

Architecture and Building

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Brickwork—from the Aesthetic point of view, and the lines of its possible development in N.Z.

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Part II.

An Analysis of the Factors which tend to satisfactory results in the use of Brickwork.

In the following pages I will endeavour to outline the several items which affect the aesthetics of brickwork, and in doing so I do not wish to widen the scope

It is hardly a debatable point that the above factors are those from which desirable qualities are derived, but I will now come to considerations which are open to argument, and where individual taste is largely concerned, but at the same time endeavouring to give (perhaps somewhat fragmentary) opinions of my own.

Factor 1. Referring to the divisions in the order before given, the first is the colour, but it is nearly impossible to describe or illustrate the colour effect of this wonderful material. The intelligent choice of colours to blend together properly and produce an effect in harmony with the character of the building, its style of architecture and its surroundings, is a matter of great importance. What-

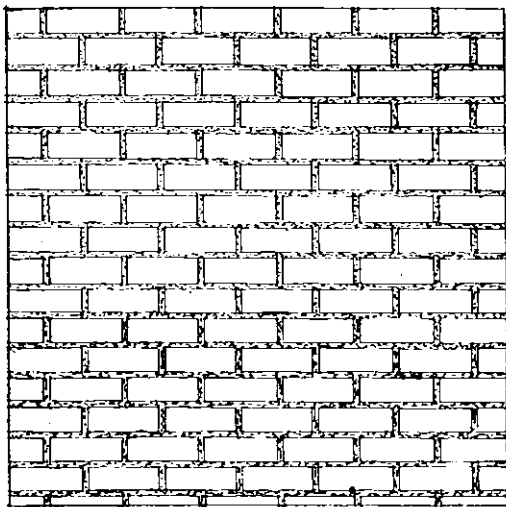


Fig. 1.



Fig. 2.

so as to include moulded brickwork, but to keep within the limits of a brick surface.

[NOTE.—Before continuing I would like to point out that some of the illustrations are original photographs but others have been reproduced from the following architectural papers:—“The Brick-builder,” (American); “Architecture,” (American); “Architectural Record,” (American); “Architect and Builders’ Journal,” (English).]

The desirable qualities in new brickwork are derived from several main factors which might be enumerated as follows:—

- (1.) The colour of individual bricks, and also that of the whole wall.
- (2.) The method of laying bricks and the style of bonding.
- (3.) The colour, method, and the thickness of the mortar joint.
- (4.) The proportion and size of the individual bricks.

ever the colour is, each and every brick in the wall should not be absolutely the same, as an unbroken mass in one tone is not to be found in nature, and is inartistic.

A painted surface is the only one that is uniform, and because of its uniformity, never looks as well as a surface of unpainted material. It may be said, that stone when first executed and cleaned down, is of one colour. This is true with few exceptions, but it is also true that this is when it looks its worst. The real effect of a stone front may only be judged after it has weathered, as then it loses this character, and in doing so improves its appearance as time goes on. On the other hand brickwork does not change much with exposure, therefore the bricks should be slightly varied in tone when taken from the kiln.

It is evident that the colour effect of the whole wall depends upon the colour of each unit, and for the mass of the colour to be pleasing, the general