CAMPUS BRICKWORK

BY MICHAEL GILL

> "It is important that the general public should have some knowledge of the possibilities of brick architecture, for with them rests the decision what domestic buildings shall be built and of what materials. Few persons are so uninfluential as not to be capable of expressing views which carry some weight. Should such views be based upon real knowledge of the subject, the greater will be their effect.
>
> There is another aspect in which this History should appeal to the man in the street. A mere perusal of its illustrations is calculated to open eyes to appreciation of buildings in villages and country towns at which they may previously have gazed, but certainly had not seen. The added interest to life, which even such slight acquaintance with architecture confers, can scarcely be over-estimated."
>
> – Nathanial Lloyd, A History of English Brickwork

On the campus where I work most of the older buildings are brick. Most of the medium-aged buildings are brick. As I write this in the summer of 2010 several new buildings are being constructed. All of them are brick as well.

Why does the university continue to face its new buildings in brick? It's because many people involved in such decisions, including some of the university's most powerful donors, fervently believe that proper appreciation of the university's architectural heritage demands that brick continue to be used.

The thesis I will argue for here is that such people are mistaken. University structures should in the future be built without brick. It is the current use of brick that constitutes a failure to respect the university's architectural heritage.

"The size of bricks has varied comparatively little through the centuries; the determining factor has always been the size of a man's hand."

So say Ronald Brunskill and Alec Clifton-Taylor.[1] W.G. Nash says something similar: "An interesting thing about bricks is that their size has not varied greatly through the ages. The greatest variation appears to be in the depths of the bricks and this seems to be mainly controlled by their weight. Each brick should be light enough to be handled with one hand without causing excessive fatigue before the day's work is finished. The width is determined by the need for convenient handling."[2]

I can provide no independent verification of these claims. But I hope they're true. It would mean that origination in the hand-made is encoded in the DNA of every brick building.

When a brick's rectangular side faces out toward the surface of a building — when the brick is stretched out in front of you as you view the building — it's called a "stretcher." When a brick's square side faces out — when the head of the brick is fac-

[1] English Brickwork

[2] Brickwork

ing you — it's called a "header." The way bricks are laid next to and on top of each other is called "bonding." And what marks a configuration of bricks as being one kind of bond rather than another is the way stretchers and headers are used and combined.

Here's an example of a stretcher bond.

Stretcher Bond (Biological Sciences)

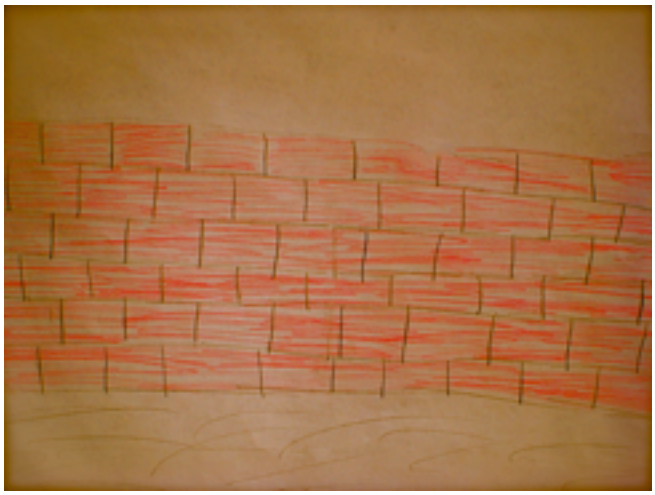
It's called stretcher bond, as I'm sure you've already figured out, because all the facing bricks are stretchers.[3]

Here's an example of header bond

Header Bond (ROTC Dormitory)

which is just what the name would lead you to expect.

[3] Up until a few years ago, if I had been asked to draw a brick wall I would have produced a picture of stretcher bond something like this.

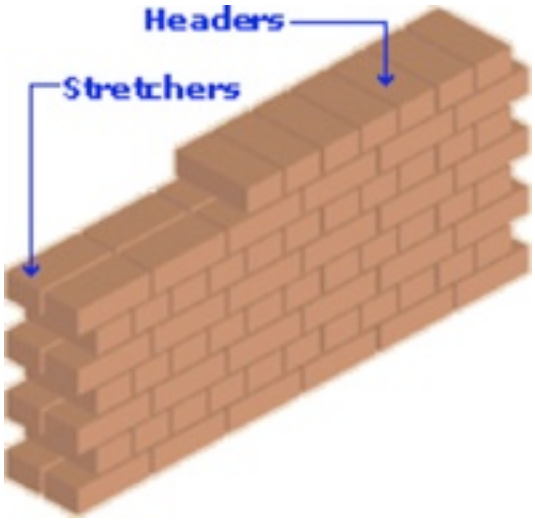


And indeed, there is evidence that stretcher is the default bond of the human mind — evidence I myself adduced by performing an experiment in which I asked untutored individuals, young and old, to draw pictures of brick walls. Every single subject drew stretcher bond, just as I had done. (I should point out, however, that the sample in my experiment was small: they were four children [my son, my daughter, and the two friends of theirs who happened to be at our house at the time] and one adult [my uncle, who is an epistemologist and who couldn't be induced to actually draw a picture but who described the wall he would have drawn in a way that made it clear that stretcher bond was what he had in mind].)

Why choose to lay bricks as stretchers, as headers, or in some combination of the two? The choice affects a building's appearance, of course, but there are also issues of cost and strength to contend with.

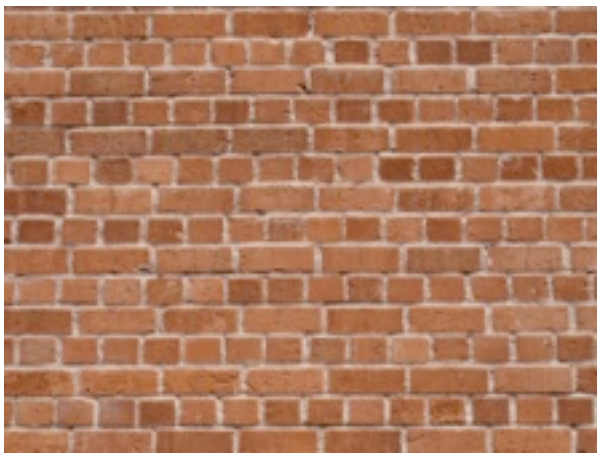
Here's how cost figures. A brick that faces out to the visible surface of a building requires a finer degree of finish, and thus is more expensive, than a brick that's hidden from view. So the fewer facing bricks a wall has, the cheaper its construction. Bricks are twice as long as they are wide: two headers laid next to each other cover the same distance on the surface of the building as one stretcher. So, since a course[4] of stretchers uses half as many bricks as a course of headers to cover the same distance, a wall of stretcher bond will be considerably cheaper than a wall of header bond.

But concerns about strength pull in the opposite direction. A course of headers can bear more weight than a course of stretchers. Moreover, when a building is sizable and the walls have to bear a heavy load, multiple layers of bricks are needed. And parallel layers of stretchers just rest on the ground next to each other, failing to combine in ways that would multiply their load-bearing capacity.



The typical way of combining layers in order to maximize strength is to overlap the bricks, as with beams and cross beams. This overlapping is accomplished by a combination of stretchers and headers. And now we see the deep structural reason that bricks are twice as long as they are wide: it's this ratio that allows for the strong and elegant alternation of stretcher and header courses.

This pattern of alternating courses of stretchers and headers is called "English bond." Here's an example from a building that (like every other building I will discuss here) is within three hundred yards of my office.

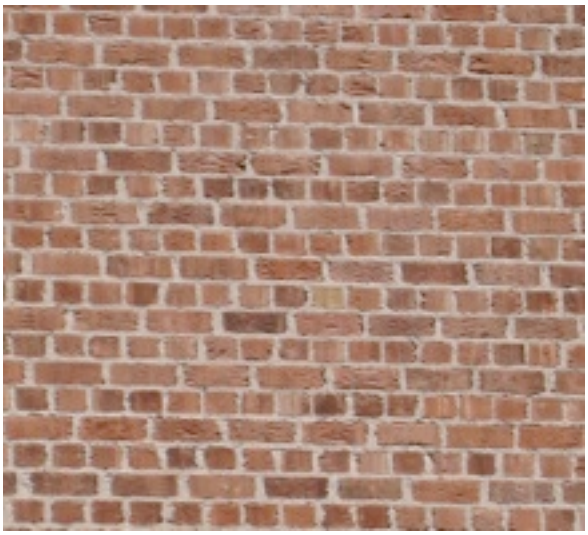


English Bond (Gila Dormitory. See also Yuma.)

If you look at the vertical mortar joints on this English bonded wall, you'll see that they're like dotted lines. The joints of all the stretcher courses line up perfectly. The joints of all the header courses line up perfectly. But the courses directly above and below each other always break joint.

[4] "Course" is bricktalk for row.

Now look at the bonding on this wall.



Dutch Bond (Maricopa Dormitory)

Here too, as with English bond, there are alternating courses of stretchers and headers. But look at the vertical mortar joints of the stretchers. They don't line up in the same way. Each vertical stretcher joint is broken not only by the header courses directly above and below it but also by the stretcher courses above and below them. You have to go four courses up or down to find a stretcher joint that lines up.

This is called Dutch bond. English bond is stately, dignified, serious. Dutch bond is a bit more whimsical. It's still a regular bond, to be sure, but it's not so regular. It plays something of a game with the eye that's trying to make sense of its pattern. And the really cool thing about Dutch bond is that if you soften your gaze and look at it from an angle slightly off of head-on you'll see zigzags![5]

Dutch Bond (The Library Building)

[5] The Library Building. Here's another view of it.

Because English and Dutch bonds both alternate courses of stretchers and headers, they use the same number of facing bricks overall. And because they use so many headers, that's a relatively large number, which makes these bonds expensive. But the basic idea of English bond can be retained while lowering cost by spacing each header course with multiple stretcher courses.

English Garden Wall Bond (Social Sciences Building)

This is called English Garden Wall bond. In the example directly above there are five stretcher courses to each header course. But headers can also be spread more thinly, after every six stretcher courses.

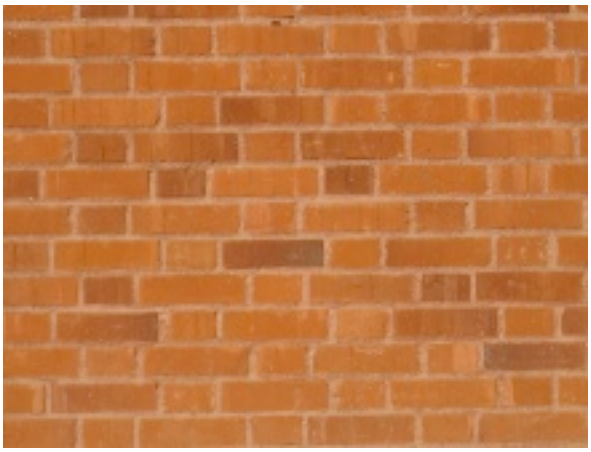
6-to-1 Ratio (Old Main. See also Yavapai Dormitory)

And here the ratio of stretcher to header courses is even greater: seven to one.

7-to-1 Ratio (Herring Hall)

I don't know the extent to which wall strength is compromised by pushing the ratio of stretchers to headers so far. But I suspect it's no accident that the picture above is of a one-story building.

The bonds we've looked at so far all segregate stretchers and headers by course. But other bonds allow them to commingle. The most straightforward way to do this is to alternate stretcher and header brick by brick.



Flemish Bond (Graham Residence Hall)

This is called Flemish Bond. It's cheaper than English, and it's easy to see why. While English uses two headers for every one stretcher, Flemish uses

only one. That means fewer facing bricks, and fewer facing brick means lower cost.

The Flemish rhythm is iambic, and not the most exciting. But there are ways of punching it up. To wit [below]:

All the stretchers and most of the headers on this building are uniform in color, a cream-of-tomato pinkish red. But the headers on every fourth row are different. They're a kind of yellowy-grey that punctuates — punctures — the regularity of the Flemish bond.

Traditionally, this kind of variation in brick color was achieved by overburning, or vitrifying. Eventually, builders learned how to achieve a similar effect by using different materials in the bricks' construction. I don't know which method was used for the Agricultural College, which is the building pictured above, but my guess is that it was the use of different materials.

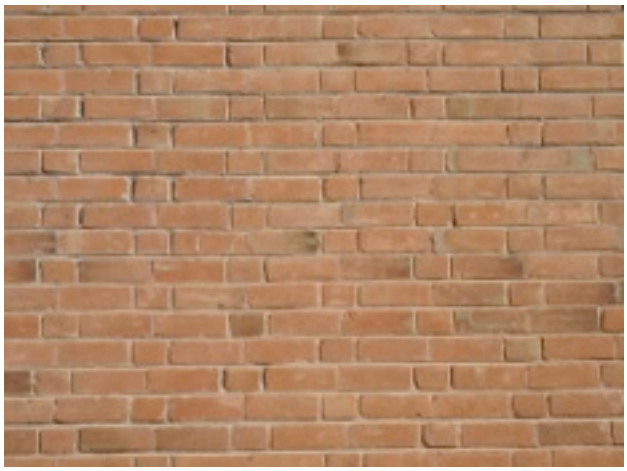
Flemish Bond (Agriculture College)

In the Law School Building, in contrast, it looks to me like the more old-fashioned vitrification technique was used.

You'll notice that this wall has two different bonds. The bottom is somewhat irregularly bonded (which is charming), but it's mainly Monkish, which is just like Flemish except that it places a header between every two stretchers rather than between every one — an anapest rhythm rather than an iambic (or for those of you who remember your Morse code: G's rather than N's).[6] The top bond is Flemish Garden Wall, which has three courses of stretchers for every single course of alternating stretchers and headers. Flemish Garden Wall is a way of retaining the Flemish idea while economizing on header-use, just as English Garden Wall was a way of retaining while economizing on the English idea. But on the Law School, the impact of the headers is greater than their mere number might lead you to predict, and that's because the headers, in contrast to the orange-red of the stretchers, are vitrified a dusky blue and gunmetal gray. Vitrification = maximal bang for every header buck.

Monk Bond (Law School Building)

[6] The Communications Building sports a fine example of Monk Bond.



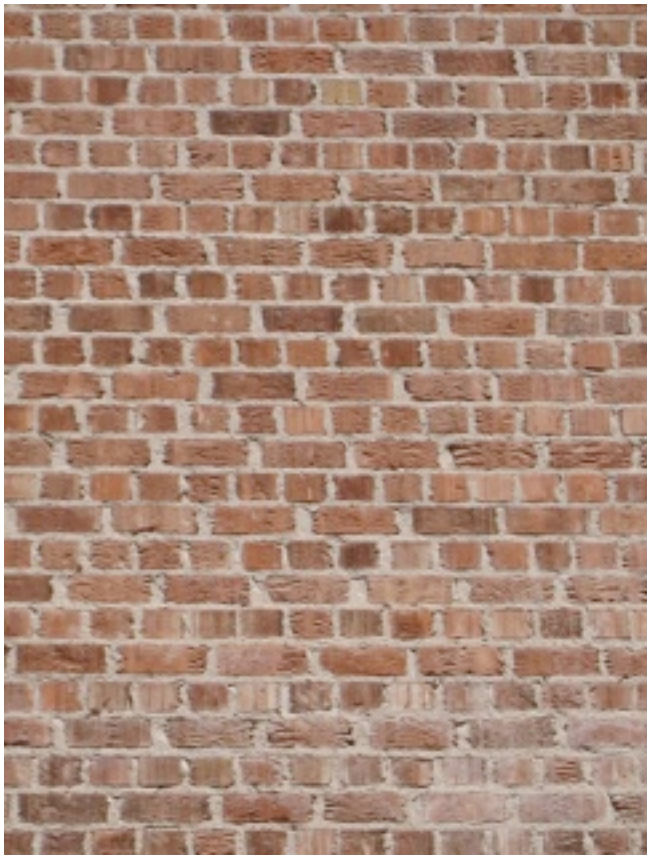
Monk Bond (Communications Building)

Up to now we've looked at stretcher-header choices that involve turning a brick one way or the other on a north-south (or y) axis. But you can also rotate a brick on an east-west (x) axis. And you can pull the brick forward or backward (along the z axis). Both of these other two maneuvers are on display in the course of bricks separating the top half of the Law School wall from the bottom. The facing bricks here are standing upright: these are called soldiers. And the soldier course projects a quarter-brick-length away from the face of the rest of the building: a technique called corbelling.[7]

Even though Law and Agriculture both use vitrified headers, their brickwork makes very different impressions overall. This is not due only to their bonding. Also crucial is the difference in their pointing, or how the mortar between the bricks is finished.

Agriculture's pointing is recessed. The mortar has been raked away from the face of the building so that each course of bricks appears to float between the ones above and below. This kind of pointing came fairly late to brickwork. That's because when bricks were hand-made uniformity was hard to achieve, and it was the mortaring that provided the margin of error for unintended differences between sizes and shapes of adjacent bricks. The more irregular the bricks, the more mortaring had to be used. This in turn made it a mark of refinement to use as little mortar as possible, as minimal mortar indicated similarity of brick shape, which in turn indicated superiority of craftsmanship. Recessed pointing, in which the mortar is nearly invisible, thus signified a very refined, and expensive, building indeed. Now once bricks were machine-made, uniformity was no longer an achievement to be so proud of. But recessed pointing remained a desirable feature, the beneficiary of a kind of aesthetic momentum.

Myself I'm not a fan. I like to see the mortar. It's true that if layers of mortar are overly thick and their color contrasts too sharply with the brick, they can give inappropriate visual weight to each brick as an individual thing — at the expense of the impression of the wallness of the wall. But pointing that is deeply recessed or contrasts too little with the bricks can have the opposite vice, overemphasizing the wall as a whole and robbing the individual bricks of their just due. The effect pointing should aim for, in my opinion, is a balance between the brickness and the wallness of a brick wall — such as we find on Maricopa Hall.



Maricopa Dormitory

[7] The kind of course separating the upper and lower halves of Law is also sometimes called a plat band or a string course.

Another reason to prefer Maricopa to Agriculture is that the former's bricks differ appreciably from one another, while the latter's are all surpassingly consistent. Perhaps there was a time when the consistency of Agriculture's bricks would have impressed, but its main effect now is to facilitate gazes' sliding uninterestedly over the building's surface. In contrast, the different roughs and smooths of Maricopa's reds and pinks and oranges give the eye something to grip.[8]

If you look back at Law's pointing, you'll see that not only is it not recessed. It's also darkened. Far from trying to elide the spaces between the bricks, the builders seemed to have taken measures to give them even more definition. Law thus violates Lloyd's dictum: "Regarding the colour of mortar, there is one aesthetic principle which is always valid: it should be lighter in tone than the bricks."[9] But I like Law's pointing. I guess I just don't share Lloyd's (always valid?) mortar-colour convictions.

But enough about bonding and pointing. Unvaried across vast expanses even the best bonding and pointing can be boring.

Let's turn now to the question of the spandrel.

A spandrel, or the space on a wall between two windows, is a prime location for brickwork variation. Agriculture has three distinct spandrel patterns. At the edges on the top of the building, the spandrels consist of header-filled cores surrounded by three concentric squares. The innermost square is made up of slightly corbelled stretchers. The middle square is made up of uncorbelled headers. The outermost square, like the innermost, is made up of slightly corbelled stretchers. The corners of each of the squares are mitered. And the big payoff of the mi-

Spandrel (Agriculture Building)

[8] I don't think this wall, with its noticeable layers of mortar, looks any less refined than Agriculture. Or, I don't know, maybe it does look less refined, but in a way that I prefer. As I prefer thick irregular slabs of grainy brown bread to uniform loaves of perfectly sliced white. And maybe in the case of both the bread and the bricks my aesthetic preference is due to my living in a time when it's the rustic-appearing that is more exclusive than the obviously technologically-intensive.

[9] Lloyd goes on to say, "In the Victorian period there was a fashion for black mortar, which was produced by mixing Portland cement with crushed clinkers or ashes; many buildings have been marred by this horrible concoction" (64).

tering is the impression it gives of pulsating arrows drawing you in toward the header-center — like a serially blinking neon drive-through sign.

The other spandrels on the top of Agriculture are similar to the ones just described, but they have only two mitered squares instead of three. This one-square reduction saps a bit of the spandrels' verve [see right]. Still, they're considerably less stolid than the unremitting header spandrels of Mines and Engineering and the equally unremitting header soldier spandrels of Biological Sciences [see below-right].

Agriculture's third spandrel-design gives us back the verve.

Header Spandrels (Mines and Engineering)

Herring-bone Spandrel (Agriculture)

This pattern is called herring-bone. But I like to think of it as dancing-bricks.[10]

Header Soldier Spandrels (Biological Sciences)

[10] They exclude a joie de vivre that almost spreads to the rest of the building. I say "almost" because although I respect and appreciate the effort Agriculture's brickwork puts forward, it remains a structure I simply do not warm up to. If only the pointing had been a bit more whimsical, this building would have been a real source of joy.

For my money, though, the best spandrels on campus are the ones composed of bricks of polychromatic terra cotta.[11]

[11] Pointless autobiographical note: it was these features that I first noticed and that led me to start thinking about campus brickwork more generally.

These spandrels exemplify a 1930s architectural style called "Pueblo Deco," which combined Art Deco and Southwest Native American elements. The Pueblo Deco spandrels are not terribly conspicuous. It's possible to walk by many times without really noticing them. But once you've clued in to them, they'll provide you with a small thrill every time you pass.

Spandrels (Arizona State Museum)

To see one of the pairs of Pueblo Deco spandrels does require a special effort, however. These are the ones in the entryway of the Arizona State Museum. They require a special effort not only because the entryway is raised and recessed but also because the building itself has been repurposed from a public museum into an off-limits storage shed.[12]

The terra cotta bricks here are thicker than on the other Pueblo Deco spandrels. The pointing is wider and redder and rounded inward. Dust collects in the concavities and creases.

The result is a weathered appearance that resonates with the ancient desert petroglyphs the building was designed to display.[13]

Spandrels (Arizona State Museum)

[12] The sign in the center of the entryway rebuffs the visitor who had mistakenly believed that the building was a place he could enter.

[13] In the building's entryway there's a five-by-five foot volcanic rock covered by an example of a petroglyph. The text in the upper-left reads in part: "The design is believed to be decorative not storytelling."

All four of the buildings with Pueblo Deco spandrels were built in nineteen-thirty-five or thirty-six by an architect named Roy Place. This Roy Place was a man who cared about his brickwork.

On one of his Pueblo Deco buildings, Place echoed the surrounded-x design of his Pueblo Deco spandrels with the following panel near the central entrance.

Decorative Brick Fillip

Because this panel doesn't occupy the space between two windows, it isn't exactly a spandrel. And the design isn't standard enough to have a name, so far as I know. It's just a decorative brick fillip that Place has gifted us. Here's another of his gifts.

And here's another.

But Roy Place's favorite brick trick was the corbelled cornice. A cornice, as you probably know, is the decorative work around the top of a wall, where the wall meets the roof. Corbelling, as I mentioned before, is the laying of bricks so that they project out from the rest of the wall. Here Place's cornices consist of alternating corbelled headers and empty spaces.

The resulting effect is called dentilation because it resembles a row of teeth.

Here Place has created a cornice by turning each of the bricks of the top course at a forty-five degree angle to the building's surface.

This is called dogtoothing.

But perhaps the most distinctive Roy Place feature of all is the following kind of corbelling, which can be found on three of his Pueblo Deco Buildings [see right].

Here Place has created a series of rhythmically repeating small arches, like the sea-representing waves of a child's drawing turned upside down. The effect is of a continuous, rounded flow. This is a tricky thing to accomplish. That's because if you try to make a semicircle out of regular rectangular bricks, with the short ends constituting the inner and outer circumferences, the space between the bricks along the outer circumference will be greater than the space between the bricks along the inner circumference; and the overall effect will be, not flowing, but chunky. To produce a continuous rounded flow you need careful gauging, or the individuated shaping of each curve-forming brick into a bespoke wedge. You can see just how successful Place has been by tracking the uniform thickness of the layers of mortar along the entire length of the small arches of the corbelled cornices. You get mortaring as uniform as this only as a result of great precision in your gauging. Because the arches are corbelled, moreover, their impact is enhanced by sunlight: in the early morning and late afternoon the projecting bricks cast the baseline surface of the building into shadow, causing the arches themselves to pop out bright.

Arches made out of non-gauged bricks are sometimes called rough arches. The mortar pointing on a rough arch is thicker at the extrados (or outer circumference) than at the intrados (inner circumference). The arches atop the windows and doors of Old Main, the oldest structure on campus, are

rough in this way. I do not mean this as a criticism. In fact, it seems to me that the roughness of the arches on Old Main fits perfectly with the western straightforwardness of the building as a whole. Old Main's arches also have the most excellent feature of making faces out of certain of the building's facets. Here's one face that's smiling (and wearing a triangular hat) and another that has just seen a ghost (the doorway an agape mouth, the windows eyes wide open with surprise, the arches above the windows the maximally-risen eyebrows).

Arches (Old Main)

The arches of the old Administration Building are also non-gauged. But the gracefulness of Roy

Arches (Old Main)

Arches (Old Administration)

Place's design renders almost unnoticeable the mortar differences between its intradoses and extradoses.

The innermost, deepest-set arch of old Admin's architrave is composed entirely of headers, which lend themselves easily to curving. Set slighter further out from the header arch are two arches of stretchers interspersed, at three or four brick intervals, with white stone blocks. The blocks are wedge-shaped and thus absorb most of what would otherwise be the extra pointing along the arches' extradoses. The whiteness of the stones also strikes a nice color counterpoint to the redness of the bricks.[14]

Around the brick-and-stone arches — set further out, on the building's main surface — is a bonded arch. Surrounding the bonded arch is a dogtoothed arch. And surrounding the dogtoothed arch, finally, is another header arch.

Along the same stretch of campus is Place's Gymnasium and Armory, whose front is dominated by a massive arched entryway.

The walls of the entryway are Flemish-bonded, with interruptions for a commemorative plaque, a

[14] This arch can be taken to constitute a counterexample to Isaac Ware's contention that "there is something harsh in the transition from red brick to stone; it seems altogether unnatural" (Isaac Ware, Complete Body of Architecture, 1756).

door, and a (non-gauged) ticket-window arch. Patrolling the base are stretcher soldiers. Halfway up the wall, just before it begins to curve into a ceiling, there's a trio of soldier courses (header, stretcher, header). And then there's the arched ceiling itself, which is header, header, header, header. This intensely organized mass of bricks projects a feeling of solidity, security, enclosure.[15] As Brunskill and Clifton-Taylor have said of header walls more generally, it pleases "because of its fine close mesh."

But if I had to choose one example of Roy Place's brickwork virtuosity, it would be the entranceway to The Library Building.

Gymnasium and Armory

Dominating this entranceway are three architraves, each of which comprises five layered arches.

The innermost arch is Flemish bonded.

Entranceway (Library Building)

The second arch out is header bonded, except for Flemish soldiers occupying its lower region. The third and fourth arches are both bonded and gauged. And at the top of the fifth arch, Place has allowed the curvature-forming bricks to burst out of the top of the arch's margin, like the force lines of an explosion, or the outstretched fingers of the raised hands of a Southern Baptist moved by the Sunday gospel.

Small precisely gauged brick-parts surround the

[15] Here's the full quotation: "In the Georgian period houses were sometimes faced entirely with headers. One would not want to see nothing else but this, but an example now and again, correctly pointed, always gives pleasure, because of its fine close mesh" (28).

burst.

In filling out the rest of the Library entrance the wall and the stone of the plinth; dentilated a parapet; double-dogtoothed a cornice.

Place has: alternated bonded soldiers with squares of spiral, maze-like patterns; composed interlocking diamonds in pairs and triplets (the pairs of interlocking diamonds looking like owl-eyes); created running joints in the panels next to the architraves, adding weight to the vertical that balances the horizontal orientation of the structure as a whole; stationed a course of tall soldier stretchers to mediate between the brick of the wall and the stone of the plinth; dentilated a parapet; double-dogtoothed a cornice.

He's also — although this is not strictly speaking brick-related — placed panels of stone-carved flowers and books near the top of the entrance. Except for the one at the far edge, whose leather-bound covers are tee-hinged, the books are all open for reading.

We are not to be in any doubt, as we enter, that this is a library.[16]

And while we're on the subject of not-

[16] This makes the "Museum" sign clapped over the row of books all the more disheartening. (The Library Building is no longer primarily a library; it's now being used to display museum artifacts. I think this is a fine use for the building [given that the original museum building isn't being used for this purpose and given that The Library Building is not physically suited to house all the resources a twenty-first century university library should be expected to house]. I just wish they hadn't put up the sign in the way that they did.)

strictly-speaking-brick-related details and the building's being a library, note one more thing. All the buildings on campus bear plaques with the names of architects, builders, University Presidents, and Boards of Regents. But The Library Building plaque prominently mentions another person as well: "Estelle Lutrell, Librarian."

Not long ago I got to wondering what this melodiously-named woman did to warrant such commemoration. So I looked into the matter a bit, and this is what I found out.

Estelle Lutrell was hired by the University of Arizona in 1904. The first thing she did when she arrived was oversee the transporting of the University's book collection from its undistinguished home in the basement of Old Main to a grander location on the second floor of the Law School. But she soon came to believe that the University needed a more distinguished library still, something in line with east coast institutions and her own alma mater, the University of Chicago. In the early 1920s, the President of the University pushed for the building of such a library, and in this he was (as the Dean of Women at the time described it) "egged on by Miss Estelle Lutrell." When planning the building, Roy Place consulted frequently with Estelle, who played this opportunity for all it was worth. As Burhurt explains, "Place, experienced though he was and responsible for some of the UA's finest buildings, had not designed a library before, so Estelle had the irresistible opportunity and, of course, the intense motivation to take a direct part in much of its layout and features." Estelle turned over the first spade of earth at the library's 1924 ground-breaking ceremony. Estelle was one of the dignitaries at the library's formal dedication in 1927, at which Roy Place, in his opening speech, singled her out for credit. And Estelle published, in the 1927 edition of The Library Journal, an article devoted exclusively to the architectural features of the new library building.

All of which amounts to a pretty conclusive case for Estelle's justifiably holding a deeply personal, even proprietorial, attitude toward The Library Building. As she opened the doors to its grand entrance each morning and locked them every night, she must have thought of it as being, in some deep sense, hers.

I said I had a thesis: that the current use of brick in new campus buildings constitutes a failure to respect the university's architectural heritage. I'm ready to explain that now.

The brickwork of the library and the other old

buildings has impressed numerous generations of the university community. But many have misidentified the object of appreciation. From their favorable response to the old brick buildings they have inferred that similar aesthetic value will accrue to any university building simply in virtue of its outer surface's being faced with brick.

This inference is mistaken.

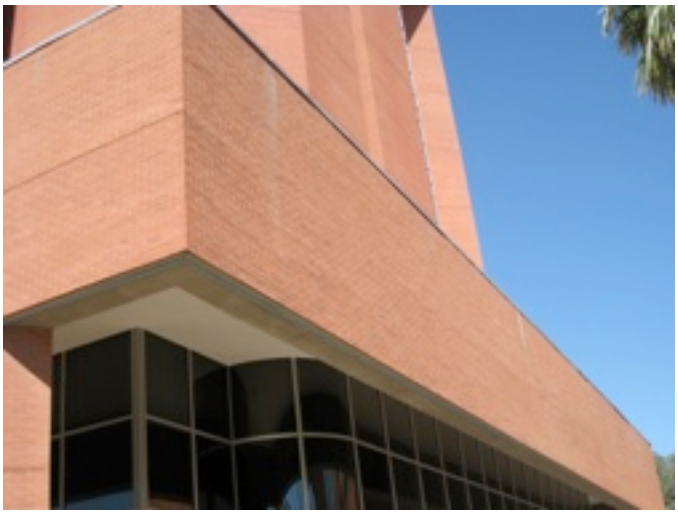
It's not the mere brickness of their surfaces that gives the old buildings value — or so I've been trying to convince you. It's the execution of brickwork specifics: the bonding, the pointing, the corbelling, the gauging, the mitering, etc. Using bricks simply because they're bricks has no more value than using wood because it's wood, stone because it's stone, plastic sheeting because it's plastic sheeting.

But mere brickness is often all you now get. There are so many instances of this failing that it's hard to pick out just one for illustrative purposes. But let us use as our example, taken almost at random, the Gould-Simpson Science Building, which is the tallest on campus (and also a stone's throw away from my office door).

The color of the bricks here is a perfectly uniform dull red. The pointing is a perfectly uniform dull pink. And the bonding? There are stretchers. And stretchers. And stretchers. As Lloyd has put it, such brickwork, "mechanically regular in form and colouring, is the kind which when built up as a wall, makes a red gash in the landscape that defies even the softening hand of Time."

Actually, Gould-Simpson isn't even laid with hand-sized and -weighted bricks at all. It has, rather, been covered by large rectangular brick-appearing panels. At twenty foot intervals, you can see the seams between the panels, some of which have begun to warp and bow away from the surface. This is a building that is brick in only the shallowest, most insincere sense. It has been hung with brick wallpaper. It's been overlaid with brick decals.

In case you thought I was exaggerating when I

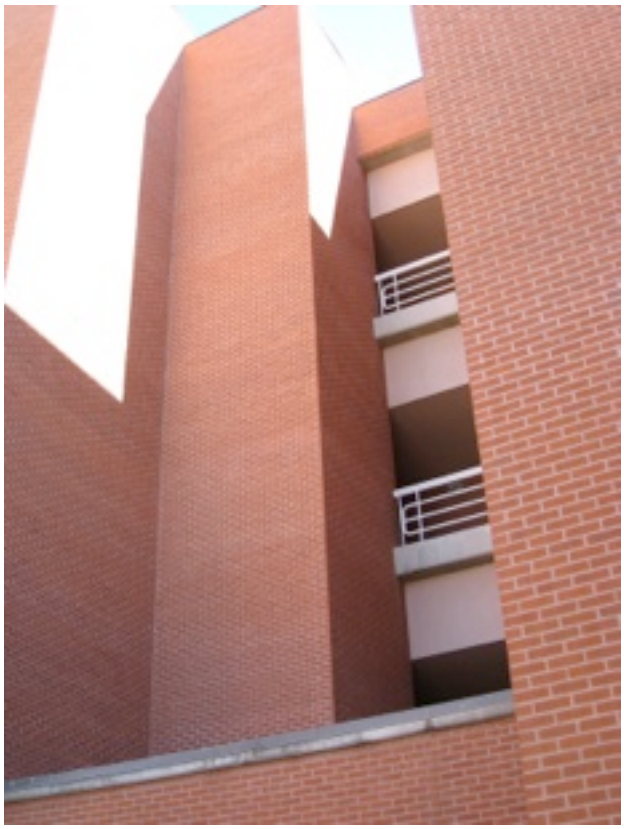


Gould-Simpson Science Building

Gould-Simpson Science Building

said that Gould-Simpson was just one of many examples of "red gashes" (to use Lloyd's term), here are few more.

It is my contention — and this was the point of providing all of those brickwork details — that someone can insist that the aesthetic heritage of the old brick buildings is promoted by these new brick buildings only if he's failed utterly to appreciate



wherein the value of the old brick buildings lies.

But is it realistic to expect new structures to sport brickwork as fine as that of The Library Building? Almost definitely not. The craftsmanship Roy Place could call on is probably impossible to come by in 2010, or prohibitively expensive. But that just means that different techniques and materials should be used. If that in turn means construction with nary a brick on site, so be it. Our buildings should not be held hostage to accomplishments of a century ago that can now only be cartooned.

The shovel (with ceremonial ribbons still attached) Estelle used to initiate construction of The Library Building

Roy Place certainly wasn't slave to the brick. He also designed structures of stone and adobe that offer returns on your attention that are as high as any of the buildings I've so far discussed. What's unimaginable is that Place would have forgone those other materials in order to opt instead for brick wallpaper.

Nor, I think, would brick wallpaper have enthused Estelle.

I started by quoting Lloyd as saying that an appreciation of brickwork will open your eyes to buildings "at which they may previously have gazed, but certainly had not seen. The added interest to life," he went on to say, "can scarcely be overestimated." If you didn't take Lloyd's point then, I hope you do now. Note the difference between the English bond over there and the Dutch bond over here. Check out the corbelling across the street. Register the spandrel ahead. It's like learning how to read as a text what before appeared as mere marks on a page.

But of course Lloyd's point has a conditional aspect. Seeing a building, and not merely gazing at it, will add interest to life only if there is something of interest there to be seen.

There are a few new buildings on campus — buildings clad in copper and steel and glass — that have sneaked through the brick-façade brigade. Would Roy and Estelle have liked these buildings? I don't know. But I feel confident in saying that that they would have at least found them interesting. And if producing something that adds interest to the lives of people like Roy Place and Estelle Lutrell isn't a worthy goal, then I don't know what is.