

# The Canadian Architect and Builder

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## ILLUSTRATIONS ON SHEETS.

House in Jameson Avenue, Toronto.—Mr. R. J. Edwards, Architect,  
 Old House in St. Gabriel Street, Montreal.—Measured Drawing by Mr. C. S. Burgess.  
 Warehouses, Bay Street, Toronto.

## ADDITIONAL ILLUSTRATIONS IN ARCHITECTS' EDITION.

House on Jameson Avenue, Front View.  
 Dining Room in No. 500 Willbrod Street, Ottawa.—Mr. J. W. H. Watts, R. C. A., Architect.

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**Good School Design.** It is worth while to call attention to the design for the Shepard school in St. Louis, of which plans and an elevation are shown in the extract from Mr. Ittner's report to the St. Louis Board of Education printed in this number. Here is an excellent example of good design which is simply the expression of the plan. The entrance, he says, is the only portion of these buildings which receives any effort in the way of ornamentation. This severity is entirely on the score of expense. There is no reason otherwise why every feature should not be made ornamental. But the design is not affected by this question. Whether plain or ornate it is the same and arises from a well disposed plan. We see so much in our school buildings of meaningless gables, towers that are expensive as well as meaningless, and windows displaced in the attempt to make an external arrangement with them, that it is satisfactory to find a set of schools which being eminently comfortable inside are made eminently satisfactory outside by simply walling and roofing in the interior arrangement. It is not to be supposed that there is no need for judgement and an eye for proportion in developing the exterior but, as every designer knows, things seem to fall in rightly together when one is on the right track.

It is the fashion just now to clean up smoke-blackened stone fronts by means of the sand-blast machine. There are those who speak gloomily of the cleaned straw hat and its accelerated decline into dinginess when the natural surface of the straw is disturbed; and they predict a similar fate for the stone front. Bnt the cases do not appear to be the same. The stone surface was never a natural surface. It was a worked surface when the front was new and the present operations merely make it resume that condition. In some kinds of stone a hardened surface is acquired by chemical change. That will form again as before, accompanied no doubt by a similar blackening. The struggle against soot is vain for long. It takes only two or three years to make a front look grimy, and either the nature of our smoke or the nature of our stone makes that grime spread evenly without the *chic* effect of black and white—white on the exposed surface of a column and black where it retreats, like a drawing washed in by a skilful draughtsman—that makes the characteristic smoke effect of London on its buildings of Portland stone. The cause, a chemical disintegration of the exposed surfaces, must wear away the stone in time and does, in fact, give a rather leprous appearance to some carved figures of Inigo