

rustic brickwork is obtained if the joints are just left as the mortar is cut off with the trowel, no attempt being made to smooth the surface; the fairly rough texture of such joints gives a more satisfactory finish to this class of work than that produced by smooth struck joints.

The colour of mortar is referred to on p. 27, to which attention is drawn. Marked contrasts between the colour of the jointing material and the bricks should be avoided, hence white joints should not be used with bright red facings. Generally, black mortar should be avoided for faced work. The design of a façade can be influenced by mortar joints; thus, horizontality can be effectively stressed if the vertical joints are made inconspicuous by flush-pointing them with mortar of the same colour as that of the bricks (which should be uniform), and a lighter coloured mortar is used for the flush-pointed bed joints.

That the shape of the joint affects the appearance of brick walling may be appreciated by comparing work which has been flush jointed and that with recessed joints. Whilst both are attractive, there is a big contrast between the flat appearance of the former and the deep shadows formed by the latter, in which each brick unit in the mass is clearly defined. An effective modification, in which both of these joints may be employed in conjunction, consists of flush vertical joints and recessed bed joints.

The thickness of the joints is also important. With few exceptions, such as for glazed brickwork, thin joints should be avoided. Most first-class work has $\frac{3}{8}$ -in. thick bed joints, and sometimes this thickness is increased to $\frac{1}{2}$ -in.

Monotony of plain brick walling is relieved by using bricks either of contrasting colour, or texture or face appearance, or a combination of all three, at prominent positions, such as at parapets, quoins, string courses, door and window openings, etc. The judicious use of stone and tiles at these positions assists in providing interesting contrasts. A few examples of these are illustrated in Fig. 24.

PARAPETS (see A, B, C, D, E and F).—That at A shows a simple finish to the quoin of a brick-on-edge parapet. The double course of tiles at B is surmounted by brick-on-end and brick-on-edge courses, both of which may be set slightly back from the face and at the quoin. The parapet course at C consists of stretchers alternating and coursing with bricks laid on end bed-faced; this is bedded on a slightly projecting stretching course and is finished with one or more projecting courses of tiles. Bricks-on-end (which may be slightly set back from the face), surmounted by two courses of thick tiles, comprise the parapet at D, and an interesting finish at the quoin is provided by the tiles as shown. A simple but effective detail is shown at E, where the top four heading courses are set back (or *indented*) $\frac{1}{2}$ to 1-in. from the face and at the quoin, and these alternate with stretching courses of suitable contrasting colour flush with the wall face; a 2-in. thick stone coping serves as a finish. That at F simply consists of a brick-on-edge course surmounted by a similar stone coping.

Additional designs suitable for parapets, modified as required, include the string courses at N.7, 8 and 9, diagonal pattern at M.1 (or a course of bricks

laid diagonally), herring-bone pattern at M.2 (two inclined courses laid horizontally), pattern M.3 (see below), pattern M.5 (arranged horizontally), bricks-on-end as shown at P.10, and one or more courses of basketweave shown at P.14.

The top courses of bricks, tiles or stone of a parapet should be well bedded and jointed in cement mortar in order to exclude water and increase stability. The provision of a horizontal damp proof course, below the parapet and extending the full thickness of the wall, is an additional requirement.

Built-up cornices, involving the use of moulded bricks, rarely find a place in modern design.

QUOINS (see G, H, J, K and L).—Additional interest may be provided by simply using at the quoins bricks of contrasting colour to that of the rest of the walling, and producing a toothed effect, as at G and L; the quoin bricks may be darker than the adjacent walling (*i.e.*, "purple" quoins against a mass of "buff brindles") or lighter, such as "cherry red" quoins contrasting with "dark strawberry" coloured adjoining brickwork. The appearance of additional strength is obtained by using rusticated or indented quoins, as shown at H, J and K. The elevation and sketch at H show projecting blocks of two-course depth alternating with three-course projecting blocks, the blocks being of uniform length. The treatment at J is somewhat similar, but the shorter alternate blocks give a toothed effect. Projecting blocks at greater intervals are shown at K.

In general, indented courses should not have a greater set-back than 1-in., if a coarse appearance is to be avoided.

This form of treatment is also employed at door and window openings.

STRING COURSES.—A few suggestions are shown at N.6, 7, 8 and 9, and at J. Most of the parapets described above may also be adopted for string courses or friezes. Moulded brick courses are not now greatly favoured.

PANELS.—Large masses of plain walling may be relieved by the provision of decorative panels. A few designs are shown at M.1, 2, 3, 4 and 5. That at M.1 shows square panels of bricks laid diagonally with header divisions; the infilling bricks may be of contrasting colour. The panel at M.2 consists of a herring-bone infilling, short brick-on-end head and sill, and header verticals. Panel M.3 comprises three "piers" of purpose-made bricks with bevelled faces which project (see plan), alternating with bricks arranged on end, and finished with two courses of tiles top and bottom, the latter projecting as shown on plan. The simple rectangular panel at M.4 projects (see plan) and is of contrasting colour. A somewhat complicated design, suitable for a large panel, is shown at M.5; such provides an interesting feature, especially if surrounded by a large mass of brickwork; the panel may be given a slight projection. Another form of panel, much favoured, consists of an infilling of bricks arranged in basketweave pattern (see P.14).

ARCHES.—Apart from their design, arches may emphasize such salient features as doors and windows by the employment of bricks of contrasting colours and textures, and the introduction of differing materials forming the keys and imposts. Thus, for example, a pleasing effect to a façade constructed of dark coloured