

From the foregoing illustrations of American work one can see that the brick designers of that country are availing themselves of many simple

from Figs. 24, 25 and 26, and this is one of the first considerations that should be given to a brick wall from an artistic point of view.

In some of his work at Hampstead Garden Sub-

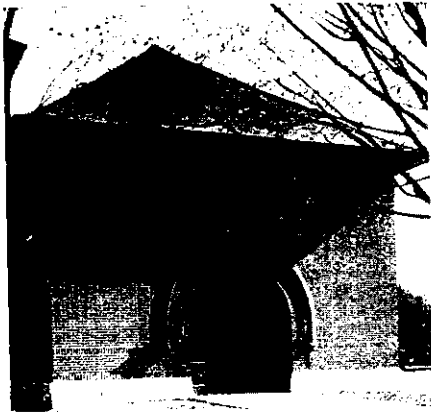


Fig. 23.

means of decorating wall surfaces which otherwise would lack beauty and interest.

Part III.

ENGLISH METHODS

The chief bonds that are used in England are English bond, Flemish bond and Running bond, but from what I have seen of any of them executed in large plain surfaces the result is meaningless and lacking in artistic value due to the fact that the mortar joint is not made enough of and consequently the surface nearly always looks dead.

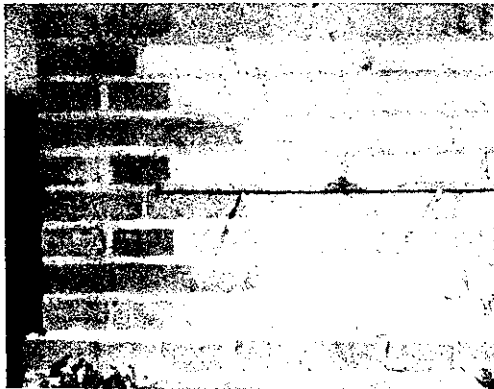


Fig. 24.

In the treatment of a modern brick wall the Englishman differs from the American inasmuch as the former adds interest to the wall by the introduction of diaper work, panels, tile creasing, quoins, etc., whereas the latter depends largely upon the mortar joint, texture and colour for effect, which gives light to an otherwise dead surface.

In some of the more recent work in England the mortar joint has been made more of, as will be seen

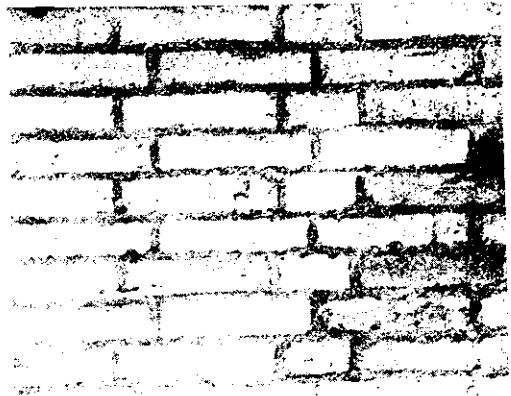


Fig. 25.

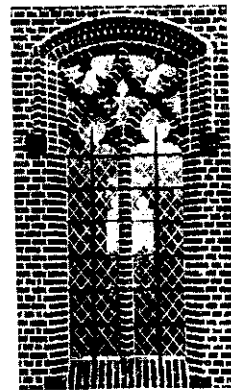


Fig. 26.



Fig. 27.

urb, Mr. Lutyens has used bricks with great skill, and the effect is equal to any other I have seen in England. Illustrations Nos. 24, 25 and 27 are examples of his work, and it will be noticed that the bricks are approximately 2-ins. thick by varying