

# The Canadian Architect and Builder

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## ILLUSTRATIONS ON SHEETS.

The Traders Bank of Canada Building, Toronto.—Messrs. Carrère & Hastings, New York and Mr. F. S. Baker, F.R.I.B.A., Toronto, Associated Architects. View of Structural Steel Work from a Photograph—Perspective of Completed Building.  
Entrance to No. 30 St. James St., Montreal.

## ADDITIONAL ILLUSTRATIONS IN ARCHITECTS' EDITION.

View of construction of new Central Avenue, Rio Janeiro.  
Commercial Building on the new Central Avenue, Rio Janeiro.

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## CHANGE OF ADDRESS.

After the 1st of February the Vancouver office of this paper will be located in the new Davis Chambers Building on Hastings street, near the corner of Granville street, where more commodious quarters have been secured, and where our representative will be pleased to meet the friends of the paper.

### The Cathedral Builders.

At last some one who writes with the authority of learning has arisen to say what we have all known to be true though we had no standing against those who write books to the contrary. Mr. Edward S. Prior, in a book called *The Cathedral Builders* in England quietly snuffs out the idea that the cathedrals were the work of a guild. The idea appears to have originated or at any rate received its authority from Lord Macaulay who, in a conversation reported by Mrs. Beecher Stowe, said: "I believe that all the cathedrals of Europe came into existence nearly contemporaneously, and were built by travelling companies of masons under the direction of a systematic organization." The chronological study of Gothic architecture was in its infancy in Macaulay's day and he probably knew less about it than our students do now—so much is the greatest mind limited by its age. The theory of the Freemason guild is interesting as showing how the mind of the historian works over the vestiges of the past; but we also see how essential to its working are the scientific burrowings of specialists in search of mere facts. It is the suspicious absence of facts referring to the Freemason's guild that has given us, when reading about them, the uneasy feeling that ends in skimming. Mr. Prior turns suspicion to conviction. "This guild," he says, "if it existed, must also have had a supernatural power of hiding its tracks, for in all our accounts and records are no references which can be twisted into a consciousness of a Freemason guild. Instead of indicating a central body of masoncraft to which ecclesiastics applied for the build-

ing of their churches, they mention artizans coming haphazardly together, and their organization for the special work, as at Canterbury, or in the case of continuous building in one of our large cathedrals, we have the establishment of a cathedral bureau—'opus' or 'opera' as it was called—such as at York, which has indeed practically continued to our own day."

### Architectural Refinements.

The review of Mr. Prior's book in *The Builder*, from which we get the above extract and the quotation from Lord Macaulay, gives another extract which is a valuable contribution to the discussion as to the existence of optical refinements in the architecture of the middle ages which has been raised in England by the appearance in Edinburgh of Professor Goodyear and his exhibition of photographic views of irregularities in mediæval buildings. Professor Goodyear's articles are generally known here. As they came out in the *Architectural Record* we read them, at first with excitement, then with a gradually waning interest as we saw that, though irregularity was being found everywhere, there seemed to be no system in it, and the author seemed to prove too much intention to be true. Mr. Prior says: "I have never found any system of æsthetic creation in the proportions of mediæval building beyond the simplest promptings of the square and the compass. The curvings of walls and the irregular spacings of supports can be seen to be one of two things, either the immediate habit of craftsmanship or the result of expediency—both varied by the difficulty of building piecemeal and to suit existing buildings, difficulties that were the constant necessities of church-work in the Middle Ages."

### The Sliding Scale Unjust.

Mr. Cass Gilbert, the architect of the Minnesota State Capitol, has proved by experience, as appears from a letter of his addressed to the editor of *The Western Architect*, that the sliding scale of fees