

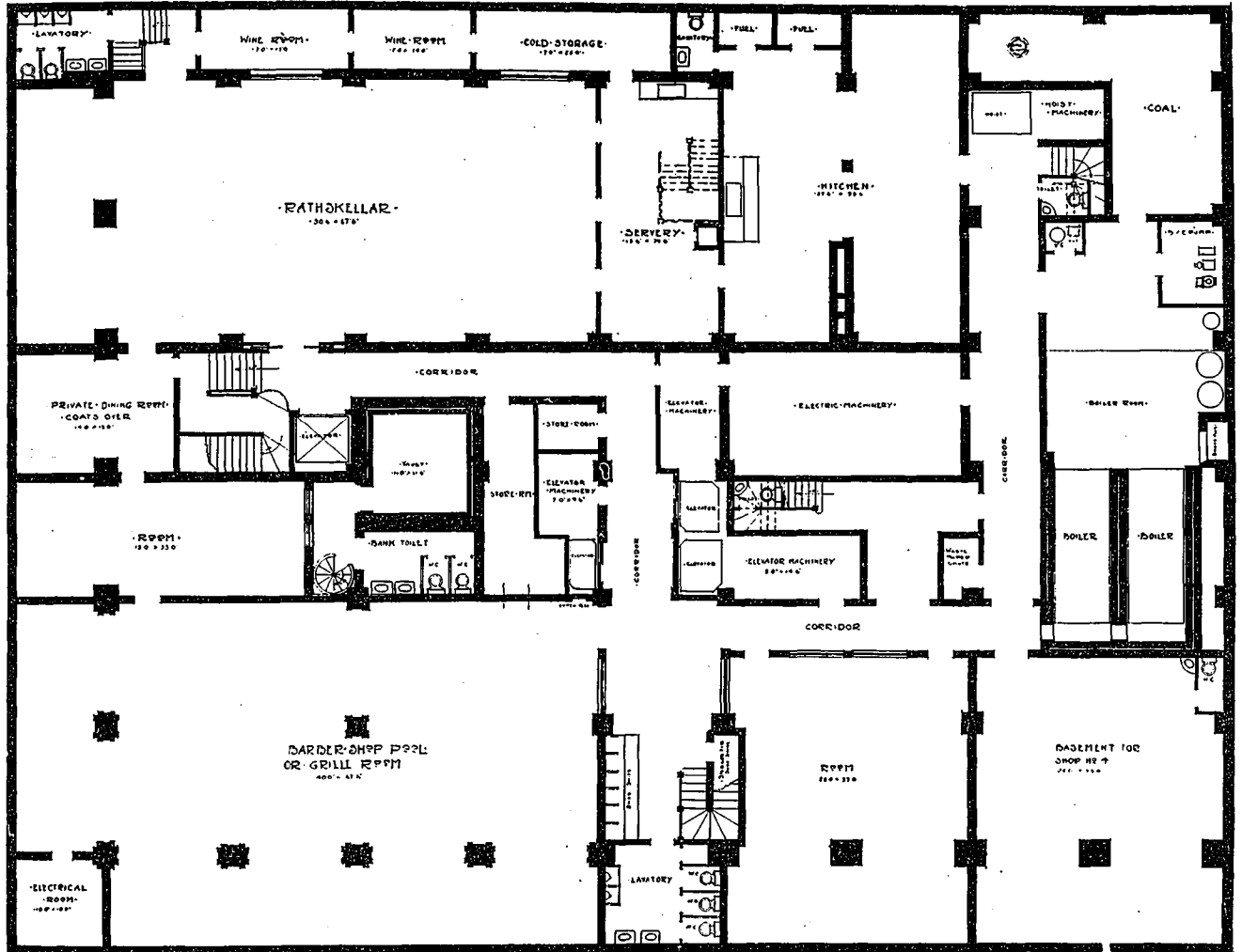
tons. The cornices are of copper, with a heavy embossed lion's head capping off each pier, and having electric lights between the panels for illumination at night. The show windows are exceptionally well fitted with curved glass and are panelled on the inside with inlaid mahogany. Each store is also provided with a gallery, which not only attractively adds to the scheme, but also increases the amount of space available for the use of the tenants.

On the upper floors every office suite is provided with a vault. Each floor has two separate lavatories for men and women, making four in

the roof, and from there supplied to the various floors, an automatic water booster being employed as an auxiliary.

All floors are equipped with vacuum outlets, with discharge and motor for same located in the basement.

The building is ventilated by two 72-inch fans placed on the roof and electrically driven. The ducts from these are dropped down, with registers at ceiling and floor levels. In the winter time only the floor registers are used, unless the others are required. The heating is done by a vapor system, having control valves on



BASEMENT PLAN, UNION BANK BUILDING, OTTAWA. W. E. NOFFKE, ARCHITECT.

all, tiled to the height of seven feet. Tiling or terrazzo is also used for the floors of the corridors and in some of the shops. The plumbing fixtures are of the most approved type. The basins are of the non-splash kind, and are equipped with automatic taps to prevent against waste of water. All plumbing is so arranged that any section can be cut off without interfering with the other portions, and it can also be closed off immediately at the tap in case of washer repairs. The water supply comes into the building through a three-inch main from the street to an automatic pump, from where it is pumped to a ten-thousand-gallon tank on

each radiator and fed by two 18-foot tubular boilers having a diameter of 78 inches.

The cost of the structure complete was approximately \$600,000.

If a decoration is not practical, if it does not present a good reason for its being, then it falls far short of its mark and degenerates into something that certainly is not decoration. This is a condition of fact which many furnishing men are apt to forget—and which is made easy of forgetting by the weird, meaningless forms occasionally sponsored by various “art movements.”—Exchange.