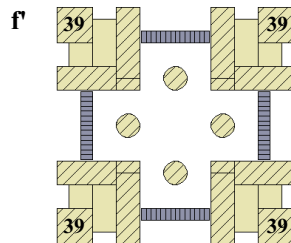
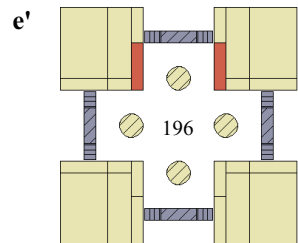
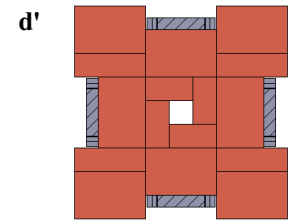
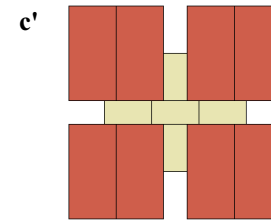
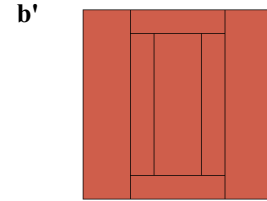
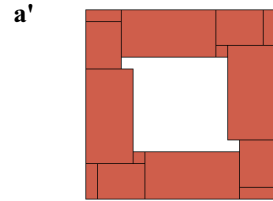
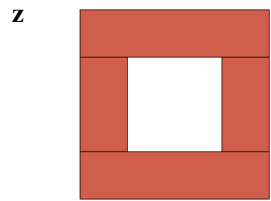
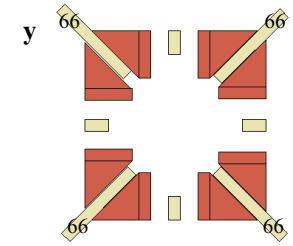
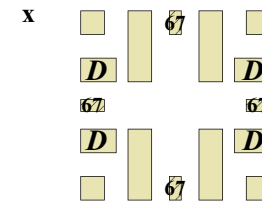
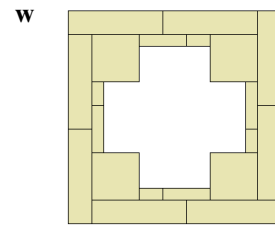
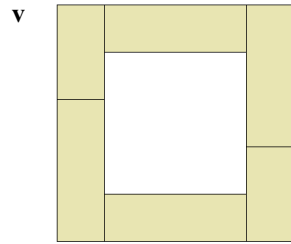
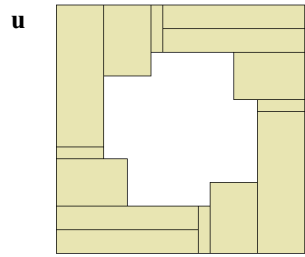
NF 16 Falk Gundel



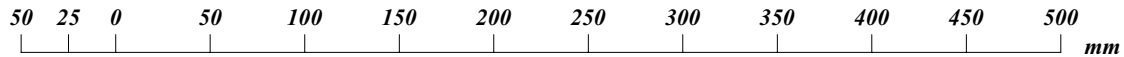
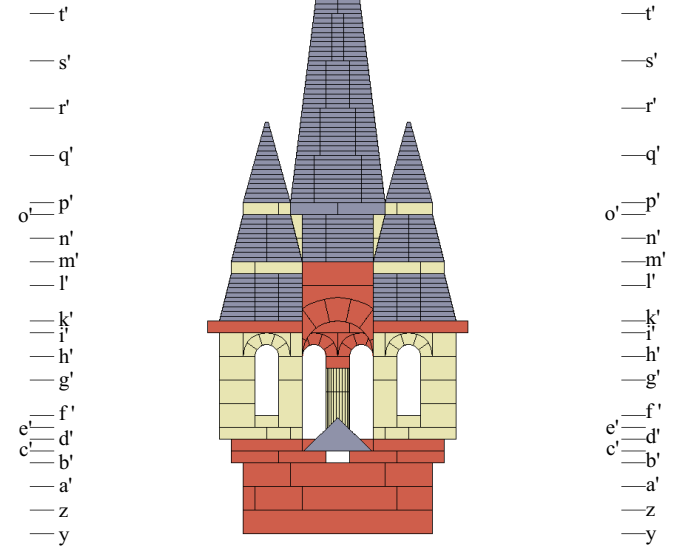
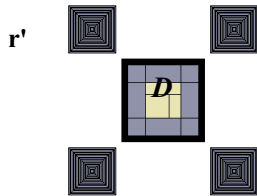
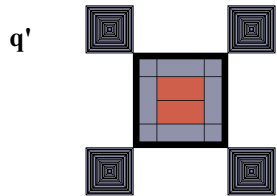
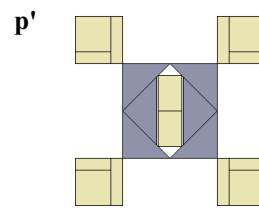
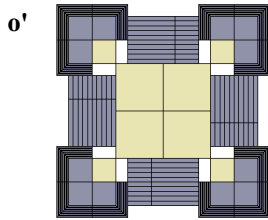
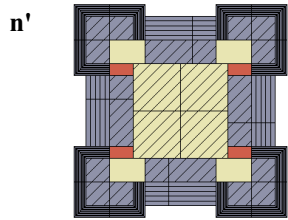
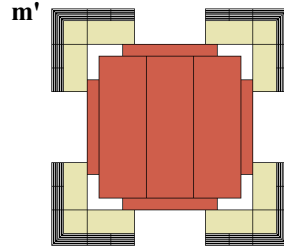
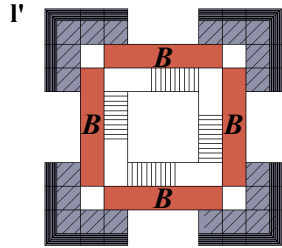
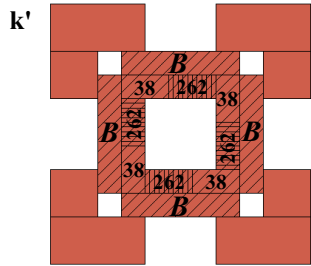
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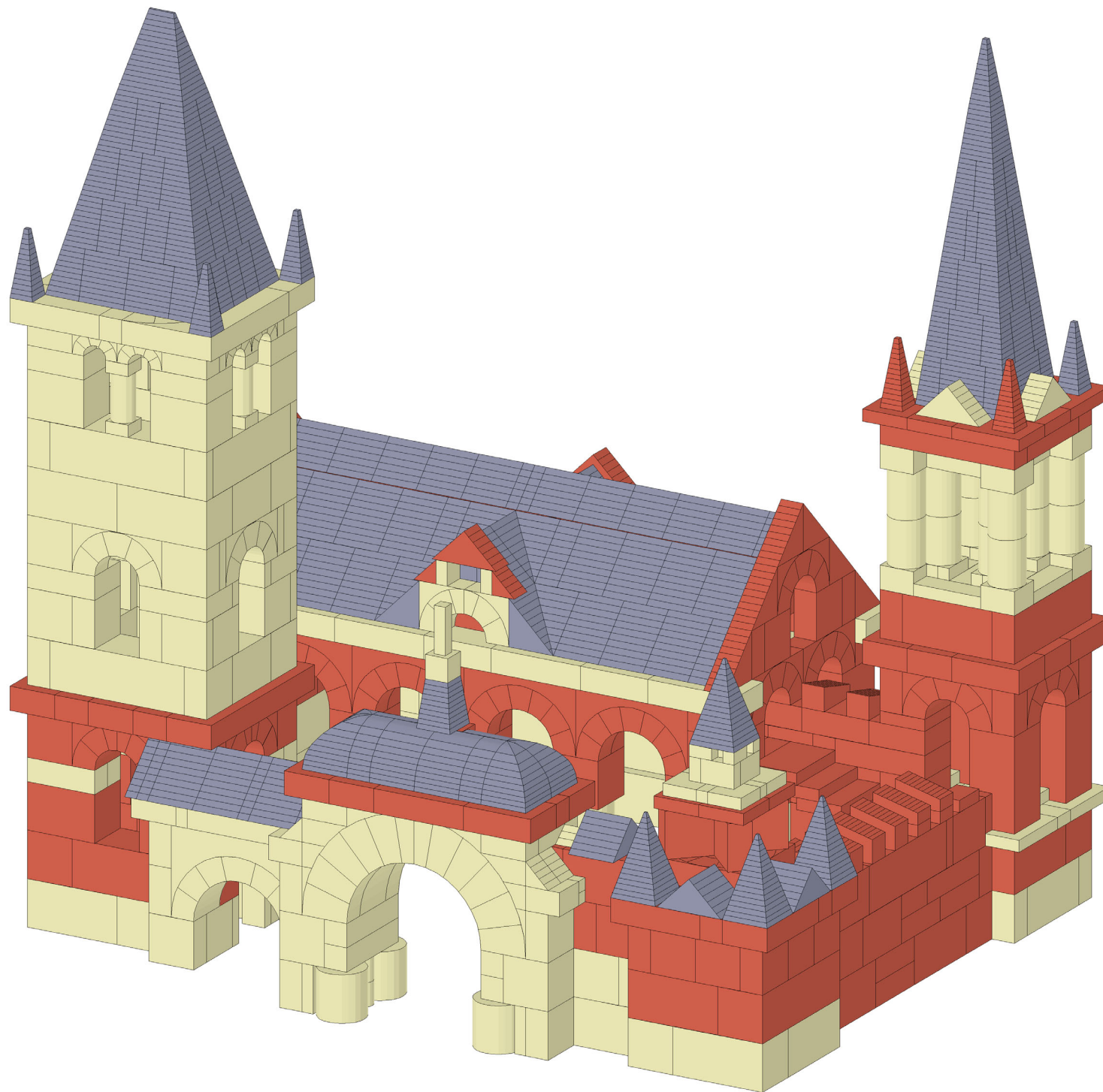
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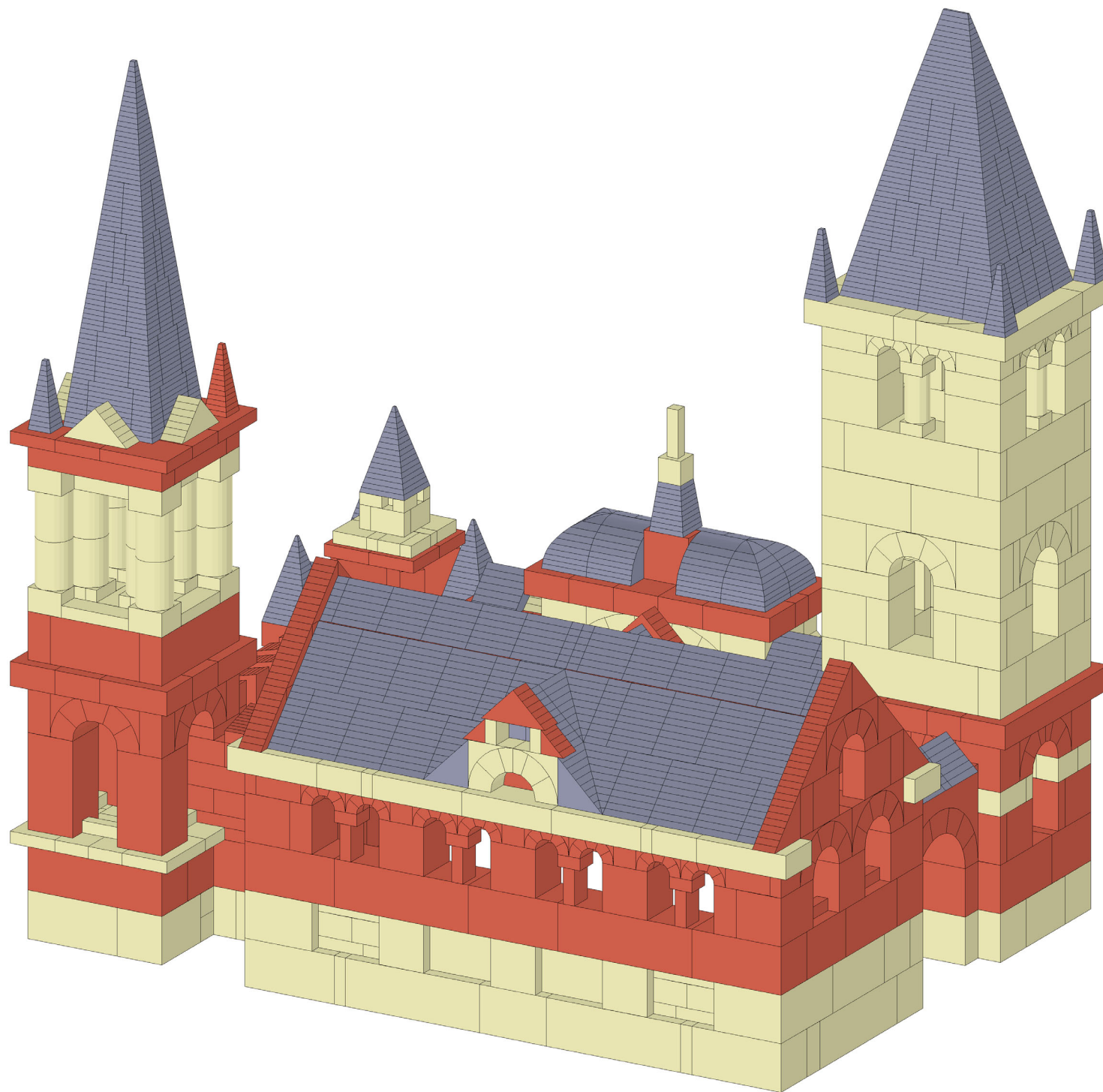
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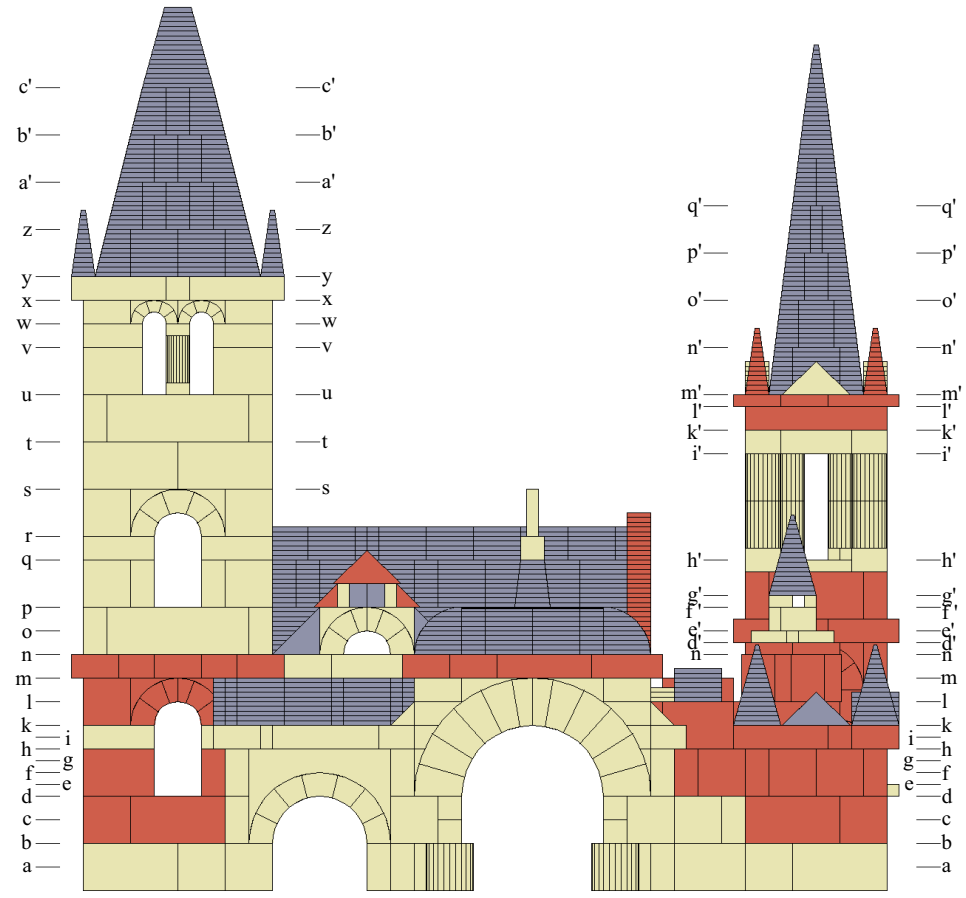
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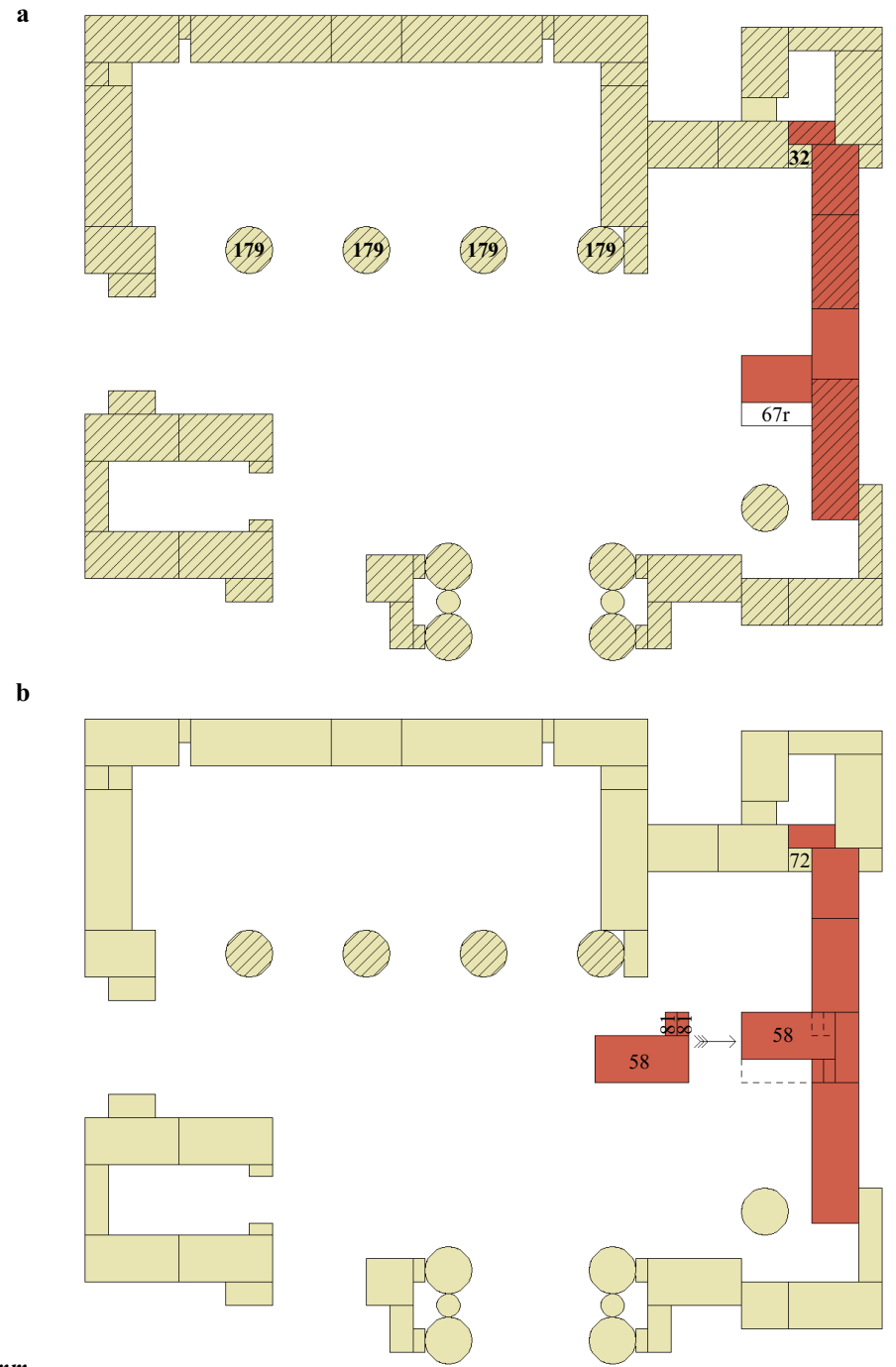


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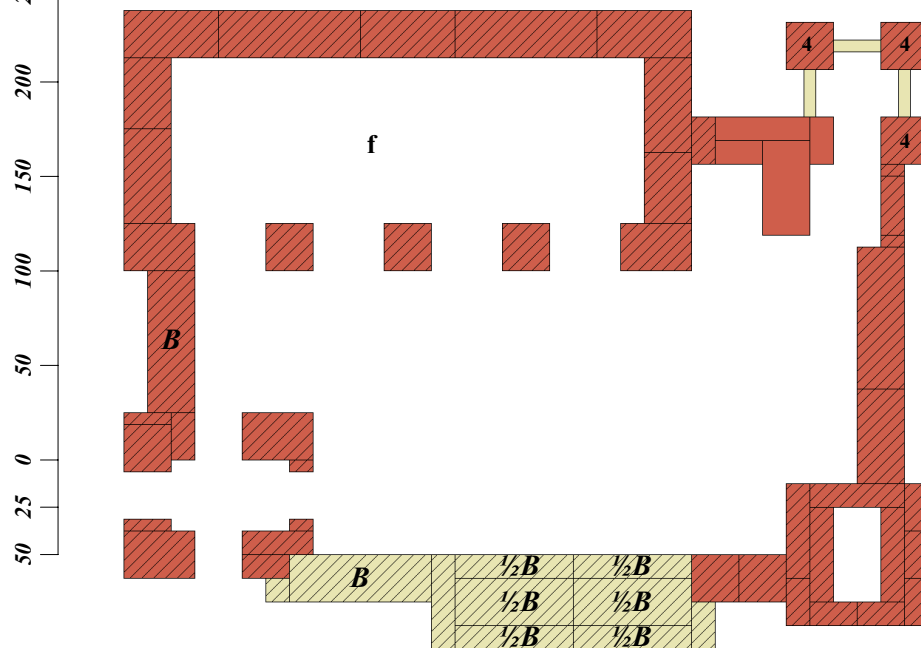
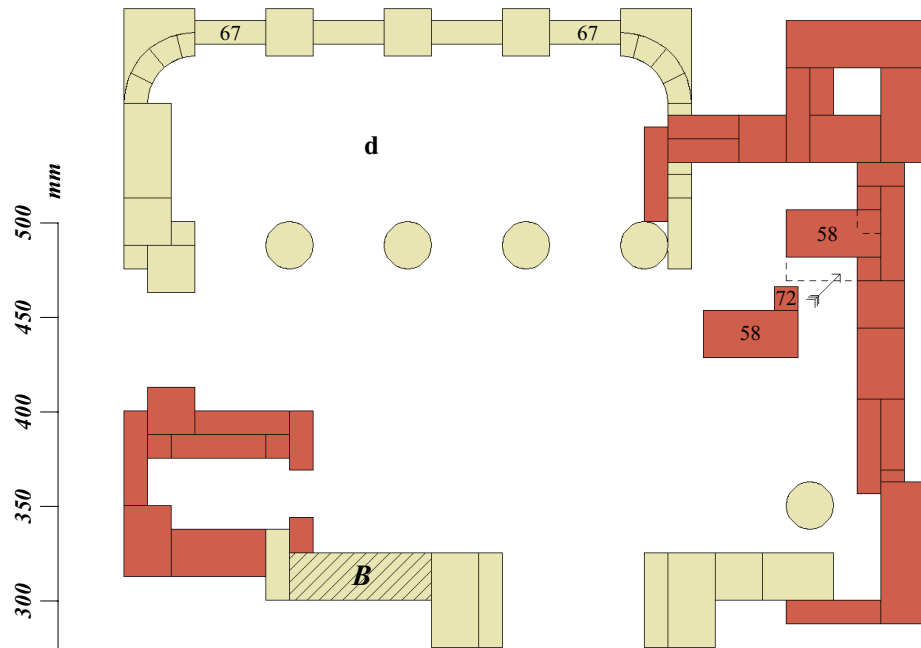
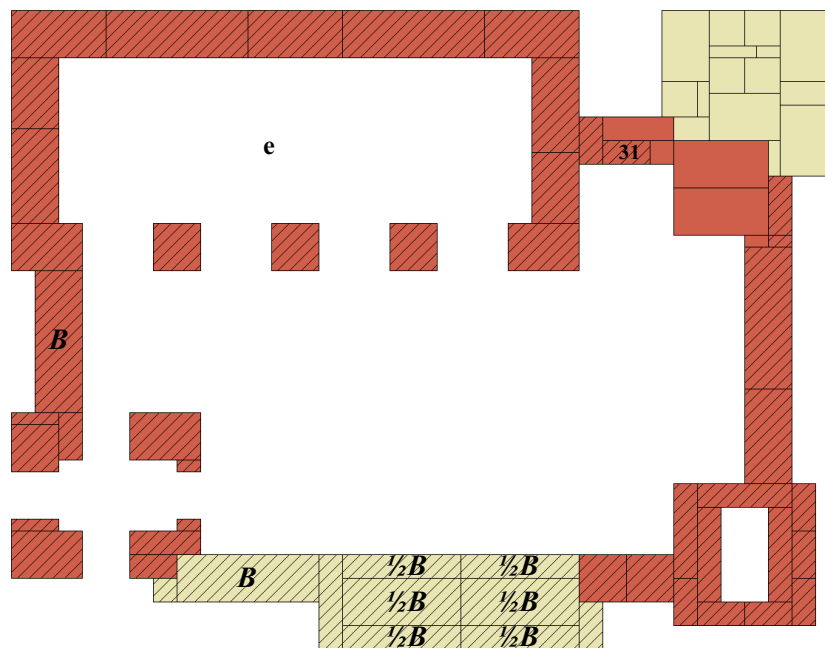
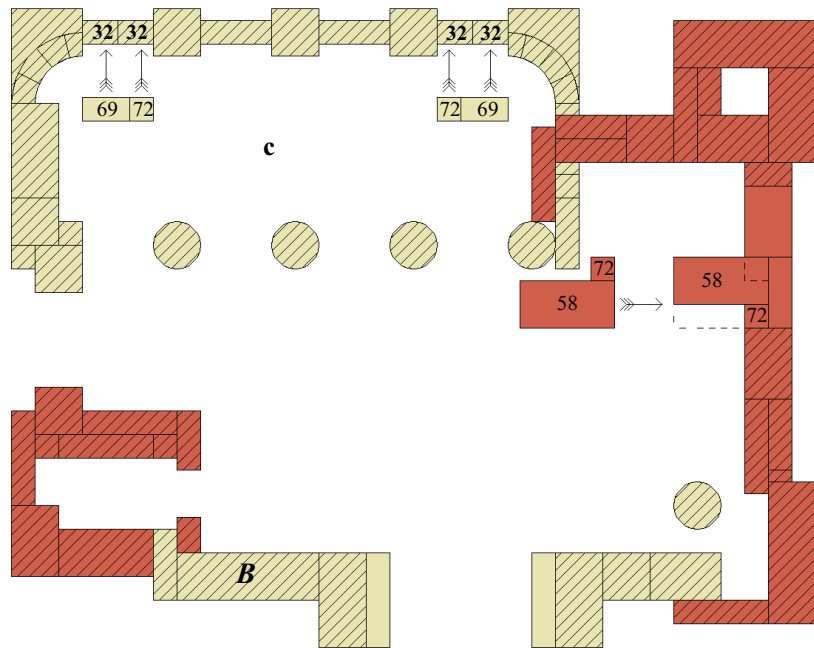


NF 16 Falk Gundel

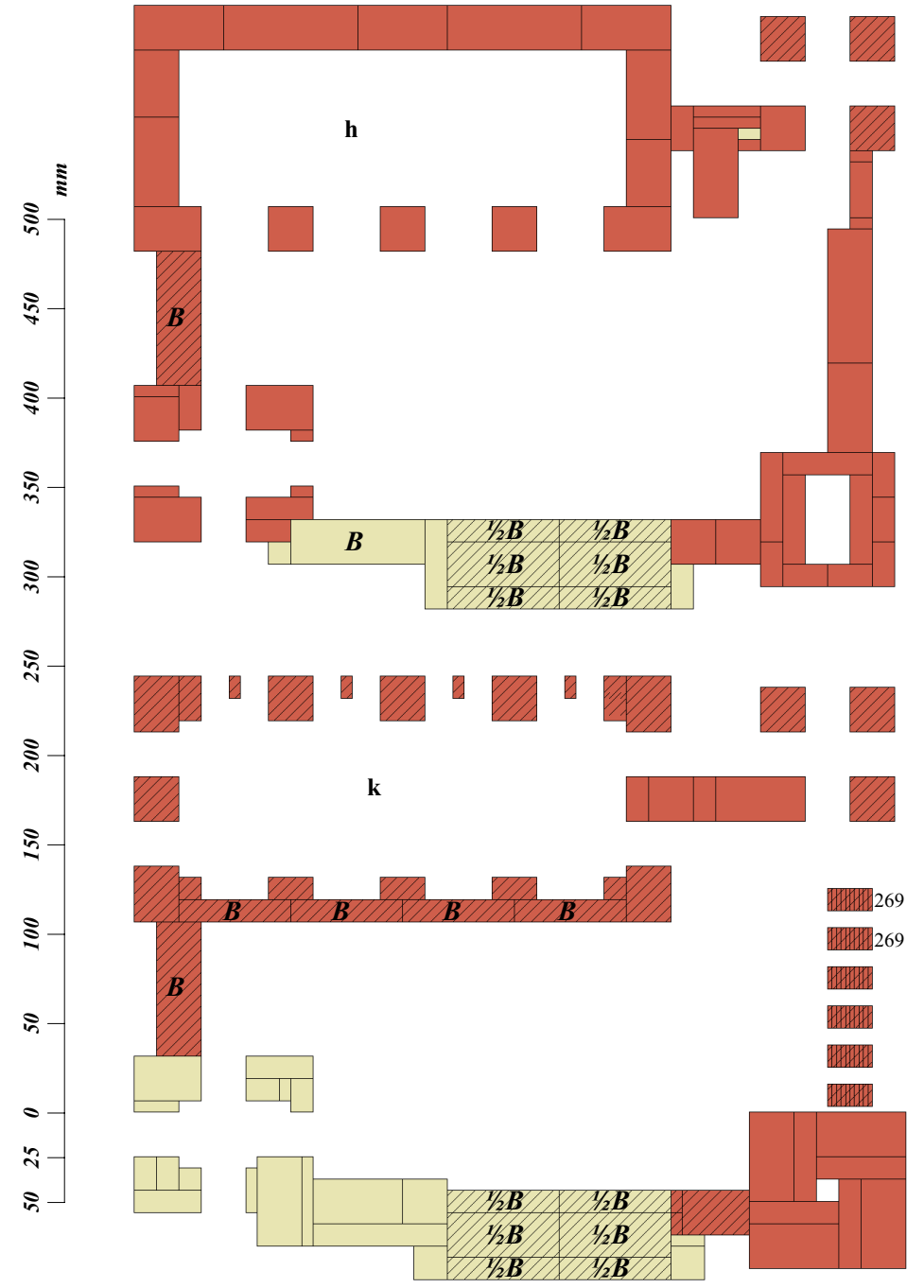
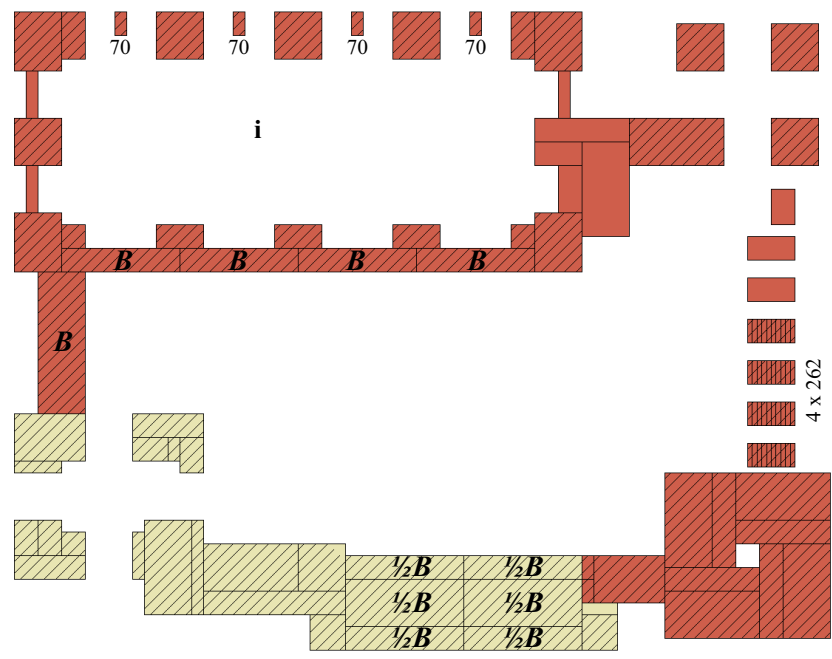
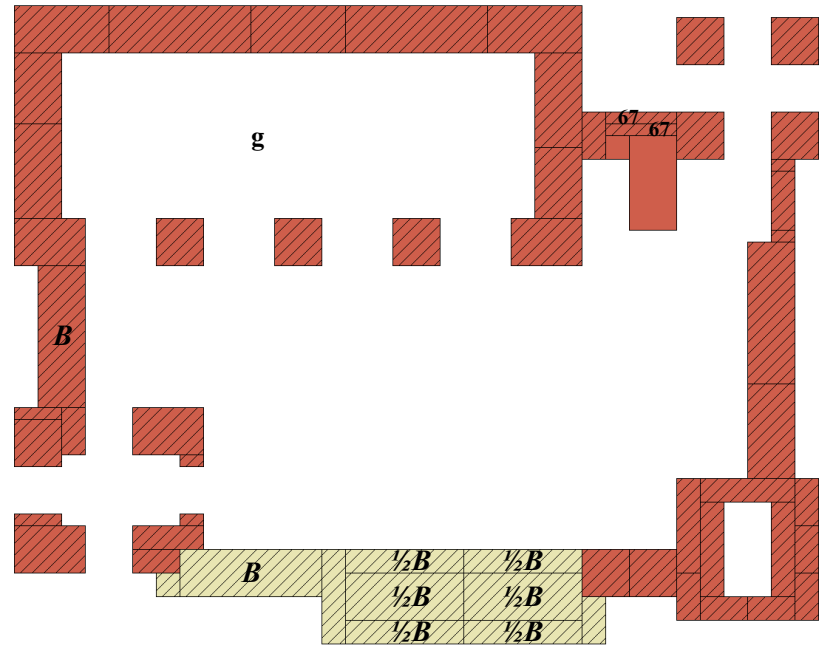
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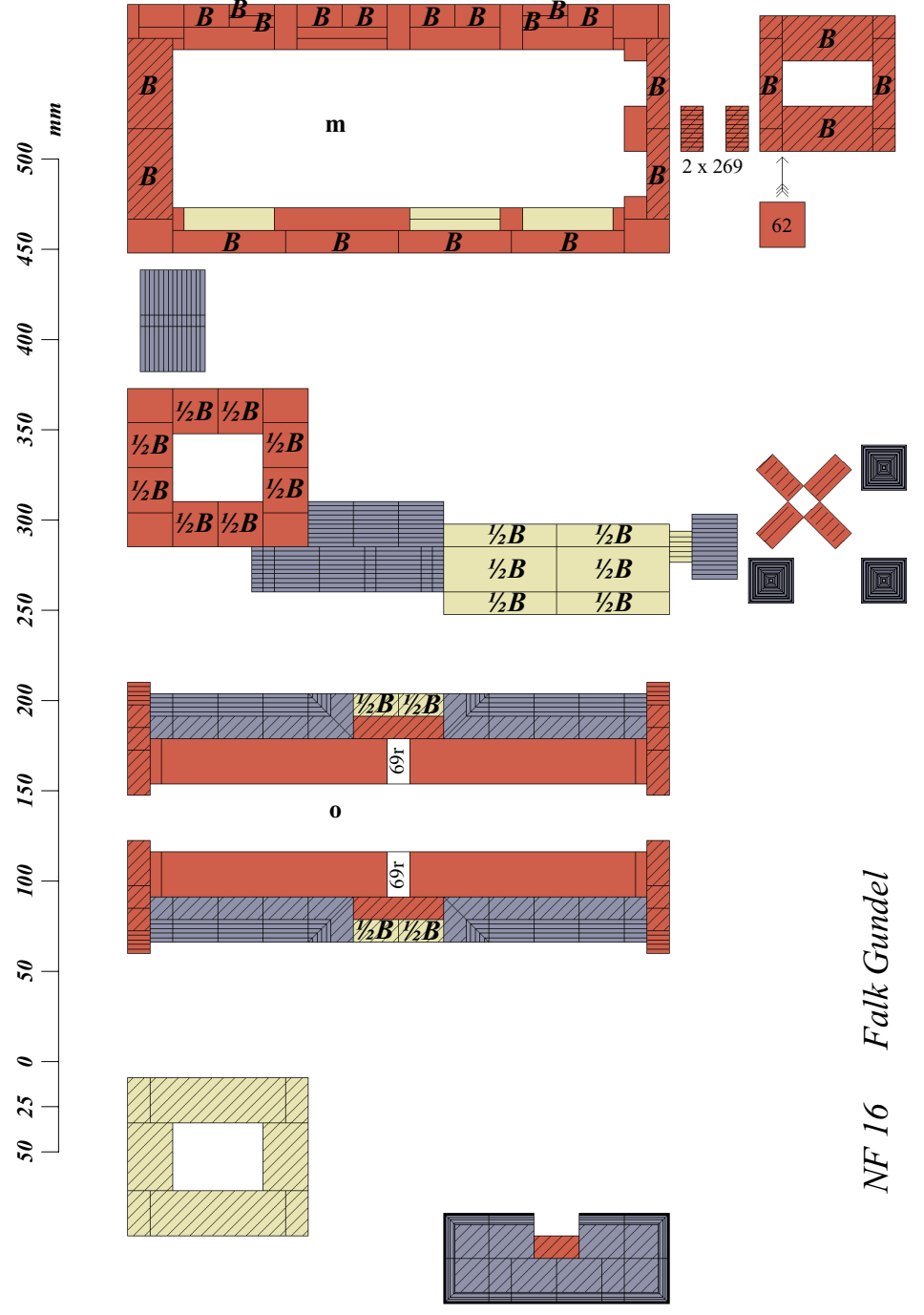
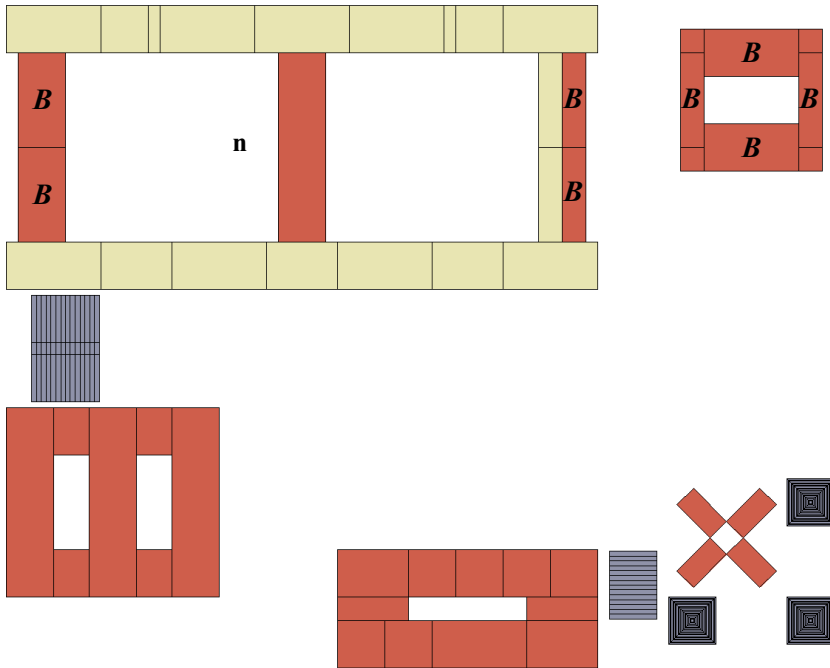
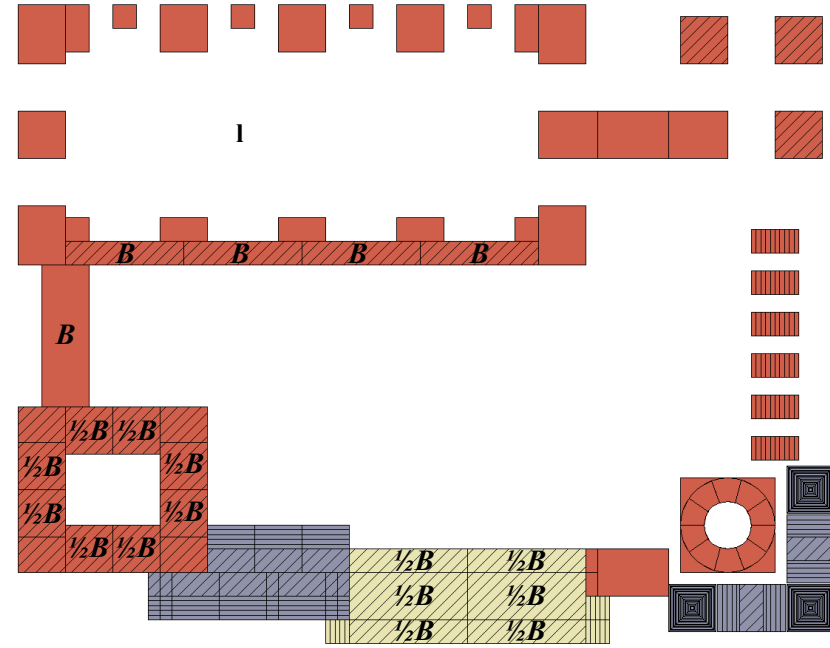
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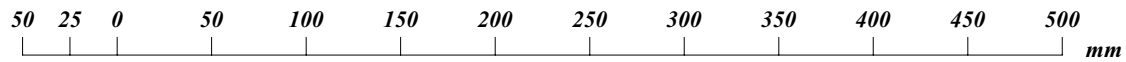
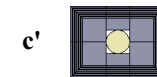
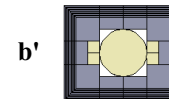
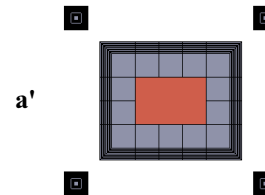
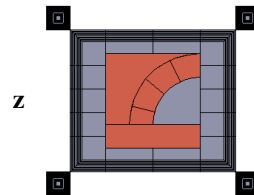
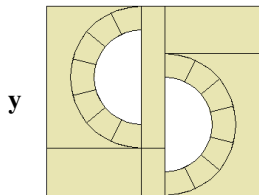
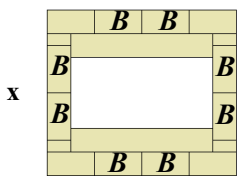
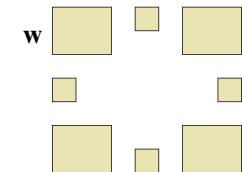
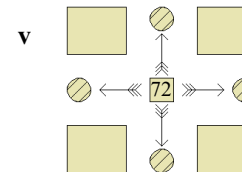
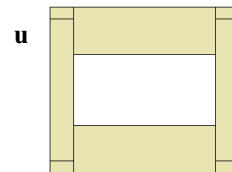
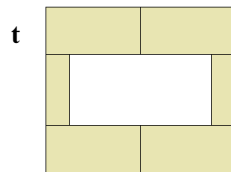
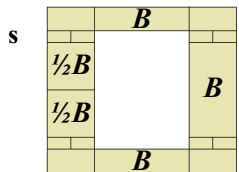
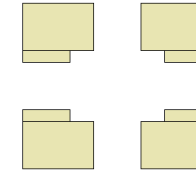
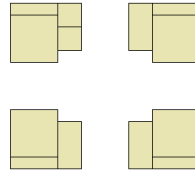
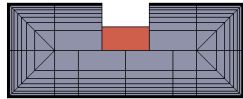
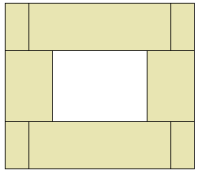
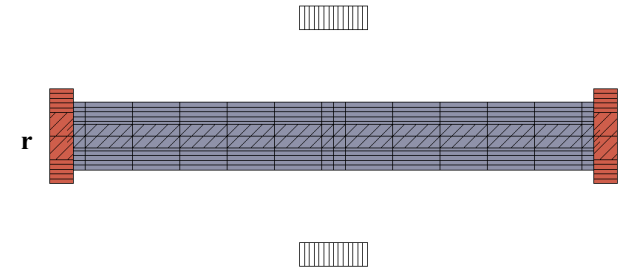
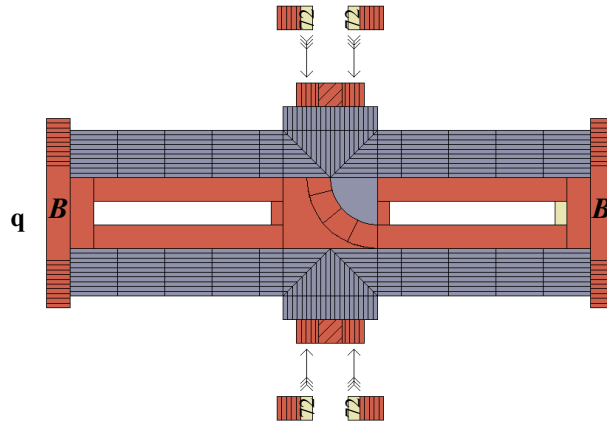
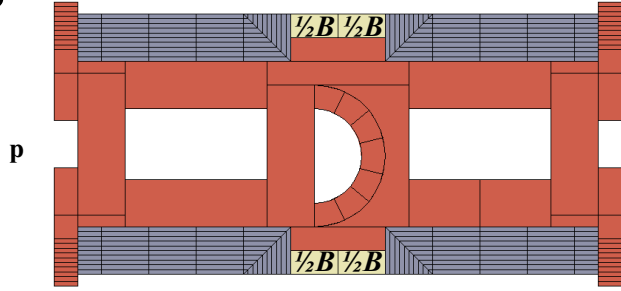
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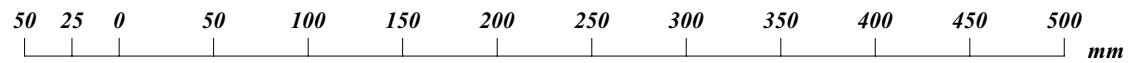
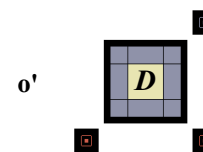
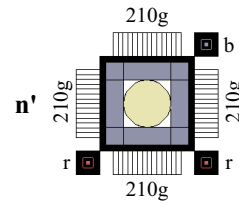
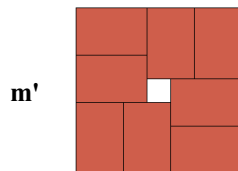
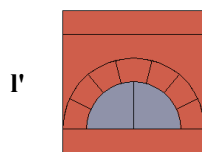
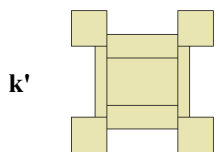
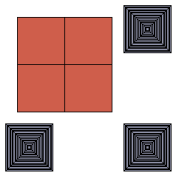
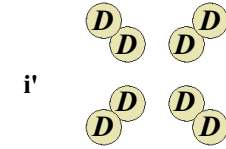
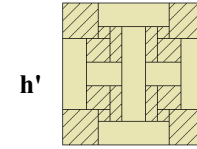
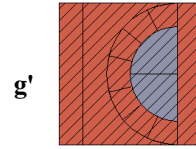
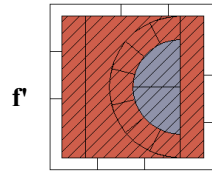
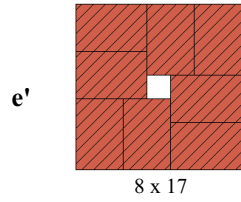
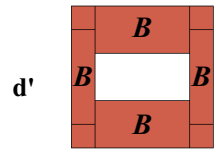
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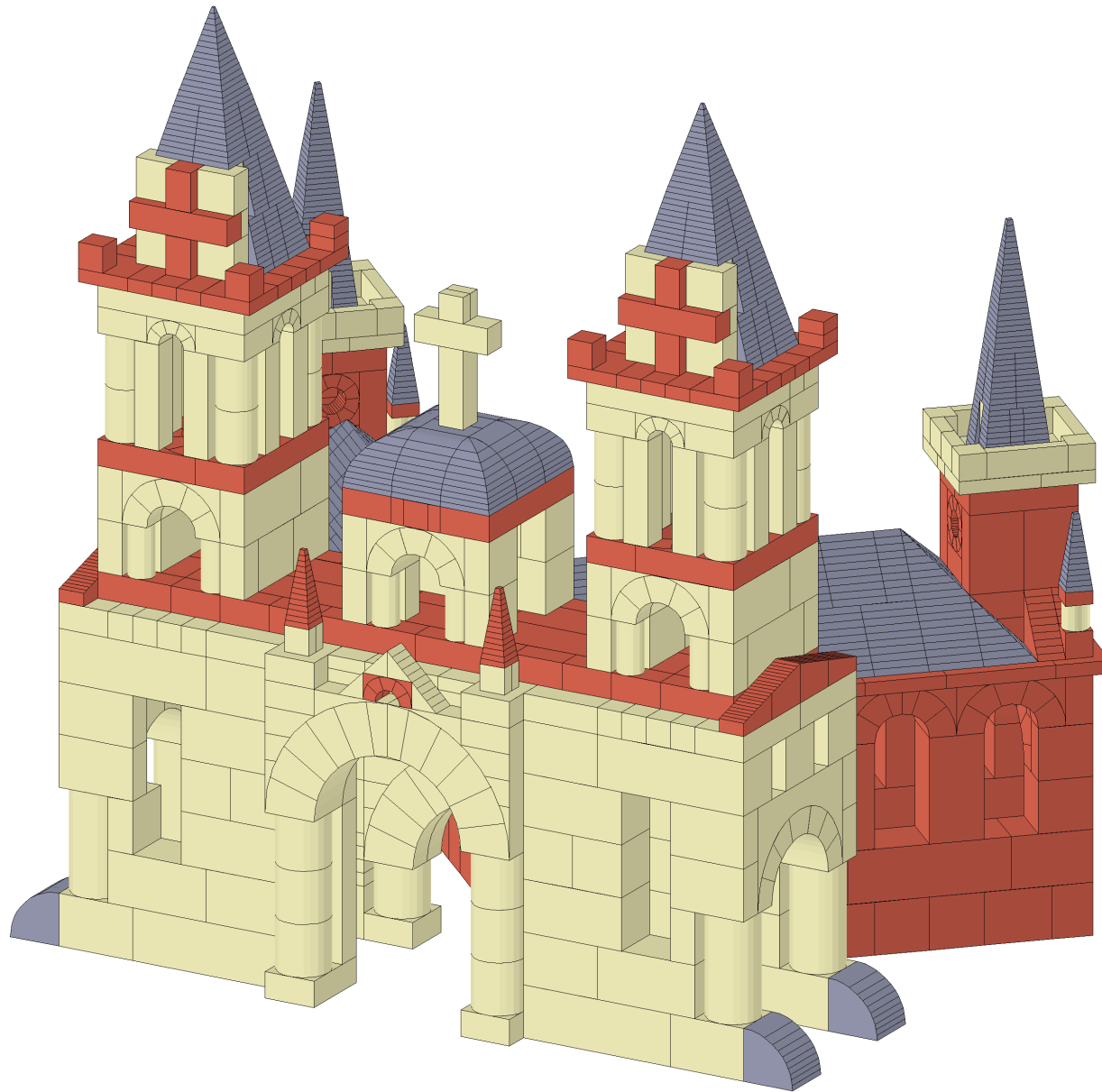
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Klostergebäude

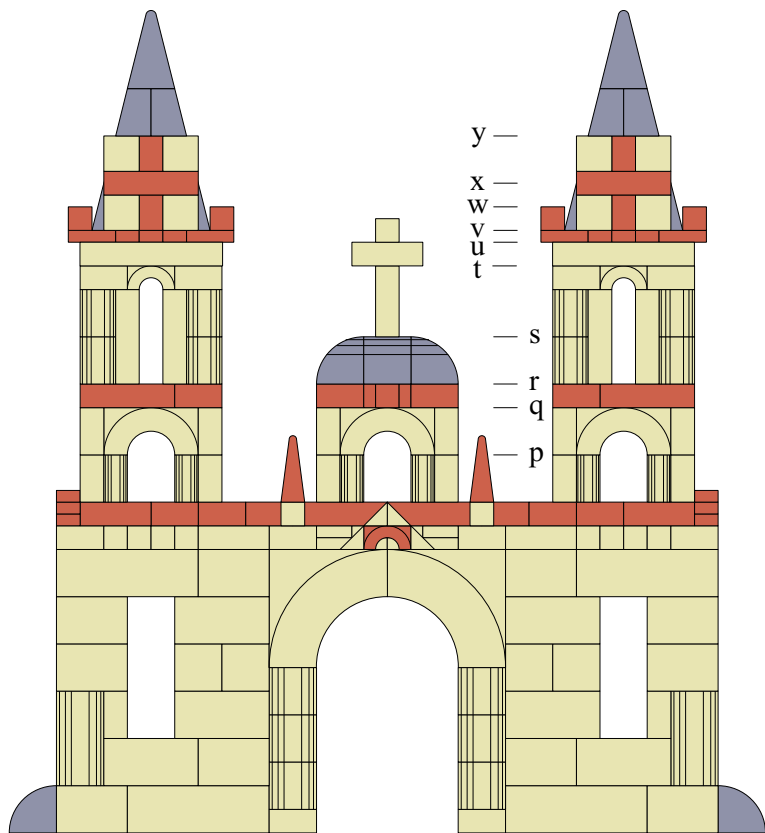


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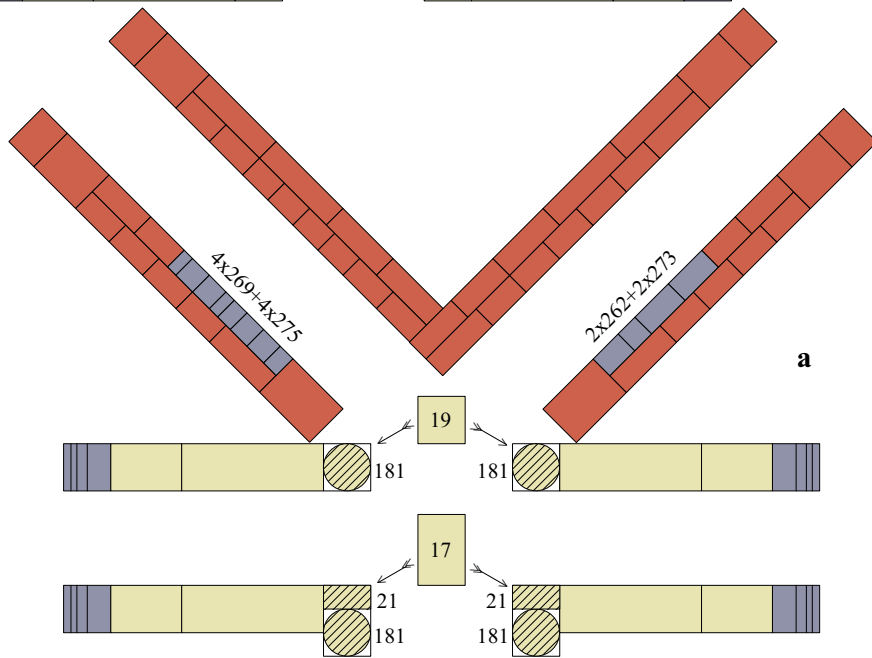
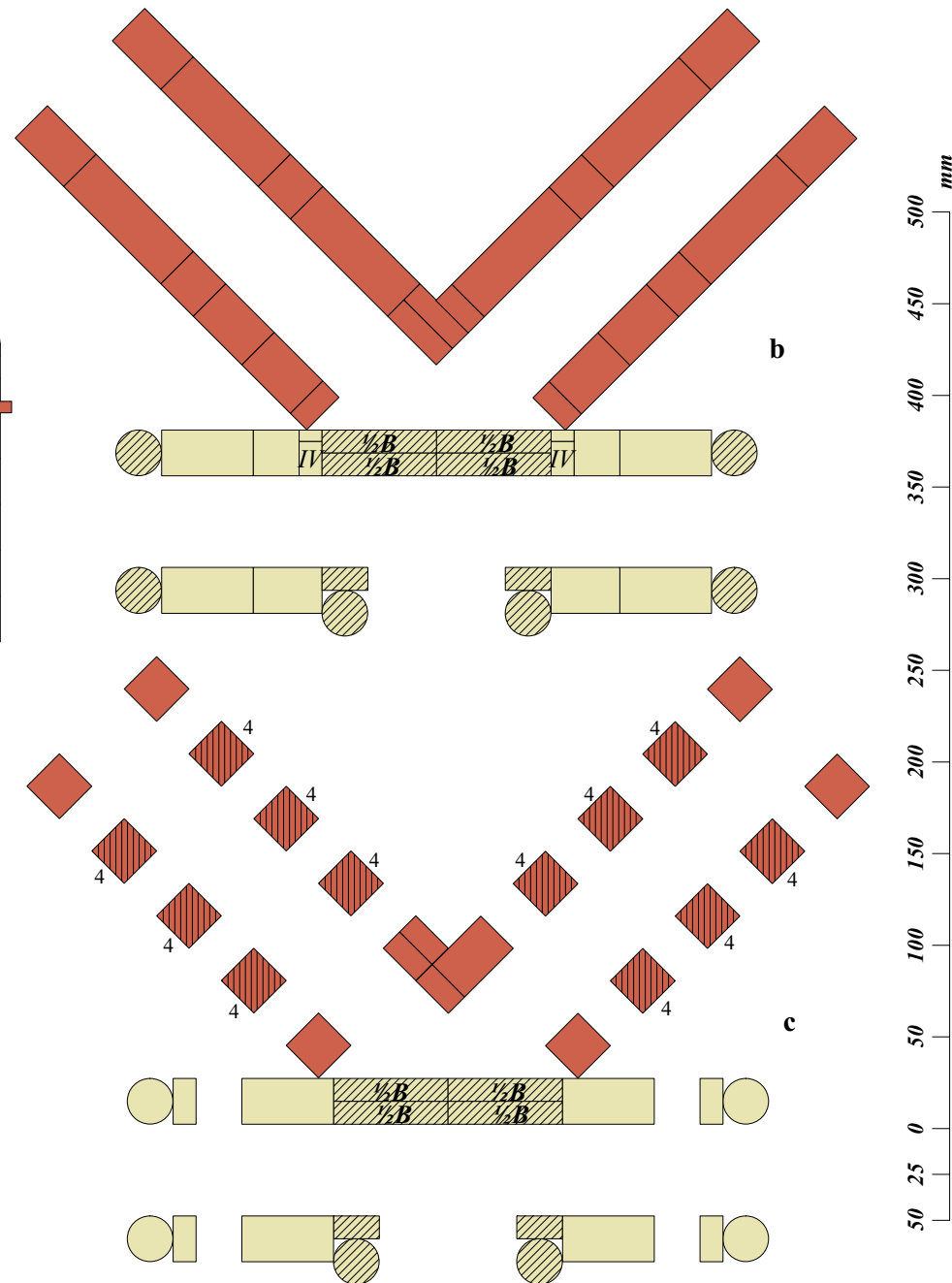
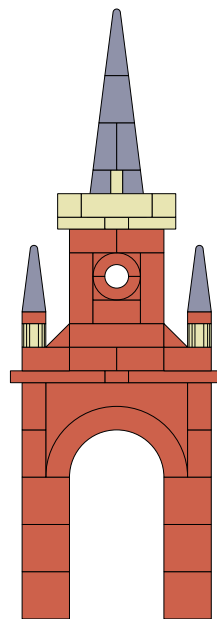


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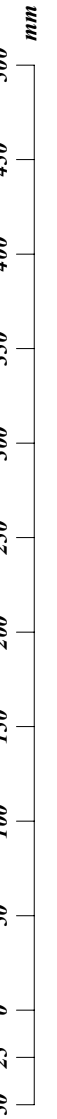
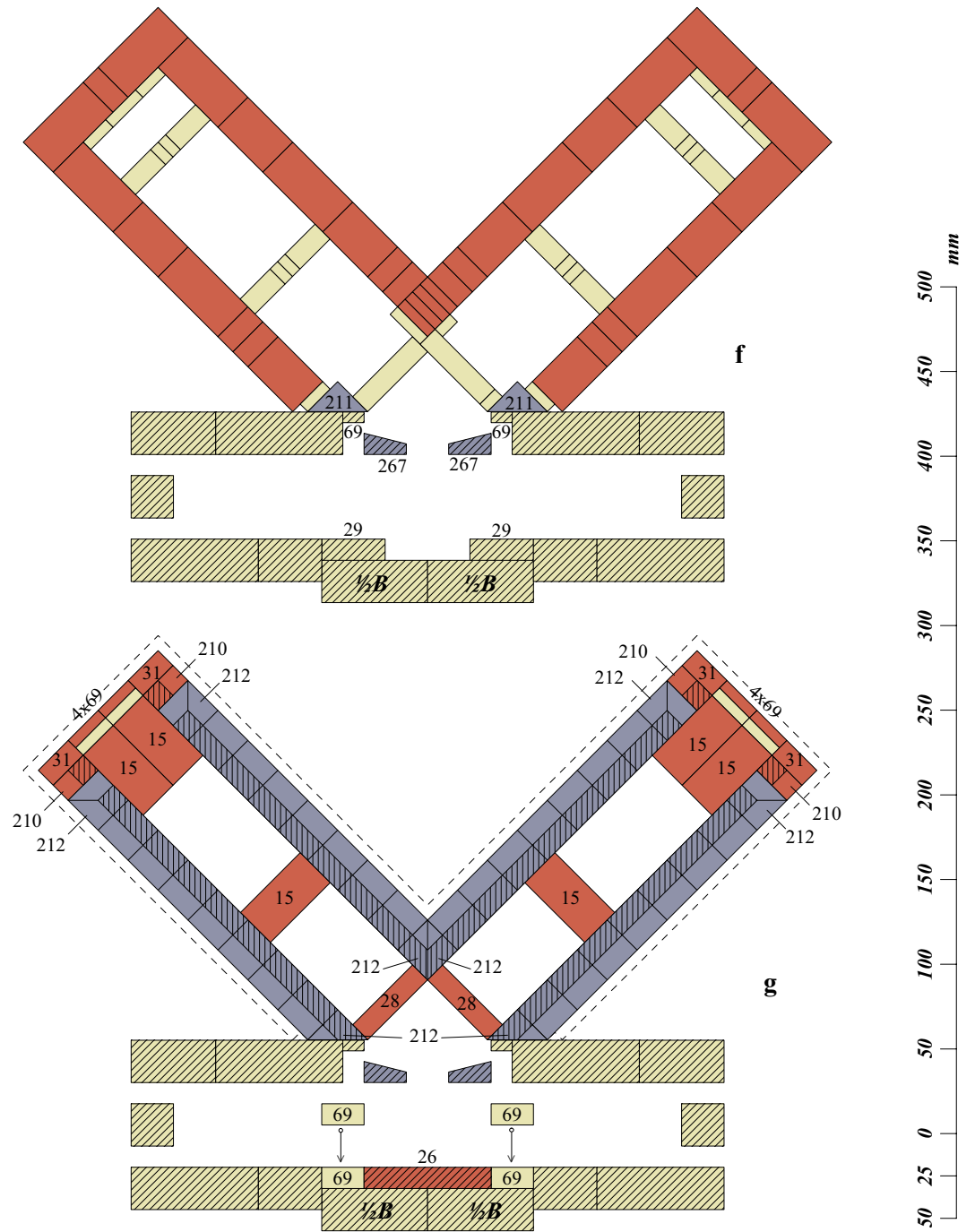
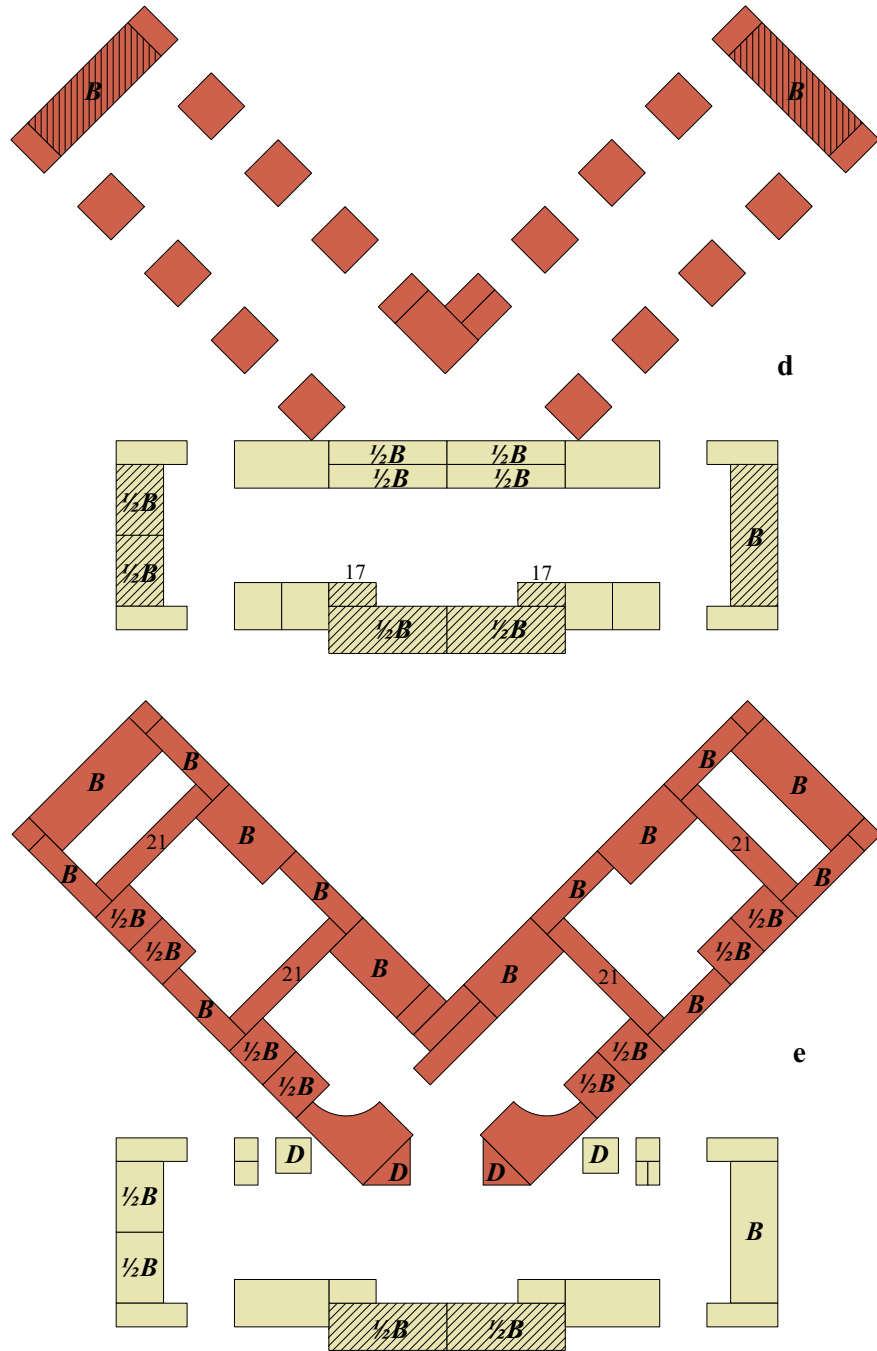
NF 16 Gerhart Bruckmann



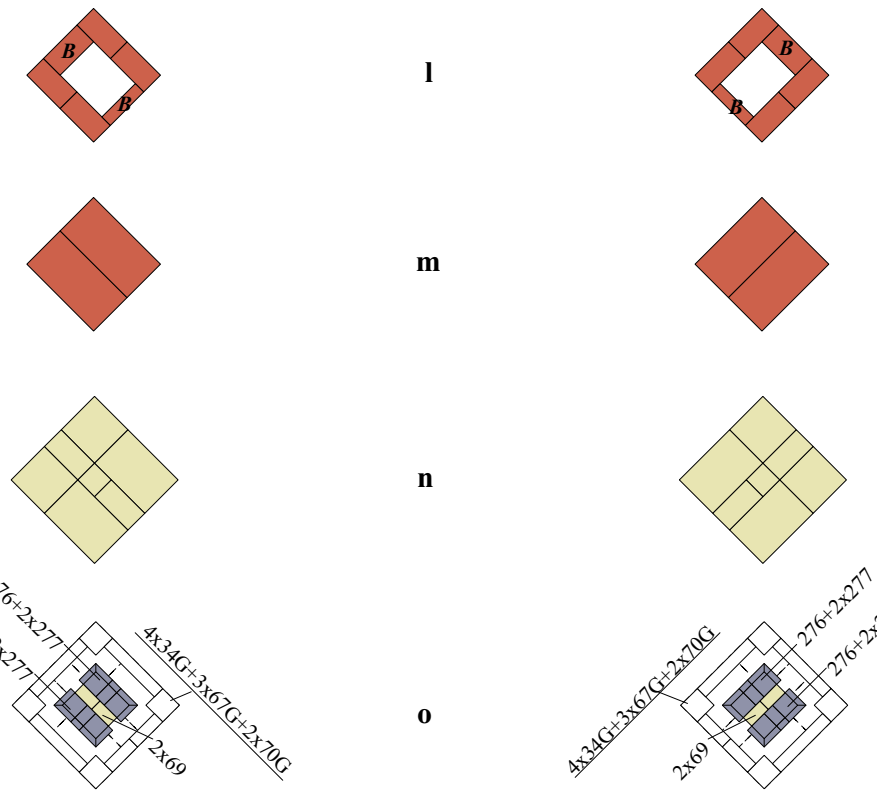
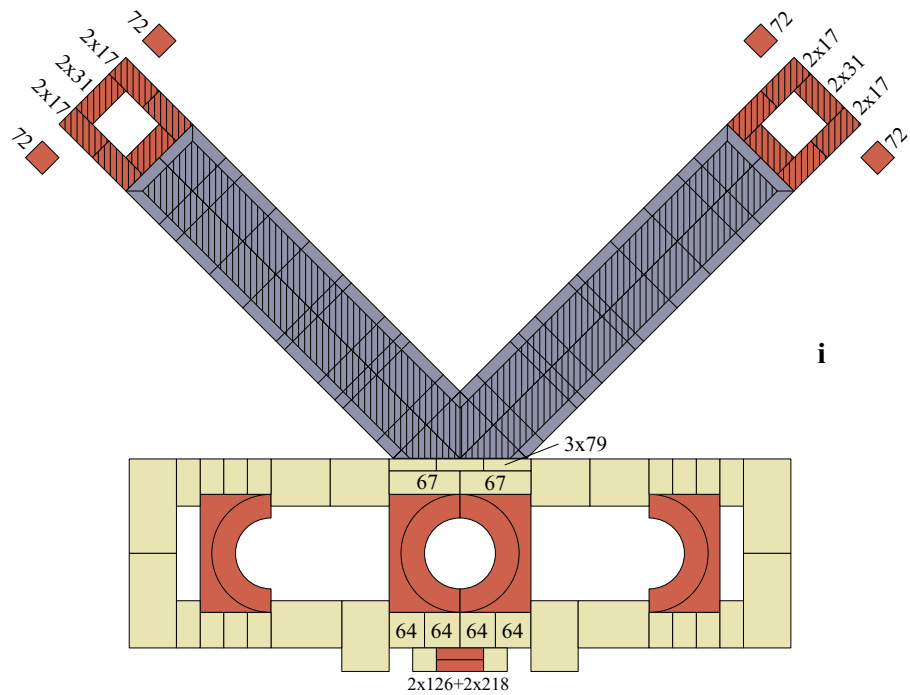
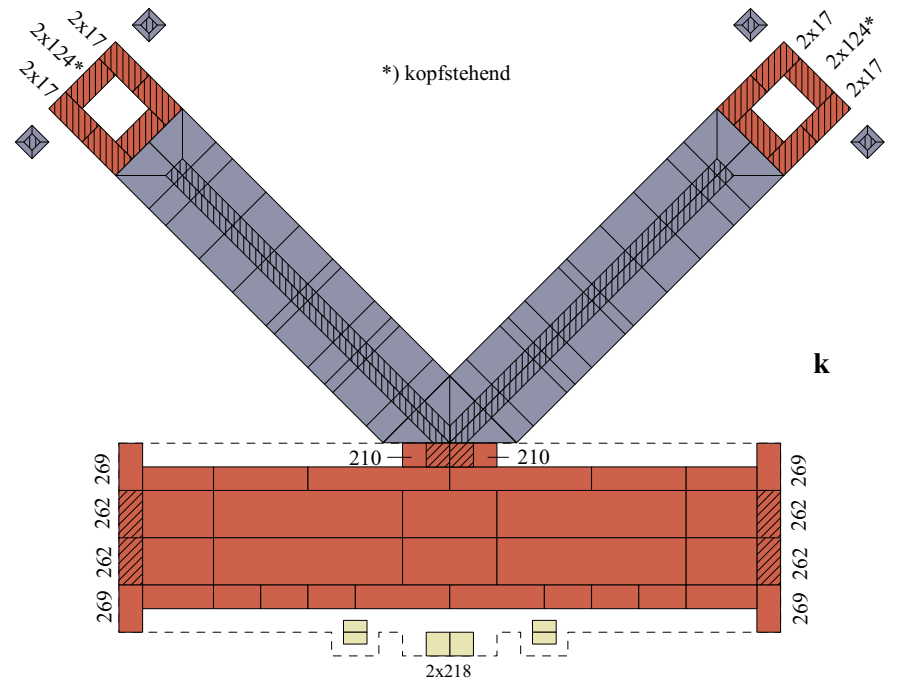
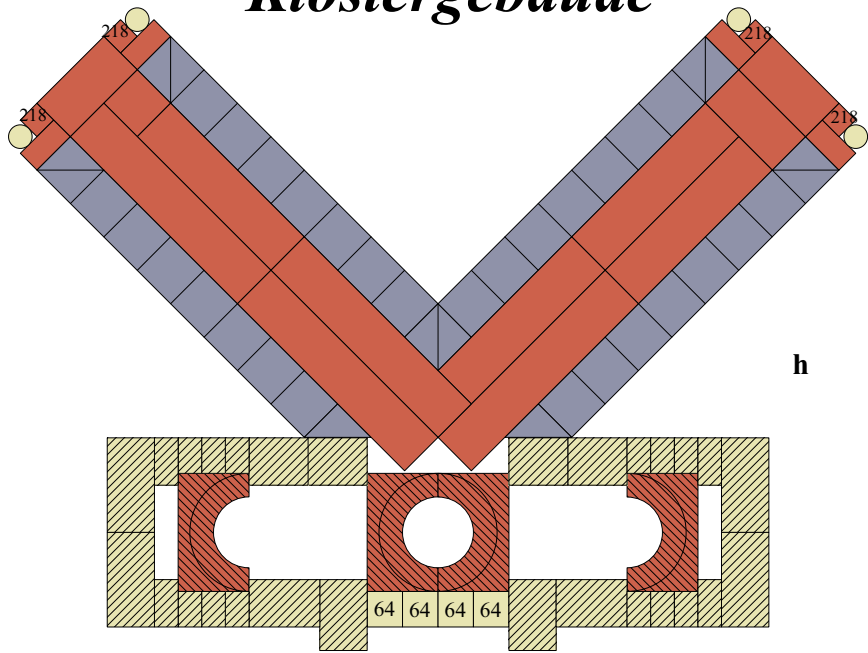
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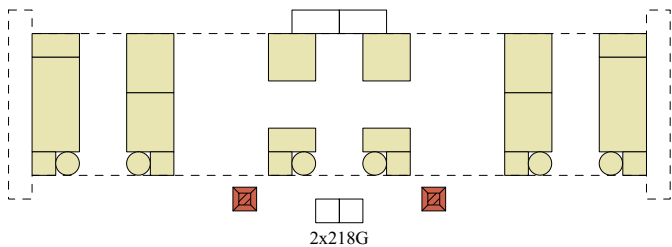
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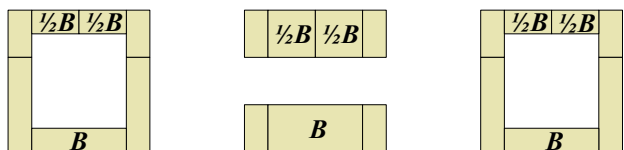
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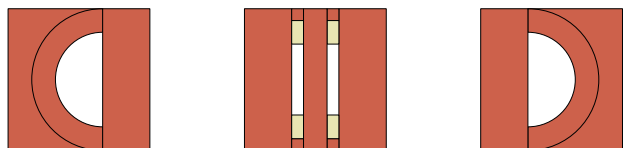
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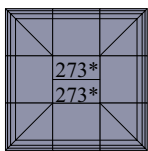
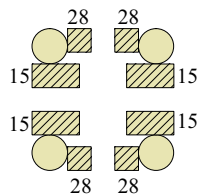
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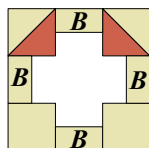


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*) kopfstehend

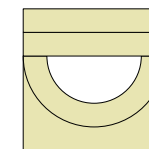
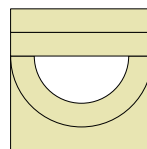
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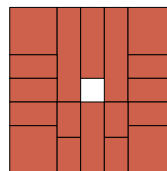
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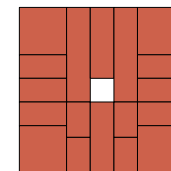
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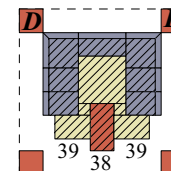
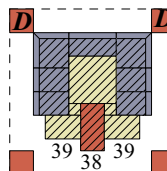
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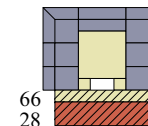
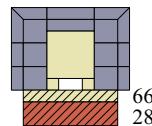
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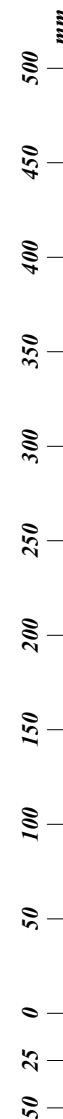
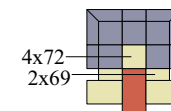
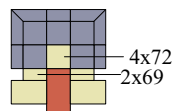
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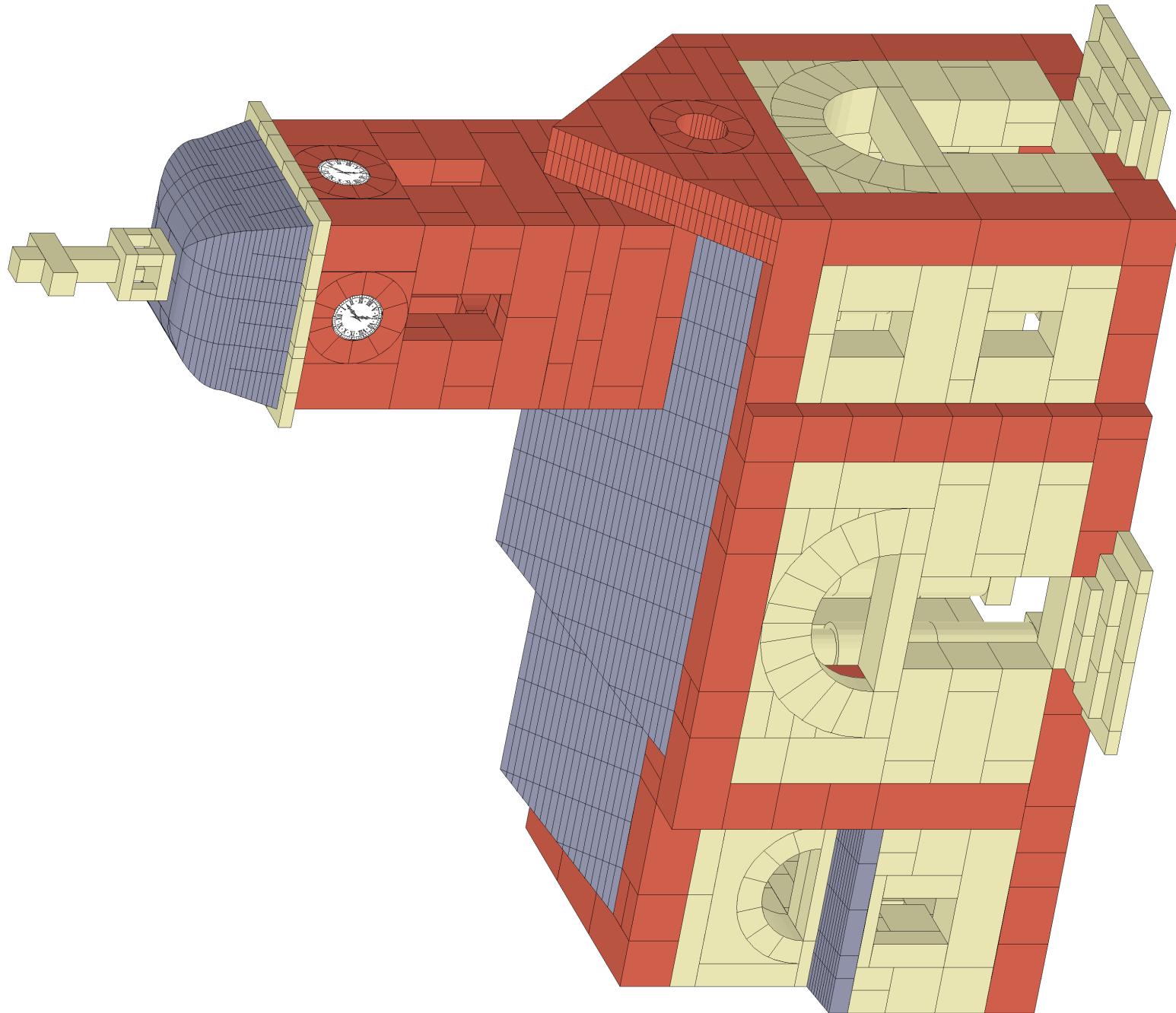
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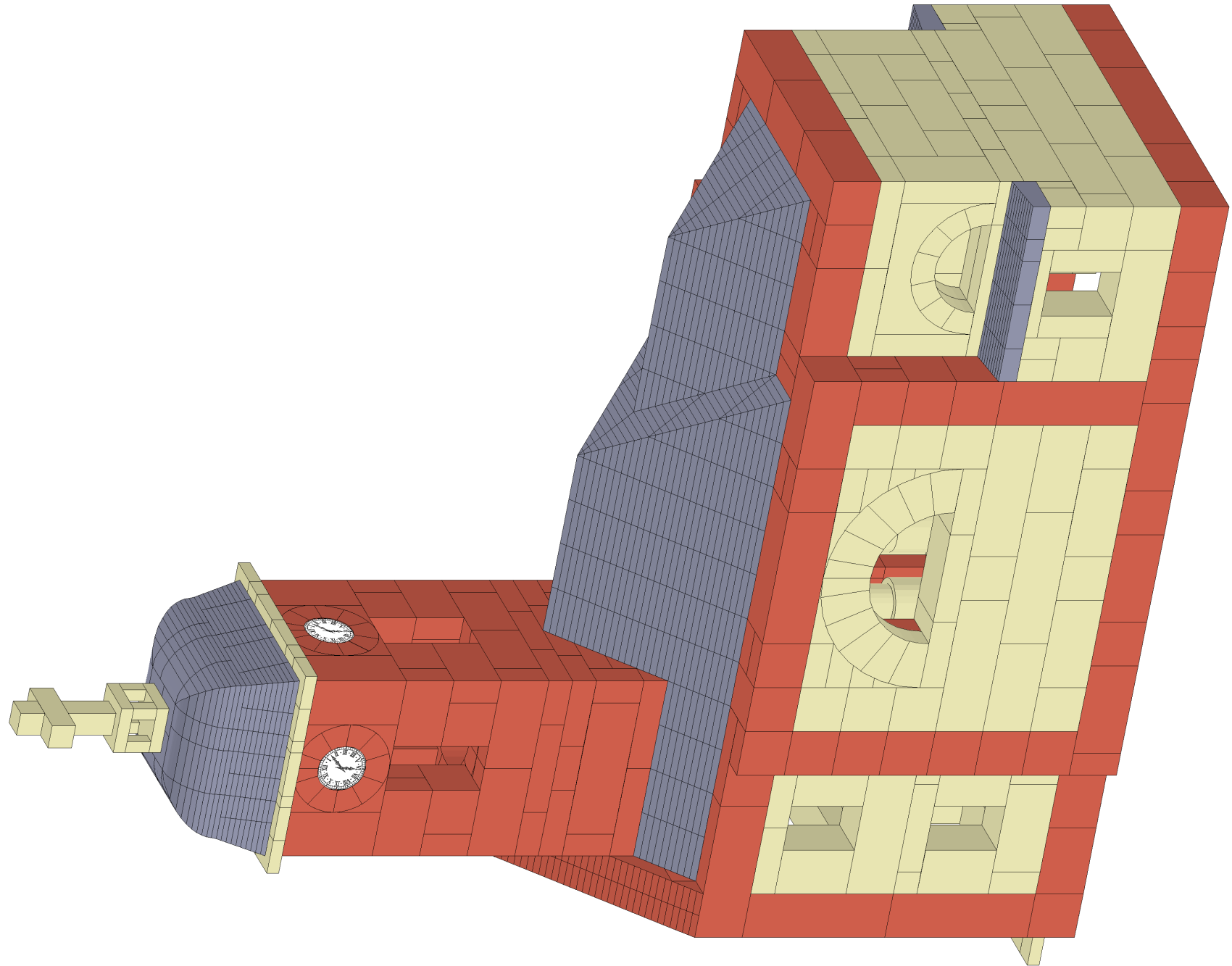
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Pfarrkirche St. Paul in Wien-Döbling

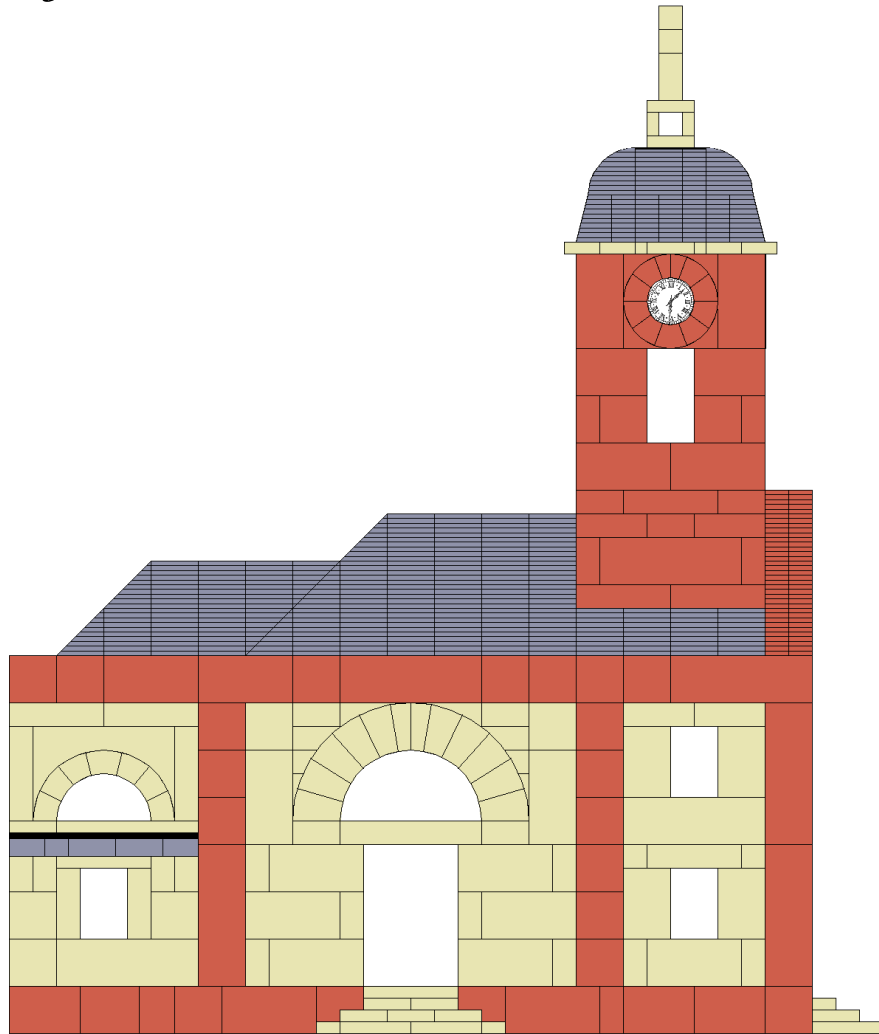


Pfarrkirche St. Paul in Wien-Döbling



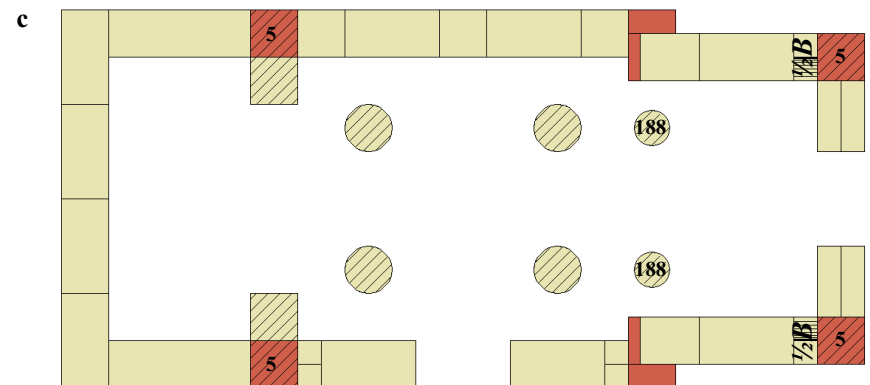
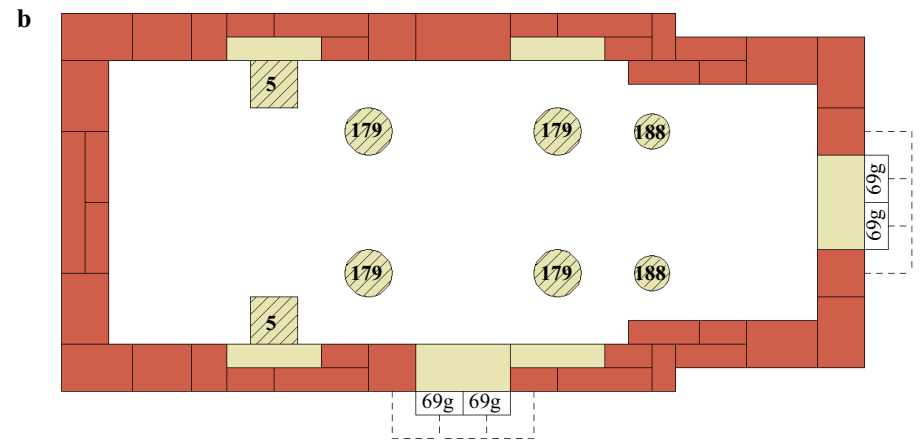
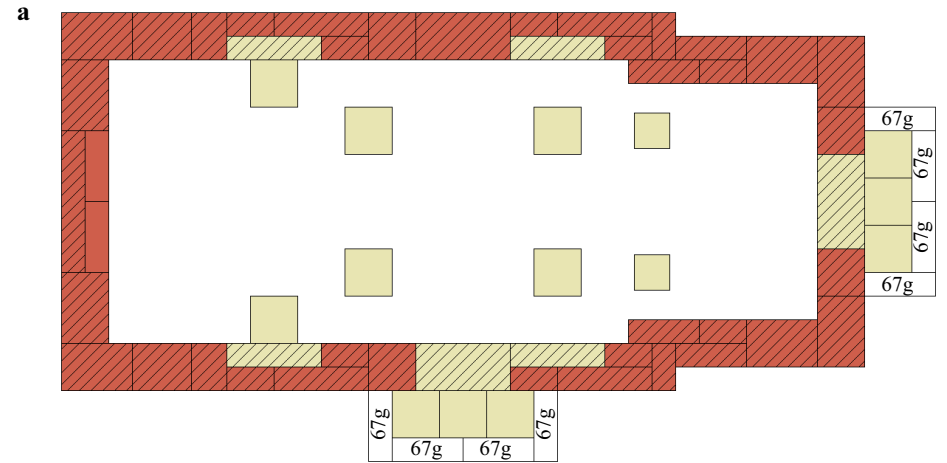
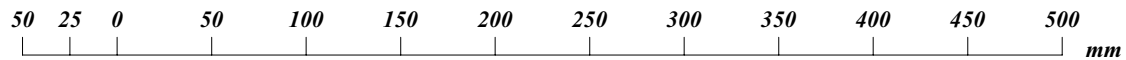
Pfarrkirche St. Paul

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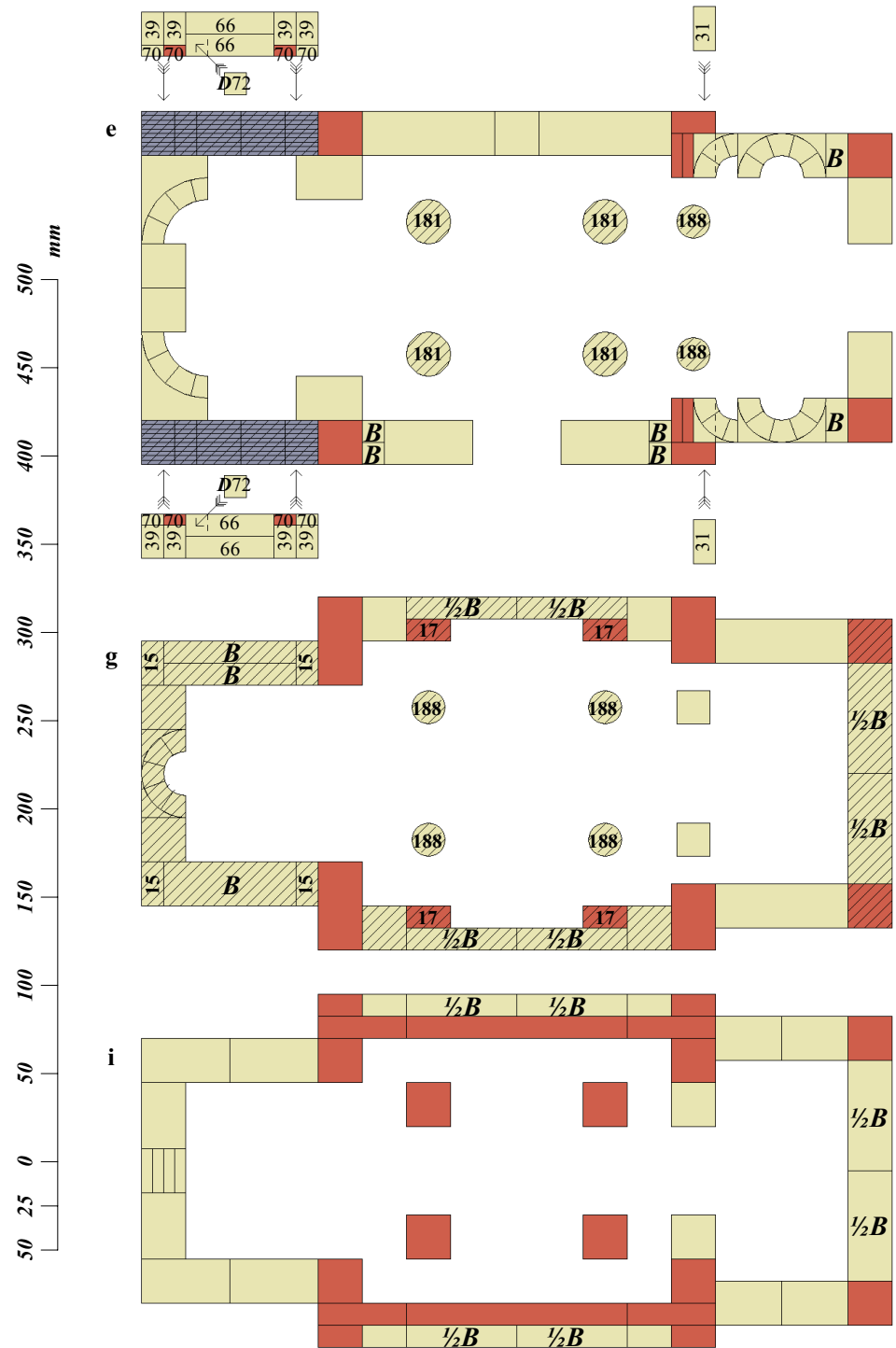
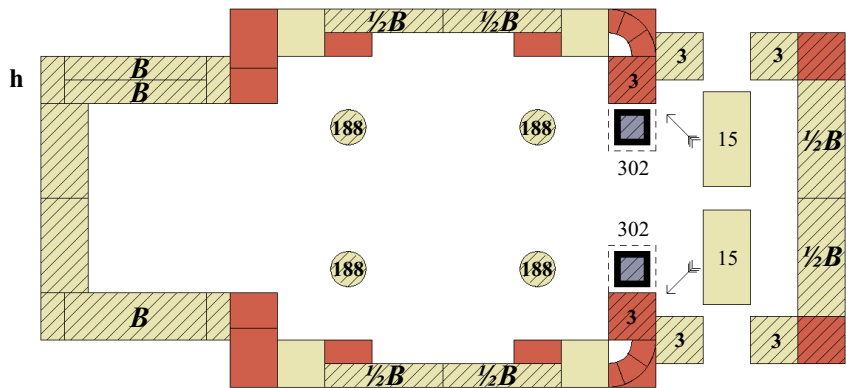
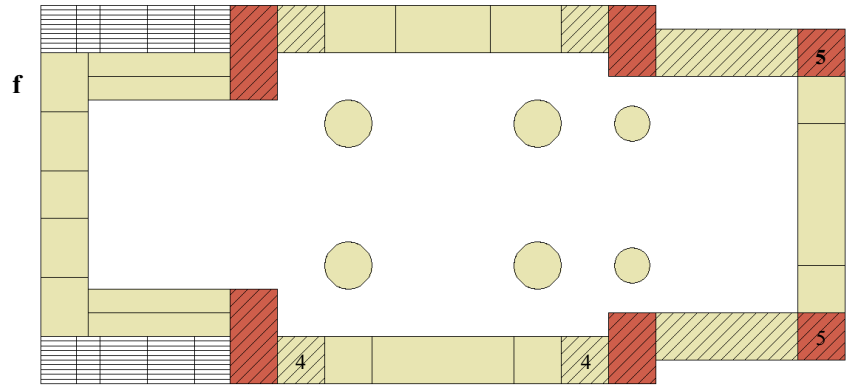
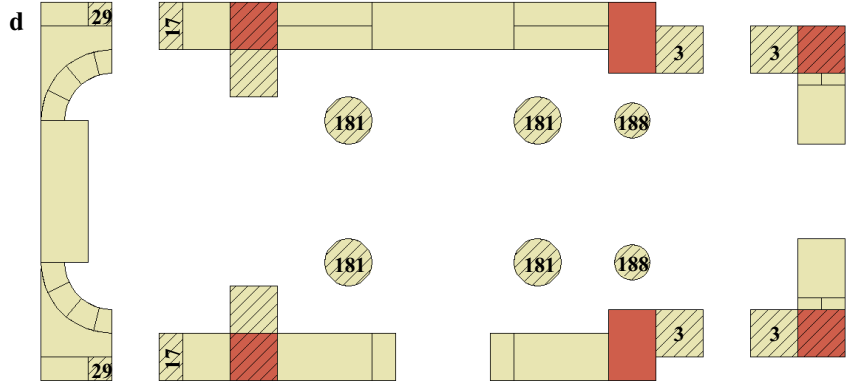


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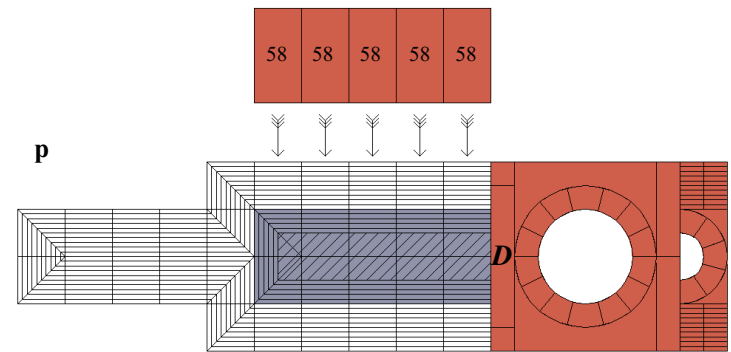
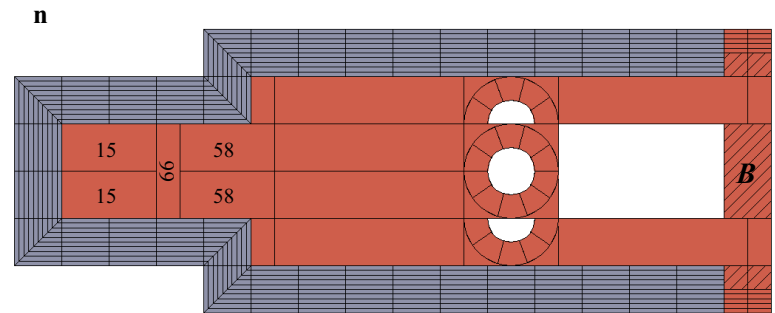
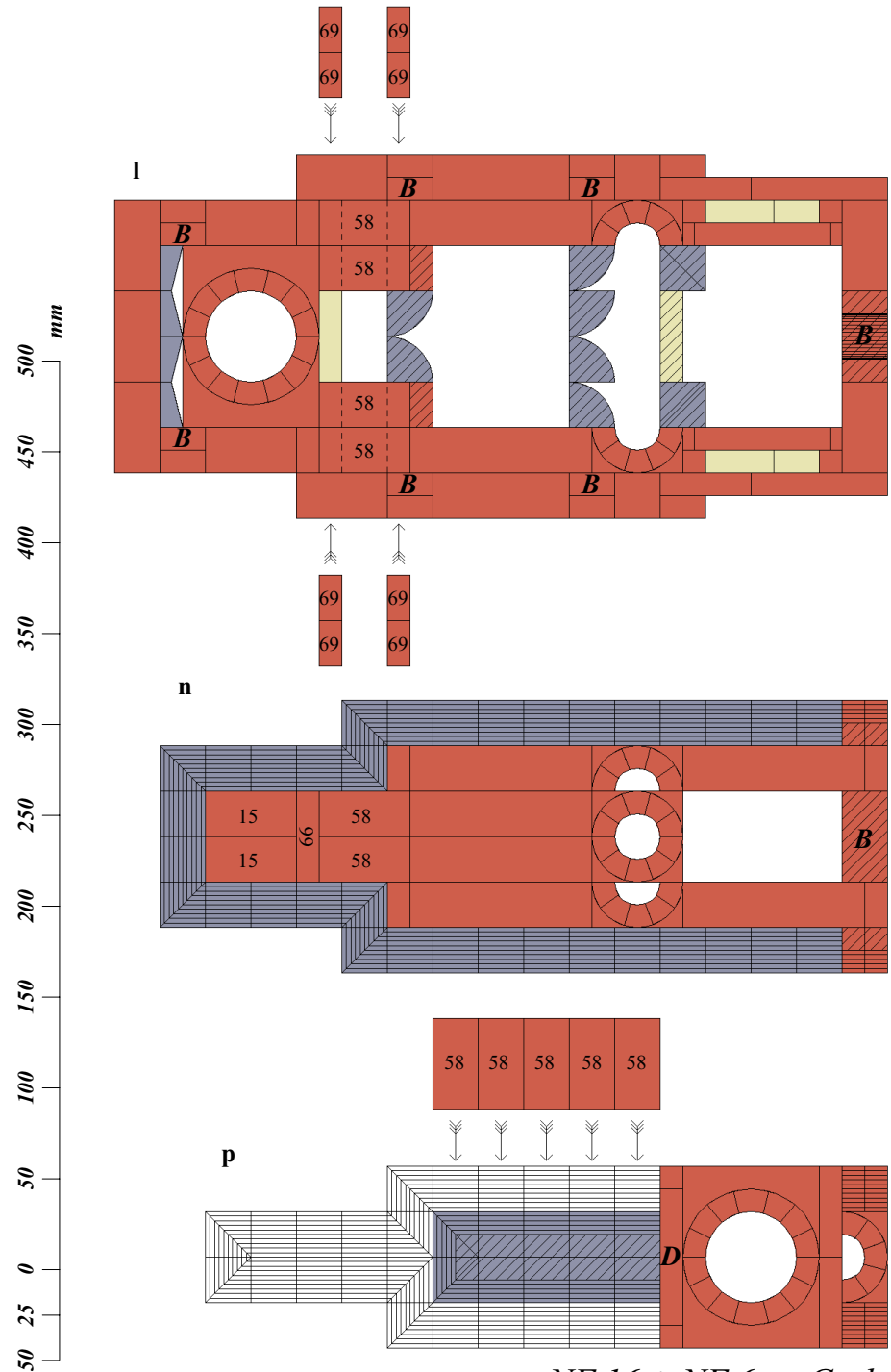
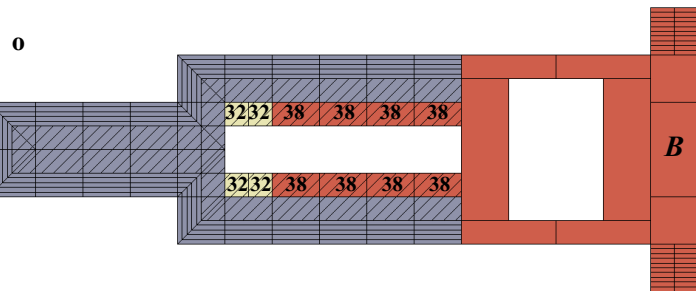
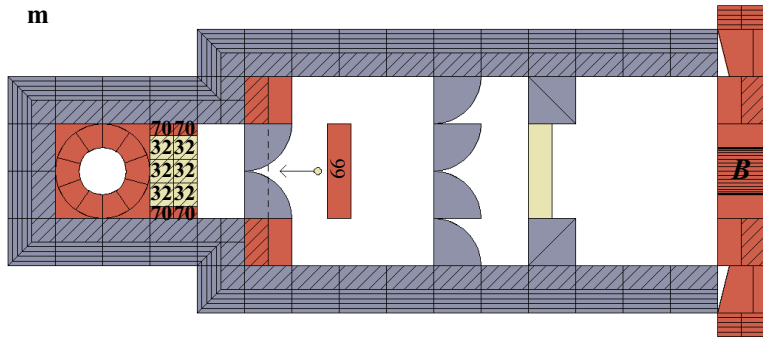
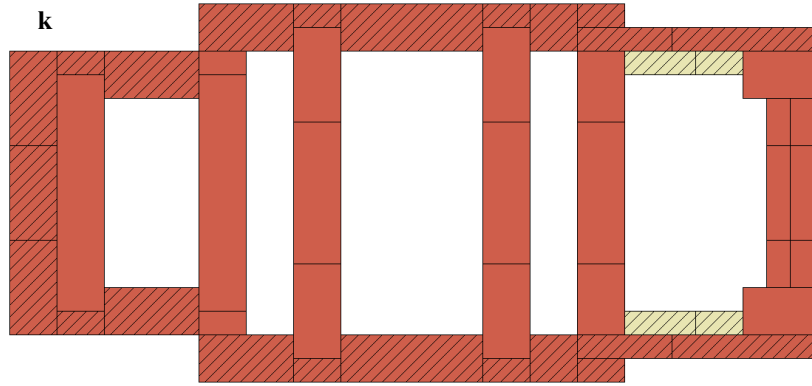
Erbaut 1826-1829 in kubischem Stil (Spät-Klassizismus, Biedermeier).
Charakteristika: einschiffig, eintürmig mit kuppelförmigem Turmhelm
und Laterne, je ein riesiges halbkreisförmiges Fenster oberhalb des
stirnseitigen Haupteinganges und in der Mitte jeder Seitenwand.



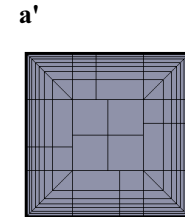
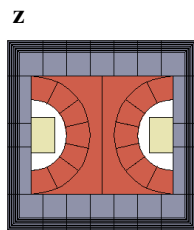
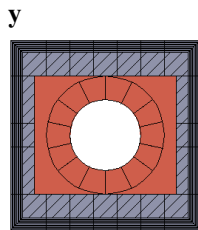
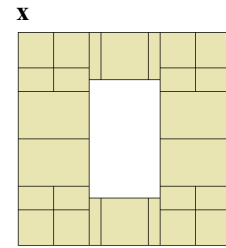
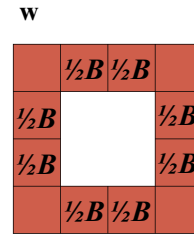
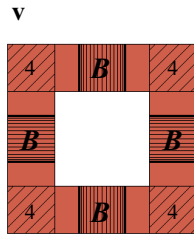
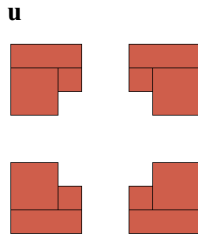
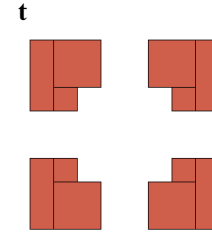
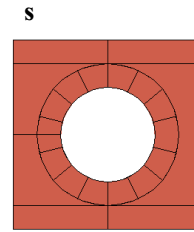
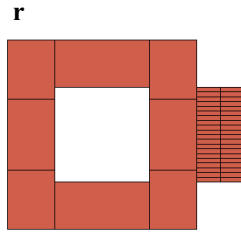
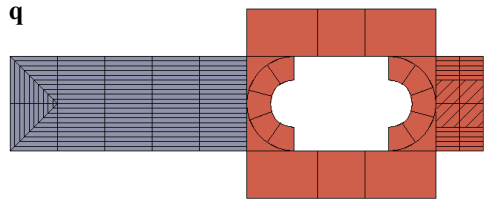
Pfarrkirche St. Paul



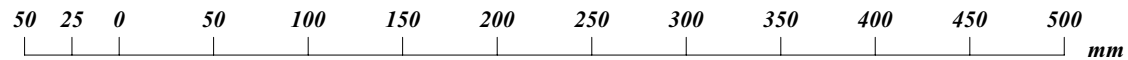
Pfarrkirche St. Paul



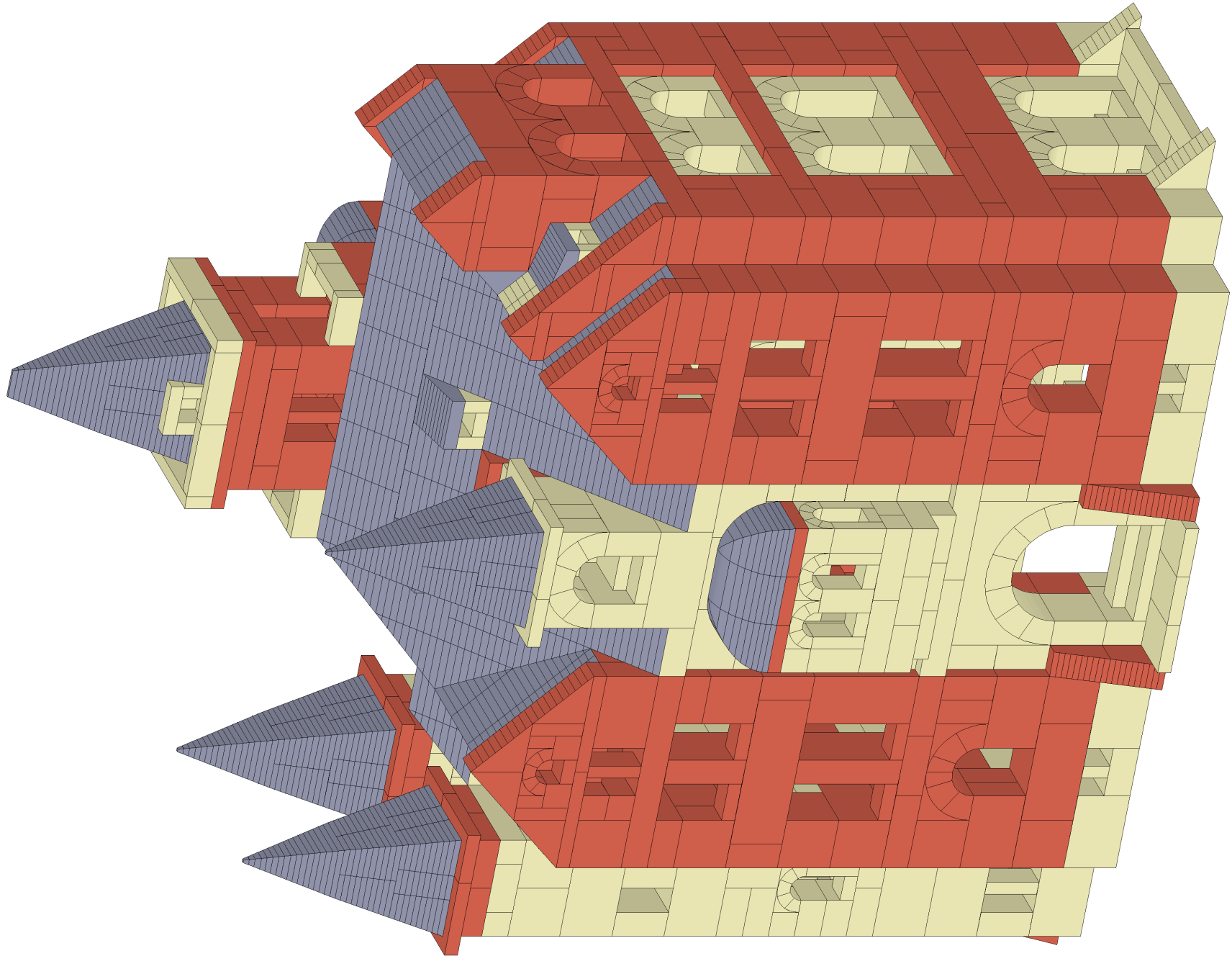
Pfarrkirche St. Paul



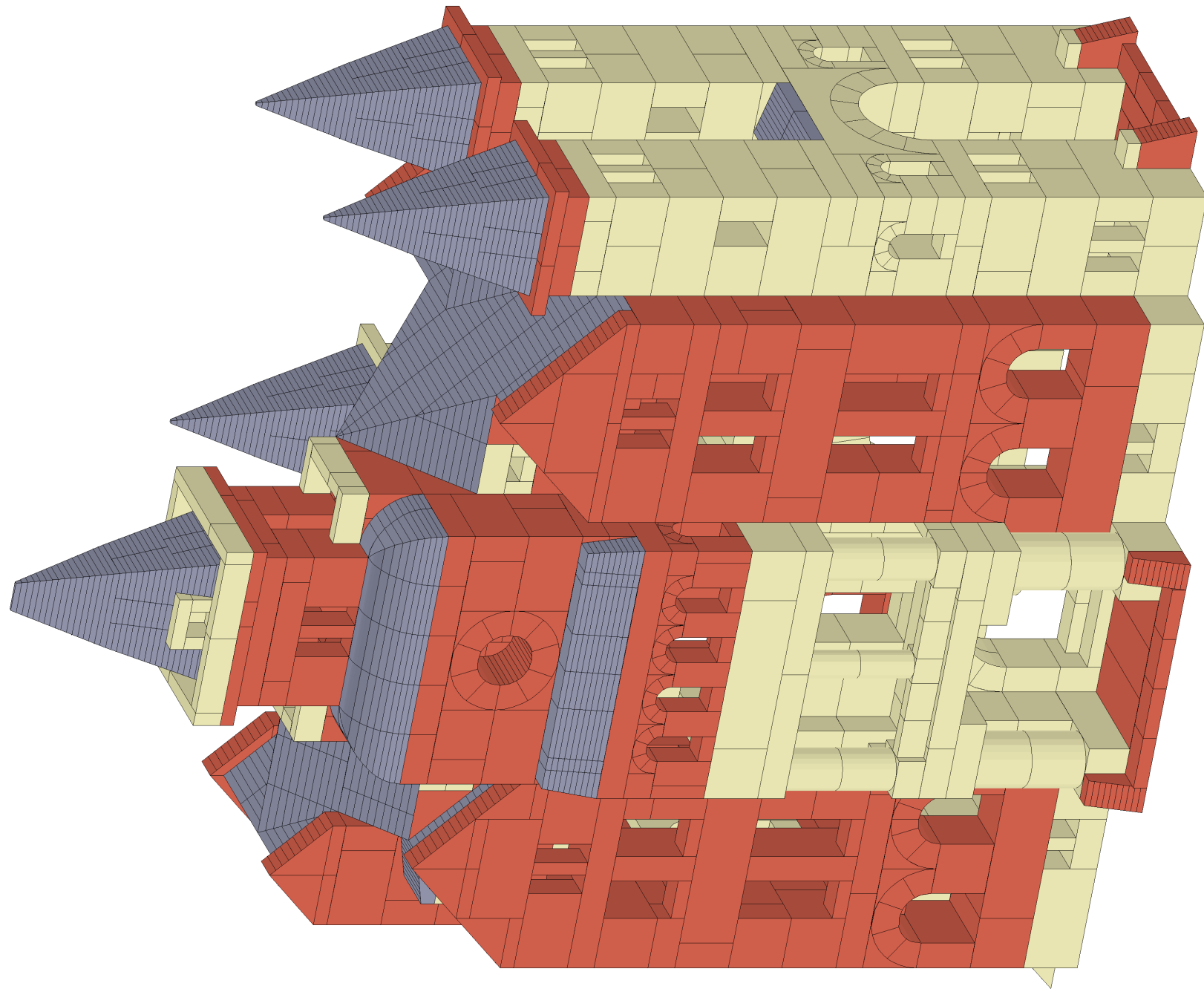
4x 265
kopfstehend



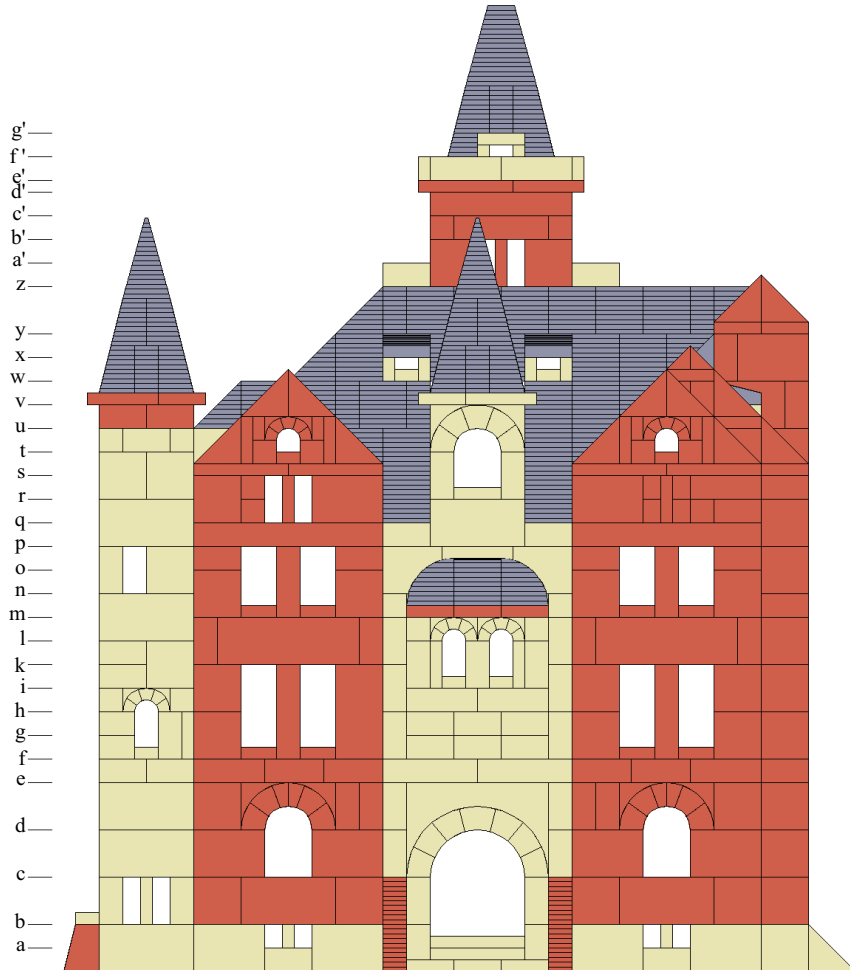
Schloß



Schloß



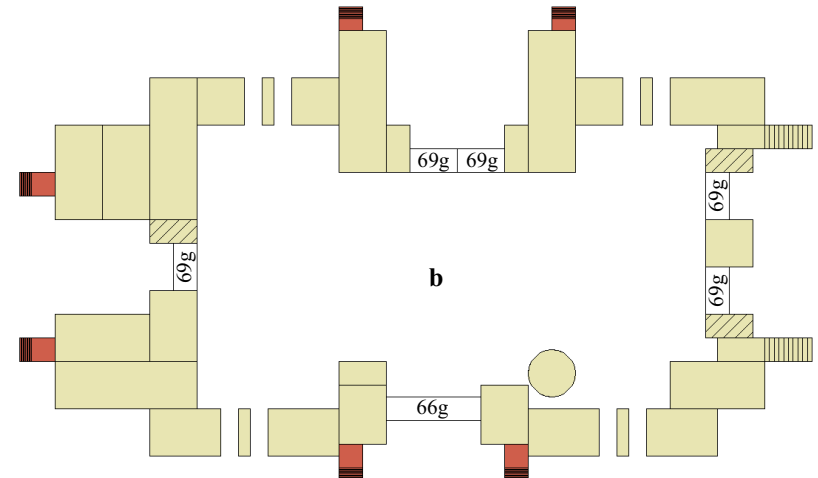
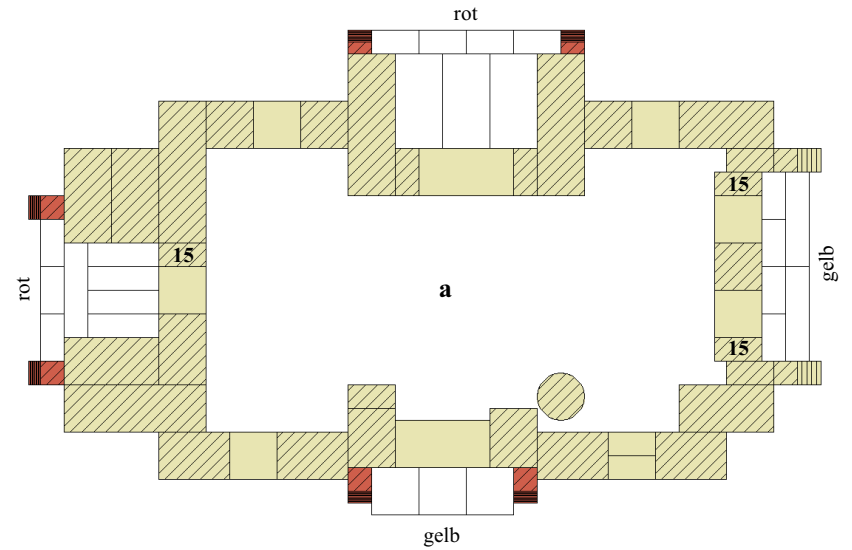
Schloß



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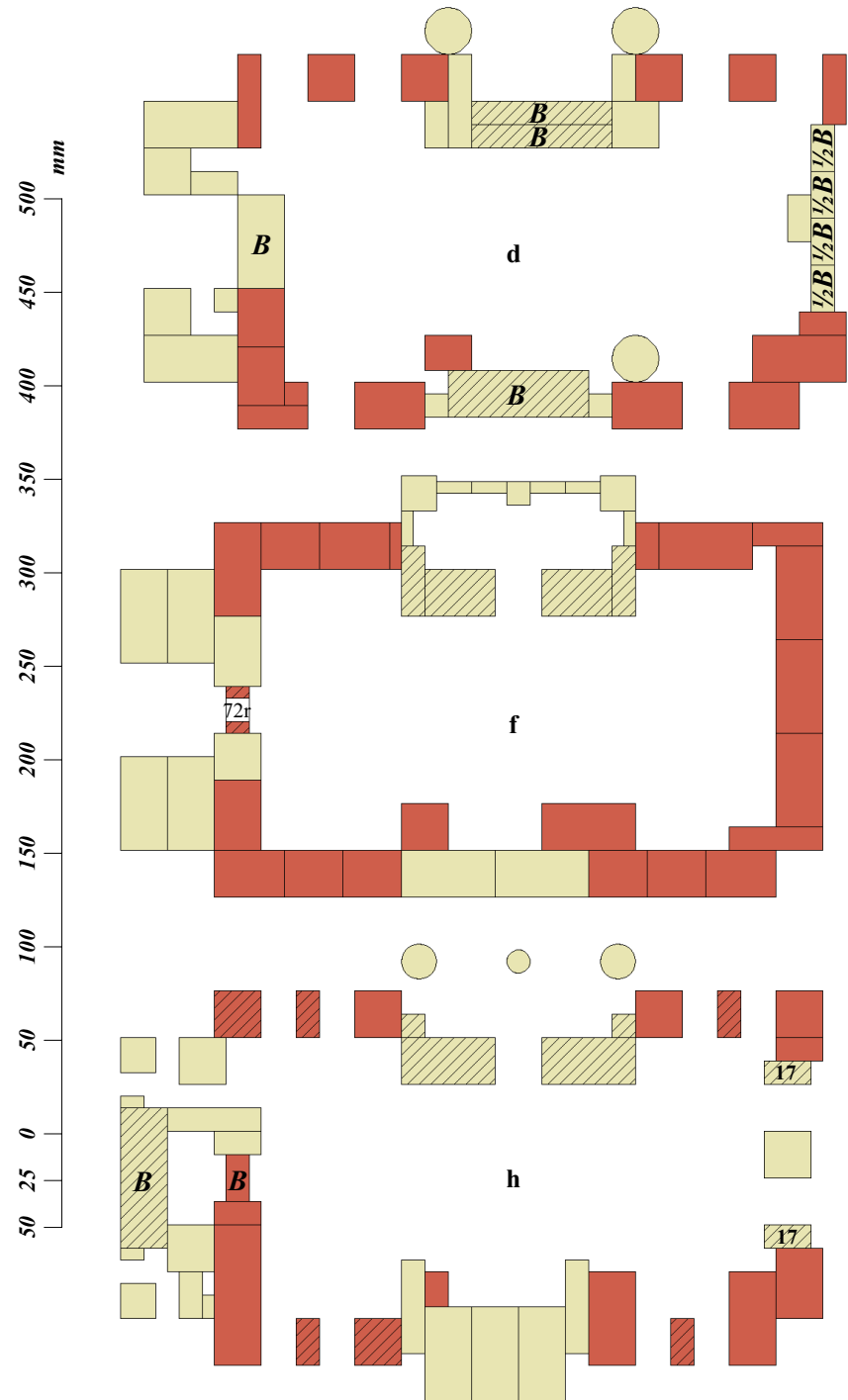
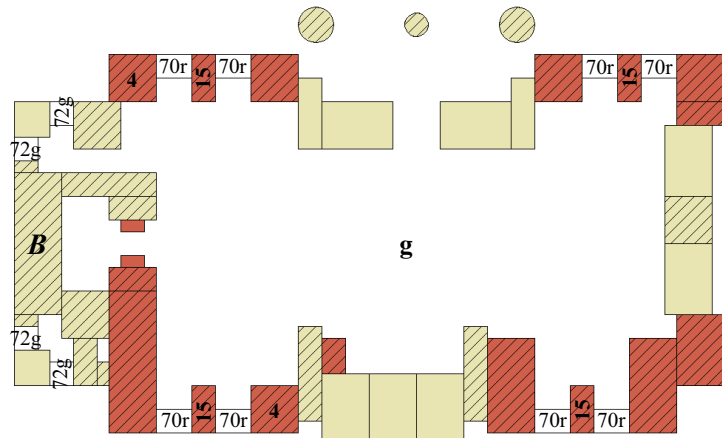
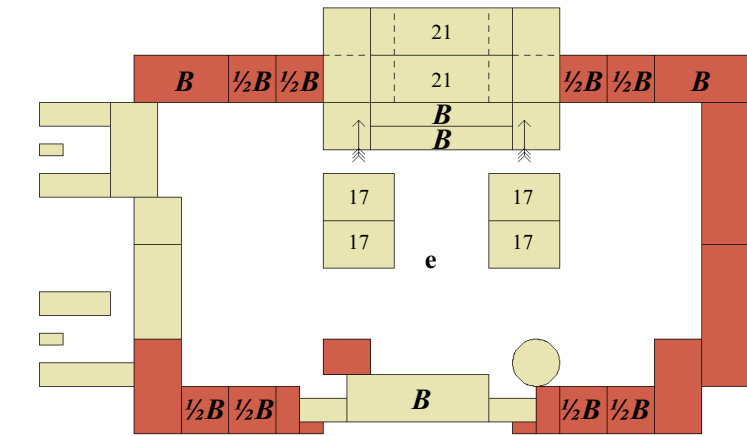
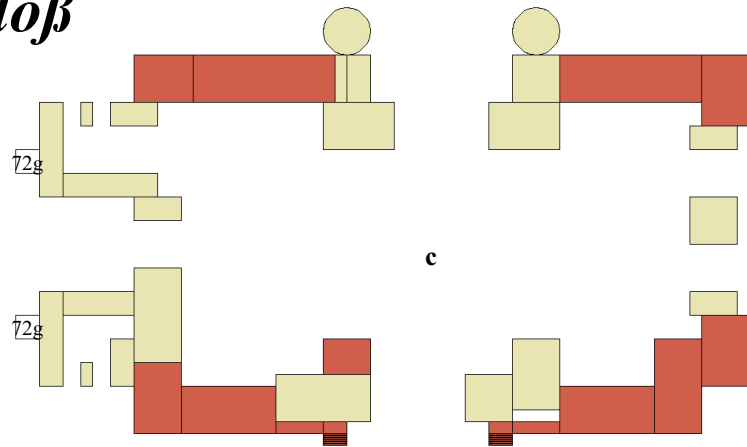
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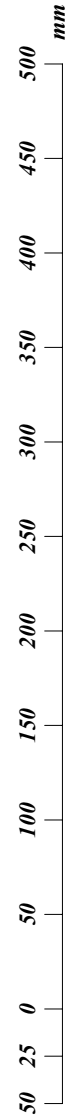
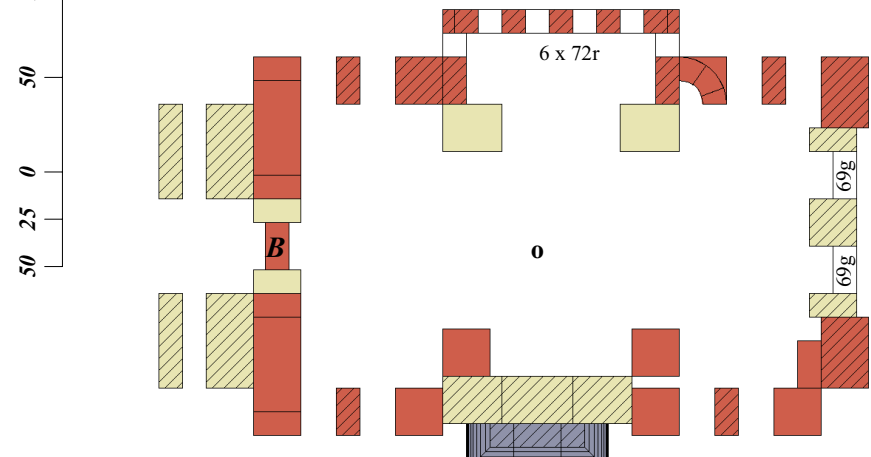
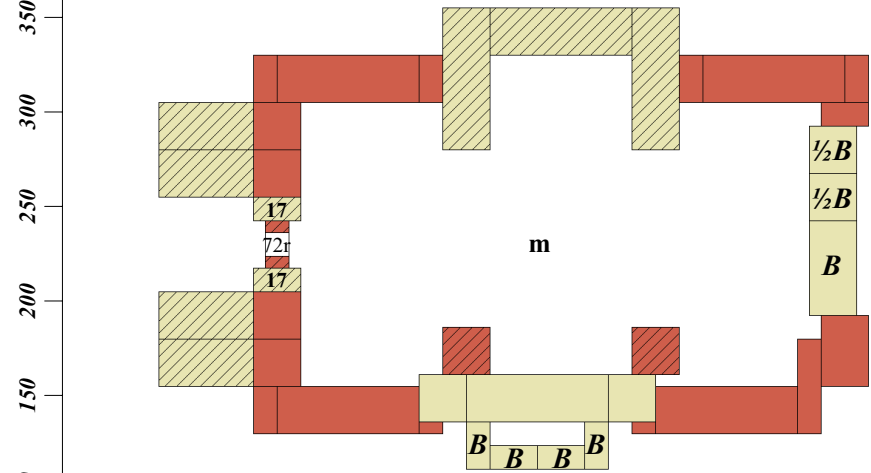
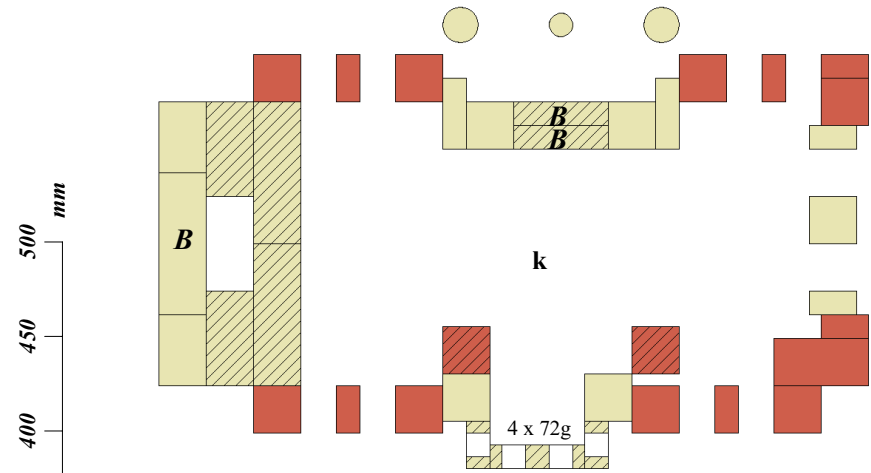
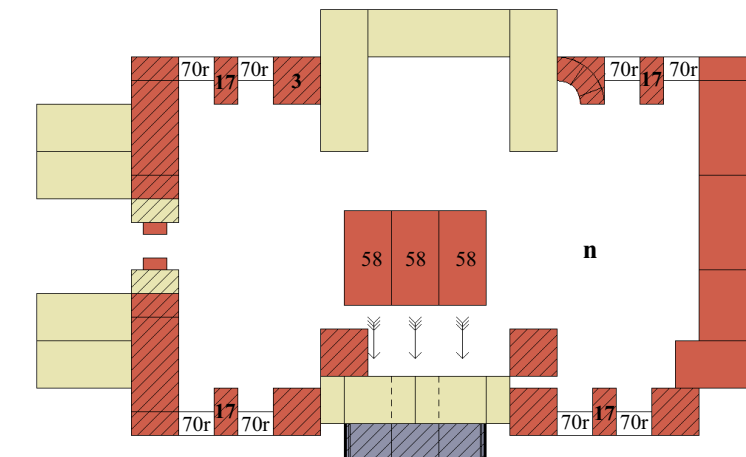
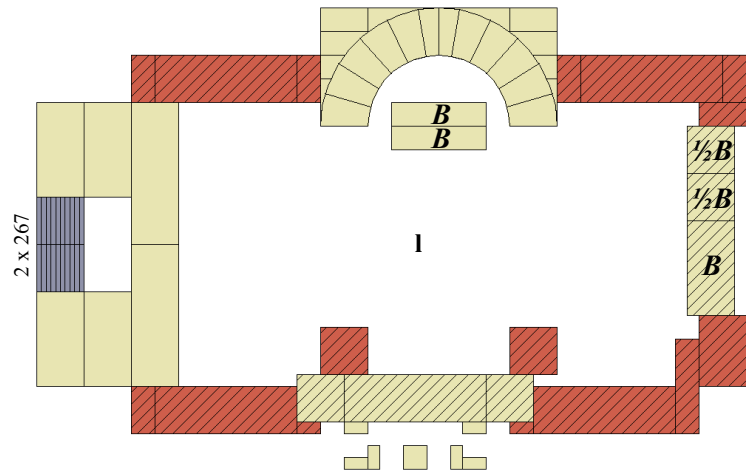
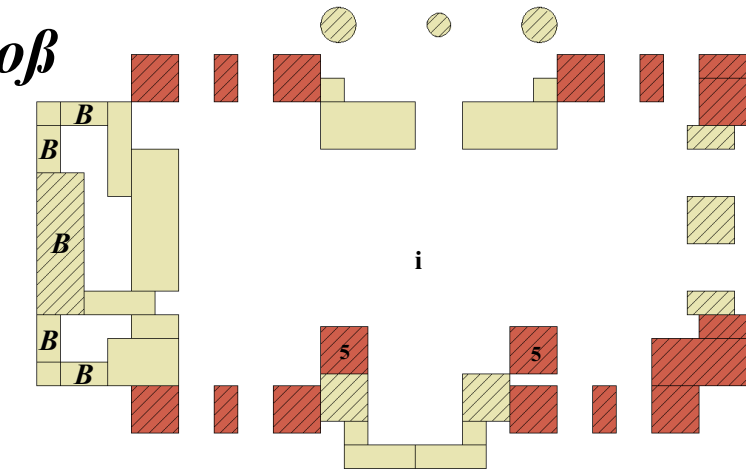
50 25 0 50 100 150 200 250 300 350 400 450 500 mm

Standort und Alter nicht bekannt. Nachbau nach einem Motiv von einem alten Kalenderblatt. Das Schloß hat an allen vier Seiten Eingänge. Vorn, über dem Haupteingang, der etwas zurück versetzt ist, befindet sich ein Vorbau, der es gestattet, nach drei Richtungen zu sehen. Darüber ist noch ein kleiner Beobachtungsturm. Der Eingang auf der linken Seite des Schlosses ist durch zwei Türme eingefasst. Der Eingang auf der Rückseite ist weit nach innen eingezogen und überdacht. Darüber befindet sich eine ebenfalls überdachte Terrasse und über dieser ein Raum, von welchen aus man wiederum nach drei Himmelsrichtungen Ausschau halten kann. Vom Hauptturm gelangt man auf zwei offene Dachterrassen. Im oberen Teil des Turmes befindet sich eine weitere offene Plattform, die einen Blick nach allen Seiten zulässt.

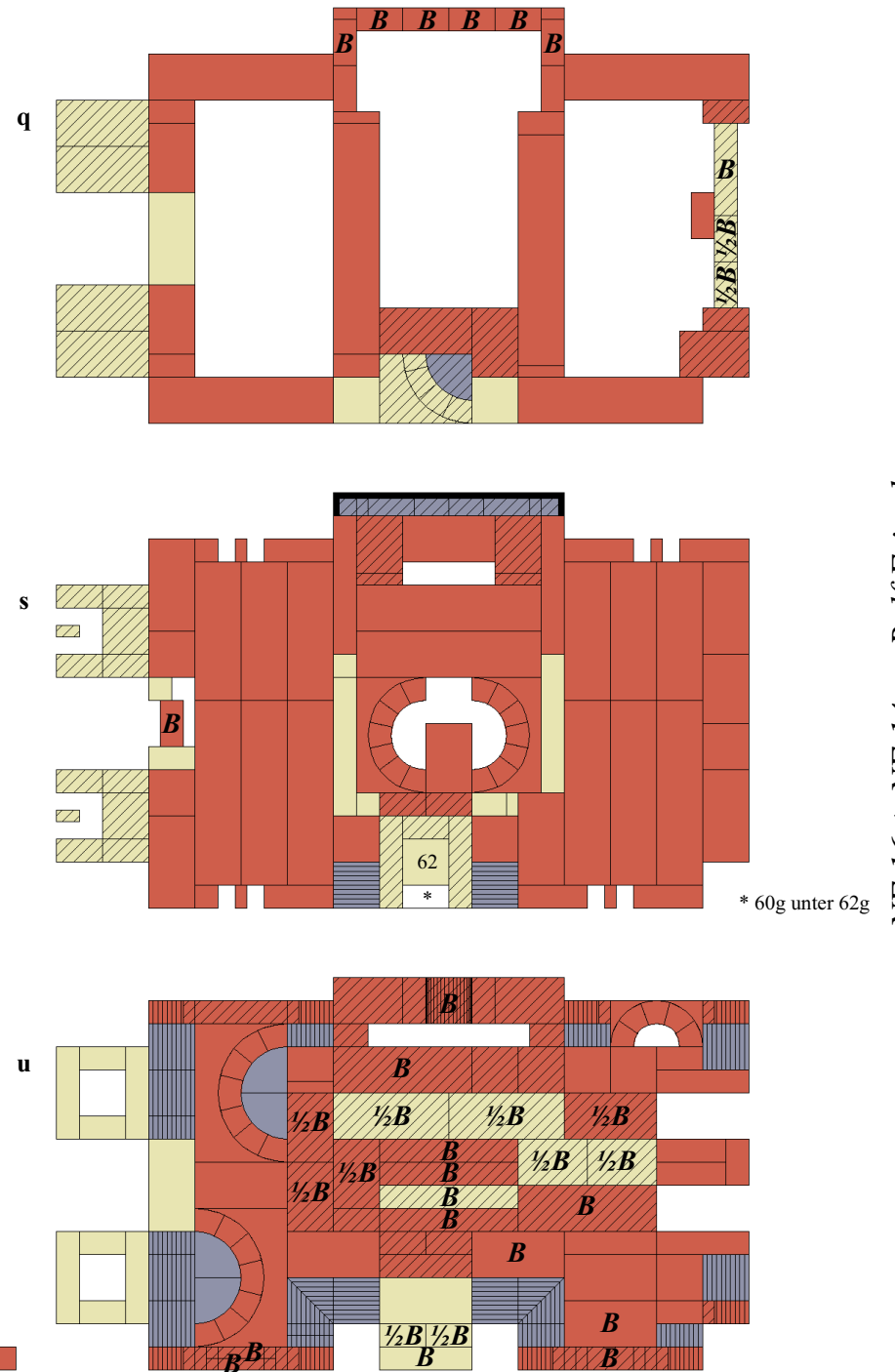
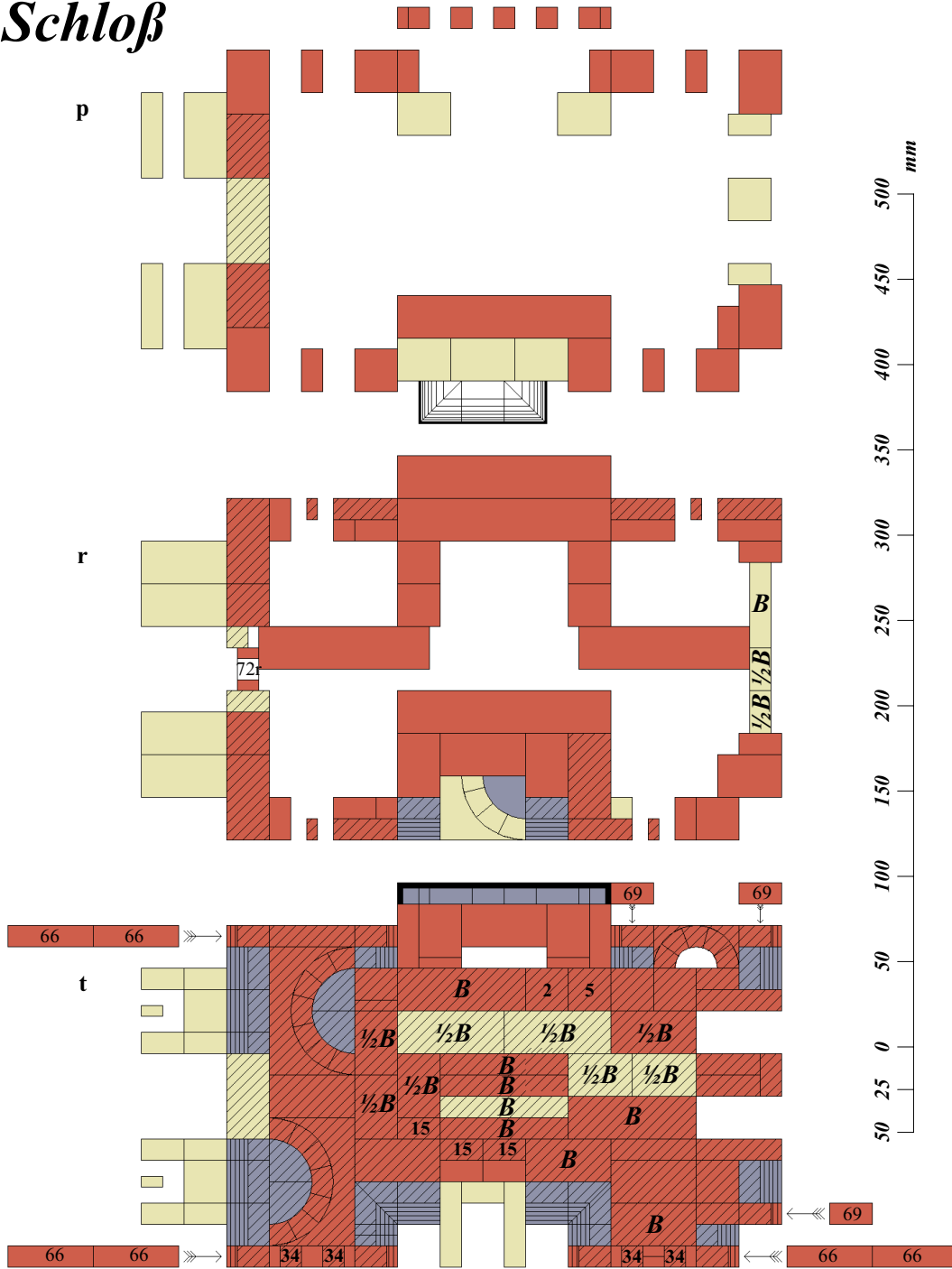
Schloß



Schloß

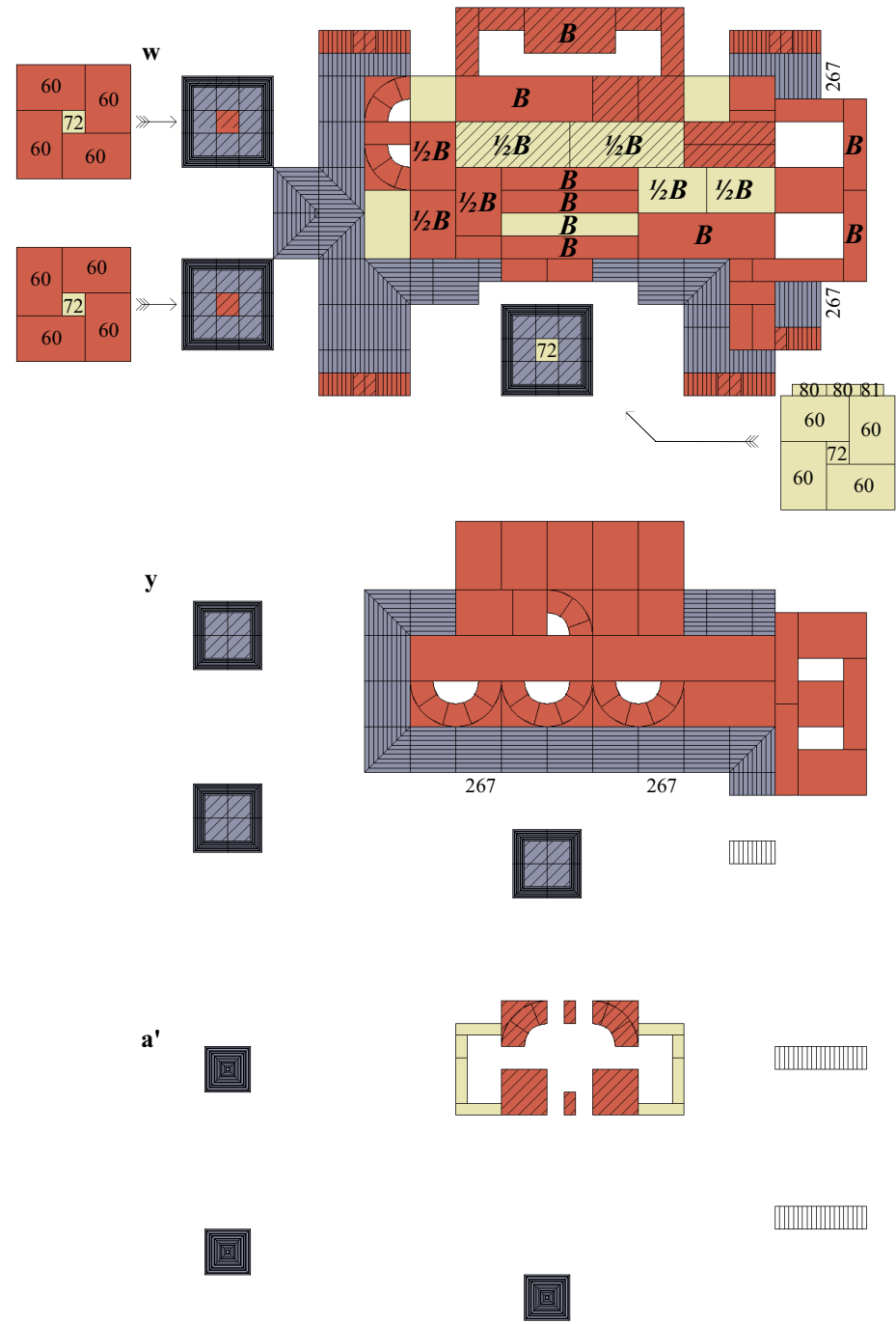
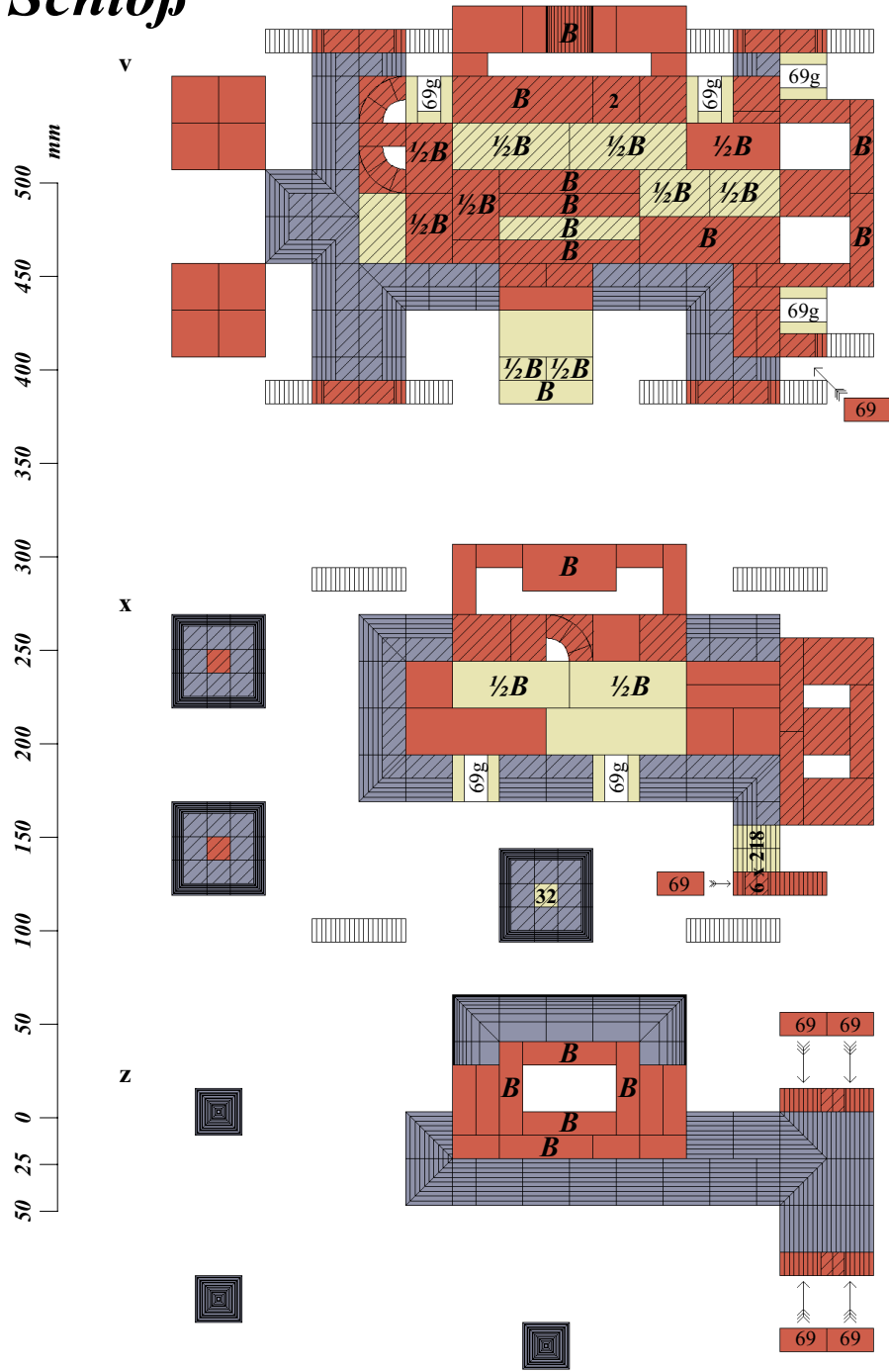


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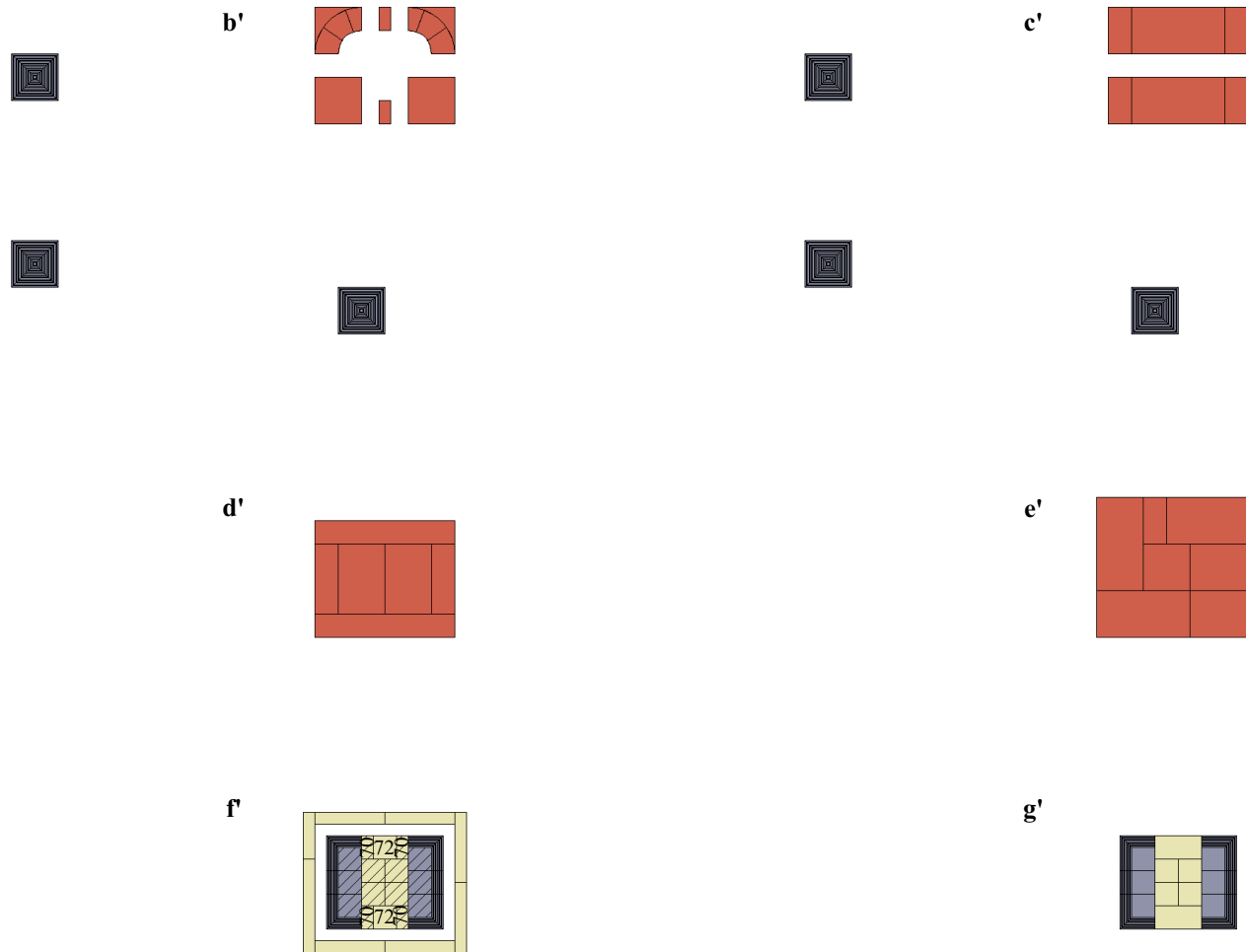


NF 16 + NF 14 Rolf Fritsche

Schloß

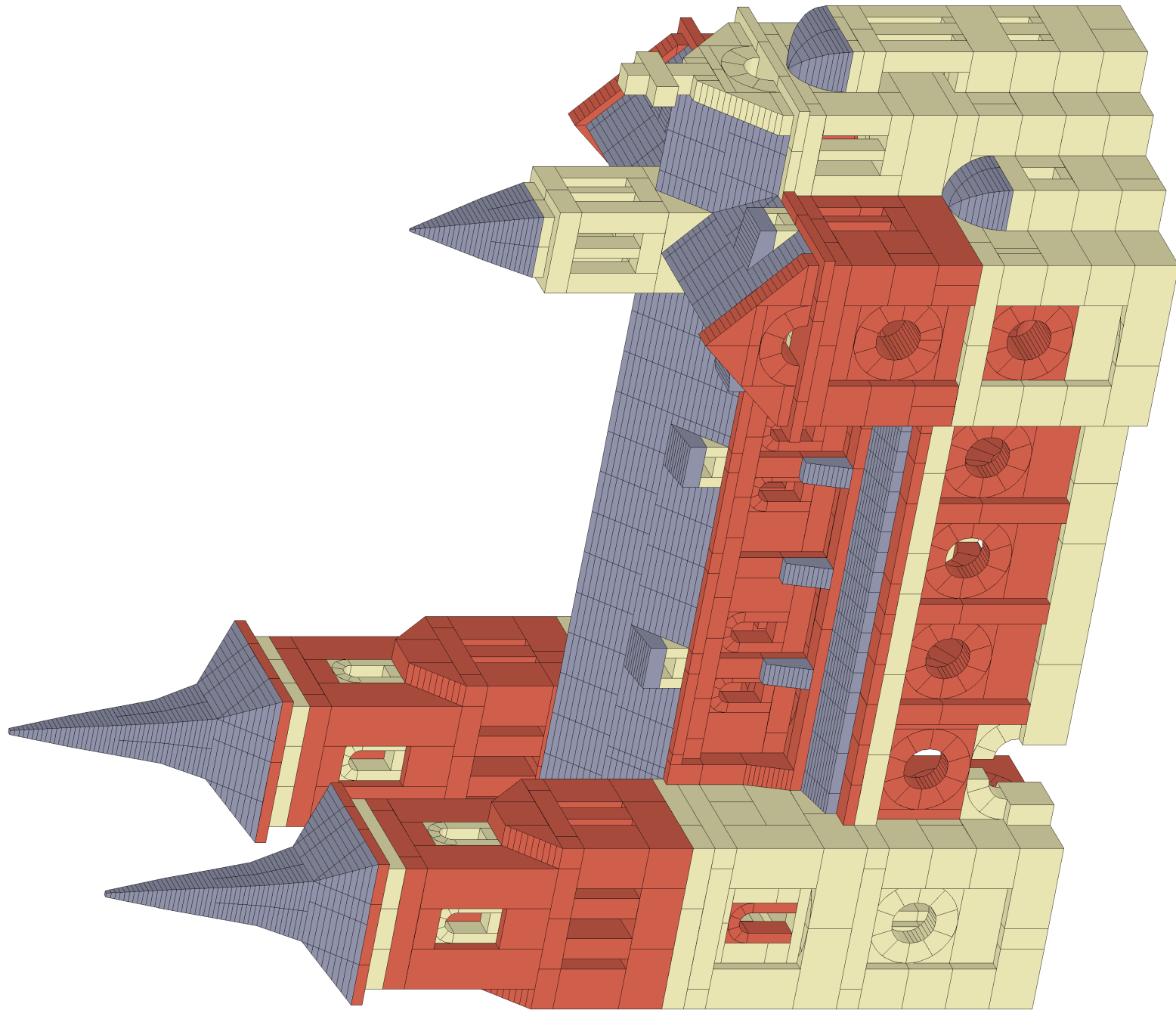


Schloß

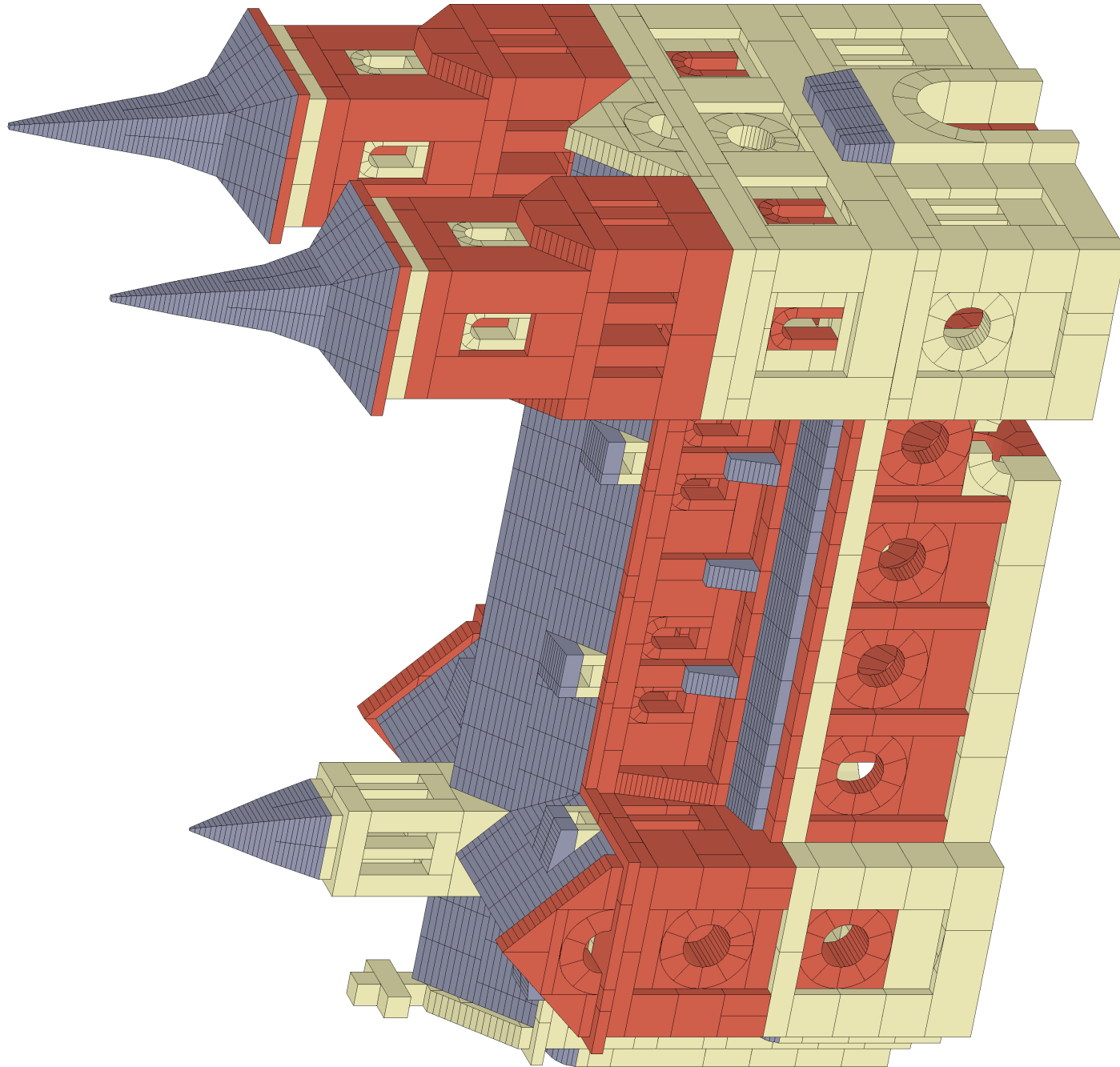


50 25 0 50 100 150 200 250 300 350 400 450 500 mm

Kirche in Immekeppel

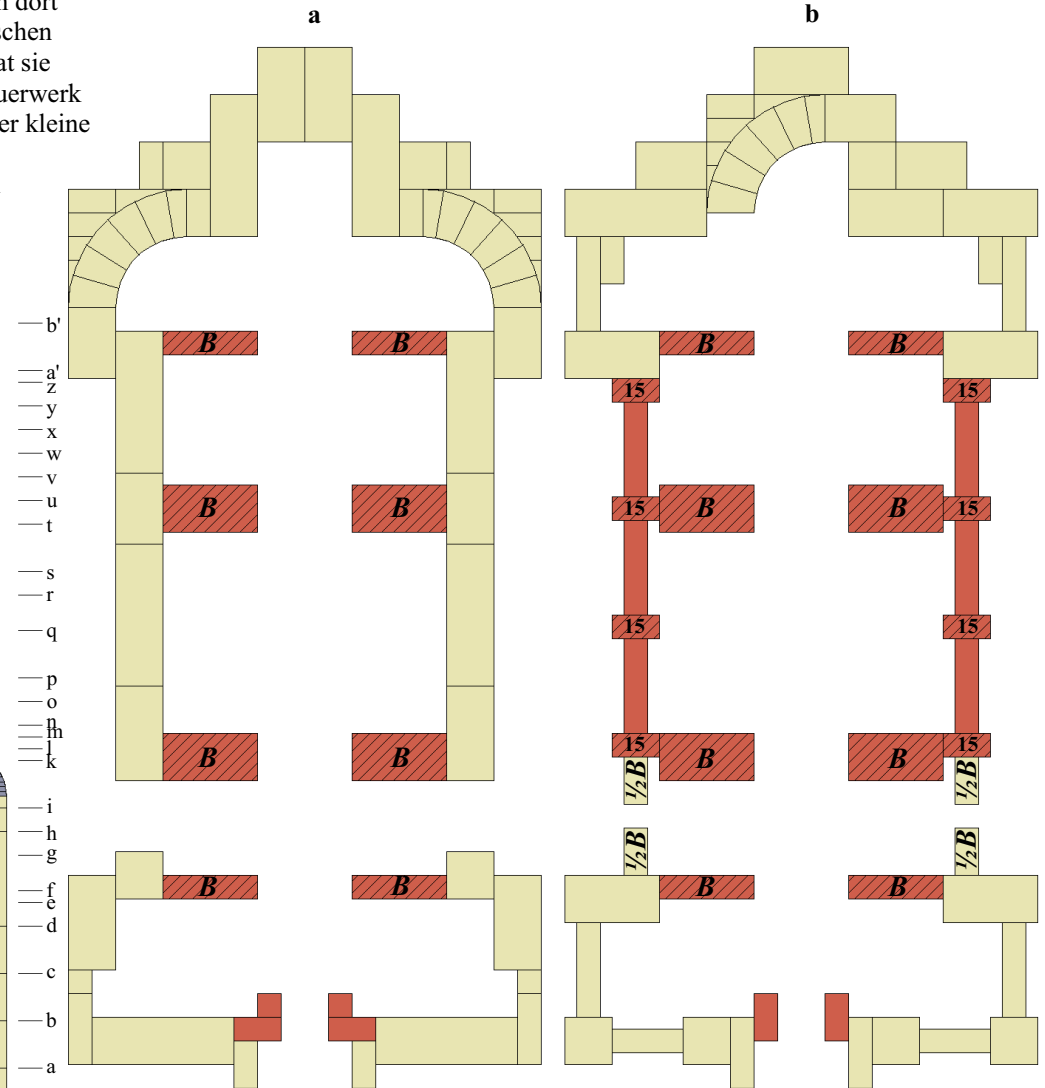
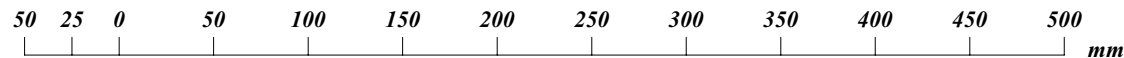
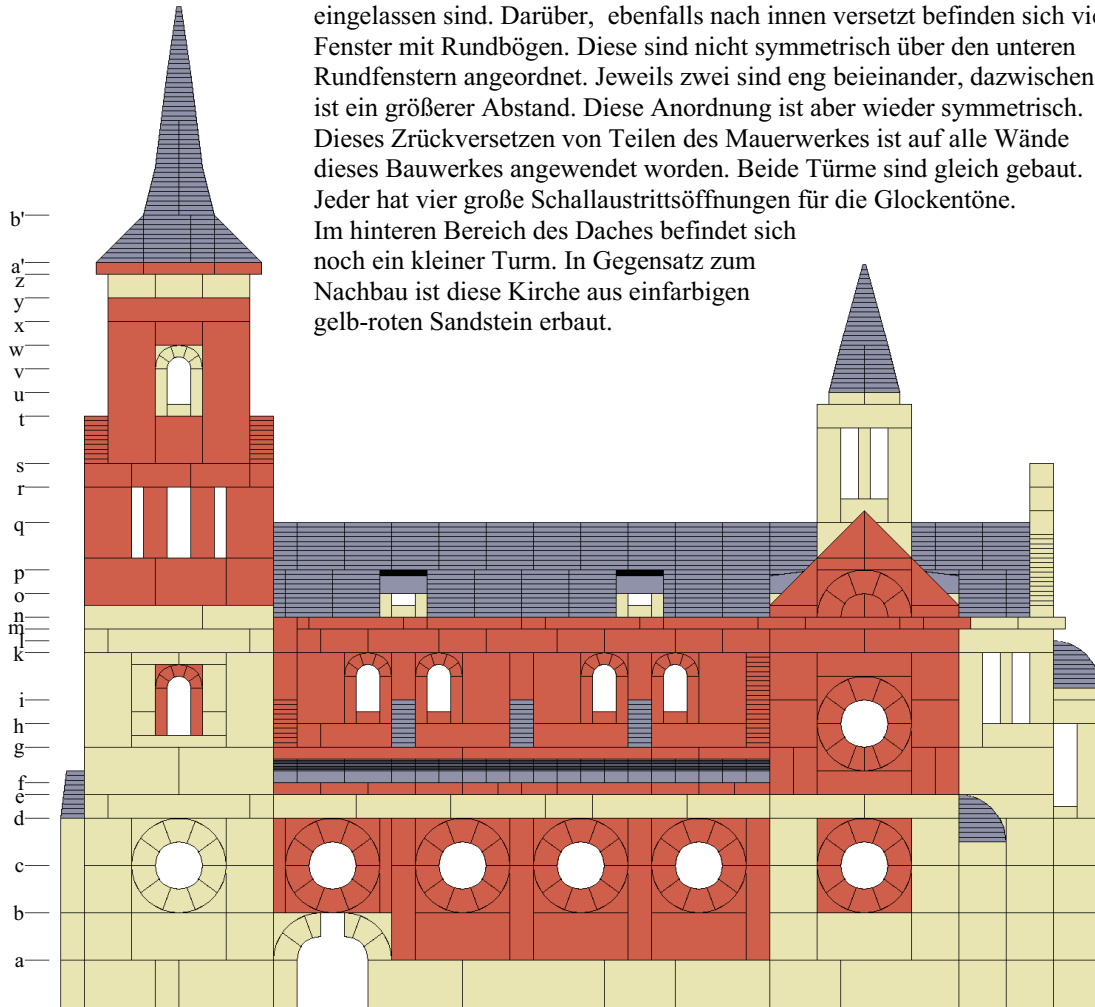


Kirche in Immekeppel

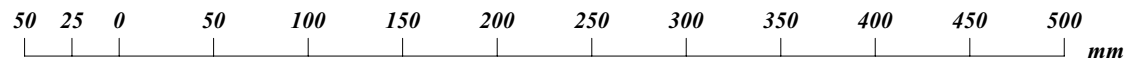
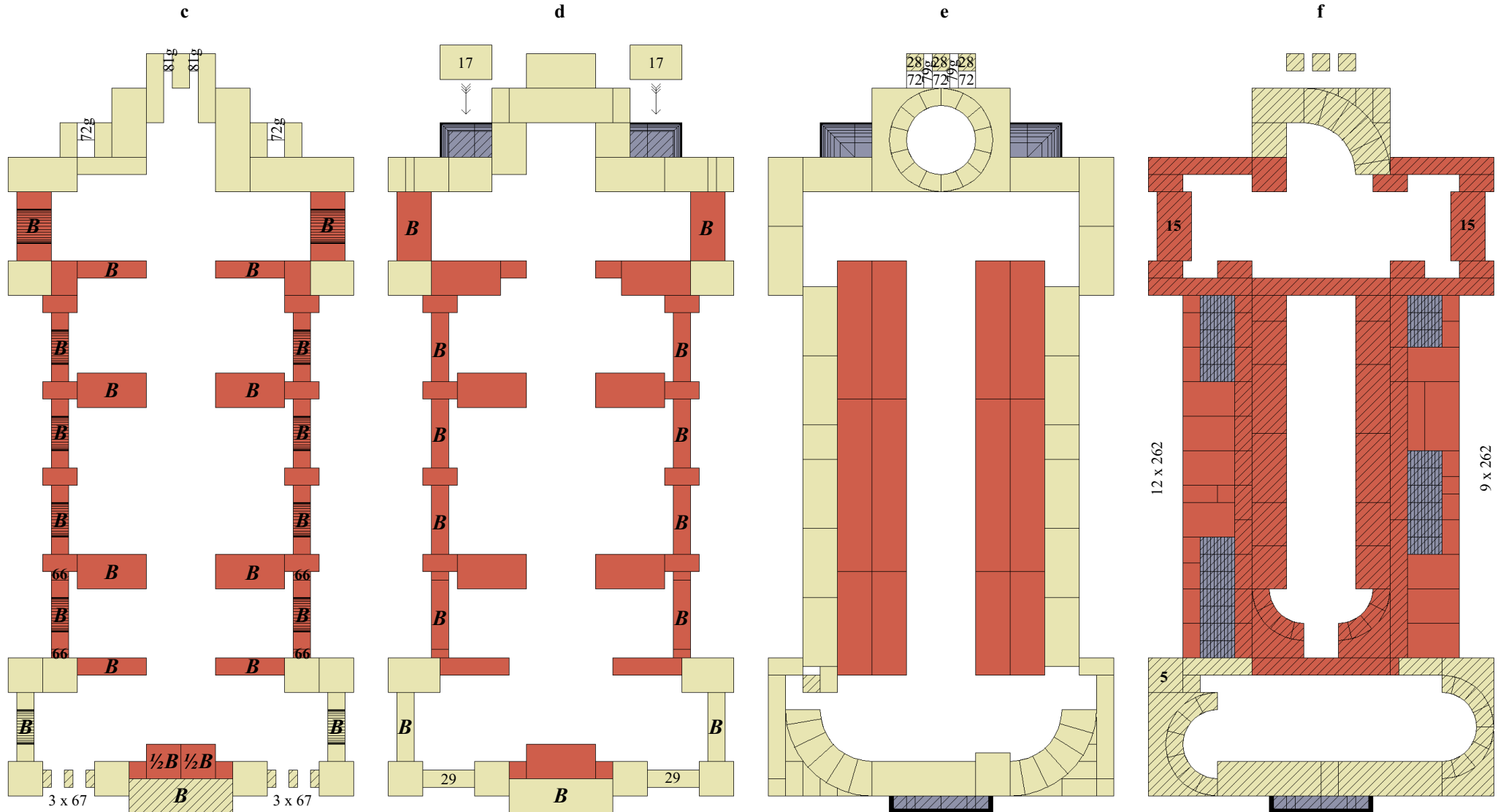


Kirche in Immekeppel

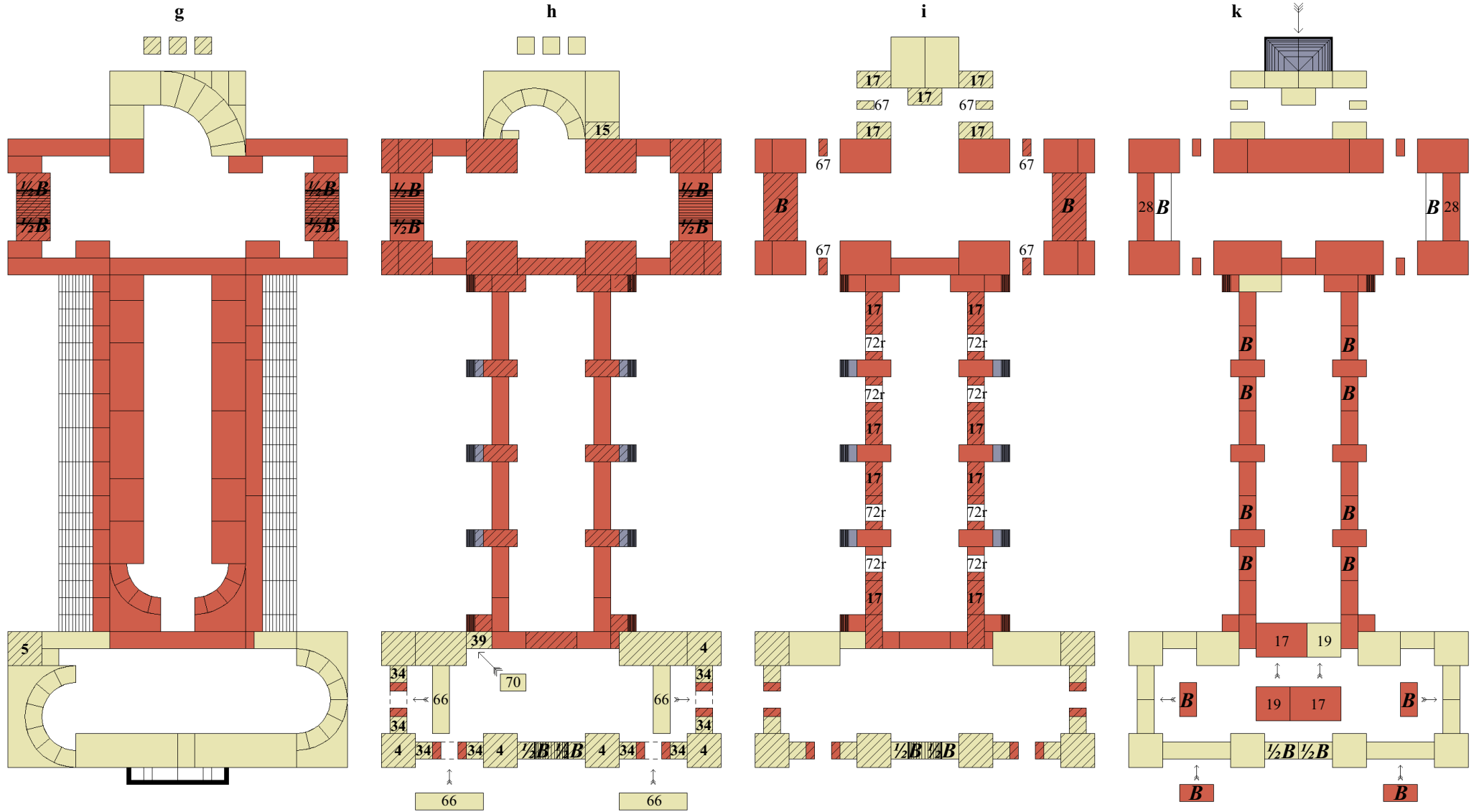
Die Kirche in Immekeppel diente als Vorlage für diesen Bau. Immekeppel gehört zur Stadt Overath im Rheinisch Bergischen Kreis. Die Kirche selbst ist aus Natursandstein, welcher in der Gegend aus den dort vorhandenen Steinbrüchen gebrochen wurde, gebaut. Sie hat drei Eingänge. Einer befindet sich zwischen den beiden Türmen, die beiden anderen je auf den Längsseiten der Kirche. Auf jeder dieser Seiten hat sie im unteren Bereich sechs runde Fenster, die etwas zurückversetzt ins Mauerwerk eingelassen sind. Darüber, ebenfalls nach innen versetzt befinden sich vier kleine Fenster mit Rundbögen. Diese sind nicht symmetrisch über den unteren Rundfenstern angeordnet. Jeweils zwei sind eng beieinander, dazwischen ist ein größerer Abstand. Diese Anordnung ist aber wieder symmetrisch. Dieses Zurückversetzen von Teilen des Mauerwerkes ist auf alle Wände dieses Bauwerkes angewendet worden. Beide Türme sind gleich gebaut. Jeder hat vier große Schallaustrittsöffnungen für die Glockentöne. Im hinteren Bereich des Daches befindet sich noch ein kleiner Turm. In Gegensatz zum Nachbau ist diese Kirche aus einfarbigen gelb-roten Sandstein erbaut.



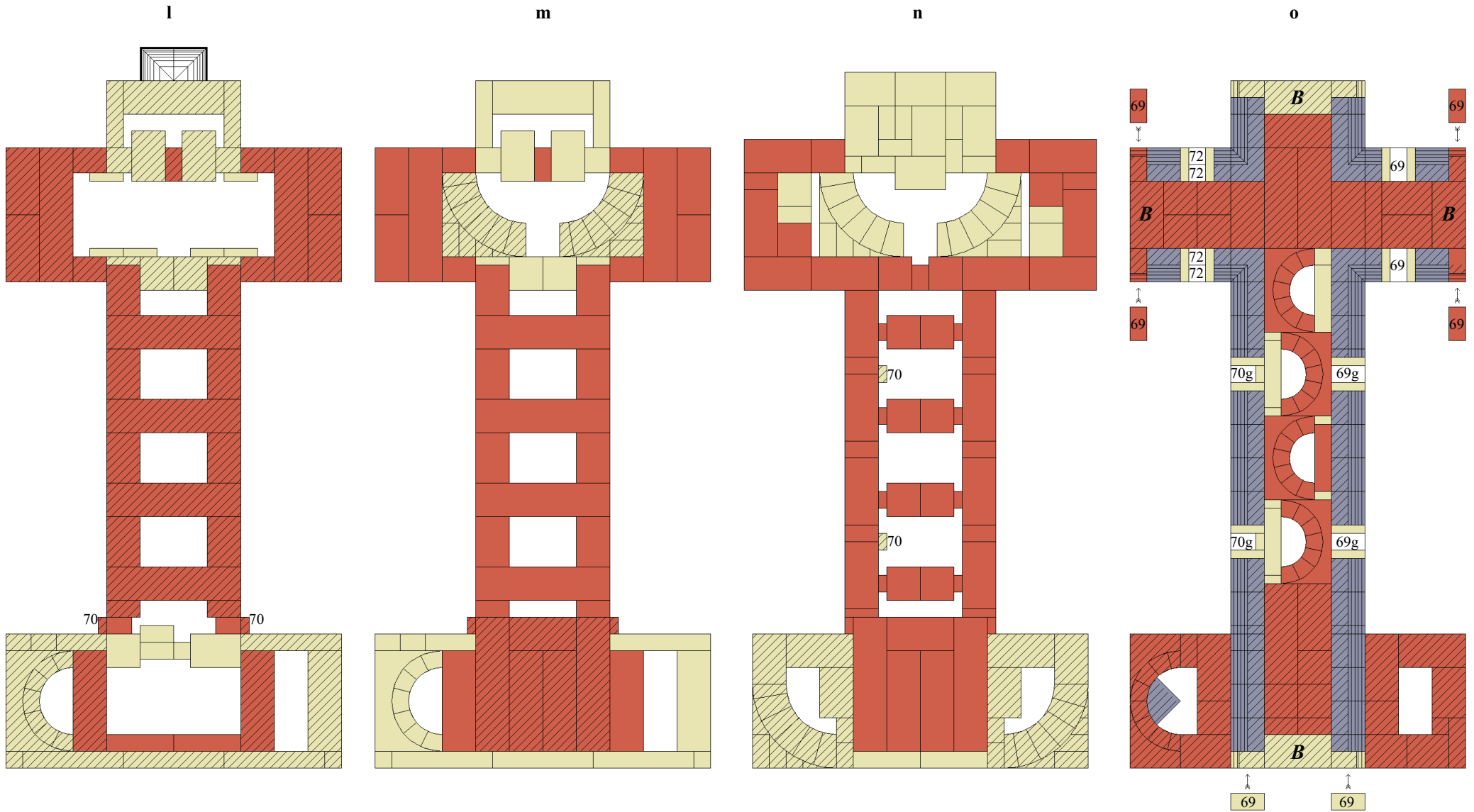
Kirche in Immekeppel



Kirche in Immekeppel



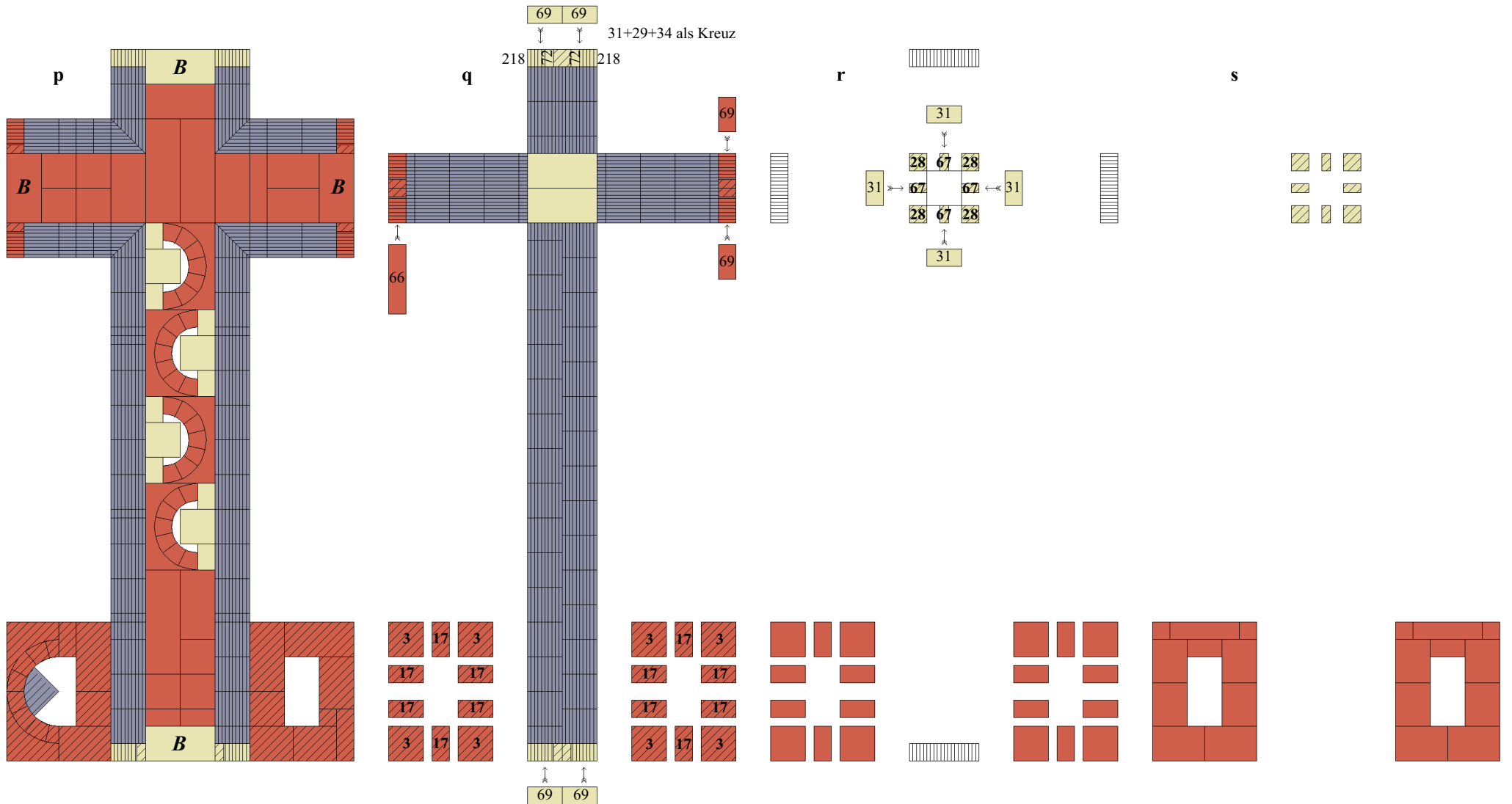
Kirche in Immekeppel



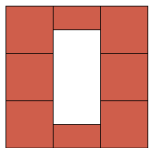
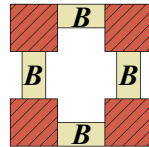
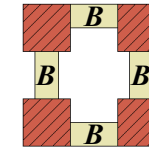
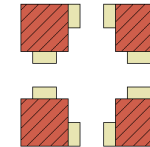
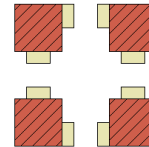
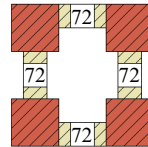
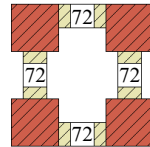
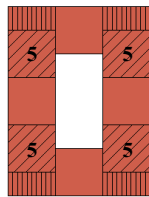
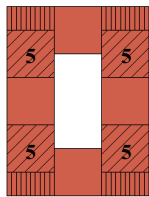
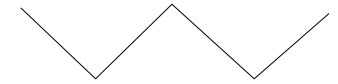
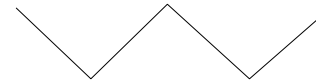
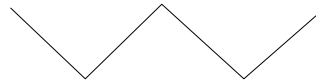
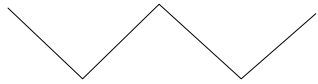
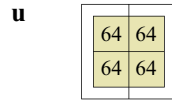
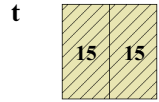
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NF 16 + NF 14 Rolf Fritsche

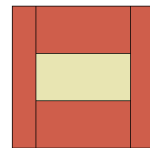
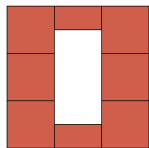
Kirche in Immekeppel



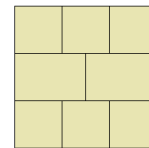
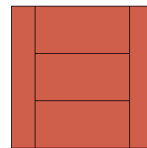
Kirche in Immekeppel



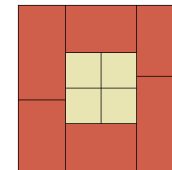
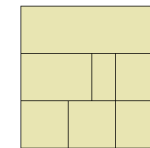
x



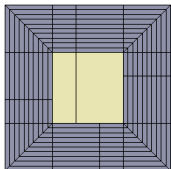
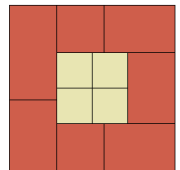
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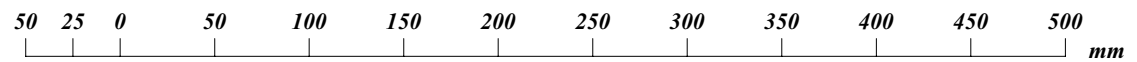
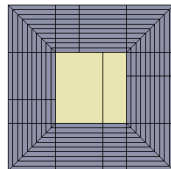
z



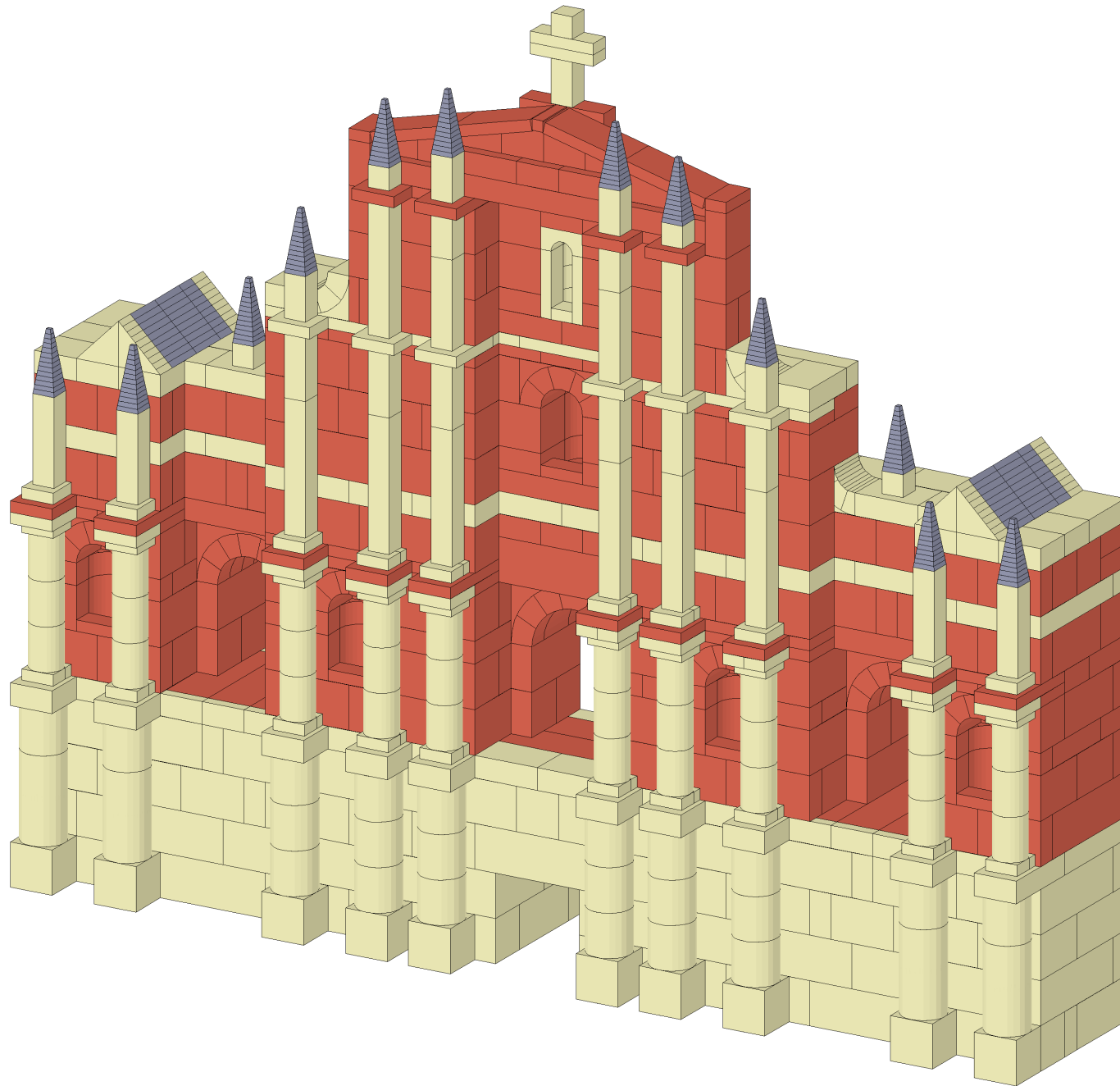
a'



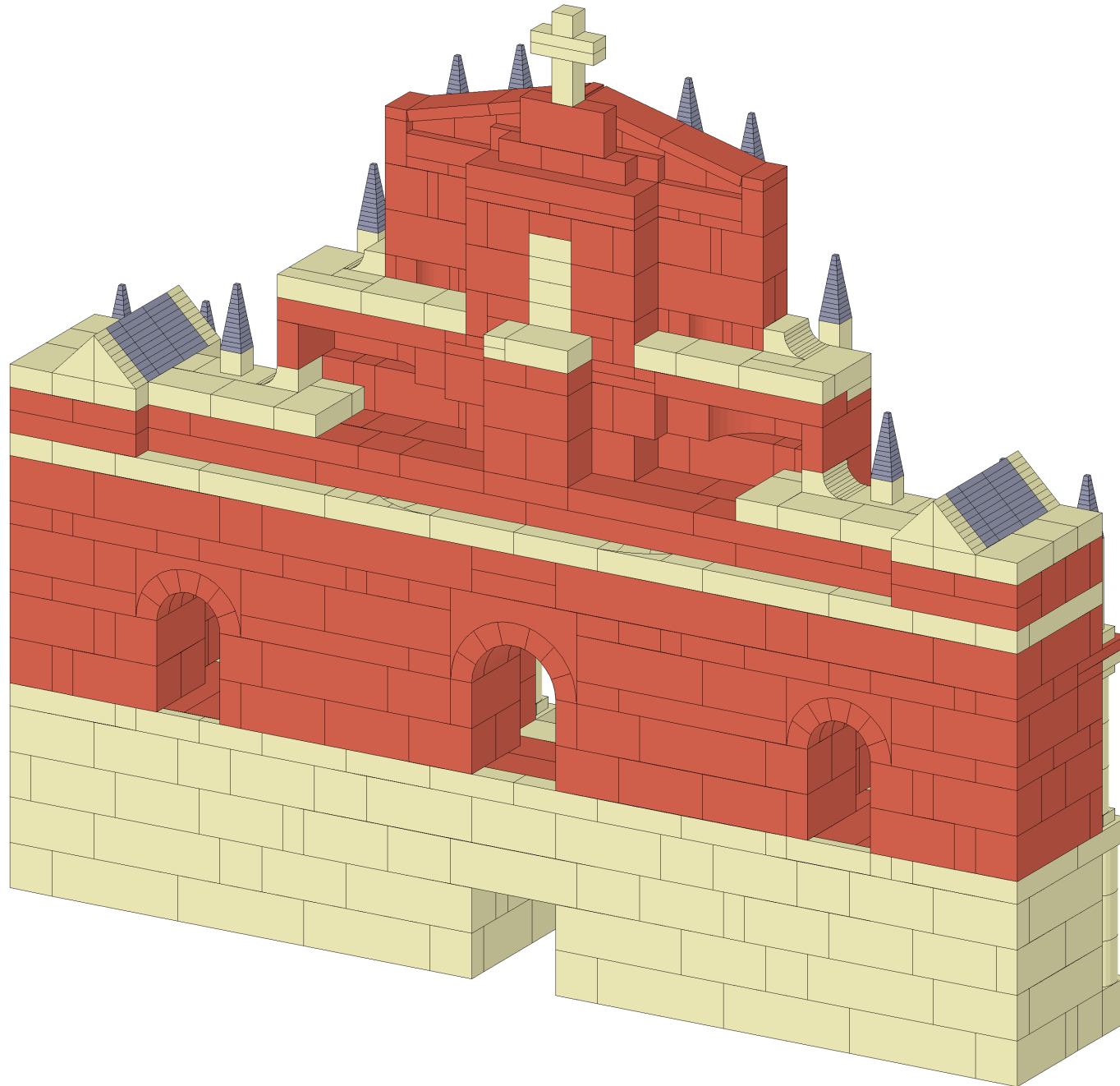
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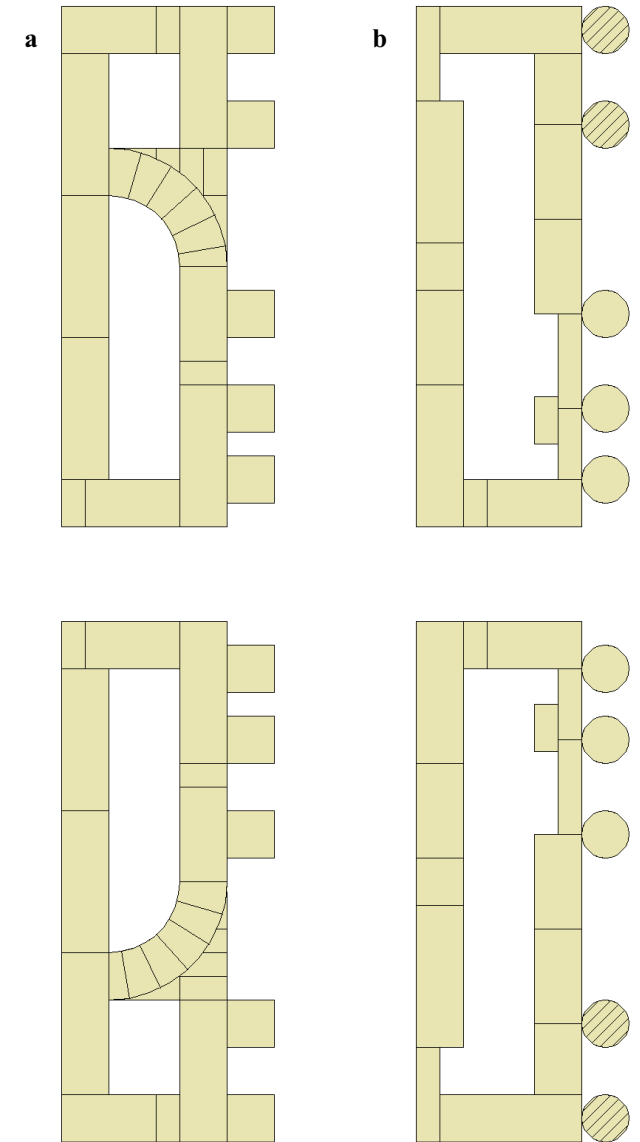
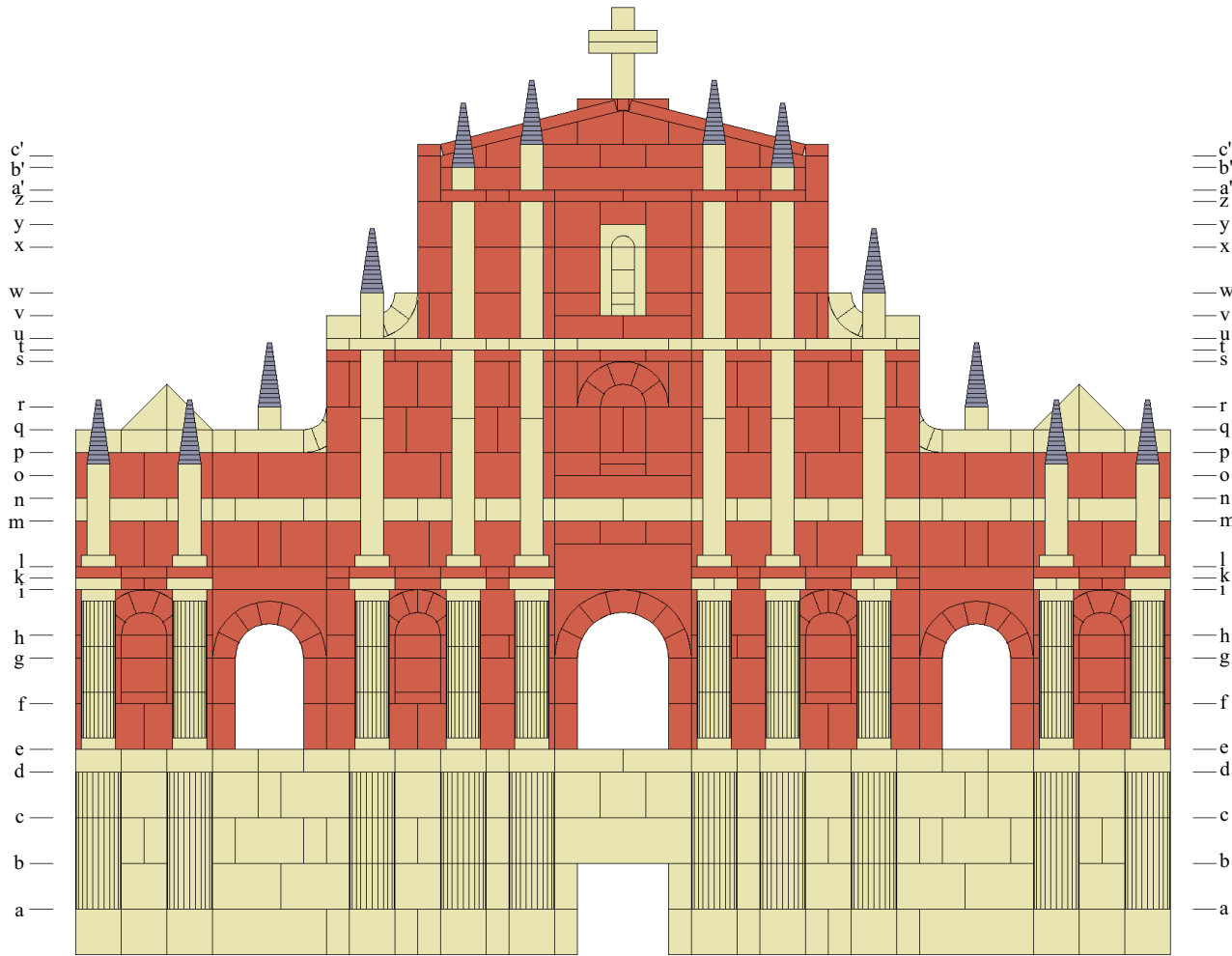
Ruine St. Pauls in Macao



Ruine St. Pauls in Macao

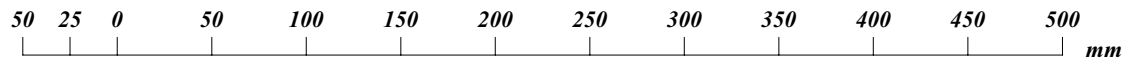


Ruine St. Pauls in Macao

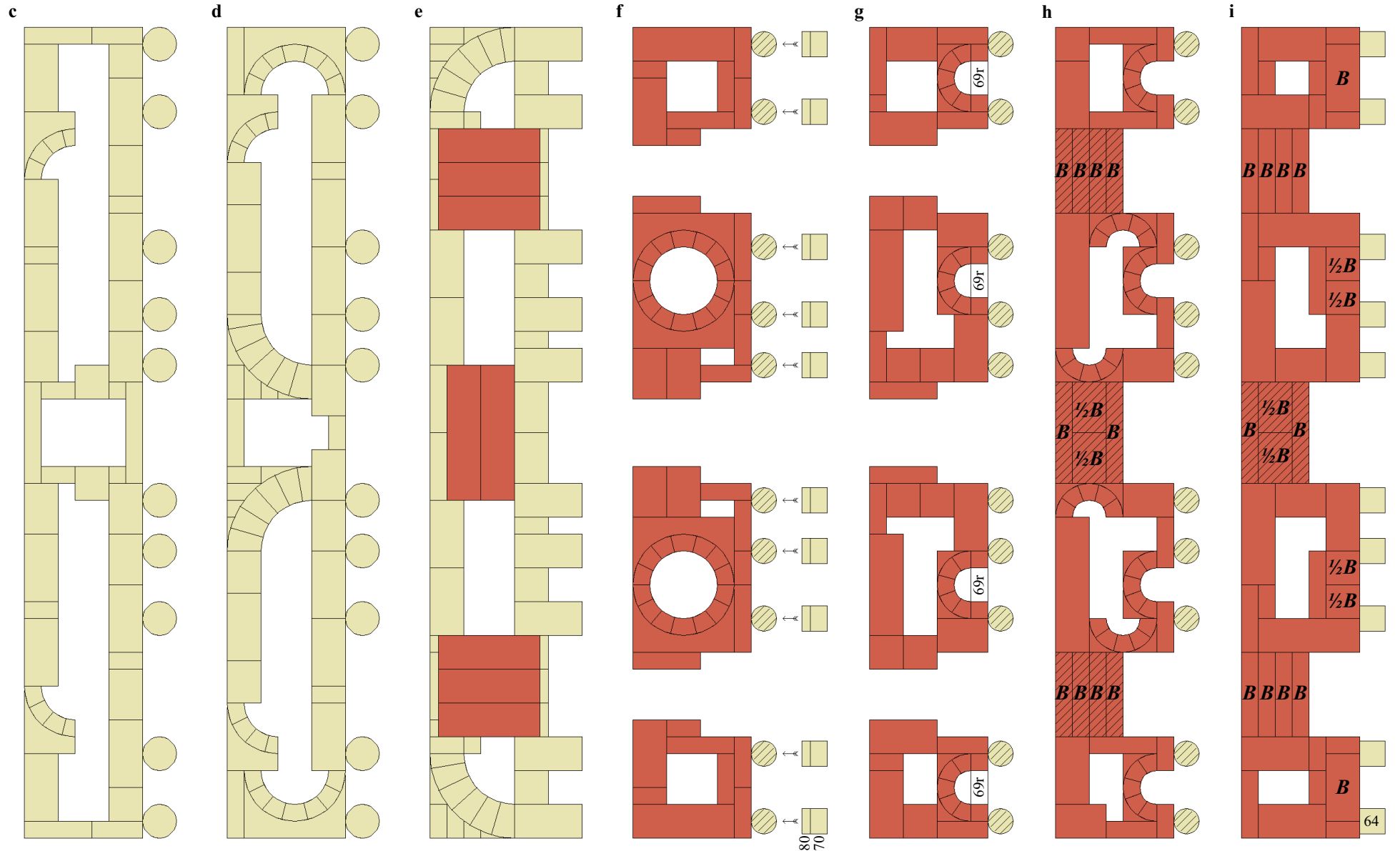


Nachbau der Ruine St. Pauls von Macao nach einem Kalenderbild.

Von diesem schönen Bauwerk ist nur noch die vordere Front erhalten geblieben. Es befindet sich im Spielerparadies Macao und ist deren Wahrzeichen. In den fünf großen und der einen kleinen, nach hinten geschlossenen Nischen befindet sich je eine Statue. Zehn Säulen, die von unten bis über Dachhöhe reichen, bestimmen die Vordefront dieser Ruine. In den drei großen, mit Bogen abgeschlossenen Öffnungen befanden sich früher die Fenster. Im unteren Bereich befindet sich nur der Eingang. Er wird durch eine einfache rechteckige Öffnung gebildet, in der sich die Eingangstür befand. Der Originalbau besteht im Gegensatz zum Modell ganz aus hellen Steinen.



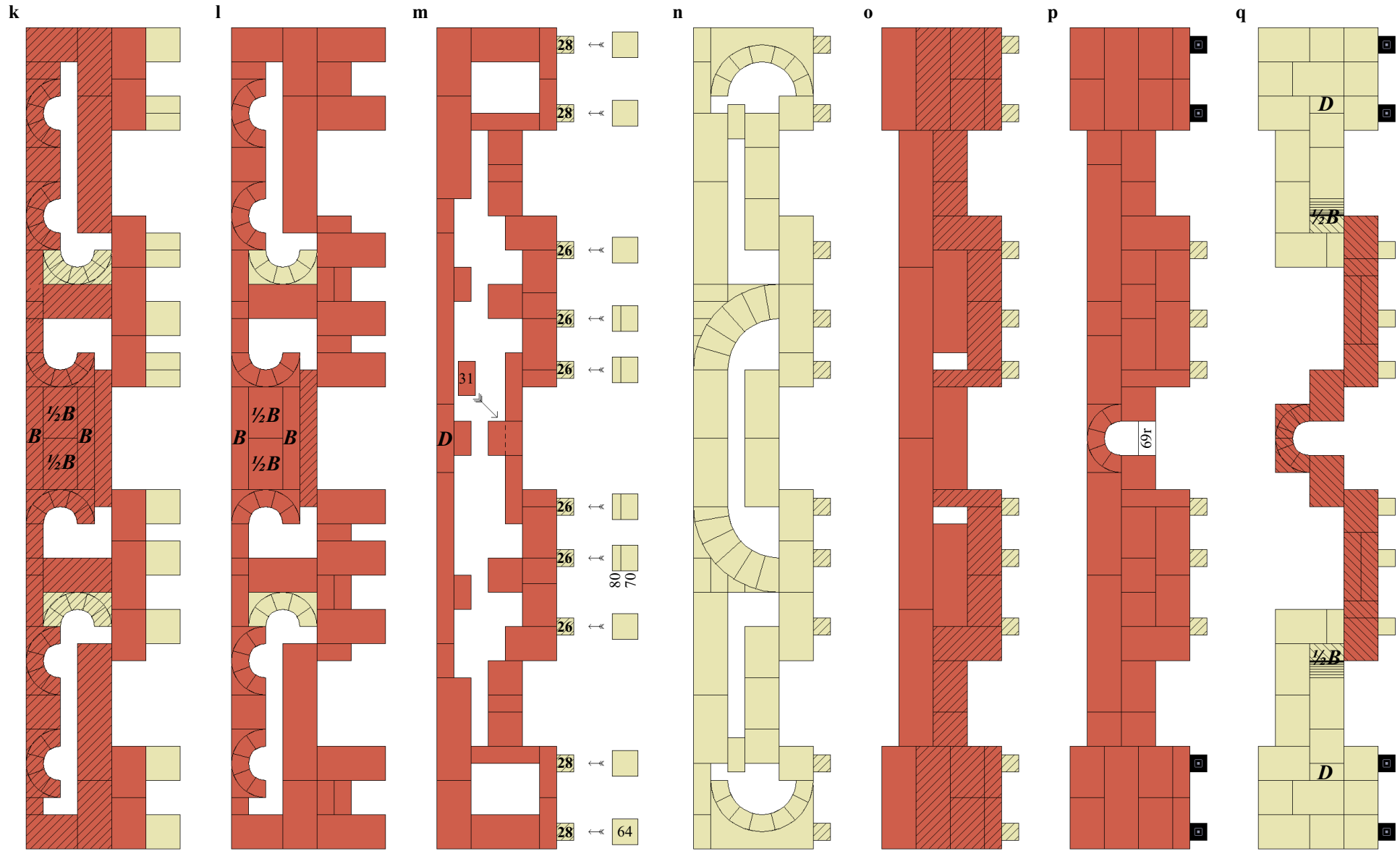
Ruine St. Pauls in Macao



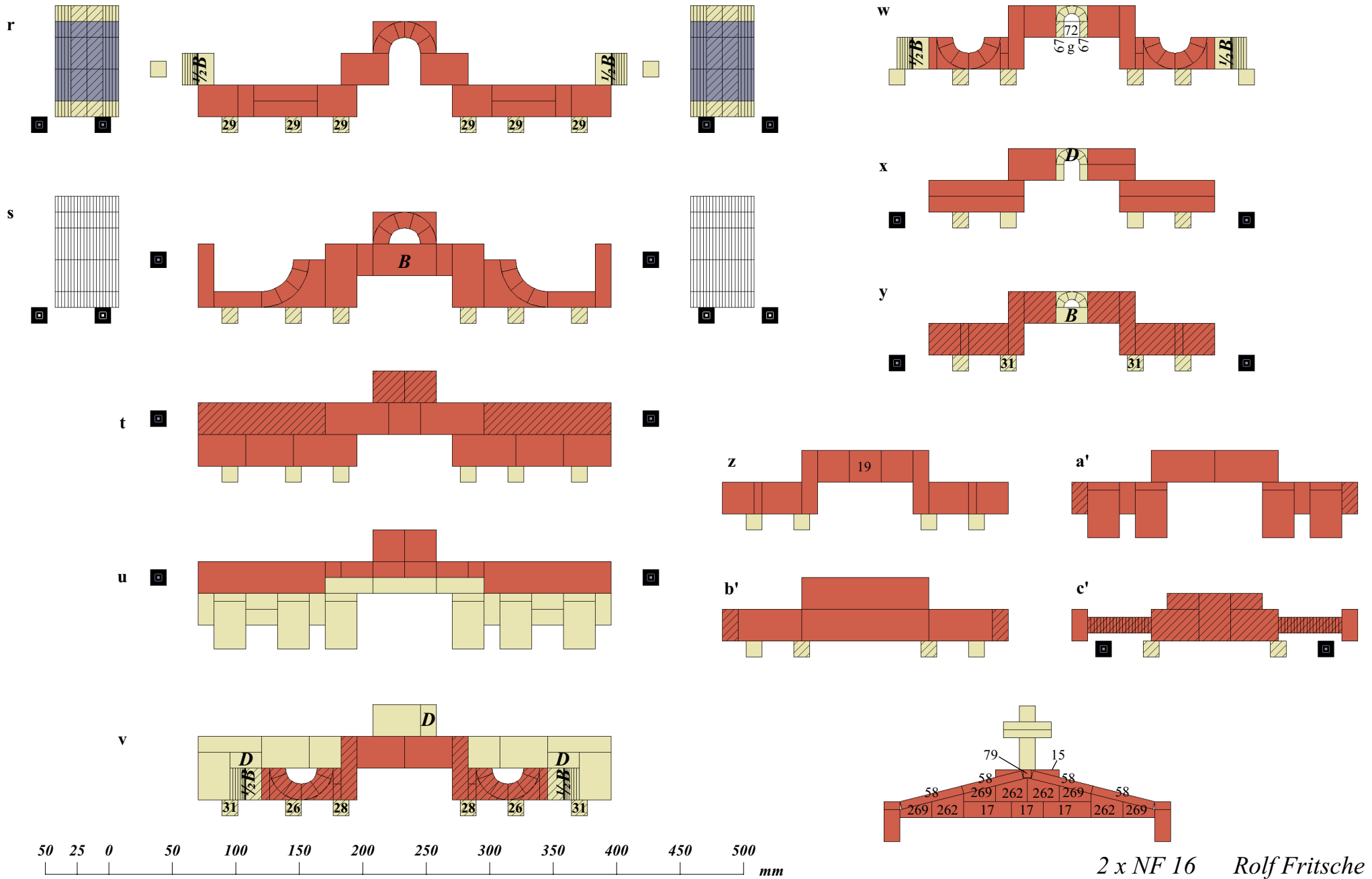
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2 x NF 16 Rolf Fritsche

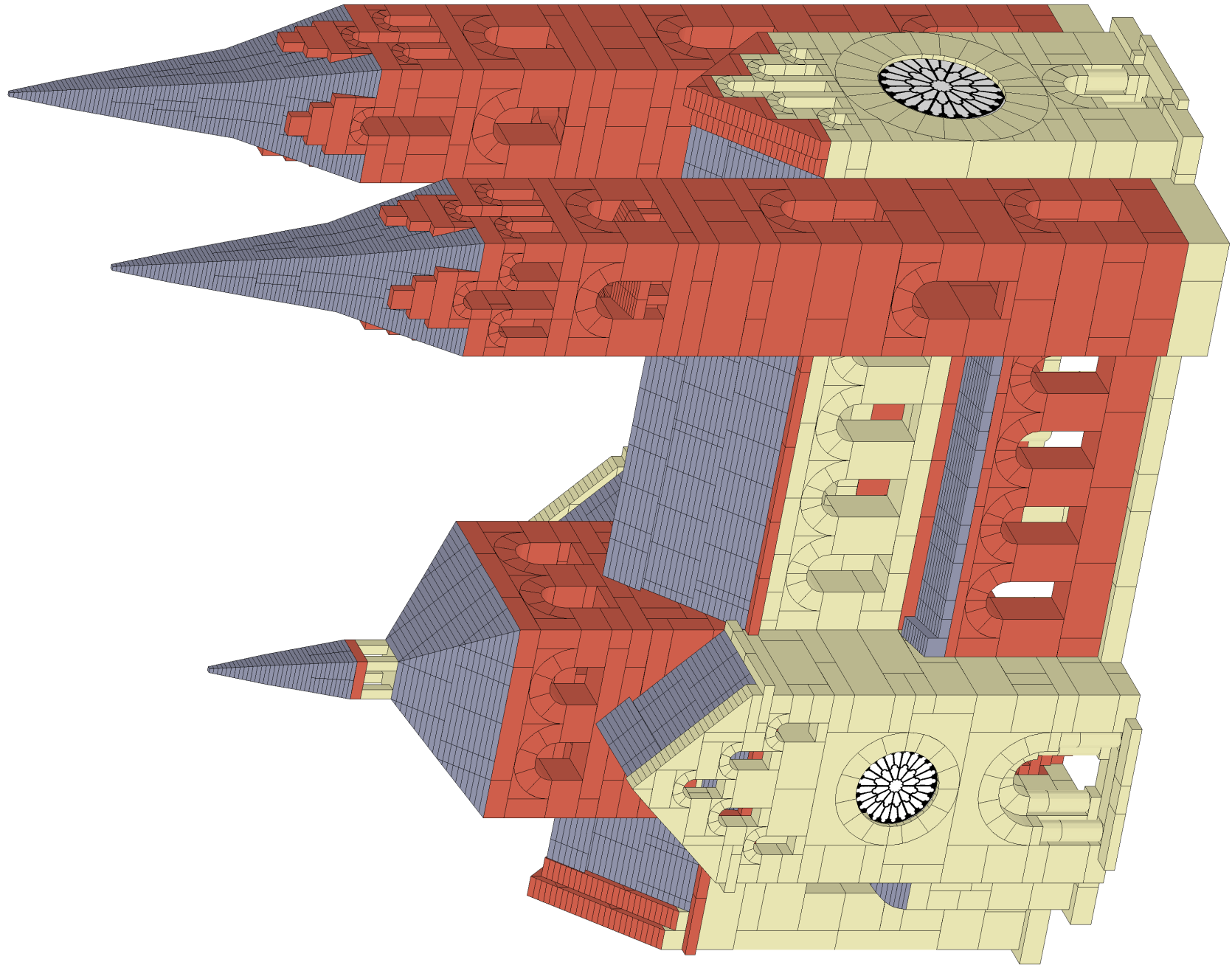
Ruine St. Pauls in Macao



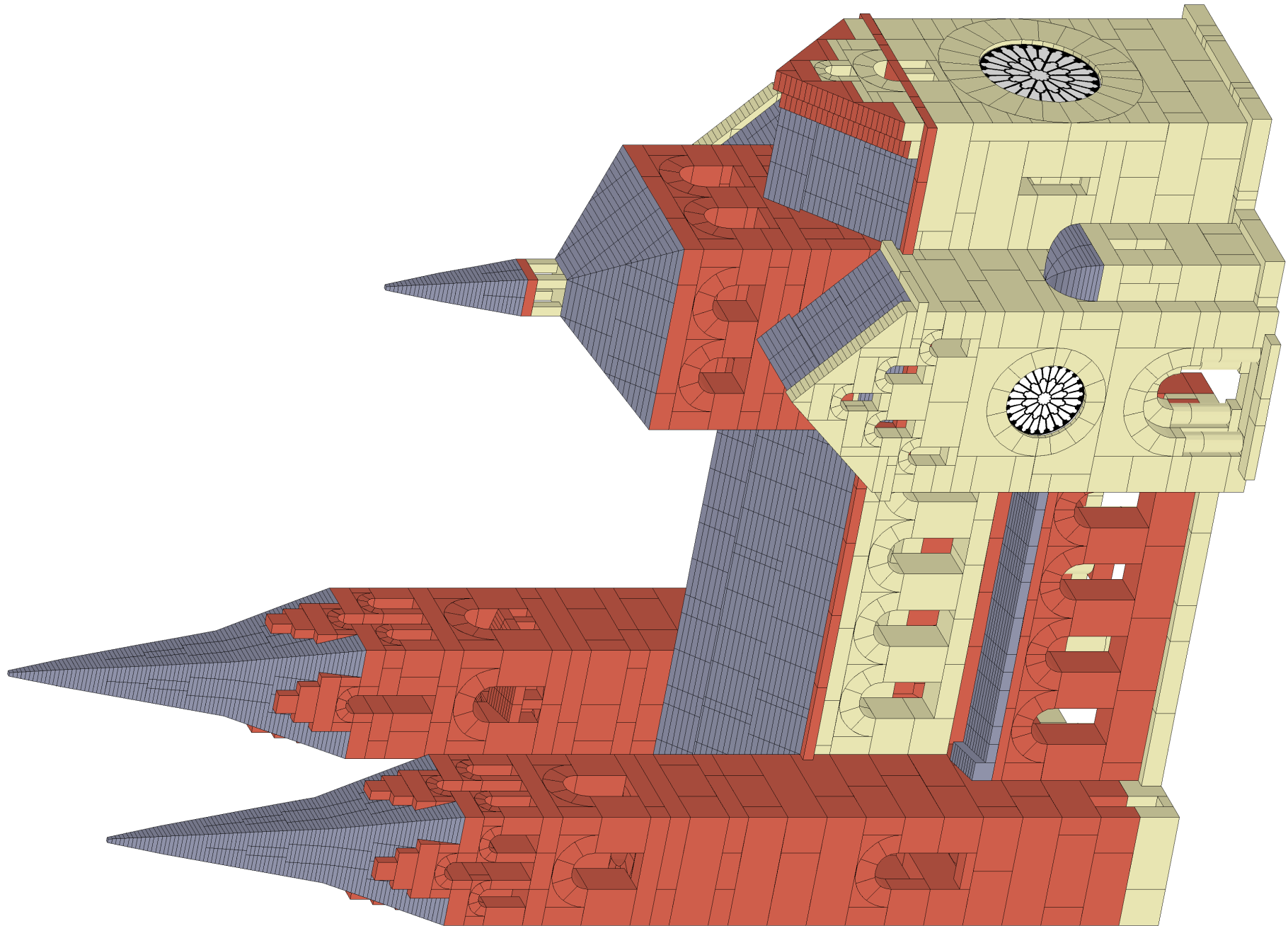
Ruine St. Pauls in Macao



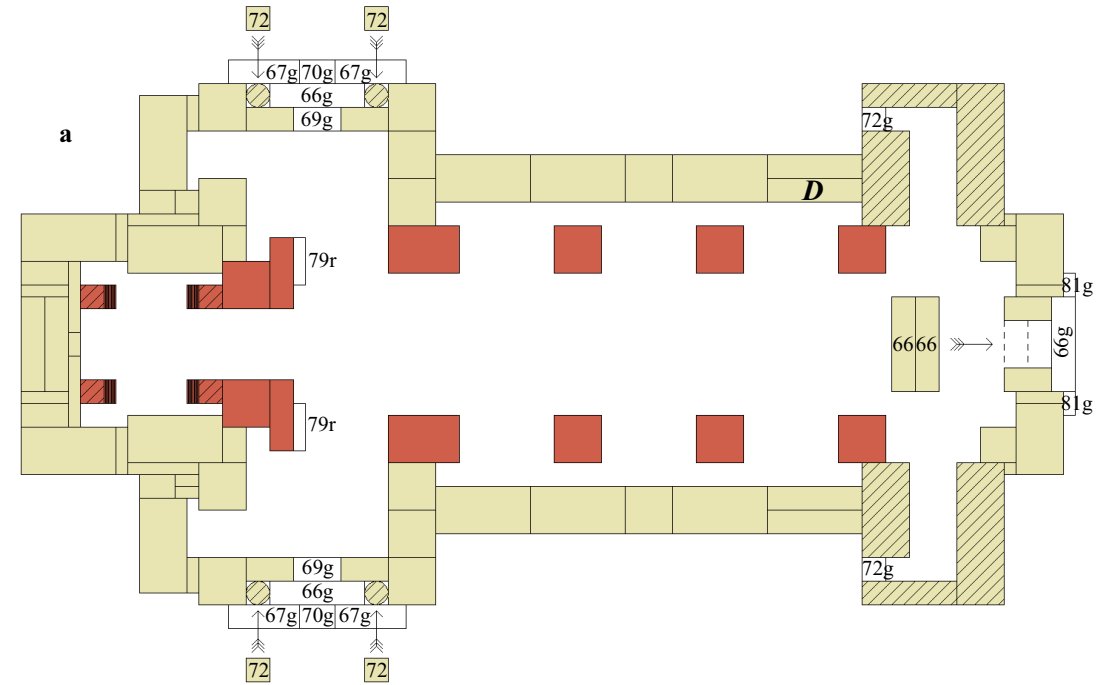
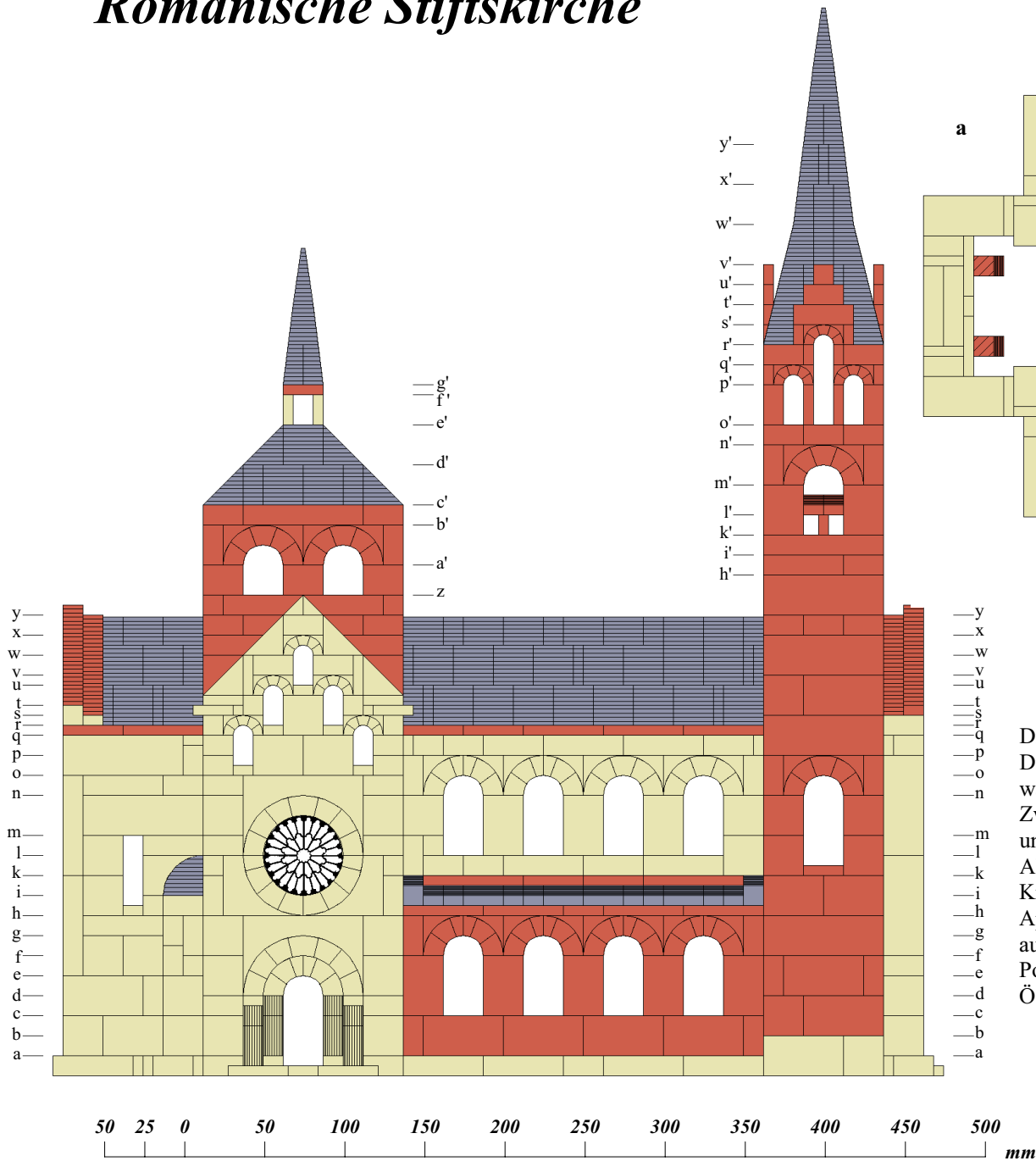
Romanische Stiftskirche



Romanische Stiftskirche

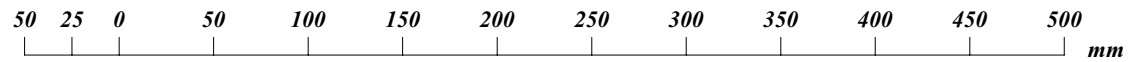
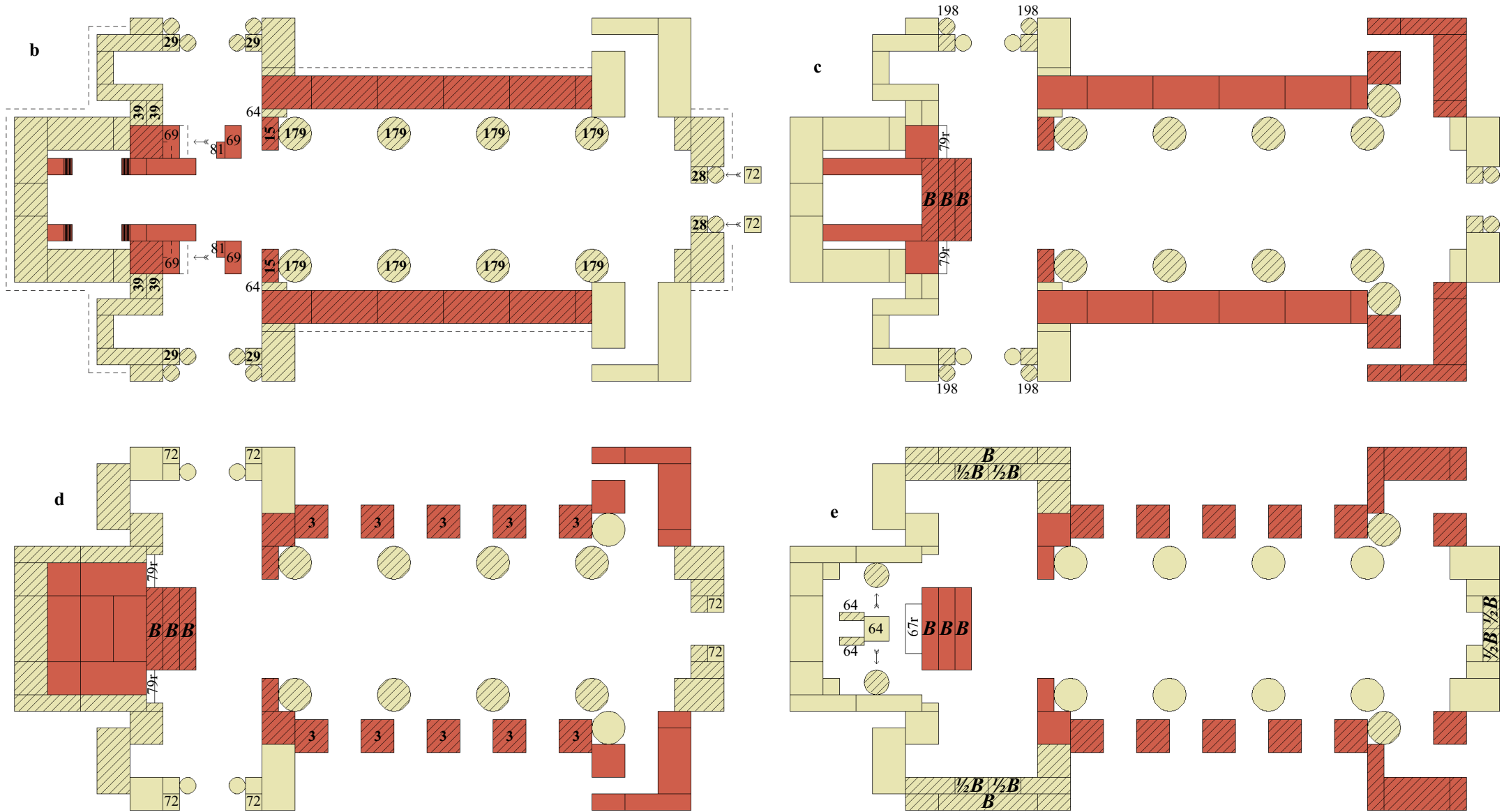


Romanische Stiftskirche

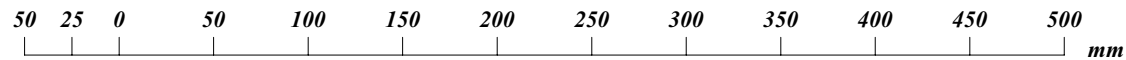
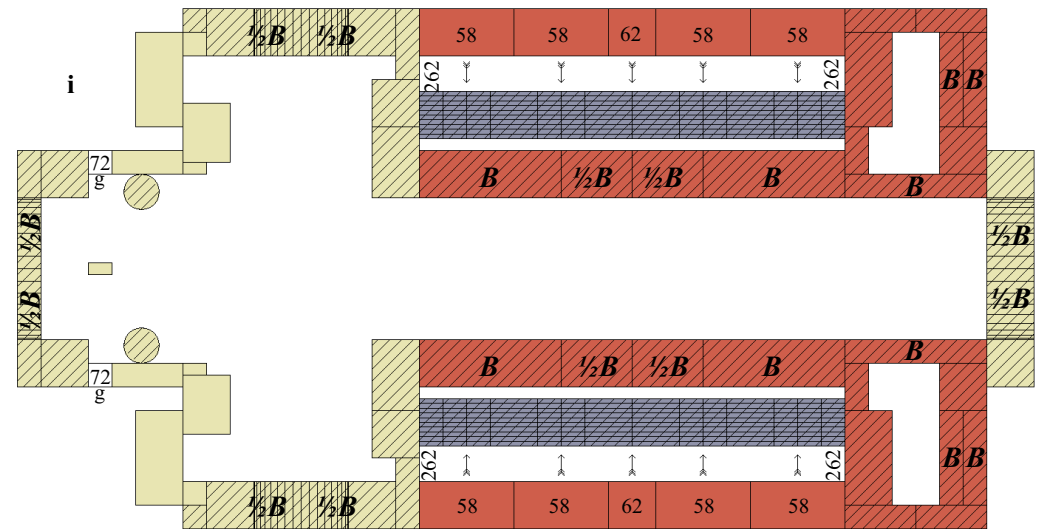
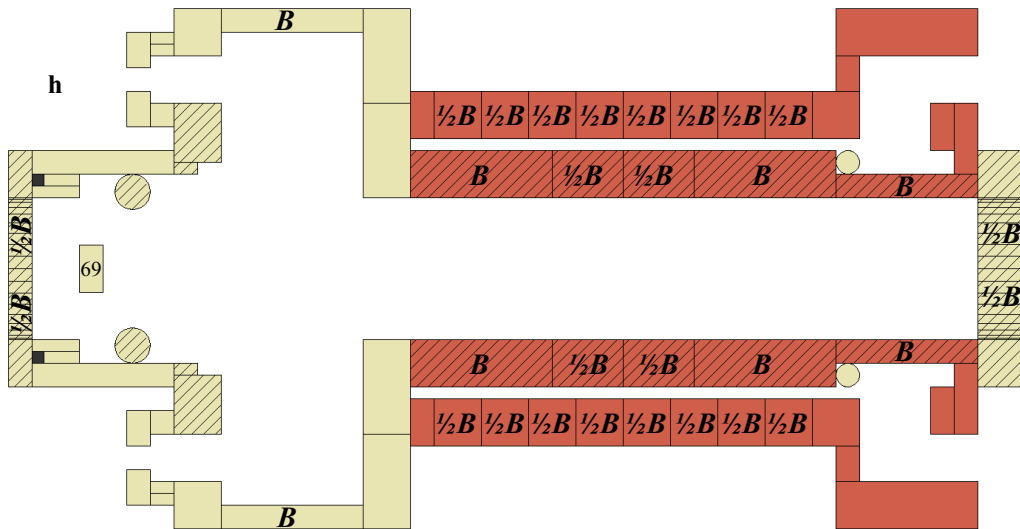
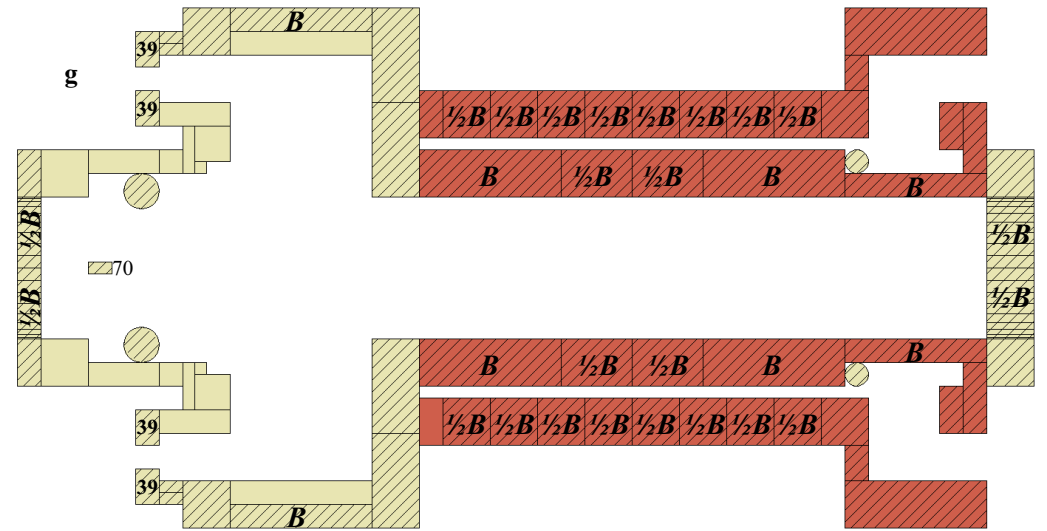
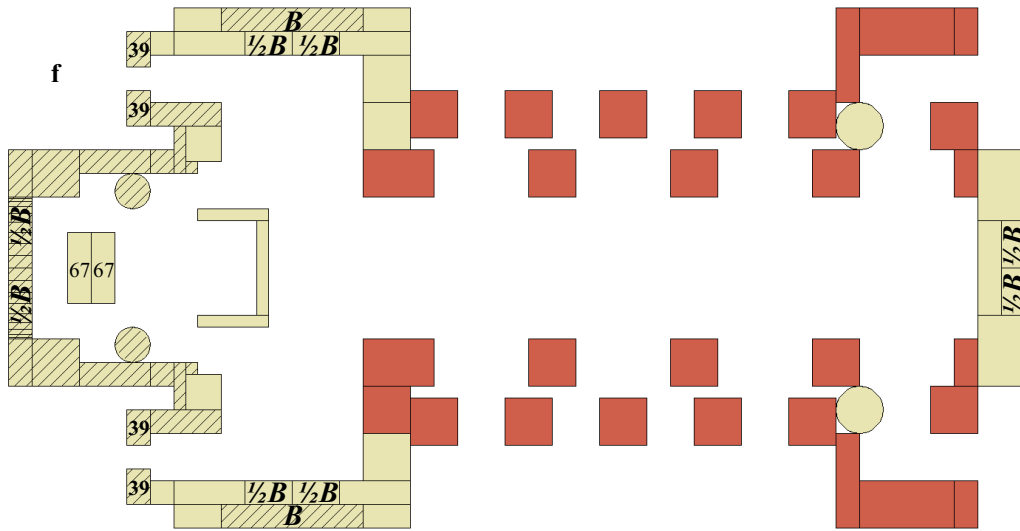


Die Baugeschichte großer Kirchen und Kathedralen erstreckt sich oft über Jahrhunderte. Die in historistischem Denken später erträumte stilistische Einheit solcher Kunstwerke war deshalb nur selten erreicht worden. Dieses Modell mag daran erinnern: Zwei schon im Vorgriff auf die Gotik spitz behelmte Türme, vier romanische Rosetten, unterschiedlich gestaltete Giebel von Lang- und Querhaus und im Innern der erhöhte Altarraum mit Treppenaufgängen und vorspringendem Lettner, unter dem sich eine Krypta verbirgt, prägen den Bau. Auf die für die Romanik charakteristischen runden Apsiden an der Ostseite muß natürlich verzichtet werden. Ein massiger Vierungsaufsatz stellt das Gegengewicht zu den Türmen der Westfront. Drei gestaffelte Portale lassen reichen bildhauerischen Figurenschmuck ahnen. Die großen runden Öffnungen der Rosetten wirken erst, wenn sie dekorativ geschlossen werden.

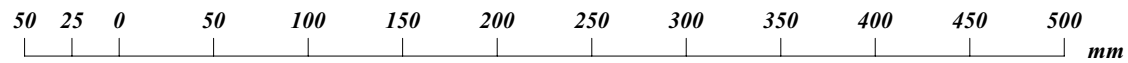
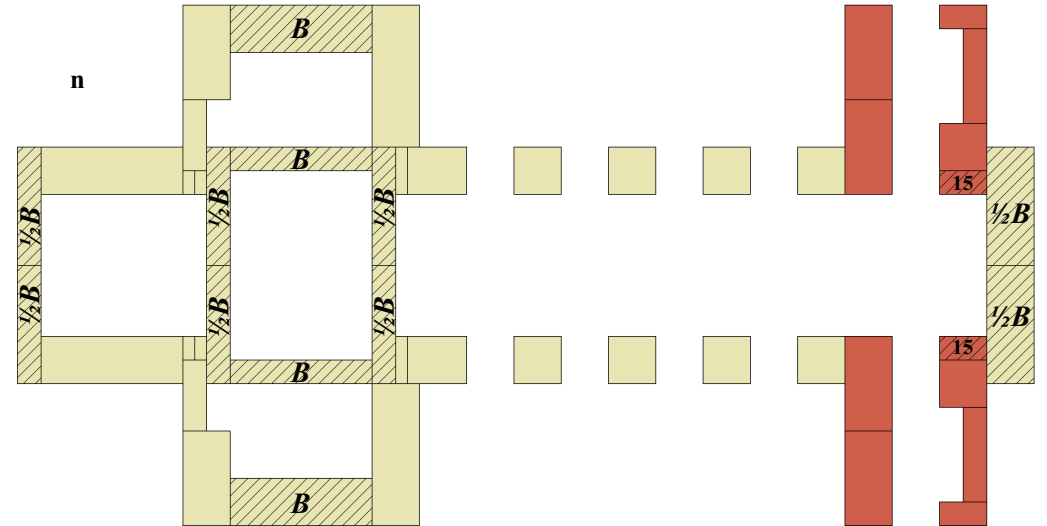
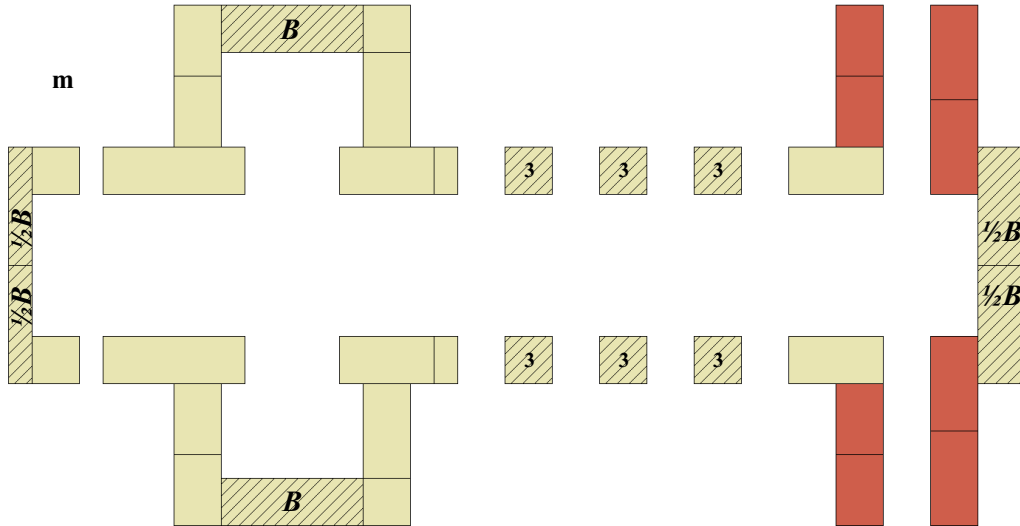
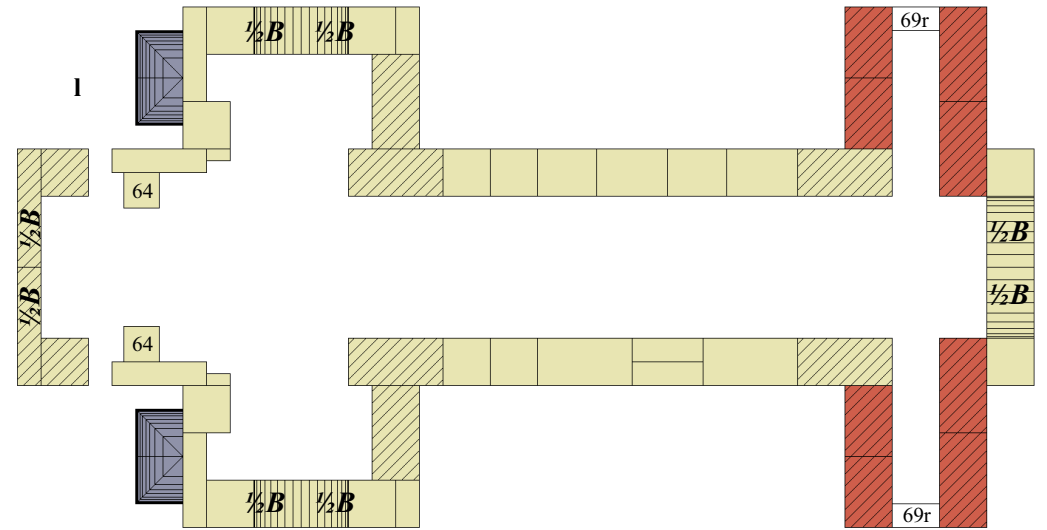
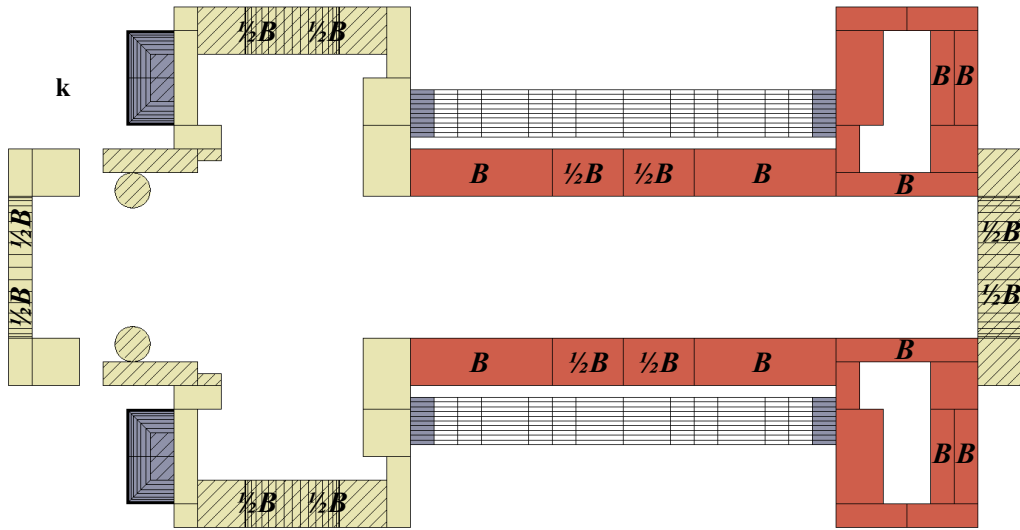
Romanische Stiftskirche



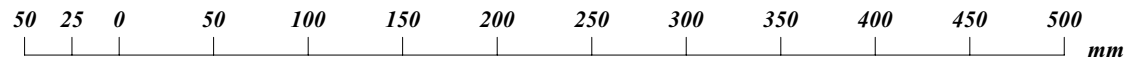
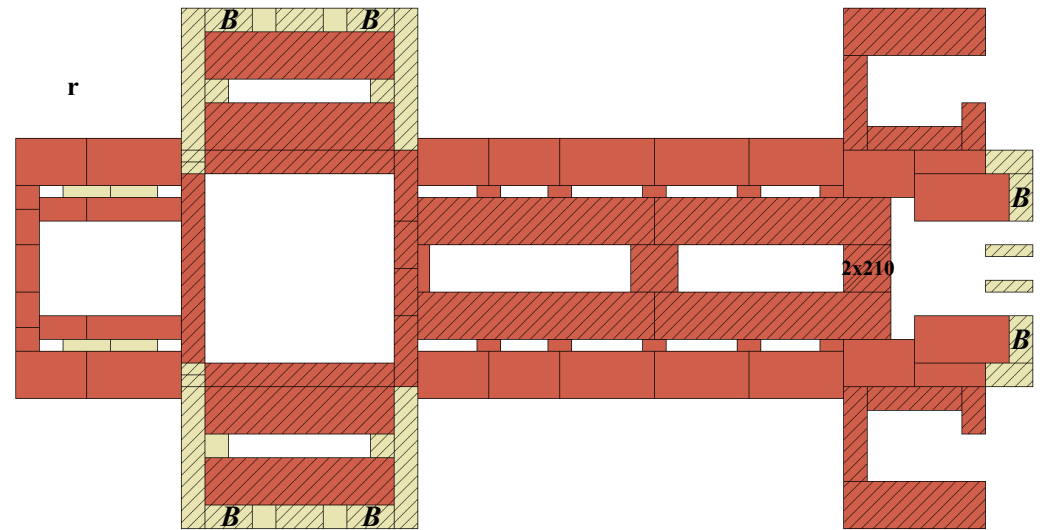
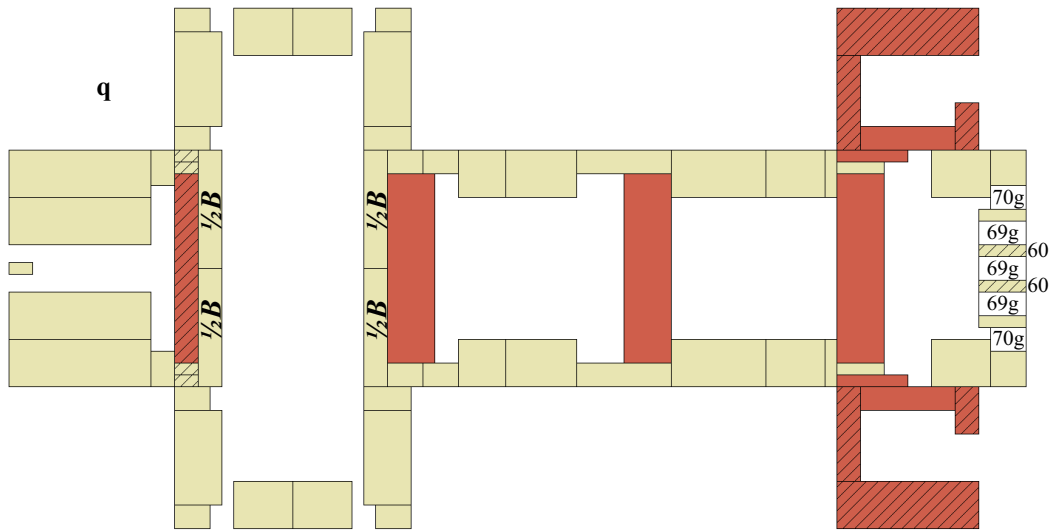
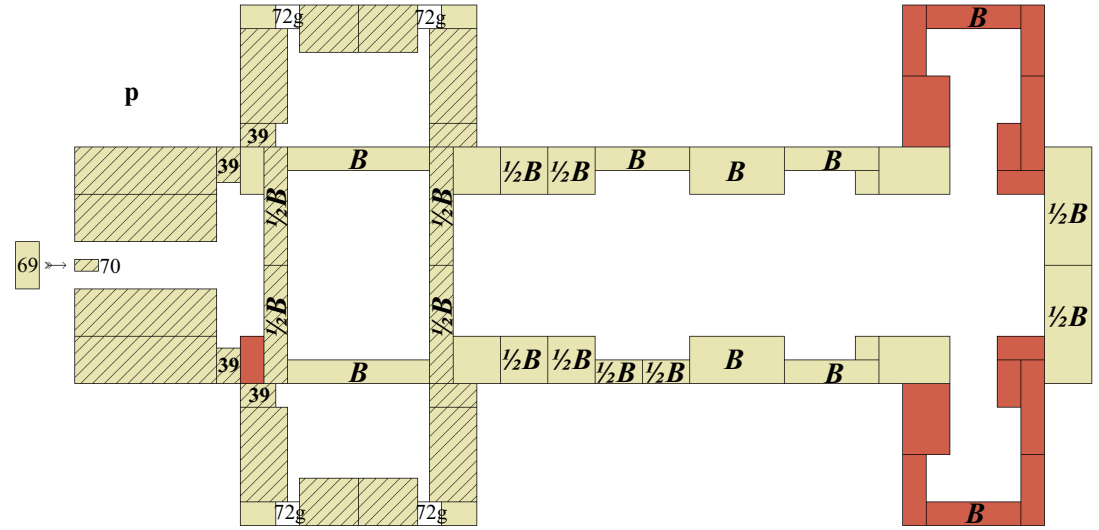
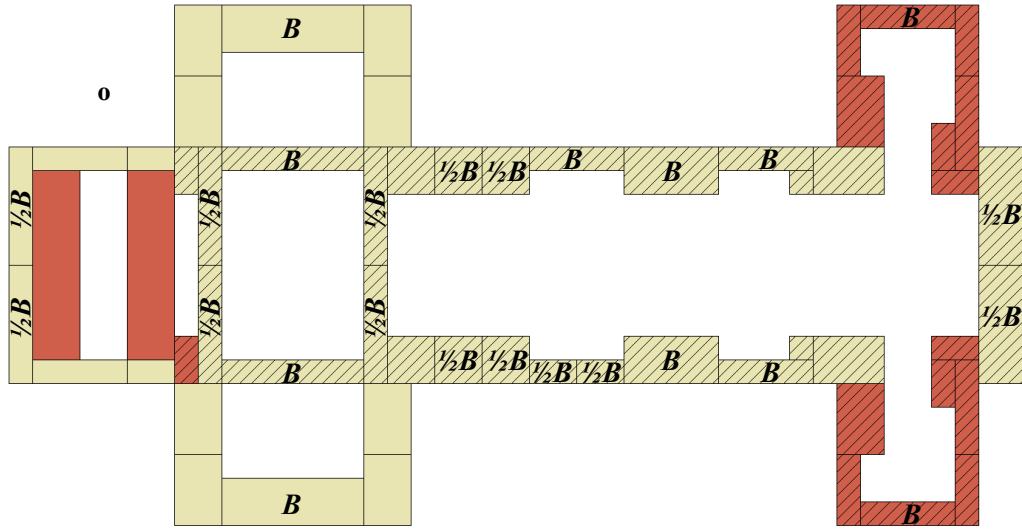
Romanische Stiftskirche



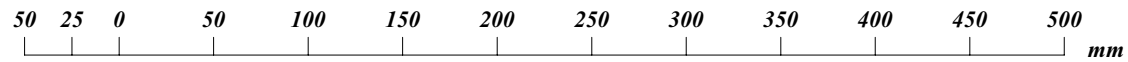
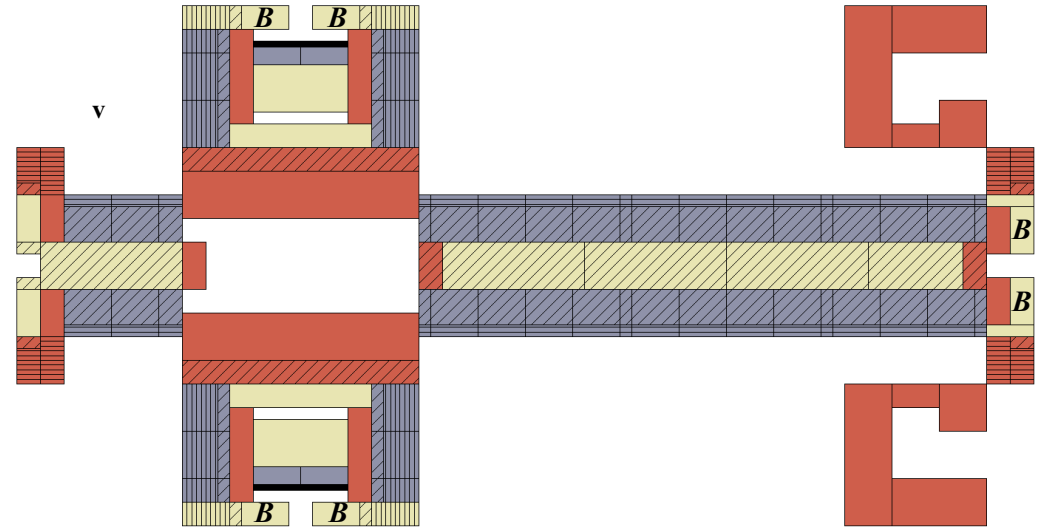
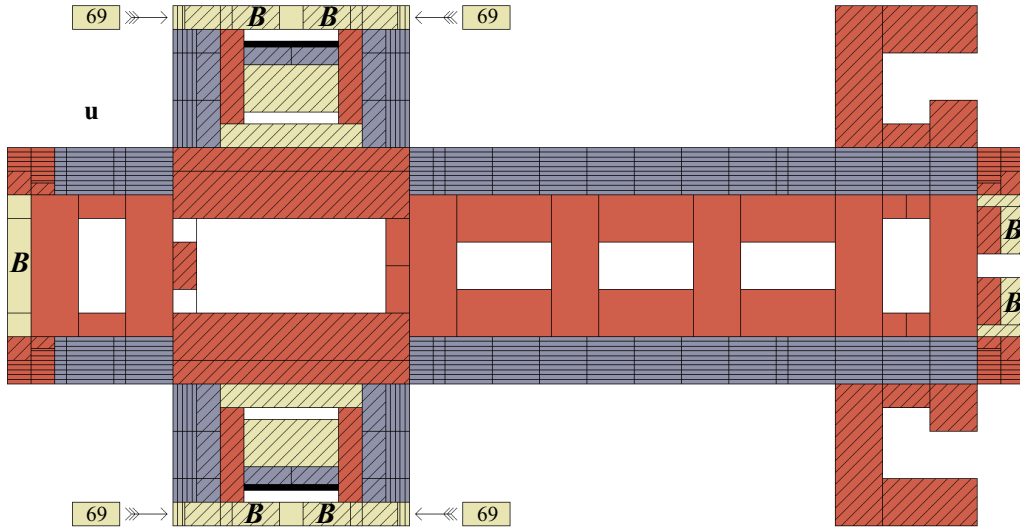
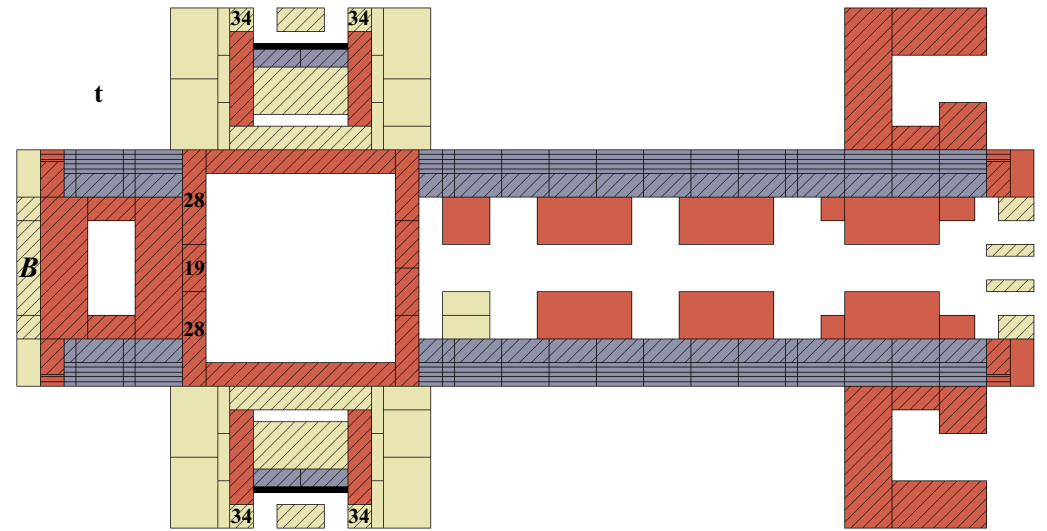
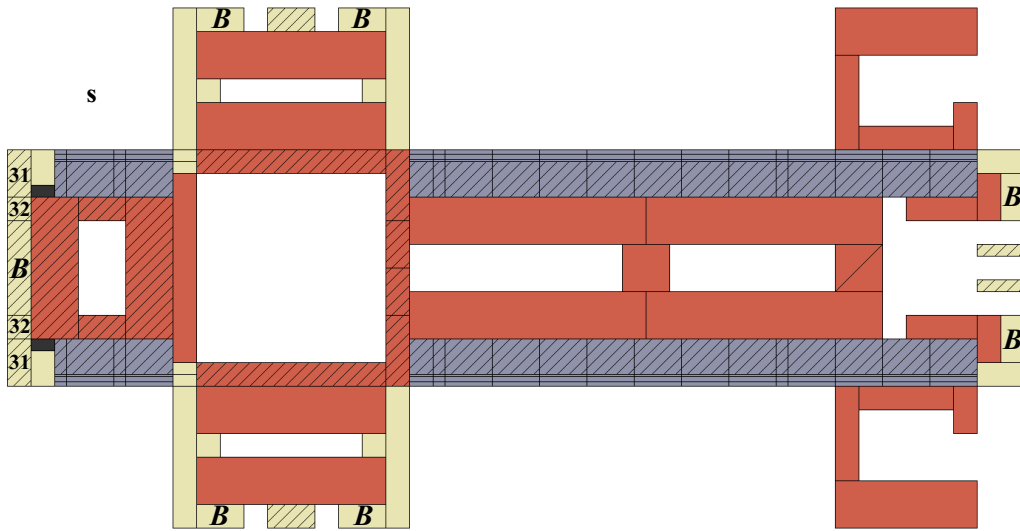
Romanische Stiftskirche



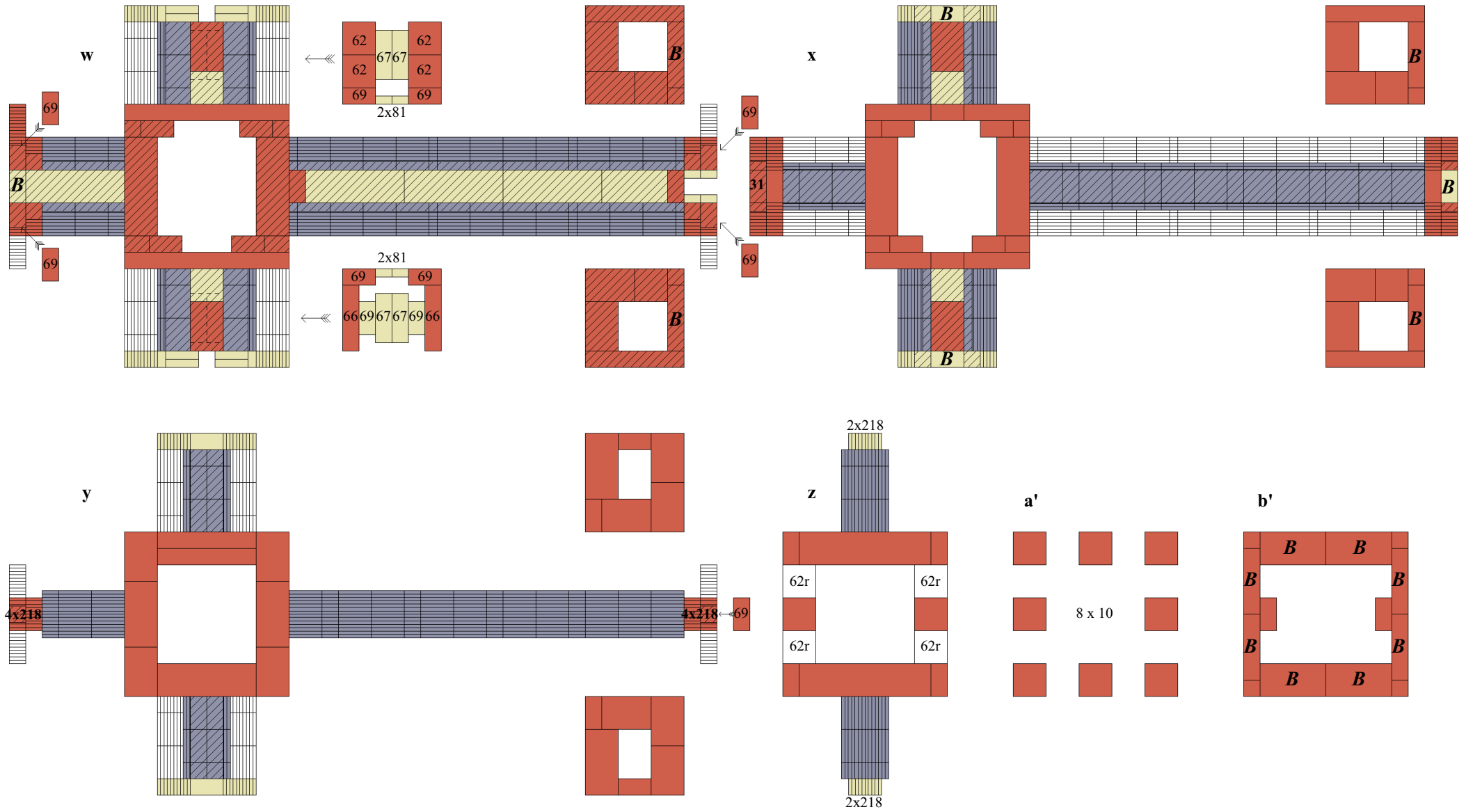
Romanische Stiftskirche



Romanische Stiftskirche

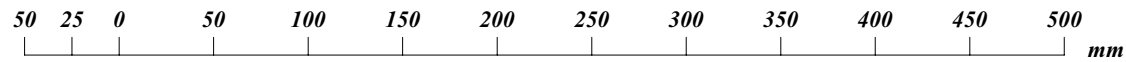
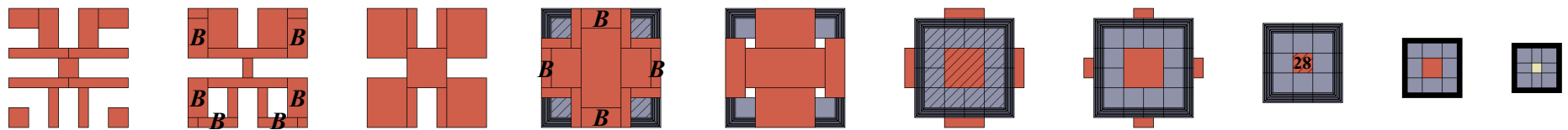
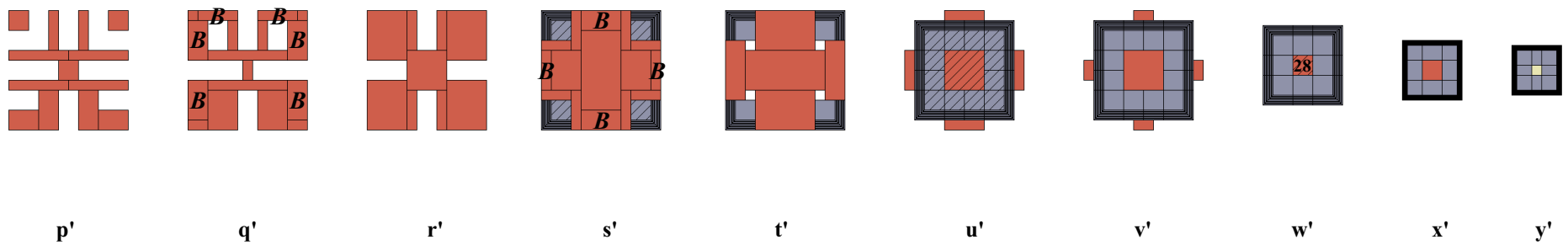
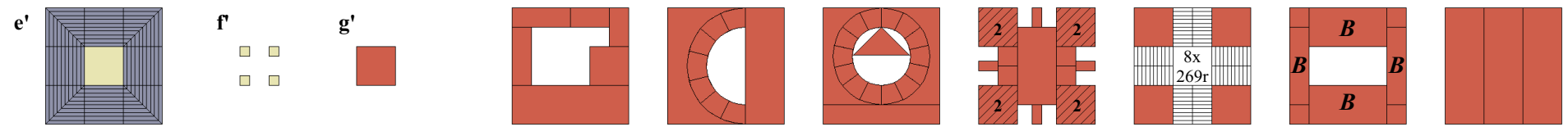
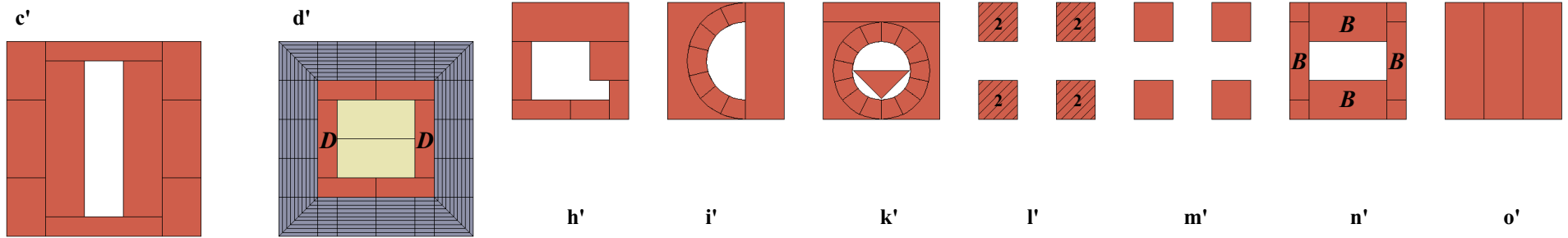


Romanische Stiftskirche

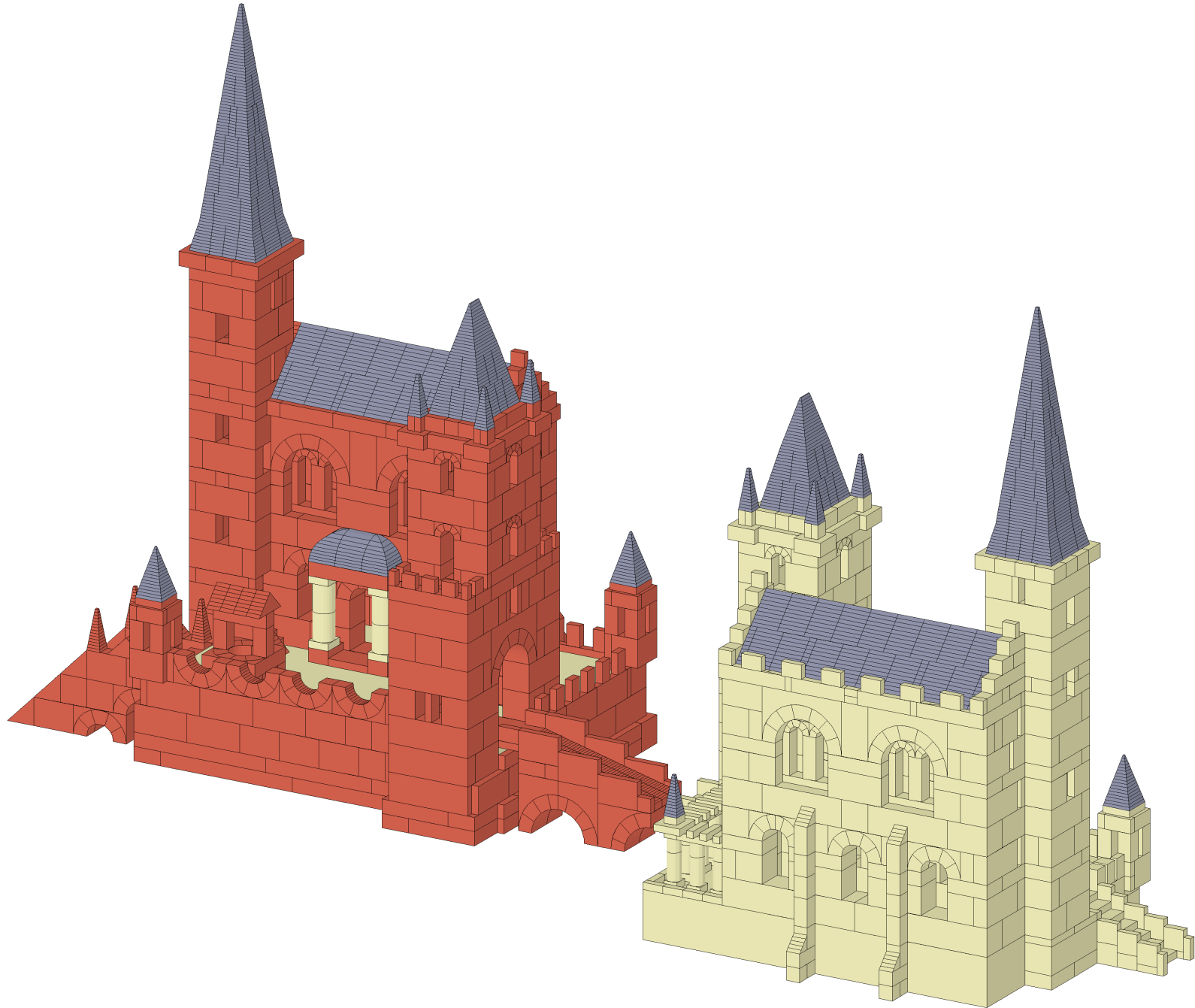


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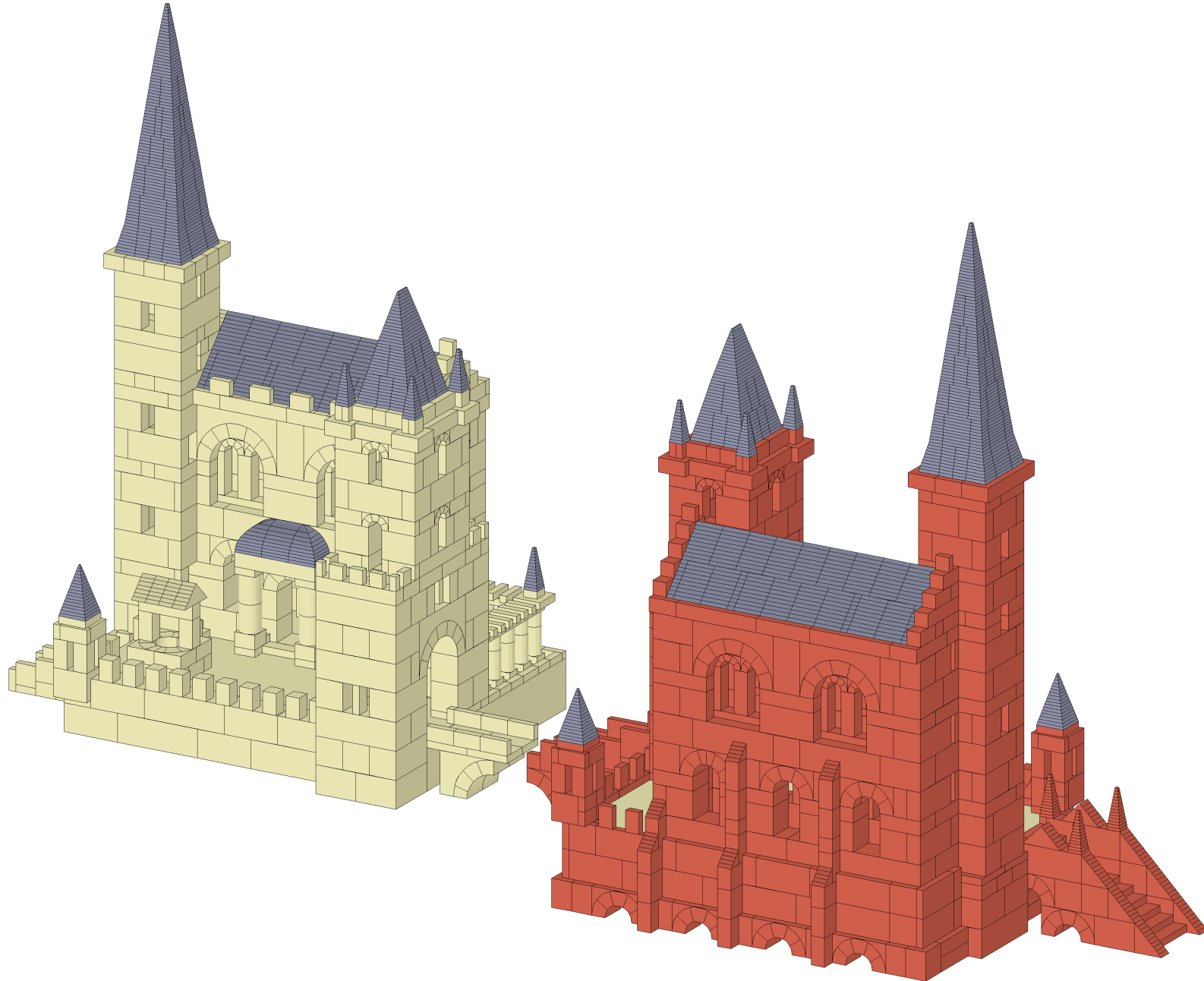
Romanische Stiftskirche



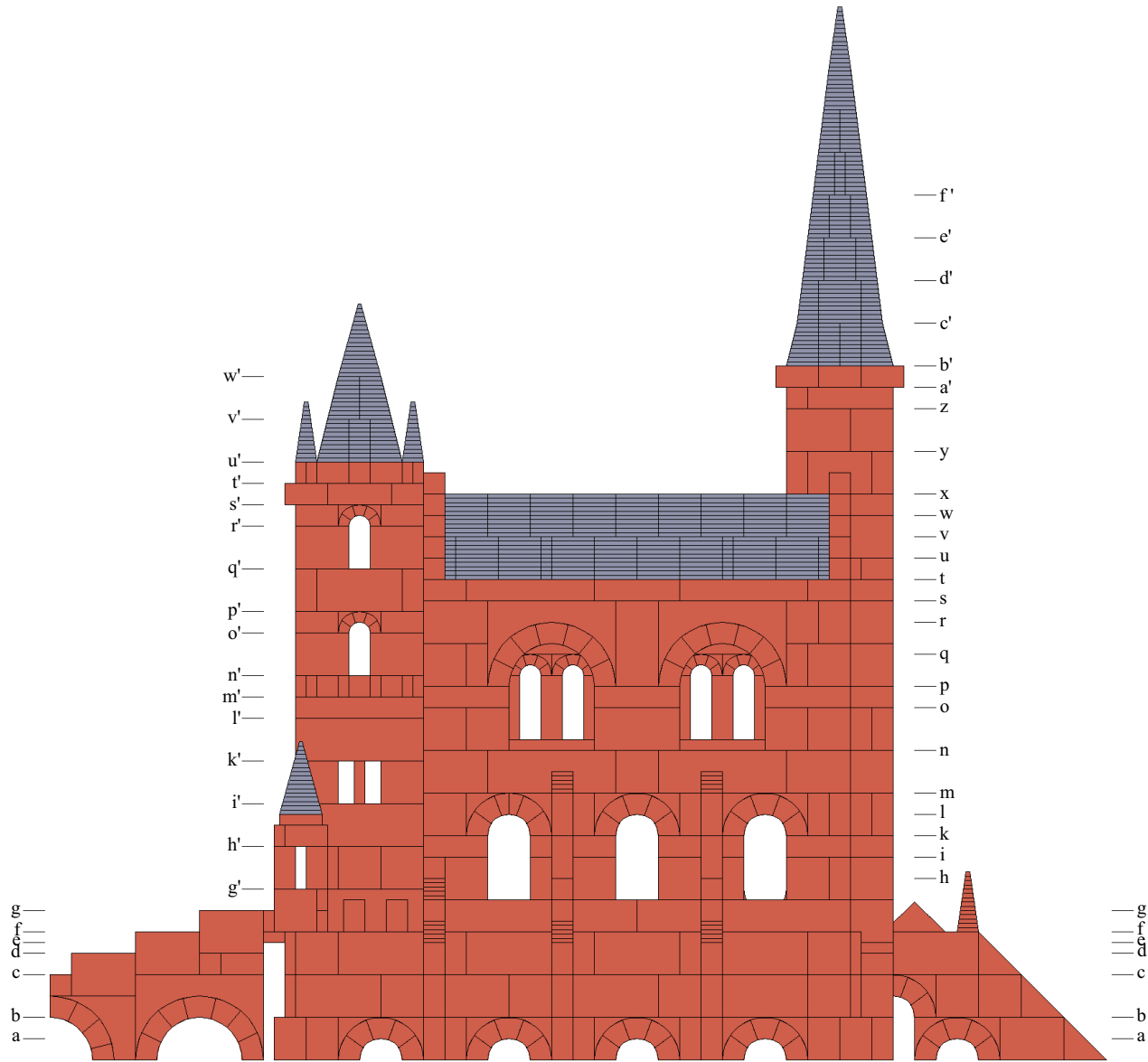
Die getrennten Zwillinge



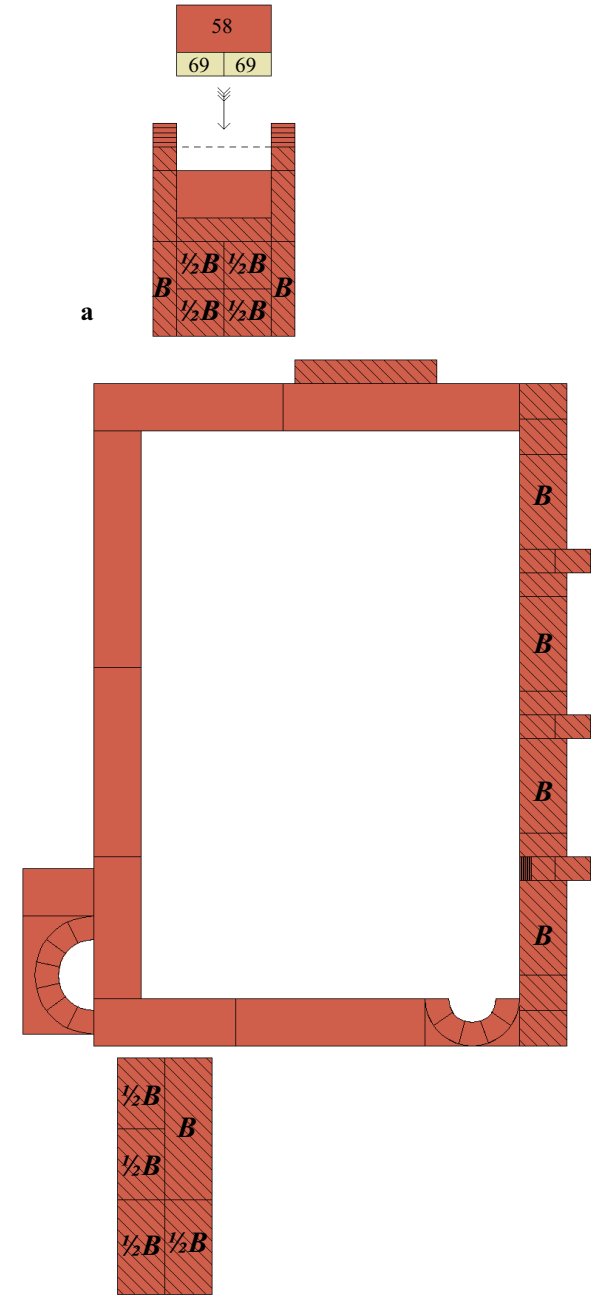
Die getrennten Zwillinge



Die getrennten Zwillinge

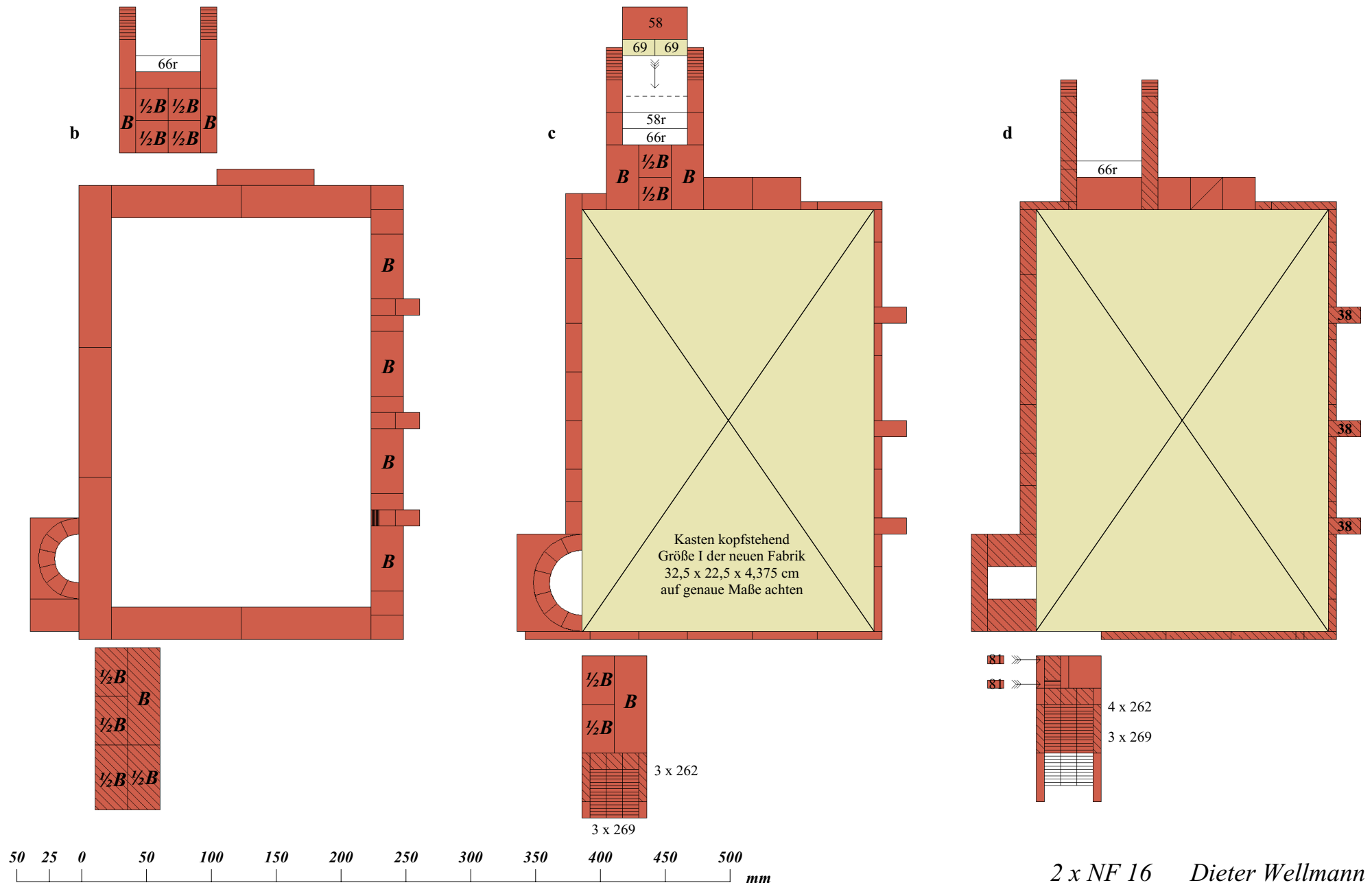


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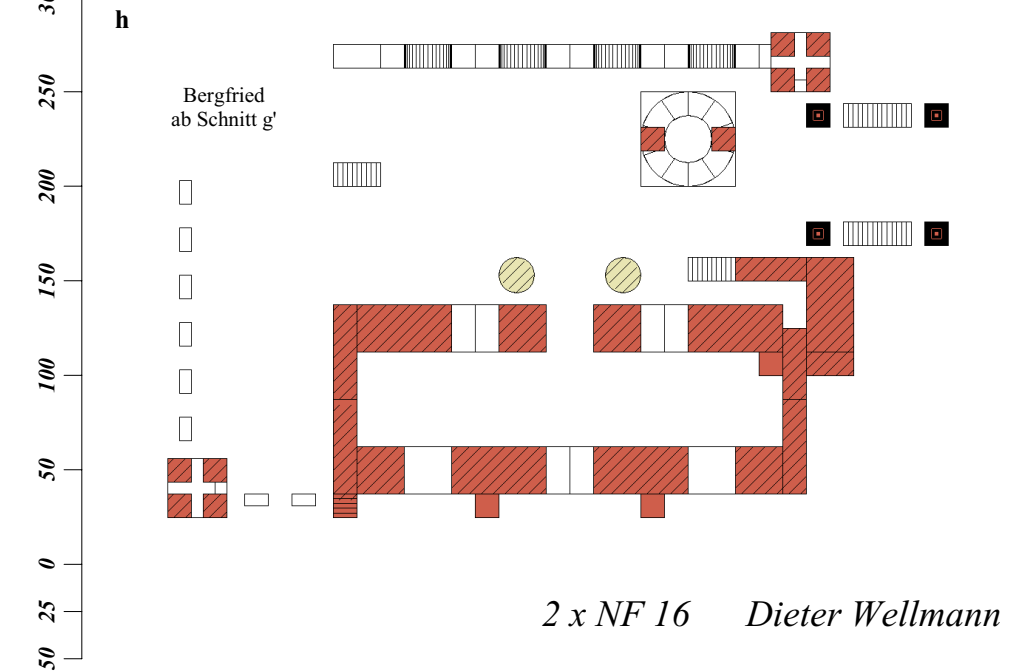
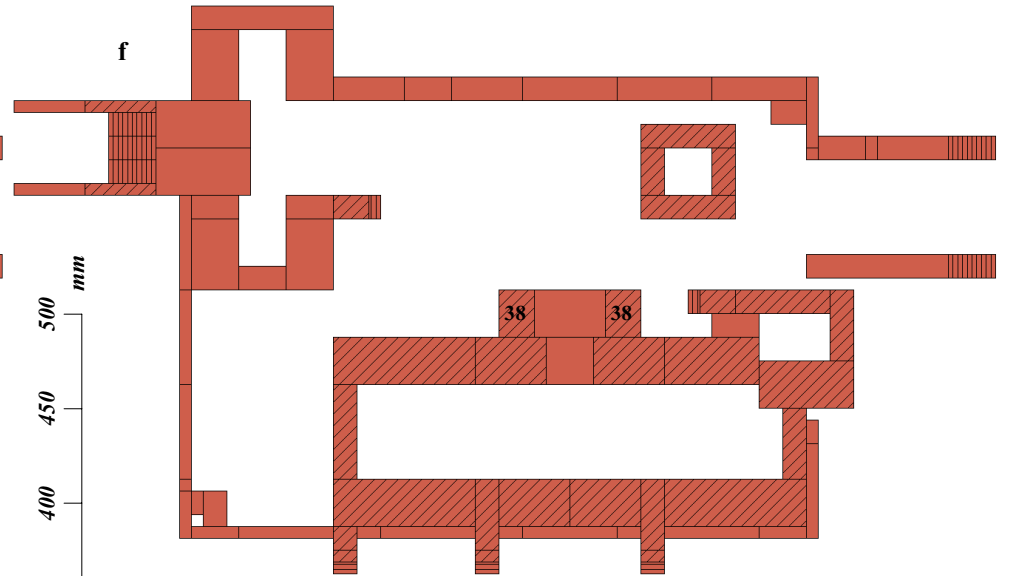
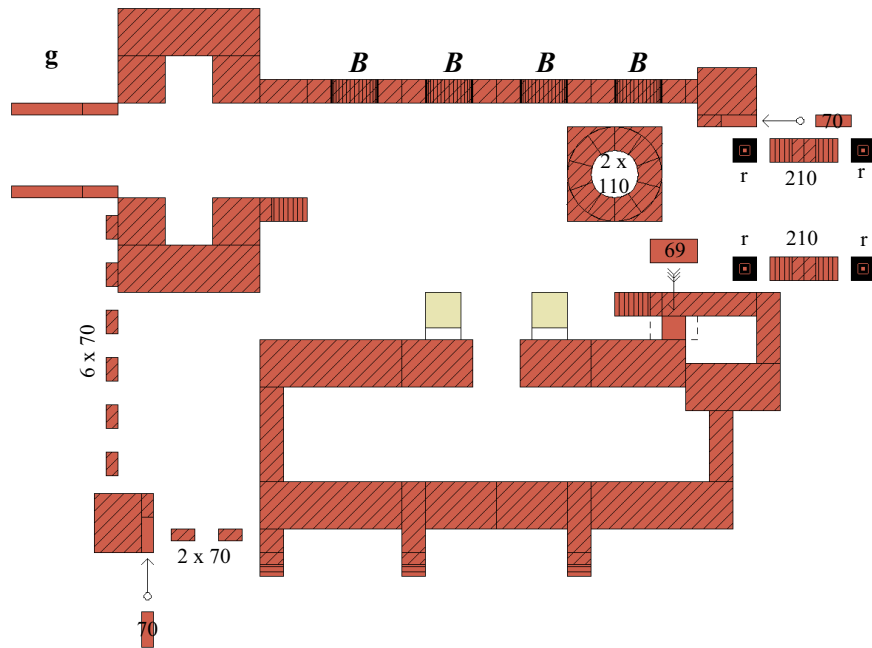
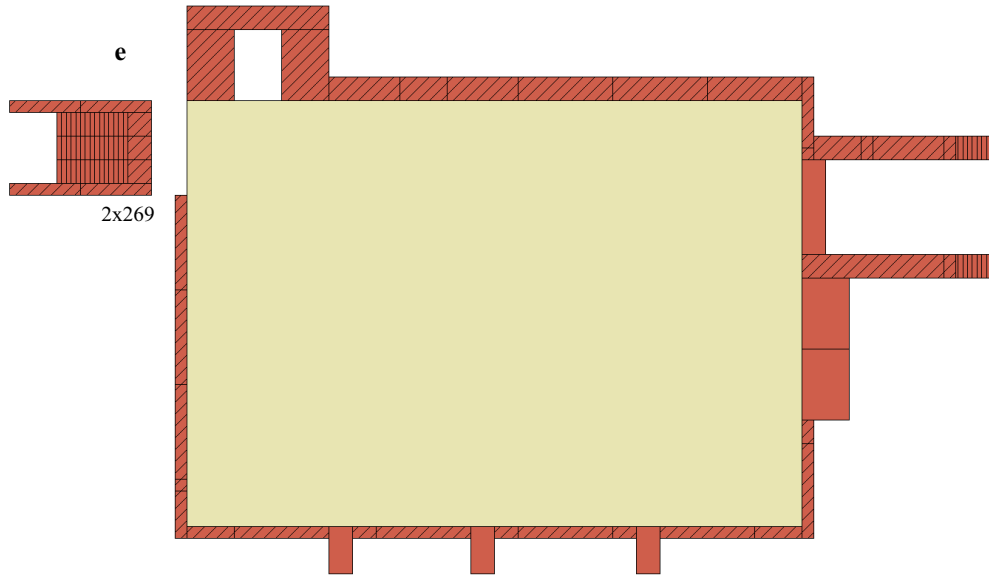


2 x NF 16 Dieter Wellmann

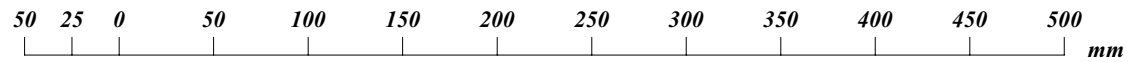
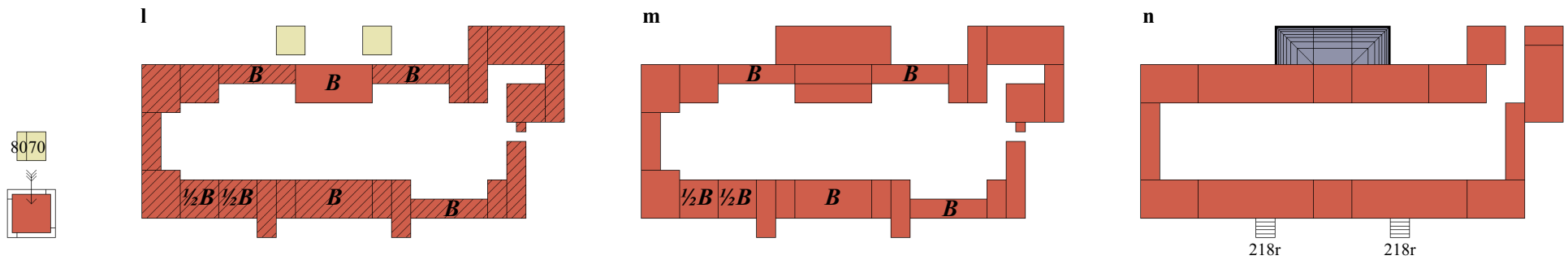
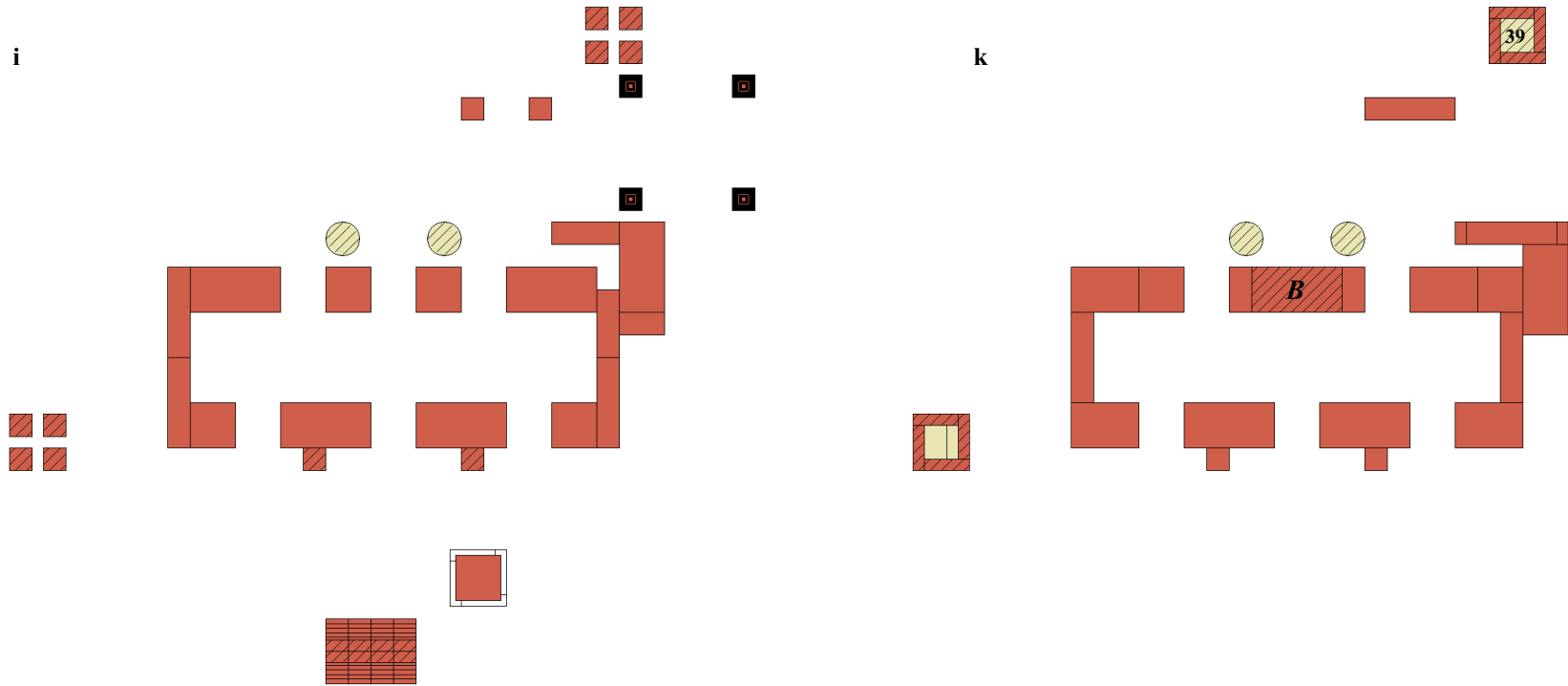
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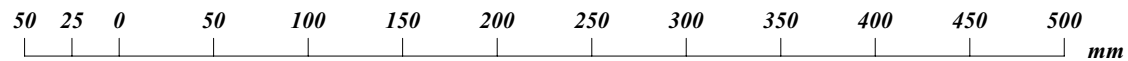
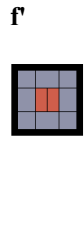
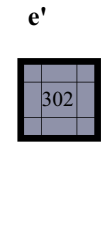
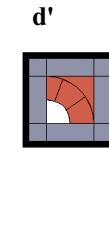
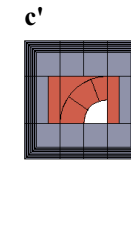
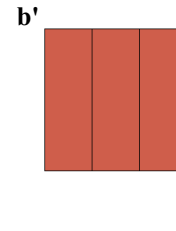
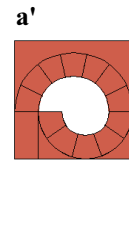
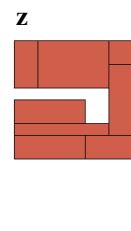
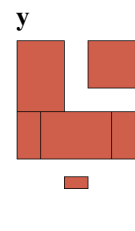
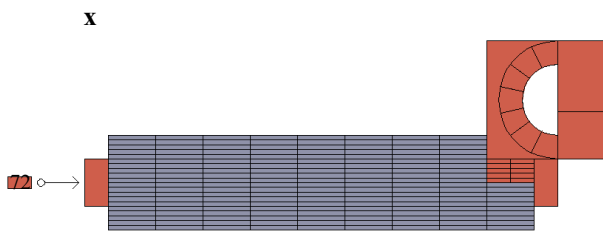
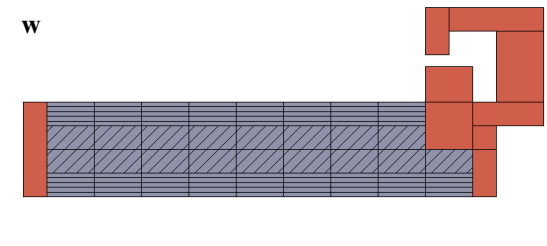
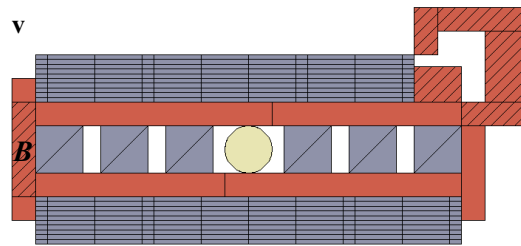
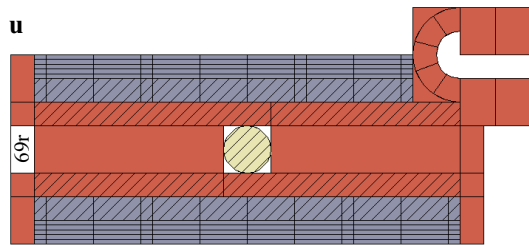
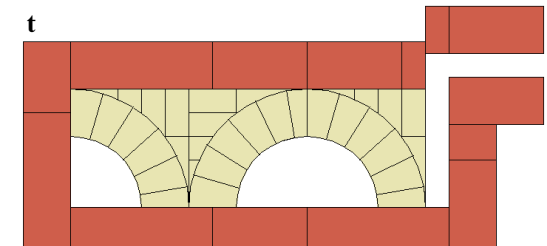
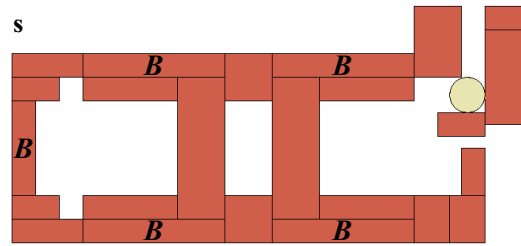
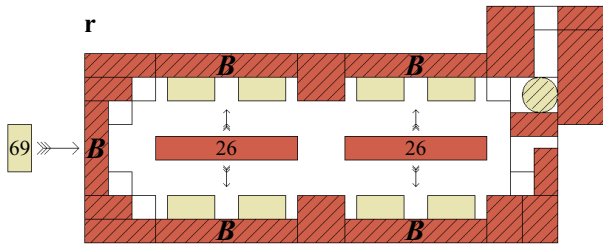
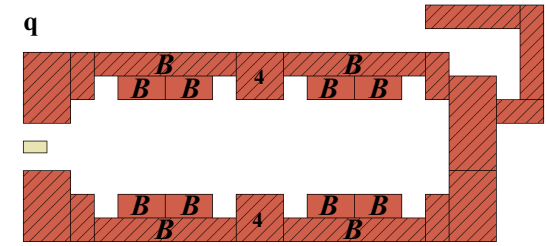
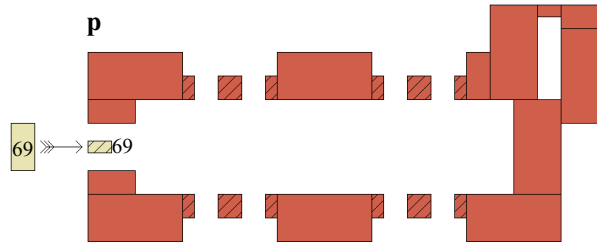
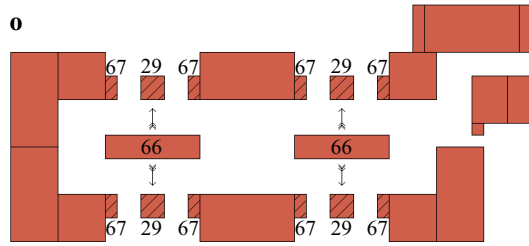
Die getrennten Zwillinge



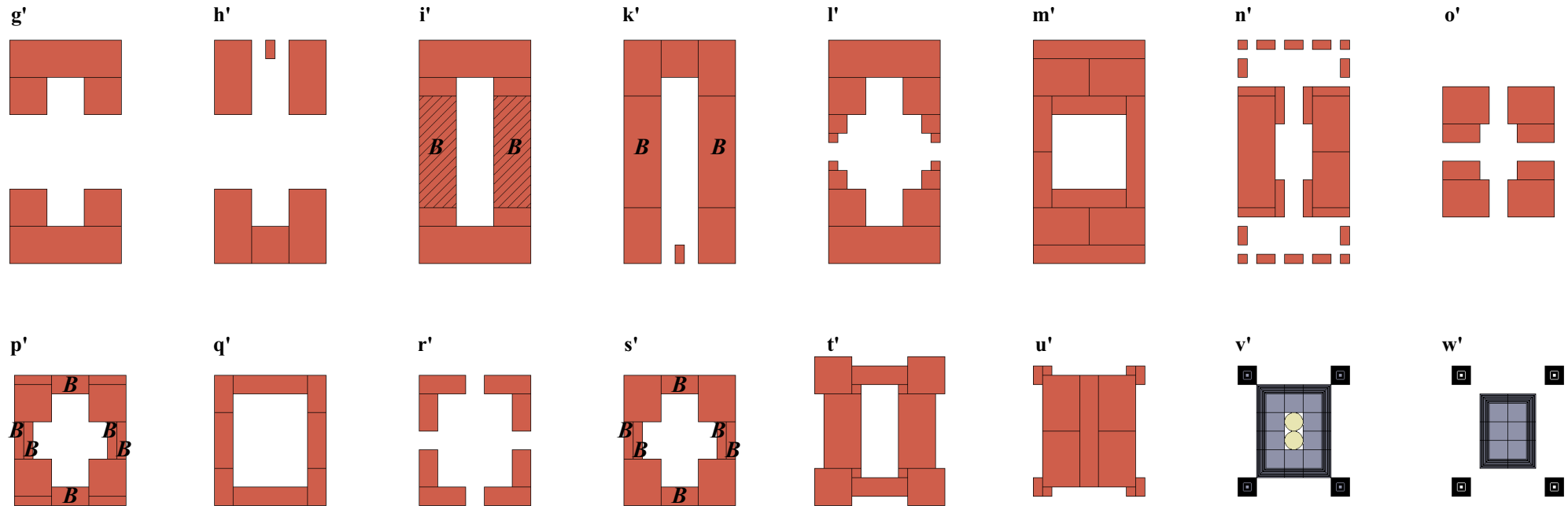
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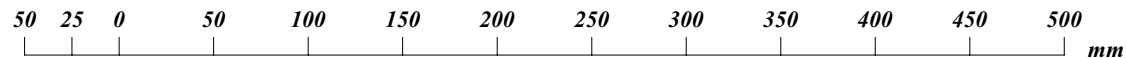
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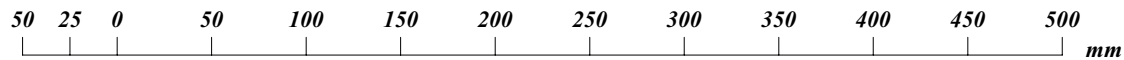
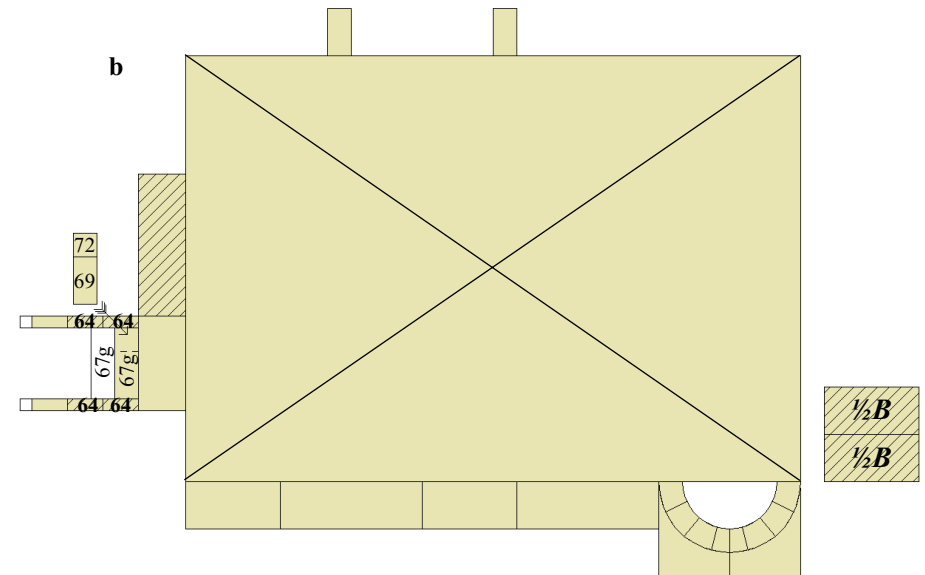
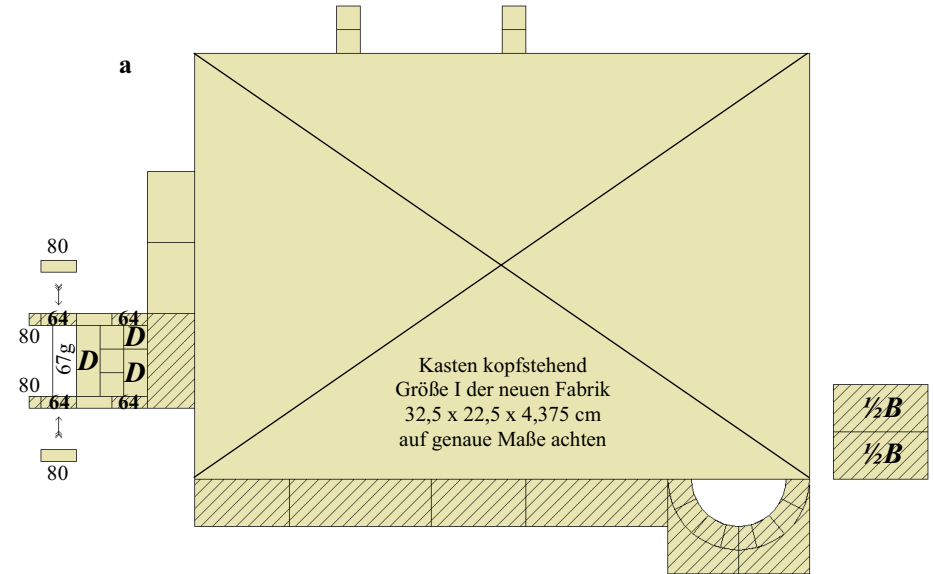
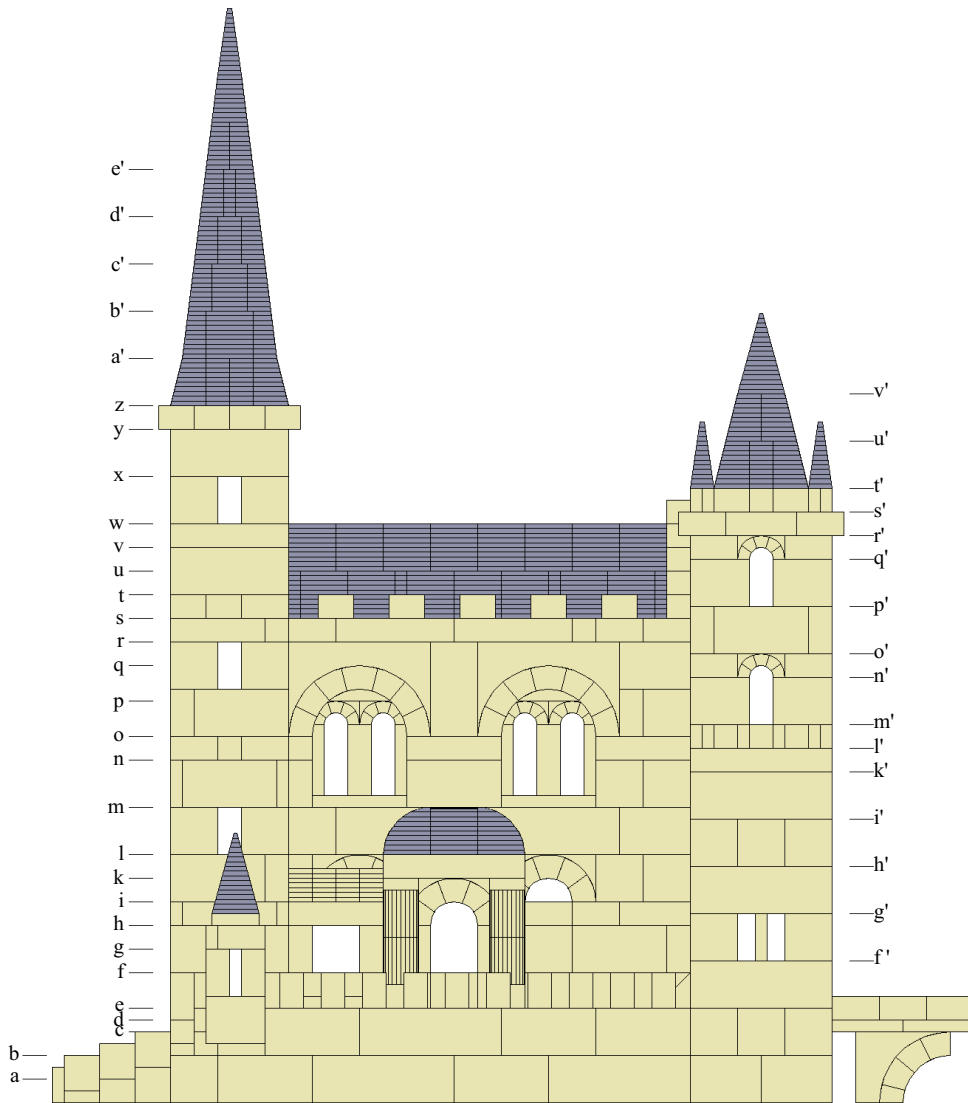
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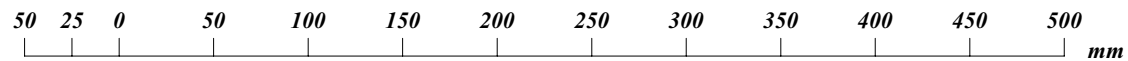
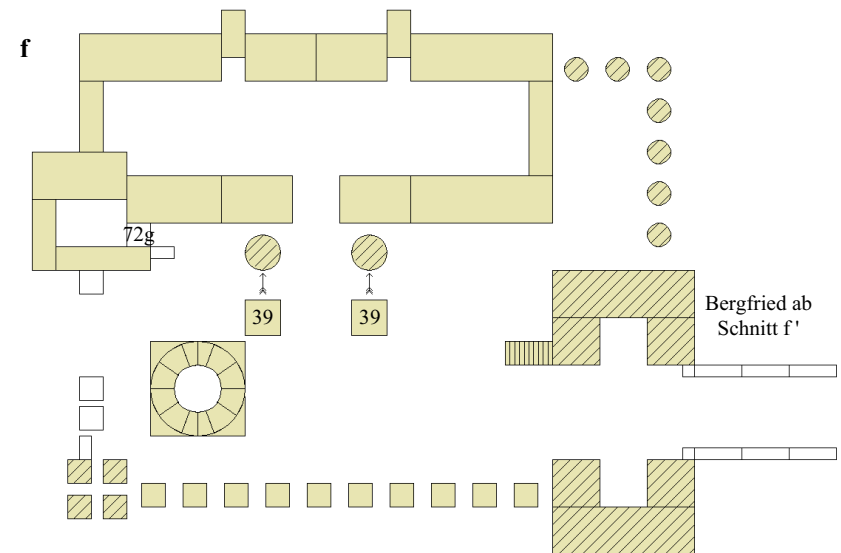
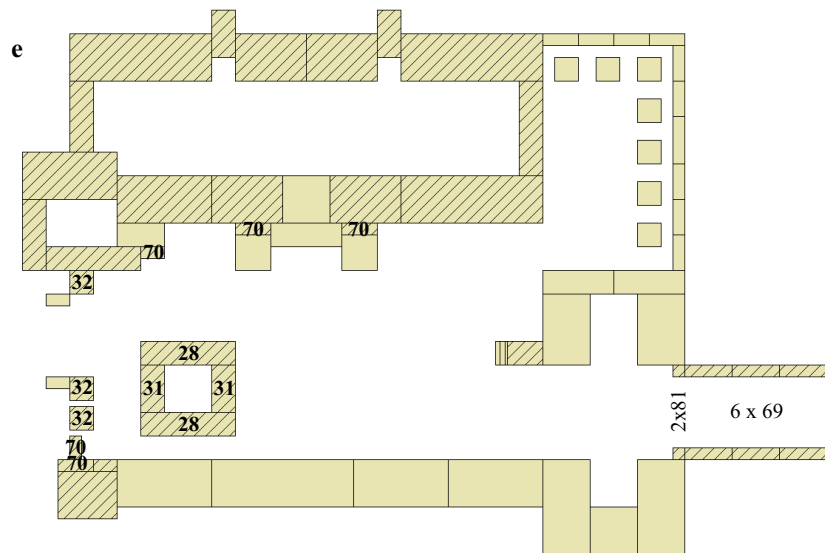
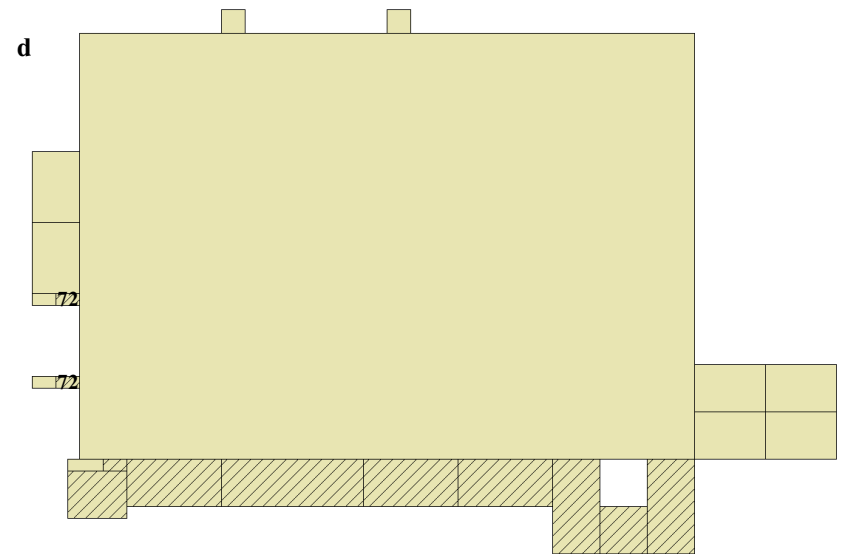
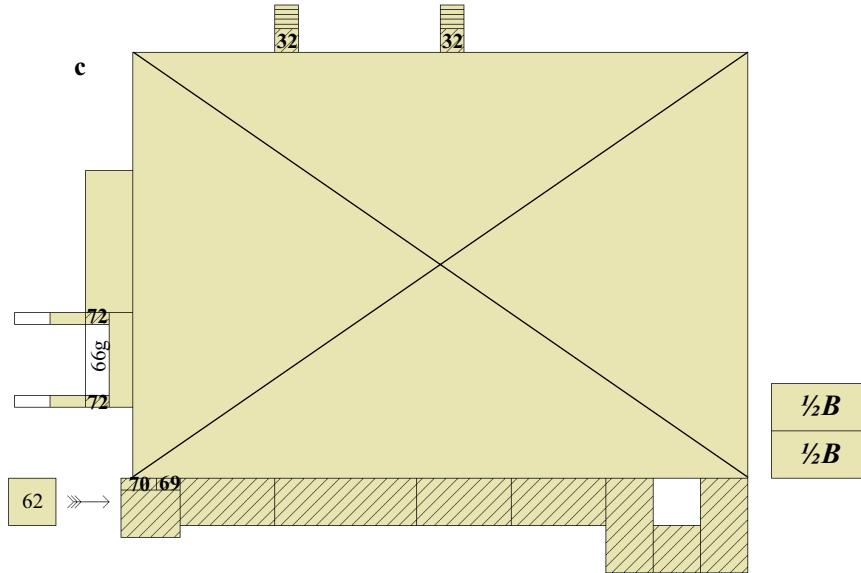
Unter allen Burgen am Mittelrhein fallen die im Volksmund so genannten "Feindlichen Brüder" auf, die nahe beieinander liegenden Burgen Sterrenberg und Liebenstein, hoch über Kamo-Bornhofen. Ihre legendäre Geschichte regt die Fantasie an: Gibt es im Reich der Burgen auch die "zerstrittenen Schwestern" oder gar "getrennten Zwillinge"? Die beiden Wohnburgen hier sind in ihrer Grundsubstanz gleich, fast gleich, aber sie haben sich unterschiedlich entwickelt; die eine kleidet sich gelb, die andere rot. Die Rote wuchs der Gelben um eine Steinlage über den Kopf. Die Gelbe zeigt mehr spielerischen Schmuck (Dachsims, Pergola). Beide blicken nicht in gleiche Richtung, sondern sind zueinander gedreht, was auch bedeuten kann: gegeneinander. Die verbindende Brücke ist durchbrochen. Welches Schicksal mag sich hinter diesen Bauten verbergen? Man braucht für die Fundamente je einen neuen Steinbaukasten leer (Rudolstadt, Jahrgang 2000 folgende) in den angegebenen Maßen. Beide werden kopfliegend unterlegt. Wie breit die klaffende Lücke zwischen den Brückenhälften sein soll, muß individuell entschieden werden. Der Reiz dieses Doppelmodells liegt im unmittelbaren Vergleich der sandsteinfarbenen und ziegelroten Gebäude. Abweichungen ergaben sich aus dem unterschiedlichen Steineangebot des Kastens NF 16.



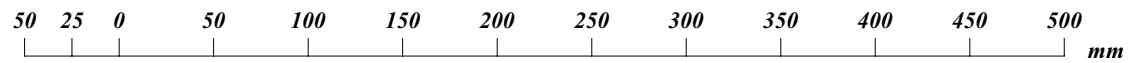
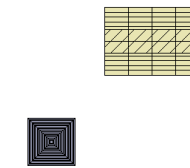
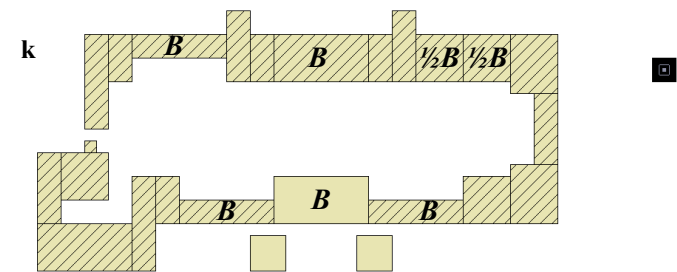
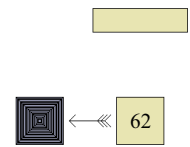
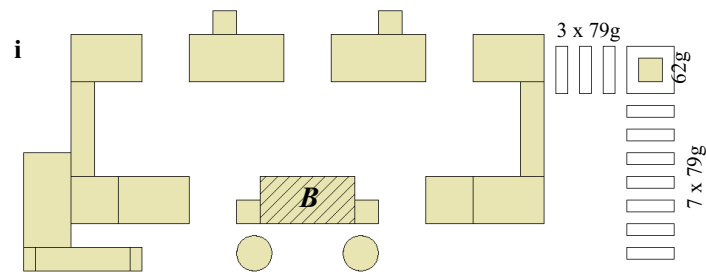
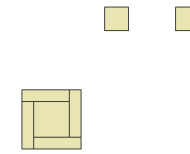
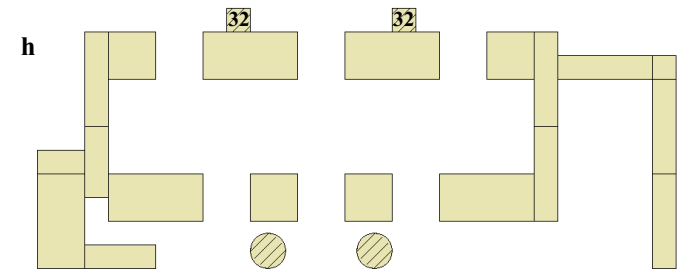
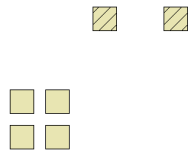
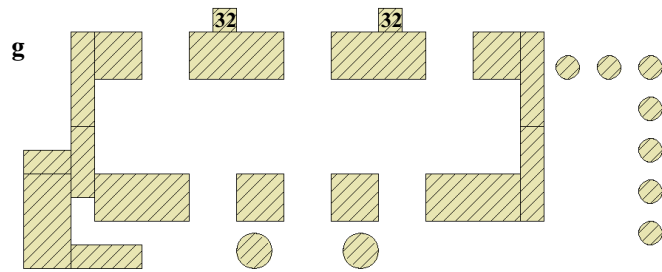
Die getrennten Zwillinge



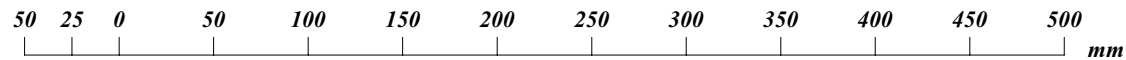
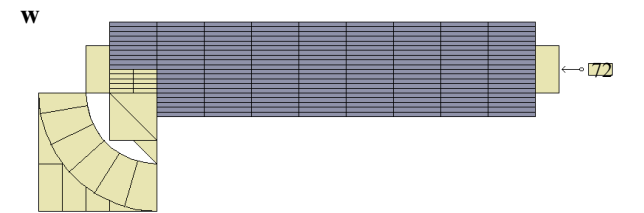
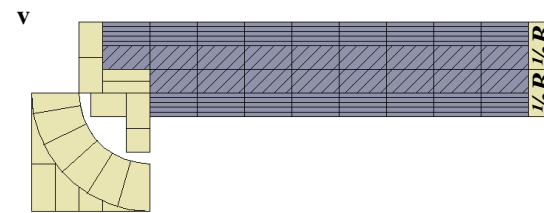
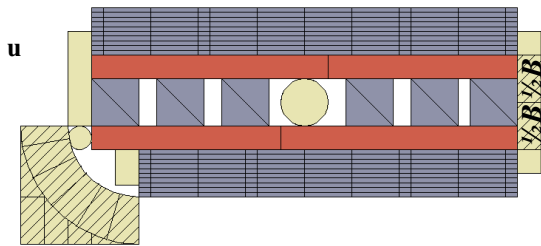
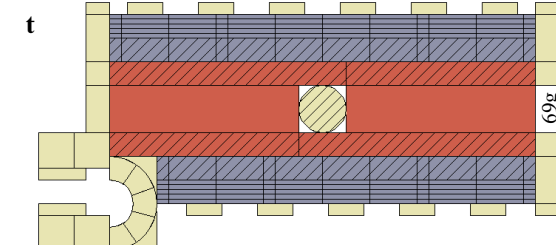
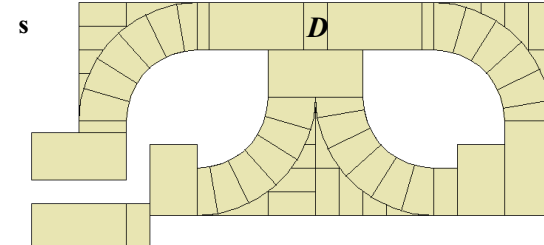
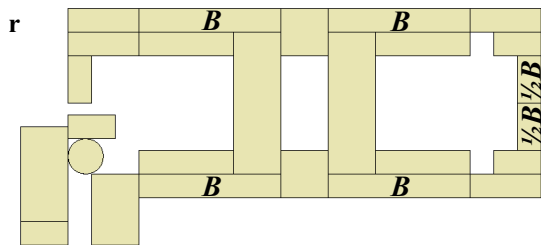
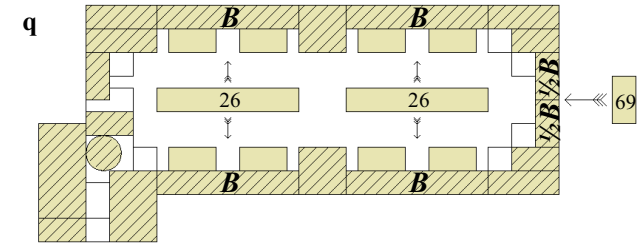
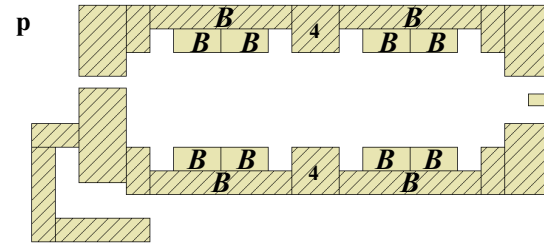
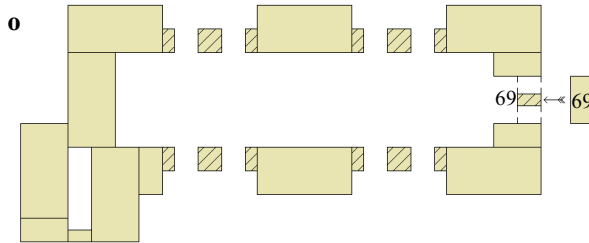
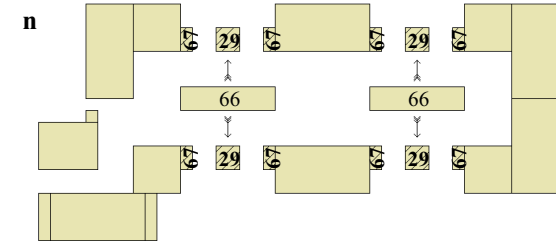
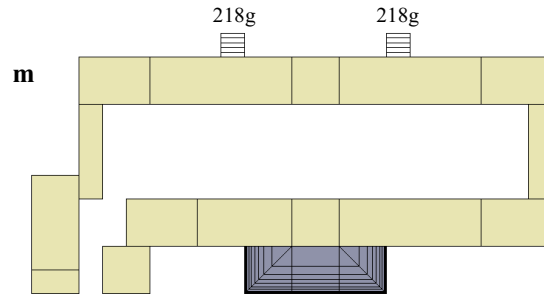
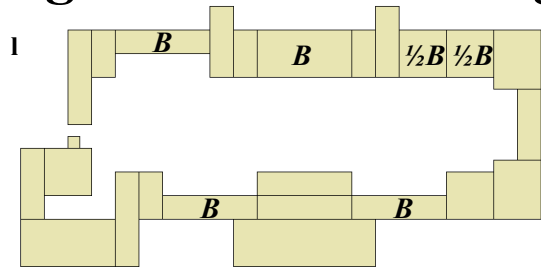
Die getrennten Zwillinge



Die getrennten Zwillinge

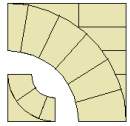


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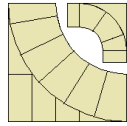


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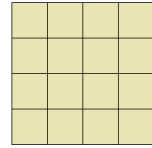
x $\frac{72g}{\square}$



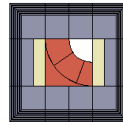
y



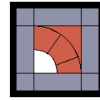
z



a'



b'



c'



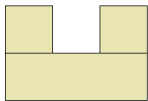
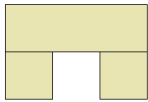
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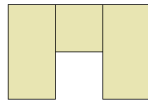
e'



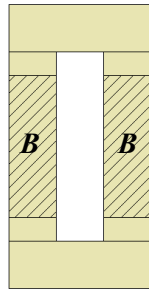
f'



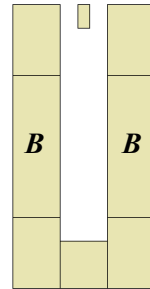
g'



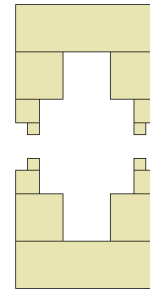
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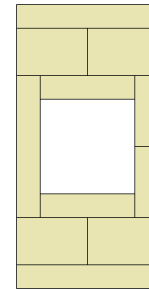
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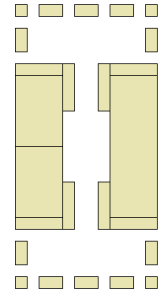
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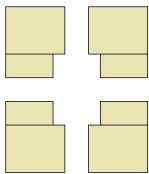
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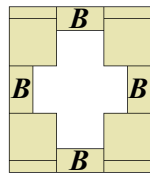
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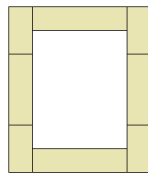
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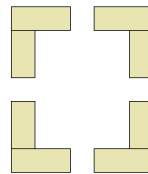
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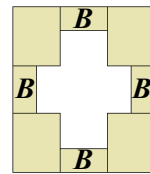
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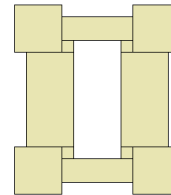
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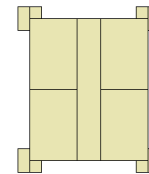
r'



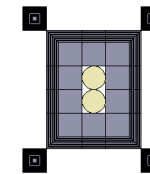
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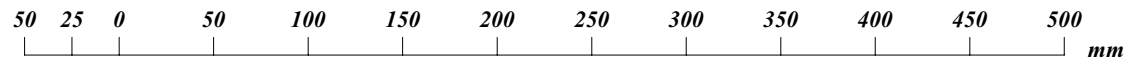
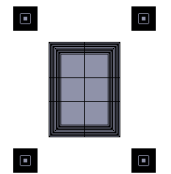
t'

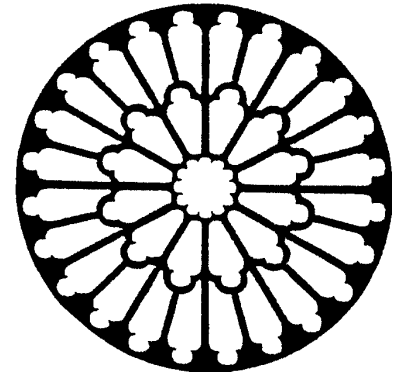
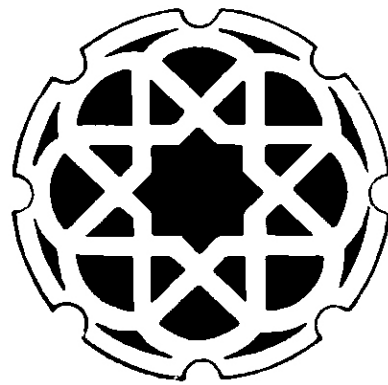
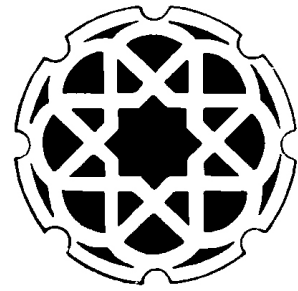
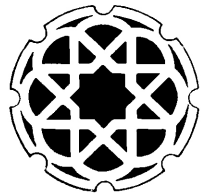
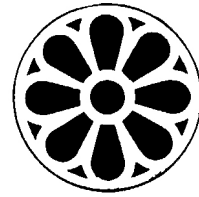
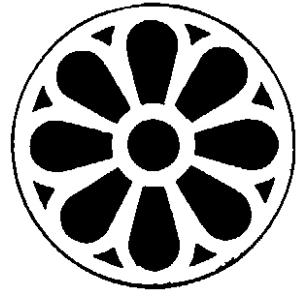
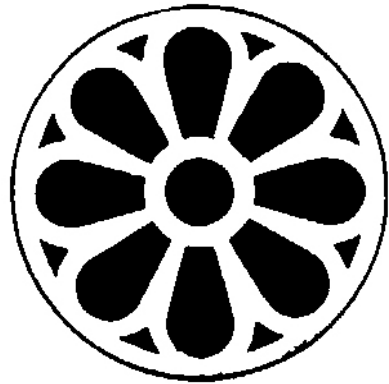
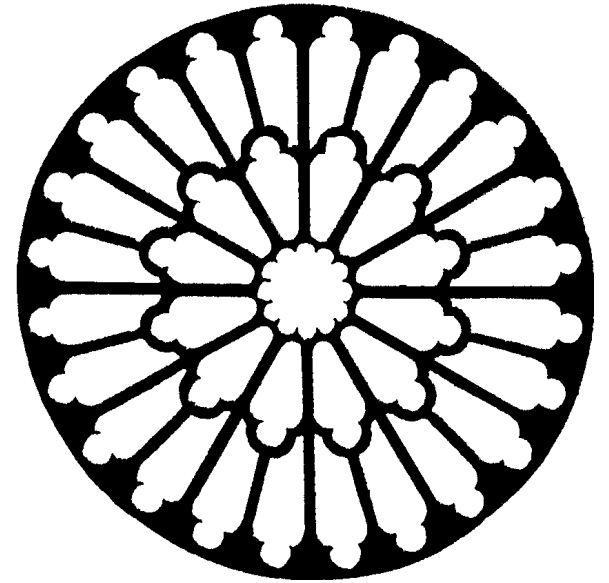
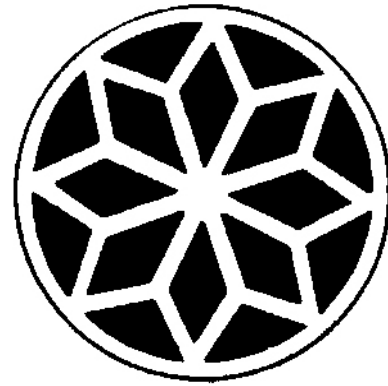
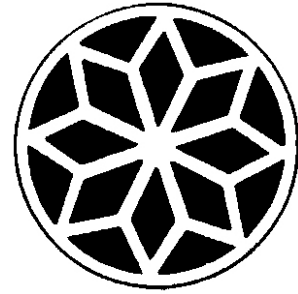
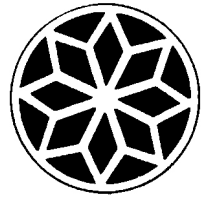


u'



v'





Dan zijn er twee ontwerpen voor de dozen 16 + 14. De eerste daarvan is **Schloß**, met mooie raampartijen, erkers en torens. De verhouding geel/rood is goed. Resterende stenen: 30%.

De tweede heet **Kirche in Immekeppel**, een mooie kerk die je zo ergens tegen zou kunnen komen. Het hoge schip en de torens zijn goed van verhouding. Goede kleurverdeling. Resterende stenen: 20%.

Tenslotte zijn er drie ontwerpen voor 2x doos 16. Het eerste is qua onderwerp een heel bijzondere: **Ruine St.Paul in Macao**. De voorzijde is zeer indrukwekkend. Het oorspronkelijke gebouw was geheel in lichte steen opgetrokken, maar nu speelt de kleurenverdeling een belangrijke rol. Wel veel stenen over: ongeveer 50%. Het volgende model is de **Romanische Stiftskirche**. Er is goed gebruik gemaakt van het voordeel dat een dubbele doos biedt: veel gelijke bogen, waardoor vermeden kon worden dat de lengte van de beuken te kort uitviel. De hoge slanke torens zijn mooi uitgewerkt met galmgaten en smalle raampjes. De roosvensters zijn te verkrijgen bij AV Offerman. Resterende stenen: verbluffend weinig, ongeveer 10%. Het laatste ontwerp, **Die getrennten Zwillinge**, heeft niet alleen grote Anker- maar ook literaire kwaliteiten: de toelichting door de ontwerper bij de tekeningen is werkelijk de moeite waard! Wanneer je de plaatjes ziet, jeuken de handen. Dit nodigt tot bouwen uit! En doe je het, dan valt het niet tegen. Resterende stenen: ongeveer 14%.

Verantwoording

Beoordelingscriteria:

- goed te bouwen, zonder hulpmiddelen (lege Ankerdozen mogen wel),
- moet er goed uitzien,
- behoorlijke benutting steeninhoud doos,
- het ontwerp moet goed uitgewerkt zijn, met doorsneden.

Samenstelling jury:

Mevr. Annie Pasteuning (voorzitter) en de heren Hans Jacobi, Fred Hartjes, Leo van Leeuwen en Frans de Jonge.

Ontwerpcompetitie CVA:

Deze tweede aflevering betreft ontwerpen voor Ankerbouwdoos 16, met als ontwerpers de clubleden Dieter Wellmann, Rolf Fritsche, Falk Gundel, Gerhart Bruckmann en Eckhard Fischer. Evenals de eerste aflevering (met ontwerpen voor de dozen 6 tot 14), die in april 2003 uitkwam, is deze aflevering niet een boekje maar een CDROM, want voor het drukken van een boekje is de oplage veel te klein.

Wederom is het speciaal ontwikkelde 3D-tekenprogramma AnkerCAD toegepast. Dit programma werd door Anders Isaakson ontwikkeld uit het 3D-tekenprogramma LegoCAD. Het tekenen werd verricht door Burkhard Schulz. Over enige tijd volgt een volgende aflevering op CDROM, met ontwerpen uit dozen met een hoger nummer dan 16.

Design Competition of the CVA

Jury Evaluation of the Submitted Designs for Set 16

Models to be built with one set 16

The first design, **Kaiserpfalz** (Imperial Palace) from the time of Otto (10th C.), is clearly at once a splendid building. The front and both towers are decorated with fine details. There is good stone connection and the red/yellow segmentation is tasteful. Only a few stones were left over: 8%. The second design, **City Gate**, is pretty due to its nice details, such as a projecting facade and a connected tower and handsomely finished windows. Remaining stones: 38%. The next model, **City Hall**, is somewhat less varied but nevertheless thoroughly appealing. Remaining stones: 39%. The model **Church in the Tyrol** is an engaging building, well done, with successful color distribution. A nice one, in spite of less good use of the stone contents of the set. The next church, **Church in the Allgäu**, also received a favorable reception. The tower looks completely natural and the building has "body", notwithstanding rather a large number of left-over stones. The next religious building is the **Osman Dome Mosque**. Here one jury member was outright lyrical: fine shape, creative and besides there were only a few stones left over. The next design, **Lighthouse**, has a quite prosaic character. It is a performance to absorb the divergent stone shapes in set 16 (there are only a limited quantity of stones left over) in the smooth exterior smooth shape of this model. And the dome shaped lantern from roof stones is a really a find! The next model, **City Theater**, has a large volume for set 16. It had to be created from the stone inventory, so precise building is needed. The roof with its terraces is especially attractive. Remaining stones: almost none. The next model, **Church of Our Lady** (Frauenkirche), is modeled after the church (now being rebuilt) of the same name in Dresden. The reconstruction is positively hazardous. That is also the case with this Anchor version: it defies gravity. Something for experienced builders. Something completely different is the next model, **Train Station**, a well proportioned and lively building, with good color utilization and fine breaking up of large windows. Furthermore still a platform canopy in Anchor. Almost not stones left. The next model is the **Cathedral**. Of the whole series this

design is the most in keeping with the traditions of Richter's Art Department. Delightful to alter, but good as is: there are almost no stones left over. A small error and you will not come out with the stones available! The next model is, to avoid confusion with the other city hall, **City Hall Gundelshain** (the idea for this name did not come from the designer). There are almost no stones left over in this design. The use of tower stones in the double peaks is really something to remember. And the striking shape goes excellently. The second model with an accommodation name is **Schloß Gundelshain** (There is another Schloß in this series). The author of this jury report, just returned from a visit to Dresden, sees in this design a strong reflection of the "Palace in the Large Garden". Within the possibilities of set 16 one can only do well the front, with the staircase section. Almost no stones remaining. The next model, **City Tower**, is a delightful building, lively in form and with a good distribution of colors. And very stable: it seems to be the most stable to one of the jury members: one whose building table is next to his washing machine which revolves at 1200 rpm and on top is a dryer which often runs at the same time. The model remained standing: test successful! Once more very few stones left over. The ensuing design is once more from the old Richter tradition, it is **Castle** (Burg). In that castles are commonly used over a long period, the building parts usually date from different epochs, thus one may not complain if they contain divergent building styles. Nevertheless it looks attractive. It is a feat of arms that all stones are absorbed! Feats of arms do not fit the character of the next model, **Monastery Buildings**. The designer makes clever use in this model of some less known possibilities of the stones 208 and 212. Most instructive. Only a few stones left.

Models Built with sets + set 6 up to 14 or even two sets 16

The design for the sets 16 + 6 is the **Parish Church St. Paul in Vienna-Döbling**. The naming makes it clear that here there is going to be a model as close as possible to a real building, which is reasonably successful. Remaining stones: 23%.

Then there are two designs for the sets 16 + 14. The first of them is a **Schloß**, with handsome windows, bays and towers. The proportion of yellow/red is good. Remaining stones: 30%.

The second is **Church in Immekeppel**, a beautiful church which you might come across anywhere. The high nave and the towers are well proportioned. Good color distribution. Remaining stones: 20%. Finally there are three designs for two sets 16. The first is for a design most rare: **Ruin of St. Paul in Macao**. The front is very imposing. The original building was built entirely of pale stone, but now the color allocation plays an important roll. Many stones left over: approximately 50%. The next model is a **Romanesque Cloister Church**. Good use is made of the inventory that is available in a doubled set: many identical arches, by which the designer avoided a nave which is too short. The high slender towers are attractively worked out with repeated openings and small windows. The rose windows are obtainable from AV Offerman. Remaining stones: astoundingly few, approximately 10%. The last design, **The Separated Gemini**, has not only great Anchor but also literary qualities: the explanation, by the designer, of the drawings is really worth the trouble! When you see the pictures your hands itch. It invite building! And if you do it, it does not disappoint. Remaining stones: about 14%.

Report

Assessment Criteria:

- good to build, without outside materials (empty Anchor boxes may be used);
- it must look good;
- decent utilization of stone set inventory;
- the design must be well worked out, with layer plans.

Building Jury:

AV Annie Pasteuning (chairman) and AVs Hans Jacobi, Fred Hartjes, Leo van Leeuwen and Frans de Jonge.

Design Competition of the CVA:

This second volume consists of design for Anchor building set 16, with designers like club members AVs Dieter Wellmann, Rolf Fritsche, Falk Gundel, Gerhart Bruckmann and Eckhard Fischer. Just like the first volume (with designs for the sets 6 through 14), which was put out in April 2003, this volume is not a book, but a CD-ROM, because the print run of a book would be much too small.

Once more the especially developed 3D drafting program, AnkerCAD, was used. This programs was created by Anders Isaakson from the 3D drafting program LegoCAD. The drawings were done by AV Burkhard Schulz. Eventually there will be a subsequent volume on CD-ROM with the designs for the sets with higher numbers than 16.

Bei der Benutzung der Querschnitte dieses Heftes beachte man, daß alle über die Schnittlinie hinausragenden Steine schwarz schraffiert sind und daß das Zeichen **D** bedeutet: hier liegen zwei gleiche Steine übereinander, das Zeichen **B**: hier liegt ein Bogen oder $\frac{1}{2}$ **B**: ein halber Bogen. Steht bei den Teilschnitten das Zeichen \ggrightarrow , so wird dadurch angedeutet, daß die Steine des Teilschnittes an der Stelle, auf die der Pfeil hinzeigt, unter den Steinen des Hauptschnittes liegen, durch das Zeichen $\circ\rightarrow$ wird dagegen angedeutet, daß die Steine auf den betreffenden Steinen des Hauptschnittes liegen. Sind bei einem Schnitt einzelne Steine mit Kreuzchen oder mit Nummern versehen, so soll damit auf Steine verwiesen werden, die das gleiche Zeichen oder dieselbe Nummer tragen.

Bij gebruikmaking van de doorsneden der aflevering het volgende niet uit het oog te verliezen. Alle steenen, die boven de snijlijn uitsteken, zijn zwart geschadwd. Het teeken **D** beduidt: Hier liggen twee gelijke steenen op elkander, **B** hier ligt een boog, $\frac{1}{2}$ **B**: een halve boog. Het teeken \ggrightarrow bij de deelsneden geeft te kennen, dat de steenen van de deelsnede, op de plaats door den pijl aangewezen, onder de steenen van de hoofdsnede liggen; het teeken $\circ\rightarrow$ duidt daarentegen aan, dat die steenen op de betrokken steenen der hoofdsnede liggen. Zijn in eene doorsnede enkele steenen van kruisjes of nummers voorzien, dan wordt daarvoor verwezen naar de steentekening, die hetzelfde teeken of nummer draagt.

When building from the sections of this book, it should be observed that all stones jutting above the section-lines, and consequently bisected by them, are shaded black. The letter **D** indicated that two stones of equal size lie on the top of one another at the place where it occurs; **B** and $\frac{1}{2}$ **B**: likewise indicate respectively an arch and half an arch. The arrow \ggrightarrow accompanying a partial section signifies that the stones of the latter are to be inserted beneath the stones of the principal section, at the same place pointed out, while the arrow $\circ\rightarrow$ shows that they are to be placed above the same. Arrows and numbers on stones refer to stones alongside the sections bearing corresponding signs.

