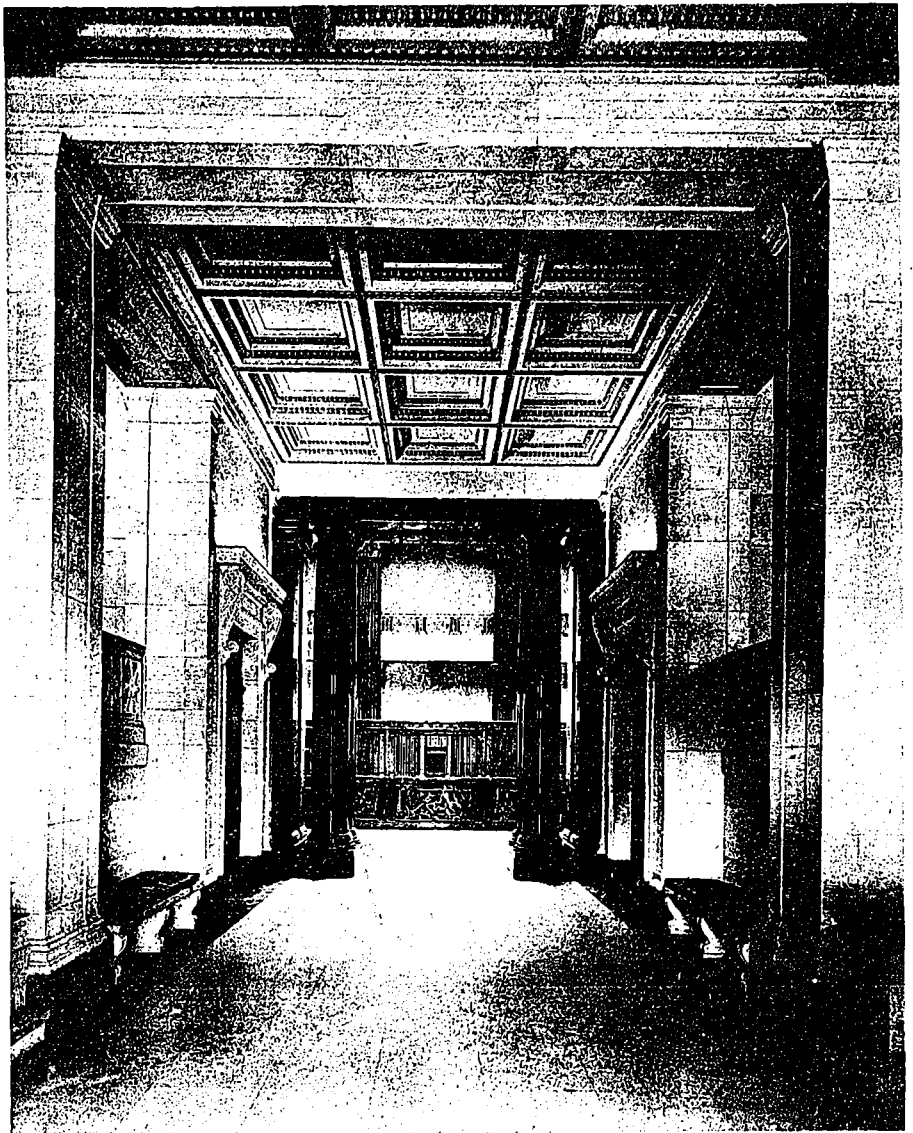


the window trim to continue unbroken from the first to the third floor.

The writer had the pleasure of studying this structure by moonlight when the silhouettes of the main divisions stood out, submerging to a large extent the small openings and details. At this time the real strength of the design became more apparent. The one thought which seemed to prevail was the unfortunate demand of our modern ideas for so many window openings. Our mind wandered back to the Spanish architects who seemed to possess to a marked degree the value of contrasts. They always selected the vital spots for ornamented richness with the surrounding portions treated in a simple unbroken surfaces so as to enhance, if possible, the value of the parts they wished to emphasize. Naturally their business methods were not ours of to-day. We need the light and ventilation in each small interior division. In the Sun Life building this need is met in as wholesome a manner as possible in the use of classic design. Each and every room, no matter how small, is well provided with window space, so that the artificial methods have been reduced to a minimum.

The sides of the building vary slightly from the main facade. A series of seven full pilasters enclose the window treatment. Here the openings for the various floors form a unit in themselves; that of the ground floor consisting of a single window possessing a circular pediment; the three floors above having a double opening, while those in the frieze are grouped in threes. Running around the building at the fifth floor is a pierced balustrade effect. No attempt has been made to show a completed design toward the rear as it is the intention of the company to lengthen the building at such time as conditions warrant.

The entrance to the main hall is through any one of three doorways. These consist of revolving doors housed in solid marble walls circular in plan, the sturdy character of which provides a fitting debut to the interior. The central opening is on the direct axis passing between stairways, elevators into the main hall while the other two are placed directly opposite the two main stairways. Once within we are



VIEW TOWARDS MAIN HALL.

struck with the severity of the design which grows more impressive as we appreciate the airiness and warmth imparted by the pinkish Tennessee marble which springs from its base of polished Belgian black and continues uninterrupted around the walls to the ceiling, up the stairways, by the elevator enclosures and on throughout the large main hall. The marble being slightly tooled so as to impart an atmosphere of solidity as well as delicate ornateness, the eye is naturally carried to the coppered ceiling, which corresponds in tone value to that of the walls. The monotony which might otherwise arise is prevented by the ornamented courses in gold. This entrance hall is exceptionally pleasing to the eye in its design of chasteness and restraint as well as the mellow effect given to the color scheme throughout.

Leading to the executive offices on the first floor are two monumental stairways. The treads consist of two inch marble slabs, while the balustrade is patterned after a plain Grecian idea having the perforated design cut from a solid five and one half inch thickness of marble. At