upper part of the second court of the Palais-Royal were in danger of falling, and it was decided to repair them, for as the works of Pagou and Gerard they are worthy of preservation. Apparently there is no money to pay for cement, and in consequence the timbers are decaying. In the United States and Canada we are quite as ready as Europeans to undertake beyond our means, but our method of doing things is somewhat different. Instead of stopping the work on a public structure until funds are available for its completion, we go ahead and finish the work with borrowed money, for which we pledge the credit of future generations, thereby escaping the ridicule which would come upon us were we to follow the French practice.

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SINCE the microbe theory became an accepted fact in medical science, we have learned to believe that we are beset on every hand by unseen dangers. It is undoubtedly matter for regret that there are so many intelligent persons who refuse to recognize a danger which is not discernible to the naked eye. The recognition of the germ theory, for example, would lead to more careful attention to health requirements in the matter of plumbing, ventilation, etc. On the other hand, one cannot but feel in a measure thankful that people are not easily frightened by hidden causes of danger; if it were otherwise many nervously constituted persons would be in a state of continual worry in their efforts to shield their health and that of friends against invisible foes. Notwithstanding the numerous quarters from which we have been lead to expect an attack from these foes, it is somewhat surprising to be told that recent examinations in Germany prove that bacteria flourish exceedingly in certain building stones—even those which are non-porous in character. In consequence of this discovery it is recommended that only non-porous stone, such as granite, should be used in hospital construction. I do not imagine that the publication of this item will seriously affect the stone market, notwithstanding that the alleged discovery comes from Germany.

ILLUSTRATIONS.

RESIDENCE AT MONTREAL.—R. FINDLAY, ARCHITECT.

COTTAGE FOR MR. F. W. LENT, ELMVALE, ONT.—KENNEDY & CO., ARCHITECTS.

EMERALD STREET METHODIST CHURCH, HAMILTON, ONT.—A. W. PEENE, ARCHITECT.

CLUB HOUSE OF THE VICTORIA YACHT CLUB, HAMILTON, ONT.—A. W. PEENE, ARCHITECT.

ADDITION TO LIBRARY AT OSGOODE HALL.—BURKE & HORWOOD, ARCHITECTS.

THE addition illustrated in this number is an annex to the main library and is situated to the west of the same, entered by a door to the south of the chimney-piece.

As it was necessary to place it between the walls of other portions of the building, almost the whole source of light is from the roof, two small windows being available to the north for purposes of ventilation.

The instructions given the architects were to provide the maximum of wall space, discarding all features which would occupy space needed for books.

The space available and the requirements dictated a two-storey arrangement of shelves, access to the upper range being gained by a narrow gallery and spiral staircase.

The shelving, and interior finish generally, is of quarter-cut oak, the flooring is of parquetry, and the cove of the ceiling is executed in staff, the work being specially modelled from the architects' designs.

The artificial light is entirely by electricity.

CORRECTION.—The illustration of the Nordheimer building in our last issue should have been marked Colborne street, instead of King street. Siddall & Baker, architects.

STUDENTS' DEPARTMENT.

THE ETHICS OF THE SKETCH BOOK.

IN an article addressed to students of the R. I. B. A., and published in the Journal of the Society, Mr. Paul Waterhouse writes as follows on the above subject:—

Here, then, we face the questions, what is the need of sketching, and what is the good of travel? The bookshelves of any good office, or failing them the Library at Conduit street, will afford you the opportunity of studying, comparing, and committing to memory any building of importance in any country or of any age; why, then, should one travel a few hundred miles to make an inferior copy in one's own sketch-book or to study these things under less comfortable circumstances? The man who could seriously ask this question could never arrive at, could never understand, the answer. It is of course the fact that our many and accessible records have made study a thousand times easier, and have rendered possible as never before the science of comparative archæology. Nay further, these ready helps have made it no unlikely thing that a man should become even expert in the architecture of a country he has never visited; certainly it is possible for a student to have knowledge, and real knowledge, of more than he can ever even attempt to see with his own eyes and draw in his own sketch-book. But is the sketch-book therefore to die? Never, and for these reasons: Primarily, because in architecture the pencil works with the brain, and the brain with the pencil. To draw is to learn. It is impossible to learn architecture without drawing; it is impossible to draw architecture without learning. You can draw from engravings and photographs of course, but that is a lifeless sport at which Nature revolts, and you have to reckon with human nature even in an architect's fibre. Again, there are more things in a building than the best book can give you. We are saved the necessity of visiting all buildings, but we must visit some at least and we must draw some. The resources of other men's labors, engravings, lithographs and photographs have brought us much; they have taken away the need of sketching as a means of essential record, but they have not killed the sketch-book—rather they have given the sketcher a new scope and a glorious liberty—a liberty which no man should abuse. So long as you draw—and draw you must—you may now draw what you will. Some of the necessity has gone, but none of the duty; and duty has its laws. Here are some of the guiding lines: Never draw to make a pretty sketch-book—Burges taught us that. Of two subjects never choose the easier because it is the easier. Draw what you think you cannot remember rather than what you can. Never be timid, and, above all, draw whatever you admire. Such are the rules we glean from the direct teaching and still more from the indirect example of those who have been and are the great masters of that magnificent and most modest art, the art of keeping an architectural note-book.

When using transfer graining paper, the surface to be grained simply requires painting the ground color of the wood to be imitated. Of course, this must be quite dry. Then cut a piece of the transfer paper a trifle larger than the surface to be grained, and laying it smoothly on the table, damp the back slightly with a sponge, but do not soak it, and a few minutes after apply the face side to the work, taking care that every part is in contact, and do not smudge it. After about two minutes peel off the paper, when a perfect grain will be left on the wood.