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BUILDING



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GUARDIAN  
BUILDING



C E L E B R A T I O N

Welcome to 90th anniversary celebration of the Guardian Building. This event highlights one of the world's most famous art-deco buildings and a defining splash of color on the Detroit skyline since 1929.

We take great pride in being stewards of such an iconic building. We are committed to operating it as efficiently as possible while keeping it open to the public and preserved for generations to come. A debt of gratitude is owed to the countless workers, tenants and owners who have maintained this building over the years. A big thank you is also owed to the sponsors who made tonight possible. I hope you enjoy this evening as we celebrate the Guardian Building.

Sincerely,



Warren C. Evans  
Wayne County Executive

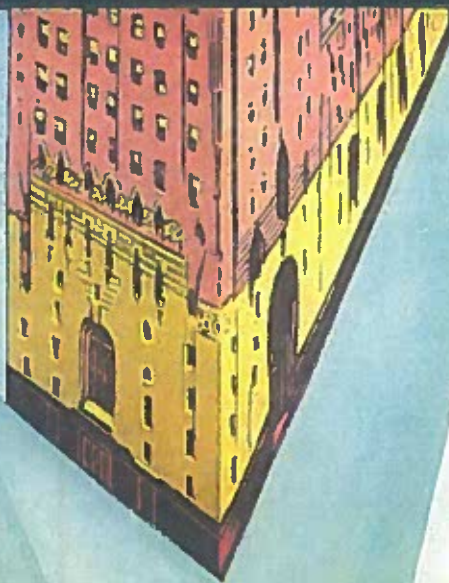
T H A N K Y O U  
S P O N S O R S







**UNION TRUST BUILDING-DETROIT**





022

ORNAMENTAL DETAIL

*The New*  
UNION TRUST BUILDING  
DETROIT



Smith, Hinchman & Grylls . . . . . *Architects*  
Donaldson & Meier . . . . . *Consulting Architects*  
W. E. Wood Company . . . . . *General Contractors*  
Halsey, McCormack & Helmer, Inc. . . . . *Bank Engineers*  
Ezra Winter . . . . . *Mural Decorator*

*Reprinted from March 30, 1929 Issue of*

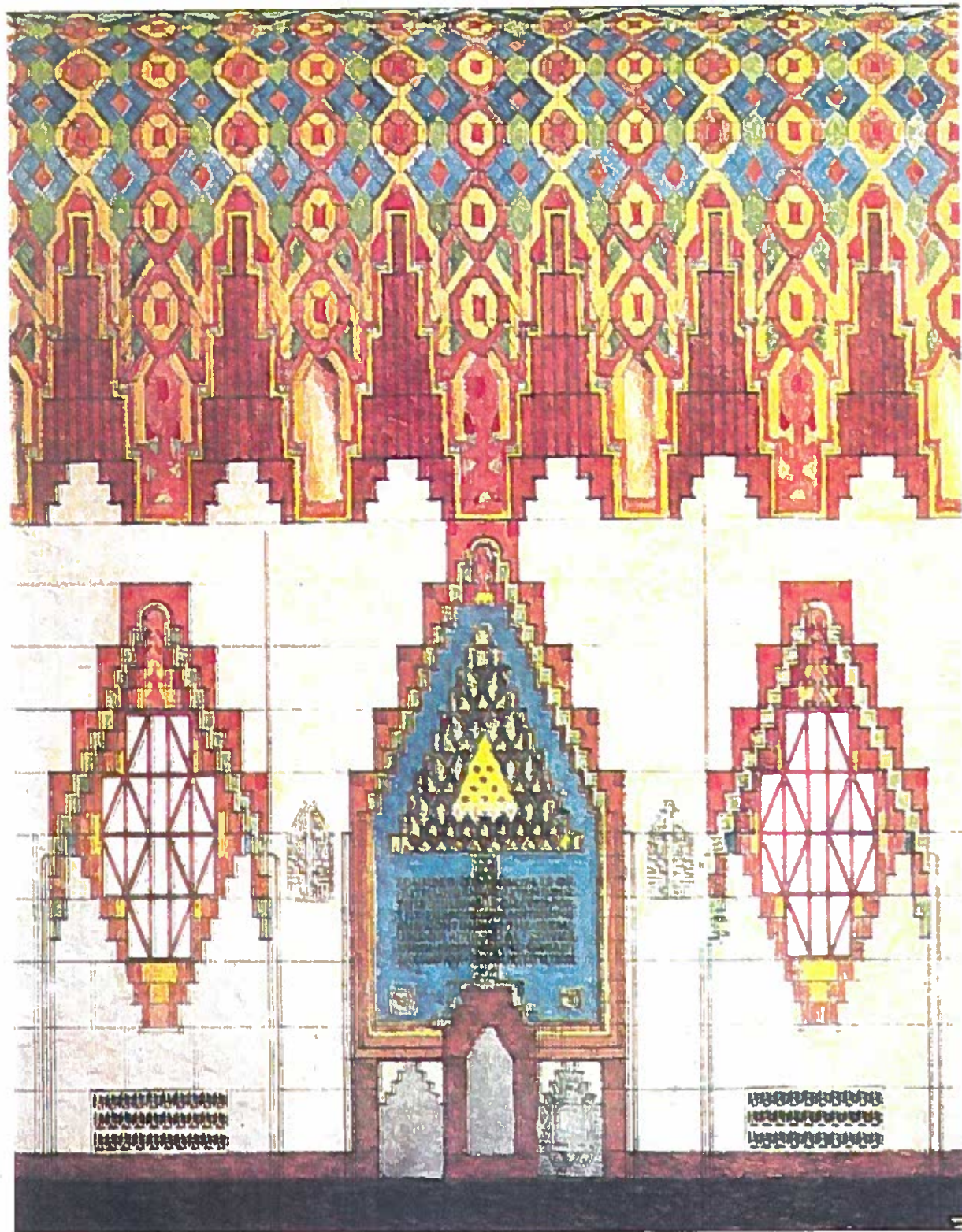
MICHIGAN MANUFACTURER AND FINANCIAL RECORD

*By*

DAHLSTROM METALLIC DOOR COMPANY

THE INTERNATIONAL NICKEL COMPANY, INC.





A SECTION OF LOBBY WALL

*From the Architect's Cartoons.*



# A SYMPHONY *in* COLOR

## *The New Union Trust Building in Detroit*



The new building of the Union Trust Company in Detroit has been completed and is already partially occupied; completed only in a sense, for such buildings are never entirely completed, with tenants getting growing pains and tearing out or putting in new divisions; but completed in that other sense that its size and style and proportions and decorative effects have become fixed against the vision of men.

The new Union Trust Building in Detroit is the third of a triad of great structures to be finished in its city within a year, each of them distinguished and each of them distinct, the other two being the Fisher Building and the Penobscot Building. Each is an example of the American vertical style of architecture, that evolutionary type which makes human-built structures look as if they were hewn out of limestone hills, with recessed galleries on their way skyward, or were produced by chipping the sides of a cliff into plane surfaces to which the ornament has been applied exteriorly as Borglum tried to do to Stone Mountain.

### A Symphony in Color

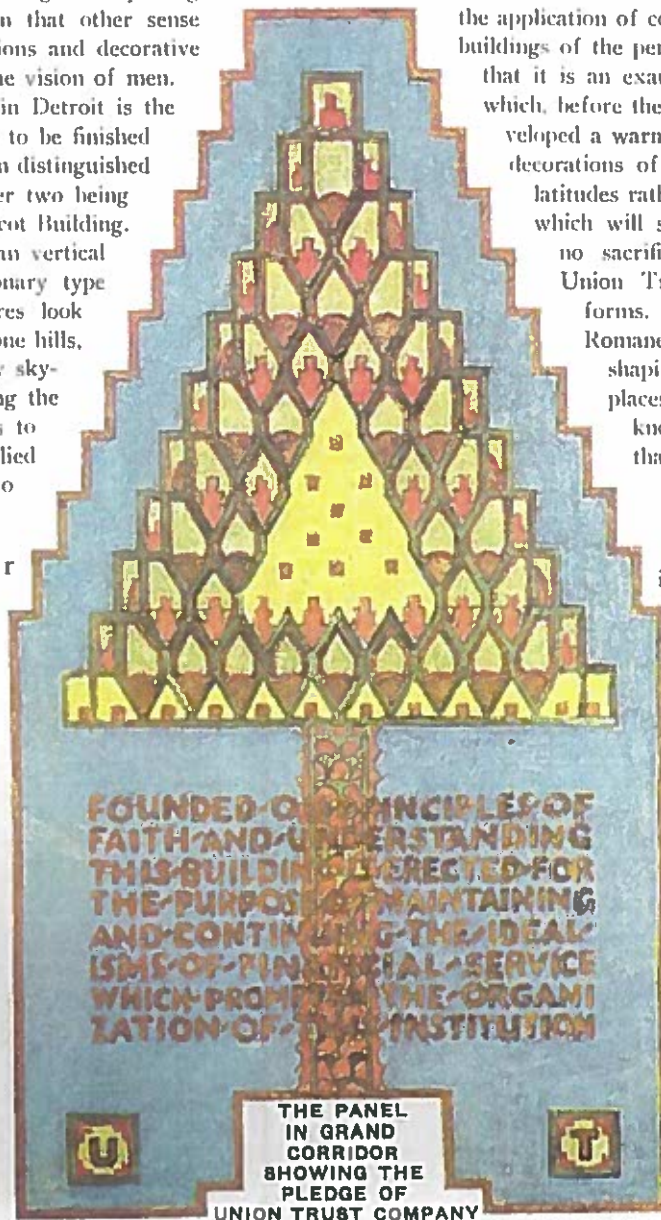
Union Trust Building has one distinction over the two other structures mentioned. The Fisher Building has facades of granite and marble, quarried and sawed to an exact matching of the blocks that make the pattern of its up-rising walls. Penobscot Building is a composition of limestone from the Oolitic quarries. Union Trust is a symphony in ceramics, its granite bases serving as an architectural basis for walls of brick in orange tones, relieved with ornaments of ceramic tiles in colors which make the rainbow seem modest, blacks and greens in striking blends, yellows and reds in such combinations that they produce a mass harmony which glimpses at their components would scarcely seem

possible; groupings of color which are garish at first sight, grow picturesque with observation, and resolve themselves into complete harmonies of tones on further examination and study.

Union Trust Building represents the last word in the application of color to the exteriors of the monster buildings of the period. Men who know their art say that it is an example of the beginning of a period which, before the world is well into it, will have developed a warmth of color in the architecture and decorations of exteriors suggestive of equatorial latitudes rather than of the temperate zone; and which will show warmth and attractiveness at no sacrifice of dignity or solidity. Then Union Trust has new compositions in its forms. The flat arch, the Gothic and the Romanesque arches are absent from the shaping of its openings and in their places the "notched" arch, so far as known the most elaborate example of that form of treatment of openings.

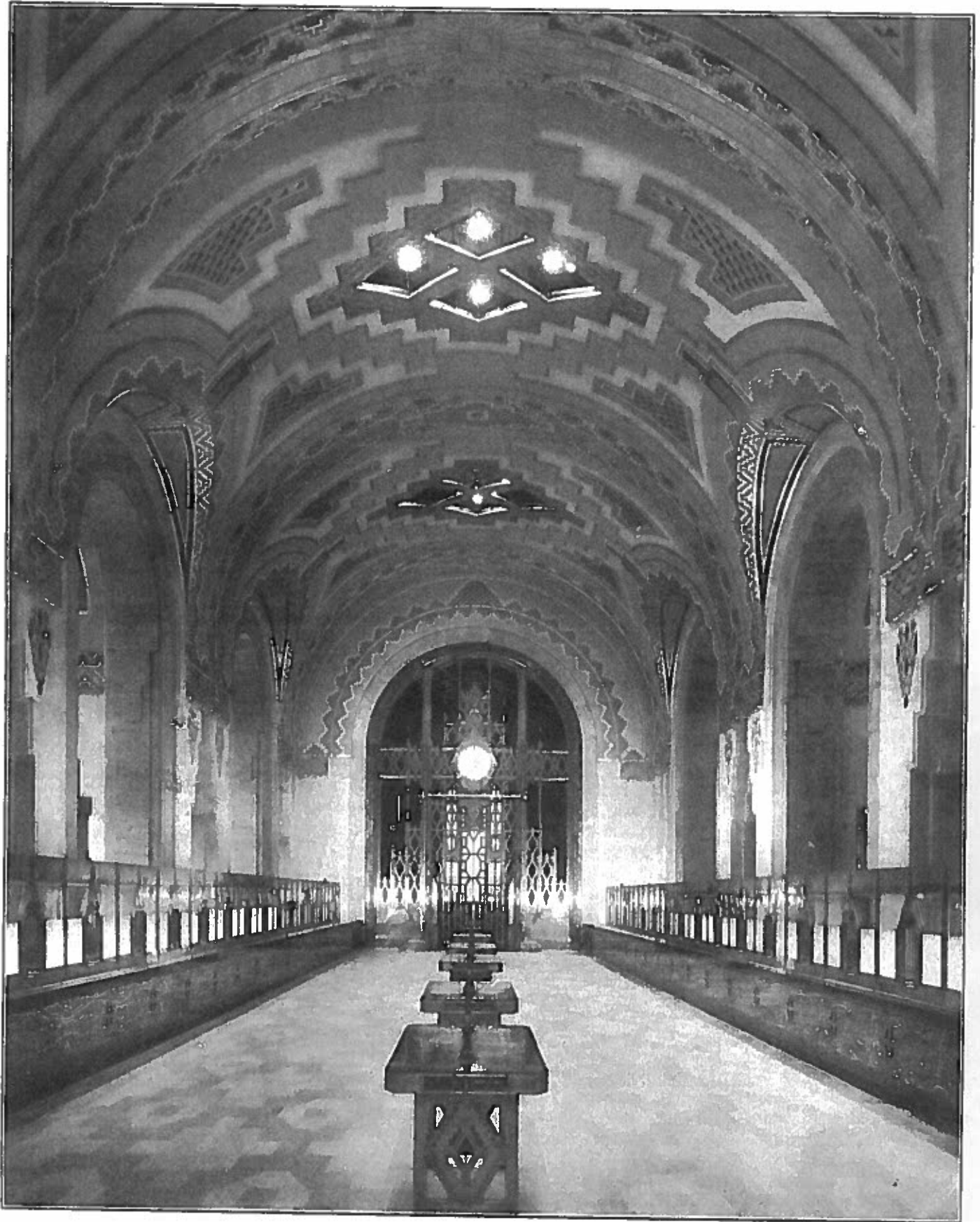
### A Striking Structure

All in all Union Trust Building is at this moment the most striking building in the country, because, besides size, it has individuality. It has been designed by Michigan architects; erected by Michigan contractors; is composed to a very large extent of Michigan materials; has been put together by Michigan artisans; has had its murals painted by a Michigan-born artist; has decorations of tile produced in Michigan faïenceries, and is, so far as could possibly be done, a Michigan made temple for a leading Michigan financial institution. There is so much of Michigan about it, that the story of its design, construction, ornamentation and equipment is a romance of Michigan, worth telling in extent to a group of readers who revel in Michigan productions and progress.



FOUNDED ON PRINCIPLES OF  
FAITH AND UNDERSTANDING  
THIS BUILDING IS CREATED FOR  
THE PURPOSE OF MAINTAINING  
AND CONTINUING THE IDEAL  
ISMS OF FINANCIAL SERVICE  
WHICH PROMOTE THE ORGANI  
ZATION OF THE INSTITUTION

THE PANEL  
IN GRAND  
CORRIDOR  
SHOWING THE  
PLEDGE OF  
UNION TRUST COMPANY



A VIEW OF THE GREAT BANKING QUARTERS





# The Embellishment of a Cathedral of Finance

By LOUIS DUNCAN RAY

The Union Trust Building in a city of tall buildings has had personality conferred upon it by the use of external color. In this it pioneers the advance of American architecture in a direction that has not heretofore been taken. In place of the grays and creams of stone and architectural terra cotta, diversified by vertical elements that were depended upon to give character and accent to the facades, the Union Trust exterior has largely abandoned this emphasis on the height and the feeling of dignity conferred by tall, narrow panelings, and has substituted varying color in great, simple wall faces.

Here is a great financial institution which has grown up with Detroit, an institution with banking and fiduciary ramifications so far flung every fourth Detroiter is in some degree affected personally by its operations. It is housed in a great structure that achieves by its very decoration a feeling of informality, closeness to the passer-by, friendliness to the Detroiters who see it. This is entirely attained by the exterior treatment of the building. It expresses wealth, yet avoids austerity, coldness, overpowering dignity, and enters the hearts of the local observers,

solely through the unique wall treatment. Each Detroit resident is given a feeling that this is to some extent his building, and the Company and its subsidiaries, his trust company.

## Avoidance of Verticals

First of all, this feeling is attained by an avoidance of emphasized verticals, other than that great vertical expressed by the great simple faces of the entire building. Instead of the intricate and typical skyscraper wall faces in ornate and irritating over-decorated detail at window openings, there is a pleasing and simple general effect given through plain window openings that cover the great planes of each facade. The earlier skyscrapers were usually done in cold grays, or in the hard brilliancy of terra cotta in whites and creams, but the Union Trust conception has been worked out in brick of a peculiarly attractive tone, of a color that lies between Tuscan red and fawn, a brown which has a feeling of yellowness and sunlight conferred upon it. This wall face is soft-toned instead of hard. It is eye-resting. Its texture is that of velvet, by virtue of the use of brick. Who is there to say that such a combination is not immediately inviting to the man in the street, and an aid in creating a personal feeling of proprietorship?

## The Tying in of Color

This brickwork carrying both red and yellow is a basis for embellishment of its own sort, not before embodied in a structure of immense size. The base stories are in gray-green stone with the green tone marked. This foundation element is brilliantly lighted at its upper margin by inserted ceramic material of brilliant colors in which the green found in the stone is carried to its most brilliant stage as the major color. This green has the mellowness of the orange-yellow component of the brick which surmounts it. It ties the diverse materials and colors into a unity. The upper portion of the facade bears similar decoration.

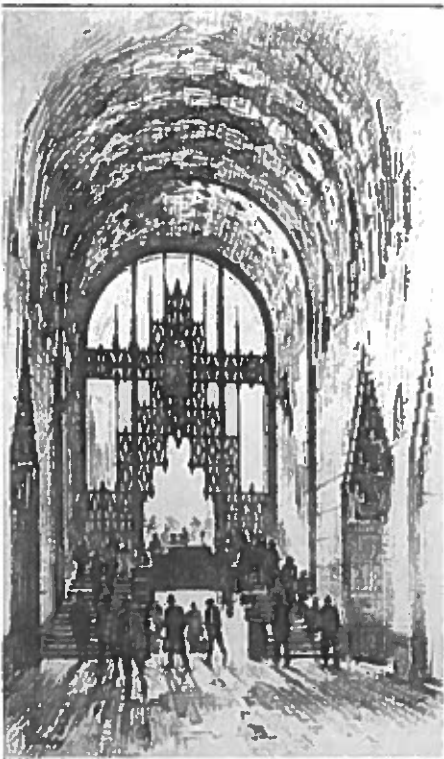
It is a maxim of pleasing decoration that some color tone should prevail throughout an entire decorative unit, and in the case of the Union Trust facade this tone might be said to be the mellow and sun-lighted warmth of yellow found in the green ceramic inlays, the plain stonework, and the brick. This group carries the predominant feeling of the building as a study in color, and is entirely in the harmony of analogy.

It is also a maxim of pleasing decorative effect that the stronger and more brilliant a color is, the smaller the area that such a

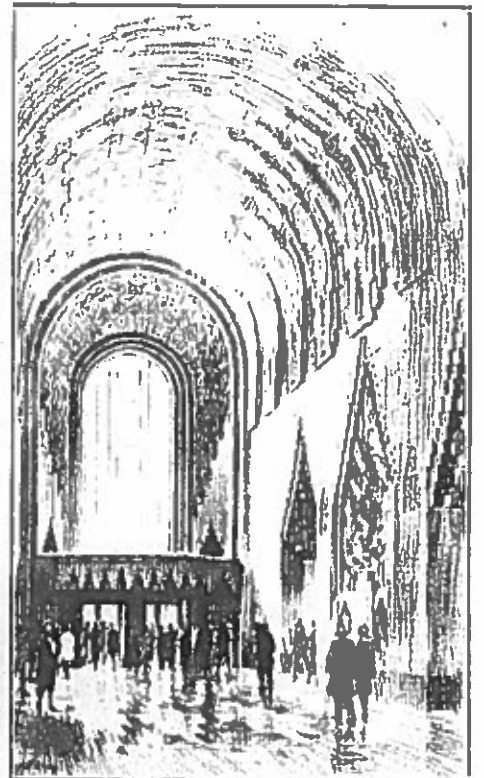
color should occupy relative to its field. Upon studying the facade with this in mind, there is a pleasing balance between the gray-green stone areas and the warm brown areas of brick that make a ground for the decorative bands in green and cream.

Mention was made of the harmony of analogy. Decoration also takes into account the harmony of contrast. Here are great wall spaces of soft color with bands of strong green detail, all in the harmony of analogy. As a whole, it is doubtful if such a combination would be insipid, but character and completeness can be given by use of the harmony of contrast. Harmony of contrast is achieved by using that group of colors in the spectrum of seven which lie the fourth place distant from any given tone. We have yellow. This hidden yellow, in the brick, in the green of the decorative band, in the stone, has what for its complement? Let us look for indigo, blue, and red. Indigo, blue and red there are.

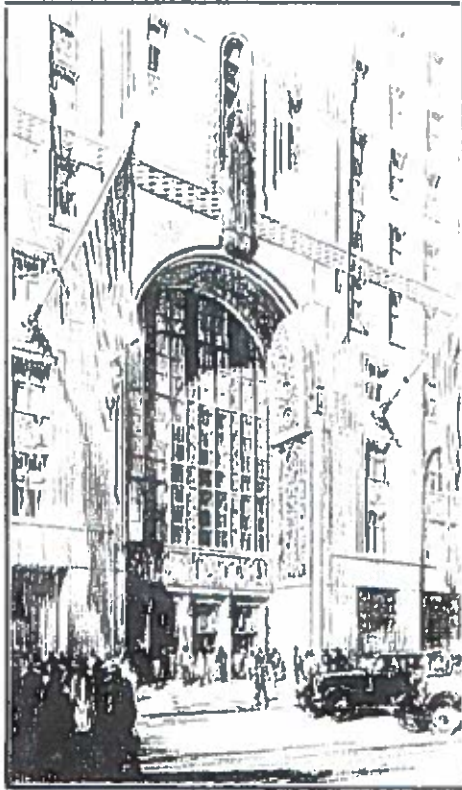
These accents and elements illumine and strengthen the wall effects by their presence in the brilliantly-elaborated ceramics that form the intricate decoration of the great



VIEW IN GREAT CORRIDOR  
SHOWING GREAT MONEL SCREEN  
—From the Architect's Drawings.



VIEW IN GREAT CORRIDOR, LOOKING  
NORTH  
—From the Architect's Drawings.



MODELING OF  
GRISWOLD STREET PORTAL.

vaulted entrance, that blaze from the sheltered niches of the notched-pointed arches, and that glow from the topmost sections of the northern octagonal-capped facade. They complete the development of the Union Trust Building in color, and give the finishing brilliancy that is required for the exterior as a whole to make it an attractive monument in which every Detroit resident instinctively feels a sort of informal ownership.

### Use of Color Phase of Progress

This use of color is a phase of a greater movement that is sweeping the United States. The people of this country have only recently discovered "color". Until within a very few years ago, and the examples could almost be counted on one hand, solid-color pottery ware was largely imported Japanese Awaji. But today ordinary household breakfast sets may be had in blazing and strong colors from American sources, gas stoves are finished in a crescendo of tones, electric refrigerators may be had in vermilion, water-kettles are every shade of the rainbow, kitchen cabinets are in greens, blues, reds, furniture is in strong enamel shades, and the up-to-date kitchen is incandescent in canary-yellow, sky blue, vermilion, and every other shade of the spectrum.

The choice of a color scheme for the exterior walls of the Union Trust Building is, therefore, a reflection of a new phase of American living and American trends. This structure is a pioneer. Color is coming into

its own to light cities that would otherwise be drab and dull, with variants that mean something in the way of eye-attraction and eye-relief. It is altogether probable that within fifty years practically all the steel-frame construction will express color symphonies of one art and another.

### Precedents for Color in Facades

There is precedent for exterior facades in color. The pagodas of ancient China that dot Shan-Tung and Chih-Lhi and the other



A MURAL LUMIERE IN TILE

provinces are in brilliant green porcelain tile. The stuccoed walls of many sub-tropical Spanish and Portuguese centers are done in



GREAT PORTAL ON GRISWOLD STREET

pale pink, browns, blues and yellows, and present pleasing effects in the mass. Swedish house facades have been decorated in color, usually flowering foliage arranged as a decorative band. And building skyscrapers in colored brick and ceramics is not such a great departure, when every dwelling in the land is usually painted in color schemes of some sort.

The new Union Trust Building, then, is an attractive means to draw the interest and friendliness of every Detroit to the group of associated financial corporations of which it is the head, and which has had so much to do with the growth and prosperity of Detroit. It is attractive, and not forbidding or austere. It is warm, eye-resting, and appealing. Color in the Union Trust Building is an expression of the times, a forerunner of what will probably be universal in the future, and a development that is interesting the entire building industry of the United States.

# Notched Arch a Feature of Design

The architectural keynote of the new Union Trust Building is the "notched" or stepped arch. In ancient masonry buildings the arch was a necessity as a bearer of overhead loads. The first form was the flat arch, a piece of stone or timber laid across the tops of openings, to carry the material of the walls onward and upward. Then

came the triangular arches, composed of timbers laid at half right angles from the sides of the openings and meeting at the top, to be closed and capable bearers of super-imposed weights. Then came the uses of the formal arch.

Arch forms in building construction are based on a curve known as the catenary.



If a fine, heavy chain is hung between supports it will take a downhanging curve that, in reversal, is also the correct curve for an arch. The curve made by the chain is in tension, and the arch curve is in compression. Otherwise, the two curves have precisely the same comparative properties, point for point, except that the direction of the forces is reversed, whatever these may be. The fine imaginary line within any arch is the center of load. The load is entirely one of horizontal compression at the apex of the arch, and at the springing points on each side almost entirely vertical with a small horizontal component. The material in a perfect arch has bearing area distributed symmetrically roundabout the point where the curved axial line of pressure passes through it. Added material beyond this area is decorative, and material removed within the proper bearing area for the load weakens the arch.

### The Original Arch

The original arch form consisted of two slabs of wood or stone tilted against each other at the apex, and firmly supported on bases at the spring line. Within the two triangles outlined by the soffit and exterior faces of the slabs ran this mysterious catenary curve. If the curve swept beyond the slabs of structural stuff used, the arch failed. Almost always, there was trouble at the apex. Without knowing why, ancient man found that a special block at the top of the arch, and this a block of goodly size, with the side slabs well contacted against it on broad bearings, made an arch that did not fail. This was because the invisible curve of loading here in a keystone found itself favored with a great bearing area, that corresponded to the maximum loading value, horizontal compression from both sides.

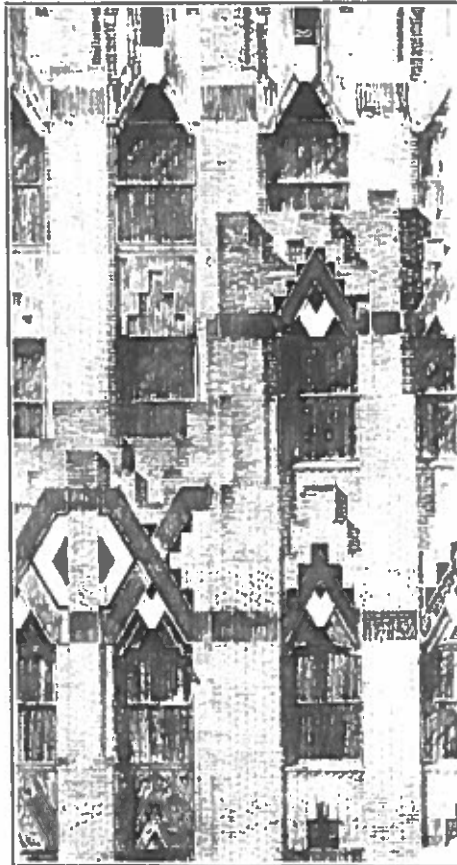
Medieval man looked into the past and found round Roman arches without visible keystones that had stood for centuries. By a dim and not quite understandable process of reasoning, the idea came back of narrower arches that would not tend to spread at the spring line. It was a revival of the tilted slabs of the stone age. The new arch was to be a beautiful thing, and instead of being straight, would be curved. This was the Gothic arch, one of the strongest of arch forms. Its curved inner line paralleled the hidden catenary within the arch material, and there was minimum use of material, better use of material, and better workmanship.

### An American Development

Over in America, during all these ages, the Incas and Mayas and Aztecs were developing an architecture, and progressed from the lintel cross beam to an arch form with tilted members. As their buildings became more elaborate, and higher esthetic requirements were demanded, the crude lines of the triangle were in the way. The architectural craftsmen conceived the idea of horizontal slabs with slanted ends that were overlaid on each other until they finally

met with squarely butted ends, or a pure lintel beam could be used to cap the arch. The imaginary catenary ran safely through this construction, and it survived earthquakes as the frailer Roman arch form of Europe could not do. This aboriginal American arch was notched. It was a series of horizontals with inward slanting verticals, and approached a flat top member of varying span.

This was the notched arch form, a compromise between the pure arch and the lintel beam. In civilization, however, the Roman



TYPICAL BANKING WINDOW AND BRAND OF TERRA COTTA ON GRISWOLD

and the Gothic arch were the basis of the classical architectural forms, and from the Dark Ages onward were architectural "good practice" in all structural work where lintels were not used.

The steel frame structure came in, in America; a new invention in building and a new era in architecture. Greek temple facades were constructed, and above them towered huge boxes of building facade, or a score of stories of identical facade were constructed and capped with a classical cornice three hundred feet in the air, where it gathered icicles in the winter that crashed on concrete sidewalks below. It was seen that old architectural standards would have to be abandoned for the skyscraper, and a new architecture developed that was fitting for its colossal heights and enormous facade

expanses. This became a conception given the group name of "American Vertical".

The Union Trust Building, like every other high-class skyscraper, is an architectural problem in this American vertical style. Gothic and classical are automatically barred, because the spirit of these structures is far removed from the necessities of multi-story design and use. Therefore, the architectural problem is almost entirely one of invention of forms which are esthetically pleasing and represent good engineering practice at least superficially. An individual idea is seized for the structure, and this individual idea is injected endlessly into the detail of every sort.

### The Tilted Slab Arch Revived

Smith, Hinchman & Grylls, designers of the Union Trust Building, took from good engineering practice the age-old idea of the tilted slab arch, far, far back of historical time. They then met the other condition of making it esthetically pleasing. They modified the form into the "notched arch". This was not the notched arch form of the prehistoric American culture of Central America with slanting verticals but a form of pure horizontals and pure verticals, progressing at right-angle steps, and contouring itself within the catenary curve of a narrow, deep arch, the strongest and most substantial form of arch design possible. This was good subconscious psychology, for human beings are largely and unknowingly inheritors of good engineering judgment. They feel confidence in good design without knowing why. They recognize stable angles of repose, dependable buttressing, and scores of structural expedients that are safe practice. This is "inherited memory", because dull-witted and reckless forbears of long ago who were unable to judge such matters were crushed under rocks and the like, while the keener minded avoided unstable and dangerous conditions. The selected form of stable arch approximates the angles of the equilateral triangle. In its various developments in the Union Trust Building the developed arch lines stand at 65 degrees, with many examples in purely decorative form at 60 degrees. Thus, the virtue of the triangle is retained, but the rigid line is avoided by the device of notching it.

### Repetition of Notched Arch Motif

In this new architecture of the skyscraper, however, the real loading is carried by the steel skeleton, and the arches are purely decorative. The result of this is freedom of duplication of a particular form, and its repetition in various elements of the structure that are not such as demand the arch structurally. The notched arch is found in the marble inlaid patternings on the floors. It is developed in incised design in the metal gates and grills of the upper and lower banking room. It is found in the incised and enameled patternings of the ele-

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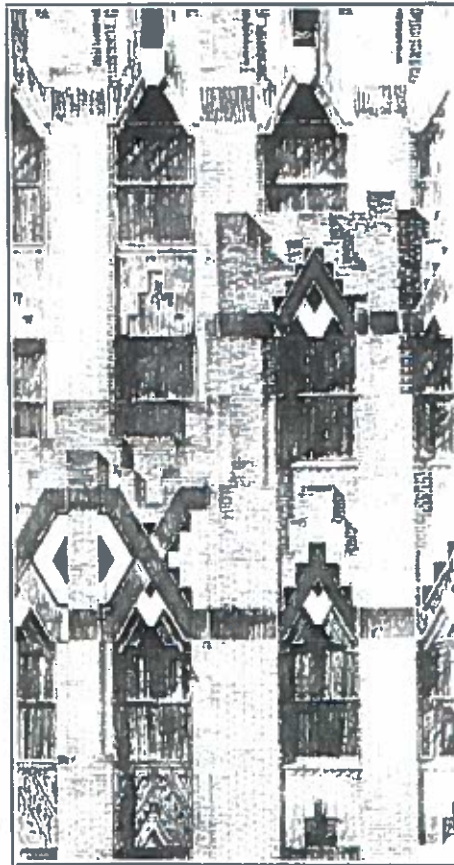
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tional part of the engineering service to locate Department M between Departments A and D, and to place another small or stationary department adjacent to Department D. As the expanding departments grew, the two smaller or non-growing departments could be moved away, leaving the expansion room that would accommodate the growing divisions.

### Translation into Requirements

This comprehensive survey also provided for commercial banking activities, and the planned accommodation was finally resolved into terms of square feet of floor area that would be required for both the trust and banking operations. This square footage was next reconverted into terms of structural floors, and the solution was that sixteen floors of building space of the available area would be devoted to use of the client group which ordered the survey. To such sixteen floors there could easily be added another sixteen stories that would be a potential reserve for Union Trust purposes, as departments would demand unforeseen expansions in the distant future, but that in the meantime could be used for tenancies. The actual problem presented by the injection of both the National Bank of Commerce and the Griswold-First State Bank into the picture created almost no complexities in demanding changes from the original survey.

### The Psychological Problem

There was also another problem involved which had nothing to do with the mechanism and housing of a group of financial institutions. This was psychological. It was the aim to so plan the new building that the premises would draw forth a friendly attitude on the part of the general public, including customers. Every department, then, was designed in accordance with its activities to have an appropriate tone and feeling for the type of public who would use it in the course of business, for many types of public are separately served in the various offices. The results of this refinement in creative planning is to be seen in the changing aspects of the various departments of the Union Trust group, as they are installed in the different floors of the structure.

### Fitting for Trend and Change

The professional survey that evolved the sixteen-story cubage of many offices covered an immense mass of data in the most minute manner. One portion of it drew upon another type of skilled knowledge in the possession of the banking engineers. This has to do with trends and changes of practice in the bookkeeping and routine of financial institutions, systems of bookkeeping, mechanical aids in recording and handling transactions of almost unending variety, developments in practice, and a knowledge of ultra-modern equipment and

its sources. In addition to all this, the sixteen floors of departments had to be interconnected, so that the organization might function as though it were on a single floor. The engineers had to prepare for the Trust Company a complete plant that would handle the routine both accurately and expeditiously.

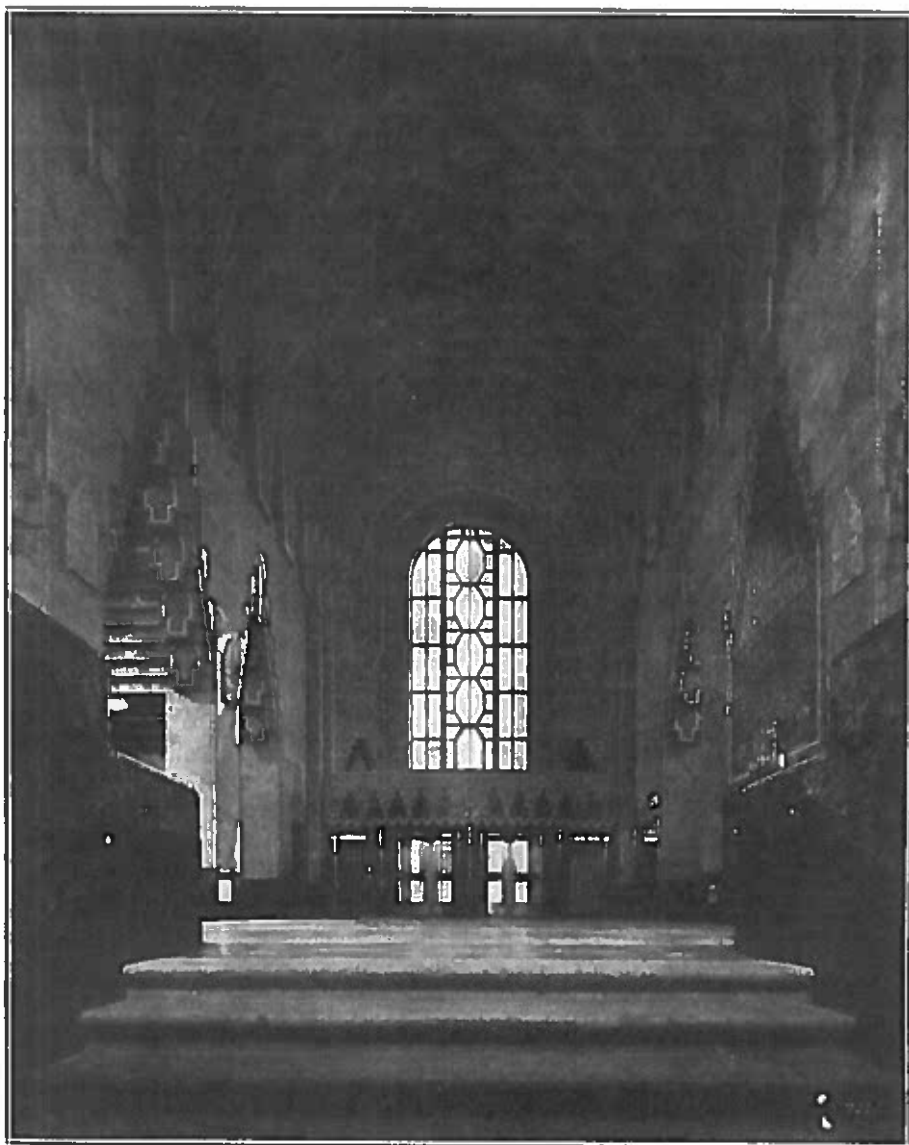
This was solved by a special intercommunicating system. Intercommunication between floors is controlled by a group of three automatic electric dumbwaiters under distant control in the engineering department itself in the third sub-basement, where one man can instantly place any of the three miniature elevators on any floor, and from there cause it to travel to any other floor. In addition to this special electric control, elevators may normally be called to any floor and dispatched up or down. These transport units in use deliver their contents at centers near the Larned Street end of the building on each floor. Their consignments

are delivered by messengers on the floor to which the items are directed. There is in this equipment and its operation, a quick transfer of every type of intercommunication message or record between departments.

### Means of Communication

The floor construction of the offices within the Union Trust cubage of the building makes use of Johns-Manville steel under-floor ducts in pressed metal. One duct is  $1\frac{1}{2} \times 1\frac{1}{2}$  inches, and carries power and lighting current. An accompanying under-floor conduit is  $1\frac{1}{2} \times 3$  inches, and carries telephone, buzzer, telautograph circuits, and those of the low-tension wiring. The ducts and conduits are so located that they may be tapped at any future time at five-foot intervals, and electrical connections established for any purpose.

While there is communication between floors, by elevators, and in certain instances by stairways which omit certain floors, em-



LOOKING TOWARDS CONGRESS STREET FROM DOORWAY OF LOWER BANKING ROOM



MAIN BANKING FLOOR SHOWING MONEL METAL CHECK DESKS AND COUNTER SCREENS





ployees on any one floor are housed on that floor. Clothing is stored in Berghoff Storite steel lockers, and Standard-Sanitary plumbing with chromium-plated fittings is installed on the floor to provide for the maximum floor census to be expected in the future for the departments concerned.

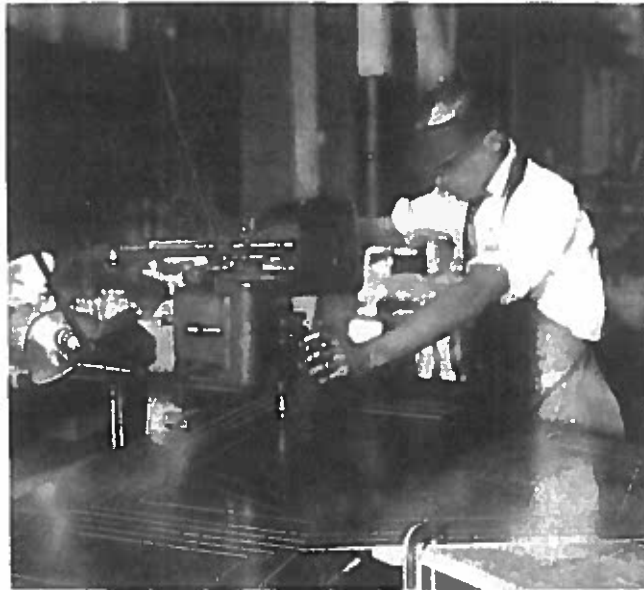
The accepted bank counting room arrangement consists of grilled counters with wickets occupying two sides of a square, and banking officials in railed-in space easily accessible to the public along the third side. In the case of the National Bank of Commerce and the Griswold-First State Bank this was largely the scheme adopted, with counters of special design on the unit plan, prepared by the engineers. The counters are American walnut with linoleum working tops, and the pedestals are in steel, manufactured respectively in

Grand Rapids and Syracuse. The counters have steel wire mesh protection with plate glass above the four-foot line, giving maximum light at tellers' cages. The facings are brilliant monel metal with incised decoration. The banks, which are proposed to be merged are housed on the upper and lower banking floors, and the premises are isolated from the public portion of the building by a great screen of decorative monel metal and plate glass which occupies the entire arch space of the corridor in the case of the National Bank of Commerce, and by a decorative grill in monel metal across the beautiful portal in red, black and Travertine marble, Rockwood colored tile, and decorative marble flooring.

While the banking rooms are located slightly below and above the Griswold Street level, the work rooms are located on the eleventh floor, and the tellers' cages and work rooms are interconnected by telautograph. The bank continuous-balance bookkeeping in these workrooms is performed on equipment which consists of a battery of Burroughs entry machines, making account entries on card ledger sheets, and Burroughs adding machines.

Before going more at length into the features of the bank plants, it might be said that the Union Trust Company bookkeeping department, being different in character from that of commercial banking, uses Elliott-Fisher flat-book entry machines and Burroughs adding machine units.

Common to the banks and the Trust Company is the safety deposit vault system, entirely designed by the bank engineers, and specially built by the Diebold Safe & Lock Company. The vault unit is 92 x 38 feet in size, and covers two basement stories. The second basement houses bank and trust company records in absolutely fireproof space, while the first basement carries a public safety deposit department with a



ROUTING LINES IN WICKET FOR BANKING SCREEN

capacity of 15,000 boxes, a department for trunks and silver, and a department for housing bank and trust company securities in their various forms.

Vaults exist on various floors of the Trust Company space for the storage of normal office records and the like which are not normally placed in the basement vault. These are ventilated, provided with inside window shutters in steel, and have special Diebold vault doors, actuated by combination locks.

However, in the basement units, the vault openings are protected by Diebold square doors with time lock control, and the vaults carry telephones, electric light and ventilating devices, with an emergency ventilating system in case of accidental immolation of an occupant behind time locked doors. All metal in the vaults is special stainless steel.

The safety deposit boxes are protected by a special lock system. The locks of unrented boxes are set at neutral, and the renter of a box chooses a key at random. This random key is applied to the lock, and the lock mechanism is set to answer to that key only. At any time during the term of tenancy, a renter of a box may turn in his key and take out a new key with corresponding changes

in the lock. His returned key is placed with others, goes to the Diebold plant, and returns resealed under cover and non-identifiable, and may or may not be used again for years. However, if a key is lost, the lock must be drilled open to reach the contents of a box. The time locks on the great vault doors are made by Sargent-Greenleaf Company.

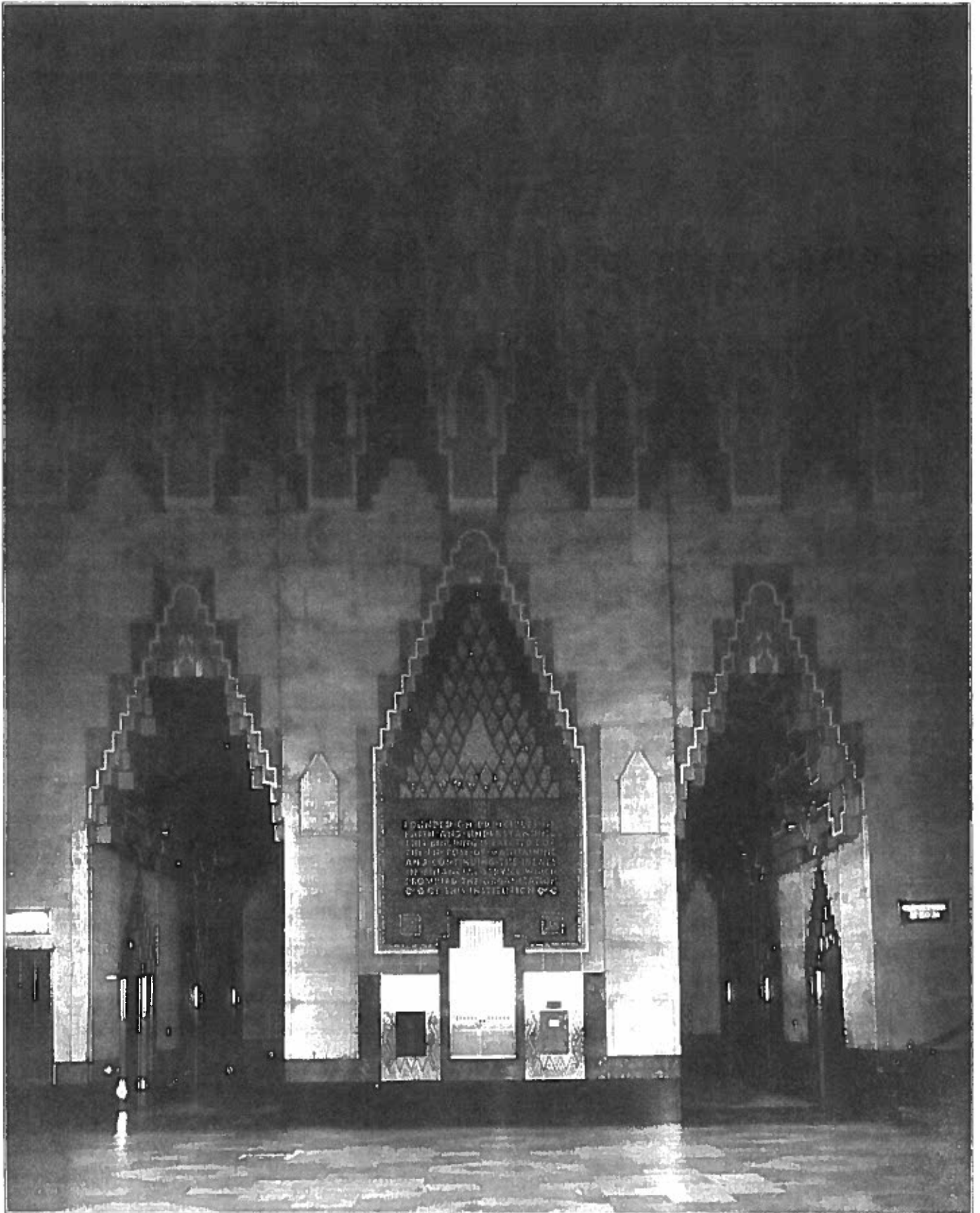
Adjacent to the safety deposit room, is a group of ample coupon rooms, of which forty are available for sorting securities, and twelve large committee rooms are suitable for handling securities and specie. Auxiliary to the vault is a Late-Deposit Vault, at the Safe Deposit entrance, facing Congress Street. This is given the same full protection that is given the main vault. Vault walls are of the strongest known type of construction.

The services of a banking engineer comprise not merely the skilled selection of equipment, but the utmost in modernizing of technique in each phase covered by the engineering services. The equipment of the Union Trust Company, the National Bank of Commerce, and the Griswold-First State Bank represents the latest equipment of this kind united to the most expeditious and accurate forms of bookkeeping system. In operation, the bookkeeping system works progressively with the transactions of banking business, and is completed very shortly after closing time on all ordinary banking days. The Union Trust Company bookkeeping is also carried through with equal accuracy and expedition. Transactions are unusually heavy, as many as 6,000 money entries being demanded in a single day, occasionally, in a single department of the Union Trust Company itself, exclusive of pay-outs and the transactions of other departments. The entire group of properties concerned has gross assets of approximately \$160,000,000 in almost constant movement of some sort that demands bookkeeping transactions.

The engineering specialists, Halsey, McCormack & Helmer, Inc., in the past twenty years have developed plants and systems for over 450 financial institutions. Among those in Michigan are the First National Bank in Detroit, Pontiac Commercial and Savings Bank, Second National Bank, Saginaw; Guardian Trust Group, Penobscot Building, Detroit, etc. At the present time the organization is working with the Frohman Bank in Chicago. Halsey, McCormack & Helmer's field engineer, Mr. G. L. Schmauder, has been in charge of the installation of the banking service and equipment in the Union Trust Company Building.

### Marbles in the Building

The marbles in the Union Trust Building are light and dark Travertine from Italy, red Numidian marble from Africa, Belgian black with and without veining from Belgium, and Cardiff green, these latter two being used for narrow baseboards in all rooms. The corridors and toilets are lined in pink Tavernelle marble from Tennessee.



A VIEW IN THE MAIN LOBBY AND ELEVATOR FOYER





# The Details of the Makeup of a Great Structure

The new Union Trust Building introduces to the architectural school of American vertical a new phase in the unfolding development of the multiple-story steel-frame building. From far north, it seems to block Woodward Avenue. It makes a great block in the Detroit skyline as viewed from the eastward and from the west. It is an outstanding feature of Detroit as seen from the Canadian shore and from the new Ambassador Bridge. By night it will be a brilliant sky-fountain of changing colored light, visible many miles to the south and north.

Its outstanding feature is in the use of external color. The facade is developed in granite, Minnesota stone, bands and decoration of Atlantic terra cotta and Pewabic pottery, and many hundred thousands of a pale orange Banfield brick, perfectly matched for thirty-four stories. The roof terraces are paneled in red shale tile, laid in decorative patterns. The great north and southern towers are banded in colored terra cotta. This lavish use of exterior color has never before been utilized in this type of construction.

## The Marvels of Color

The visitor may enter the building at either the Congress Street or the Griswold Street portals. The Congress Street entrance is through double revolving doors of plate glass and pale bronze beneath a lintel of rough gray stone, of which the under face is patterned in brilliant tile, in contrast to the massive blocks of polished pink granite that form the side walls. The Griswold Street entrance is through a group of three similar doors and carved lintels, set within a great decorative niche, approximately four stories in height. This semi-circular recess is developed in three panels separated by defining columns in half-section. Within the fields at left and right are great panels in cream, yellow, red, blue and orange tile, and at the center a window in plate glass. The upper portion of the portal is domed, and completely covered with a symmetrical decorative design in cream, yellow, red, blue and orange tile. This design is interrupted at the lower margin by small medallions in tile inlay that illustrate Manufacturing,

Agriculture and Transportation, the three great fundamentals of civilization.

This portal is embellished by decorative figures in low relief and in conventionalized form at left and right, at about the height of the top of the arch. The round arch is embellished with a margin in tile and a repeating decoration cut in the mellow Minnesota stone. The keystone of the arch is a symbolical head in low relief. The portal decoration includes flanking windows and similar openings in decorative variations, and ends in wide bands of colored terra cotta which form a pattern in olive green and

pattern of beehives, torches and similar symbols in blue and yellow tile, and the frame decoration is gray purple and a shaded yellow. This also forms the tile decoration in the four great arched windows on the Griswold Street side.

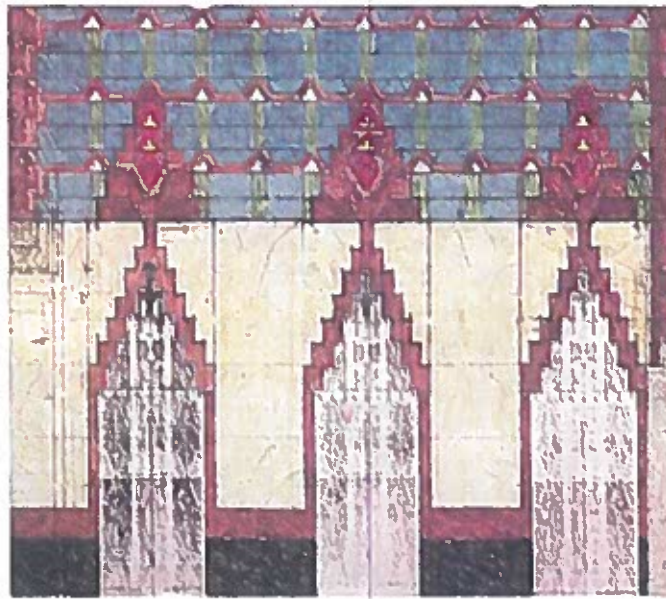
Upon entering at Congress Street the vista of the great corridor in a blaze of color is breath-taking. The walls are in pale travertine with a narrow course of polished black marble at the floor, and a wider course of polished red marble, rich and clouded with bluish-black tones. These rise for thirty or thirty-five feet, and above that point is a mass of tile in cream, yellow, browns, red, green, blues and orange in intricate repeat. The lower margin of this tile is interrupted by recessed inverted triangles in oblong tile in tones of brown, and between these are entablatures in red, green and fawn, which alternate with niches that carry electric light. The floor is patterned in pale marble inlaid in patterns developing the diamond-shaped figure with notched lines that is characteristic of the floor inlays.

## The Vaulted Alcoves

The great corridor presents two vaulted alcoves at the north and south sides of the Griswold Street entrance. These ceiling vaultings are embellished in tiles of rich blue with green triangles and stripes and a margin in two tones of brown, and end in entablatures with a decorative scheme of warm brown, scarlet and dull ochre. There is a decorative scheme in tile of brilliant tones applied to the horizontal planes of these stepped elements and to the space at the vertex, which supplies light from flush outlets.

At the end of the public corridor are steps in Travertine with a portal in the red, Numidian marble of cloudy texture that forms a wall band around all parts of the corridor. These Travertine steps lead up at left and right to the upper banking rooms, occupied by the National Bank of Commerce. Between them are downward-leading steps which give entry to the savings banking room. A decorative parapet and balustrade in the red marble completely surrounds this stairway.

Immediately beyond the transverse mass of



MONEL METAL ELEVATOR DOORS

white at the sixth story.

The decorative style is entirely modern, and the motif of the notched arch and slanting straight lines at the arch angle, and the use of brown tile elements in a series of parapets at successive set backs give distinction and freshness to the structure in both the exterior and interior embellishment. The visitor's first acquaintance with the typical notched-arch panelling is in the three elements within the domed portal at Griswold Street, and in the entrance pavement.

The Congress Street doorway is within the building line, and as one prepares to enter, a glance upward discloses the richly decorated intrados and frame treatment in tile of the high round-arched window at this end. The interior face bears a repeat

red marble at the level of the upper banking floor, the visitor sees the greatest and most beautiful metal screen in Detroit, of heroic size, and entirely filling the entire cross section of the great corridor. This screen comprises a filling of plate glass in a frame of white Monel metal, and this Monel frame carries repeat sheet panels of the same material which are pierced and notched to conform decoratively with the building embellishment. A doorway with supplementary grill and a clock face interrupt the general design of the great screen, gleaming like silver.

At the immediate left of the visitor, as he enters at Congress street is a directory board in monel metal. This breaks the beautiful surface of the travertine side wall. At the center of this wall is a great symbolical panel in metallic inlay by Ezra Winter, a pine tree, symbolical of Michigan's early forests and of the lumbering industry. This tree, in greens, gold, brown, scarlet and gold on a blue ground edged with gold, carries in gold the inscription:

FOUNDED ON PRINCIPLES OF  
FAITH AND UNDERSTANDING,  
THIS BUILDING IS ERRECTED FOR  
THE PURPOSE OF MAINTAINING  
AND CONTINUING THE IDEAL-  
ISMS OF FINANCIAL SERVICE,  
WHICH PROMPTED THE ORGAN-  
IZATION OF THIS INSTITUTION,

being its dedication by the Union Trust group.

### The Mural Panel

This mural panel within the characteristic notched-arch border is surrounded by a tile border in browns, green and two tones of ochre, and capped by a decorative entablature carrying warm brown, scarlet and yellow. Immediately below it is a development of the red marble of the interior walls, combined with Travertine. This forms a framing for the elevator indicator in Monel metal, and at left and right the ornamental hose-cabinet door in Monel metal with colored glass inlay, and a similarly treated mailbox face.

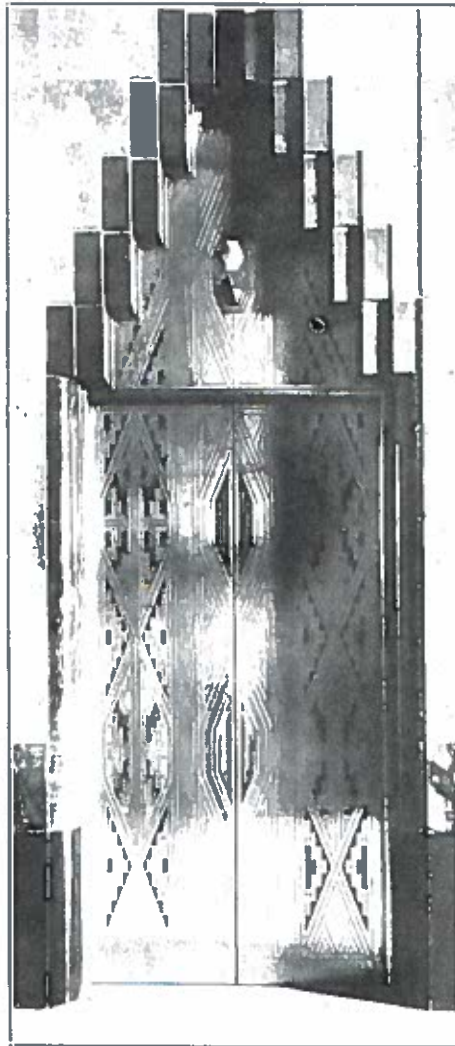
The mural panel is flanked at left and right by elevator alcoves of similar border treatment, and these alcoves have vaulted ceilings that are identical in color of tile and design with the ceilings at left and right of the Griswold street portal doorway. The horizontal planes of the arch steps blaze in color, and the narrow apex carries electric illumination in a patterning of brightly colored tile. The southern ends of these alcoves are in Travertine, interrupted by a ventilating grill, and embellished by a diamond-shaped window with stepped diagonal elements progressively recessed, and in three tones of brown tile, ranging from a rich dark brown to a shaded orange. Within the window space is a frame of steel sash and plate glass, and in the framework is a leaded glass design of a classical female figure with draped garments in green and outspread wings in tones of orange, on a blue ground.

The figure bears an urn-like design of octagonal form lettered with the words, "Fidelity" and "Security".

The inserted grill in the Travertine end-wall surface is characteristic of the plane surfaces of the great corridor. Similar grills exist on the western wall at each side of the Griswold street entrance and above a side door on the west wall of the corridor, opposite the directory board. These grills and others form part of the elaborate ventilating and air circulation system of the building, whereby fresh air is circulated two and a half times through the conduits, and receives two washings during its passage.

### The Dahlstrom Elevator Doors

The great glory of the elevator alcove is the superb Dahlstrom doors in elaborately incised Monel metal inlaid with brilliant colored glass. An intaglio pattern in the form of diamonds and parallels elaborates into detail which carries the notched patterning, emphasized by glass inserts. The paired doors form between them three widths of such panels, and the central panels bear glass in-



INCISED MONEL METAL IN  
ELEVATOR DOOR.

lays which form the letters "U T" four times to each door, in black and red glass. Above the pair of doors is an equally elaborate triangular space of similar decoration, carrying the red and white elevator signal. The doors are flush and without projection. They are flanked with red marble, and above the doors proper, the triangular notched top element is flanked by brown tile in rich tones.

These doors represent an expense of \$5,000 each. They represent a new idea in decoration, the technique of working on Monel metal for embellishment. The doors closely resemble units of sterling silver.

A visitor to the building who goes directly forward will arrive at the central stairway to the lower banking floor. He descends on great Travertine risers with Monel metal rails at left and right, and a few steps below the corridor floor he faces a monel metal screen which may be folded entirely out of view during business hours. At his right is an open doorway and a second folding Monel screen. This is the entrance to the safety-deposit vaults in the sub-basement. The base course of polished Belgian black stone, and the downward staircase in Travertine has this marble defining it in black. The sidewalls are plain Travertine. There is a cove at a forty-five degree angle. The slanting ceiling of the staircase is also in plain Travertine. The only interruption is a hand rail of glistening Monel metal.

### The Safe Deposit Vault

To the right at the foot of this stairway is the anteroom to the safety-deposit vault. This small reception hall has walls in Travertine broken by column effects which terminate in half-octagons at the west, north and east walls. These lunette-like spaces are decorated in masses of tile. The coves are planes at a forty-five degree slant. The ceiling is Travertine with a great decorative insert flush with the ceiling line in darker Travertine. The south side of the anteroom or entresol opens upon the office. This continuation of the original room has a plain wall of Travertine at the east side. The west side is broken by a heavy decorative grill in stainless Monel above a counter. The south wall is a magnificent decorative screen and doorway in heavy stainless Monel, highly decorated as to elements, but with plain polished surfaces.

This is the entry to the safety-deposit vaults. A great Diebold vault door is at the left. A still greater Diebold-Sargent vault door with almost endless sequences of eight-inch bolt ends projecting roundabout its multiple rebates of steel, leads to the vault proper with its endless tiers of box faces. This ante-room within the heavy steel grill has a plain ceiling of Travertine marble and Travertine walls.

The visitor to the building who does not descend to the safety-deposit vault, but who goes straight forward down the steps at the corridor, enters a banking room of startling beauty. This is the home of the associated savings bank. The ceiling is a single arch, gently curving. It is finished in silver leaf



with edgings of pale tones of golden-brown in three shades and certain accents in stronger color. Light within the bank-counter line is reflected on this ceiling and illuminates the entire counting room acceptably with a soft glow. Down the center line of the great floor, and preceded by an octagonal information desk in which each face is a decorated sheet of Monel metal, are a succession of standing desks for patrons. These are a special Union Trust Building design in Monel metal with the diagonals, diamonds, and notchings of the decorative scheme of the building. Around the room are the counters and grills of the banking departments, these having a counter body in Travertine pierced with four rectangular holes for air circulation at each station along either side, a ledge of polished black marble the length of each counter, and a delightful continuous grill in decorated Monel metal with wickets, filled in with plate glass, which is frosted over in the lower half of the grill height. Behind and above the grill a visitor may catch a glimpse of decorative work in black

and strong red, which gives a touch of accent to the decoration.

### The Special Office Treatment

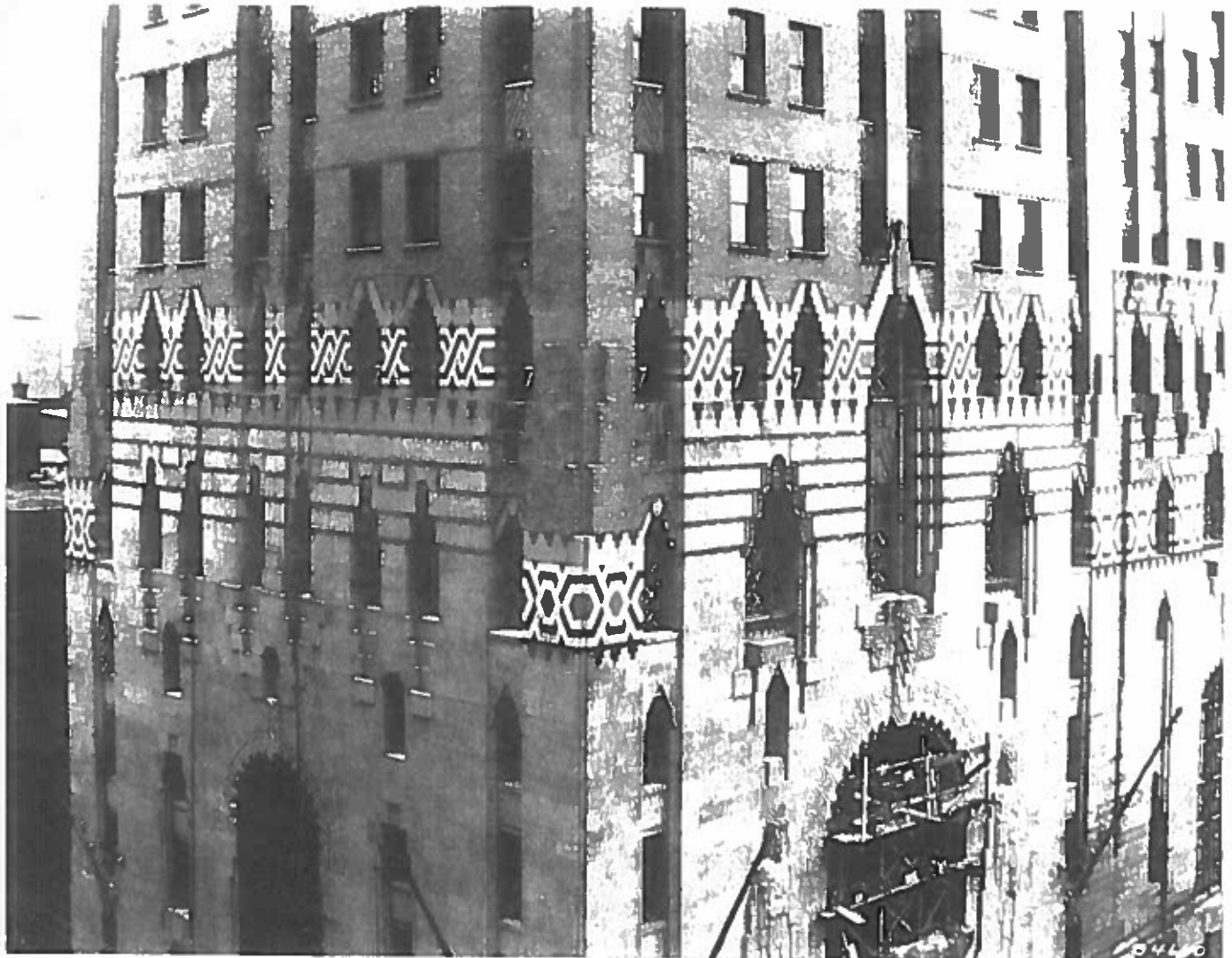
The southern end of this banking floor has a barrier of Travertine topped with polished Belgian, and space for desks. This space is bounded by a partition-like effect in Monel metal, with decorated door in the same brilliant material. Passing through this door, one enters a passageway flanked on either side by permanent partitioning in walnut paneling with grills, which house special offices. In addition to these, the southwest and southeast corners of the floor have permanent partitioning with working rooms.

This great and beautiful lower banking room is paved in marble inlay with patterning in the diamond-and-notch effect, and has beautiful walls in pale Travertine. The portal at the north end is done in red and black marble with decoration in red, blue, yellow, brown, sepia and cream tile. The elevator alcove to the private elevator at the south

end has a less elaborate tile decoration. At left and right of each of these portals the space between the curved ceiling and the rail line of the Travertine walls is finished in metallic color and tones of pinkish brown. The elevator alcove is done in plain Travertine with a cove at forty-five degrees and a Travertine ceiling. South of the alcove is a large working room of the bank, extending across the building. The northern end has two semi-public elevators at left and right, and by these the various departments of the Union Trust Company group may be reached.

### The Great Window

The visitor who leaves the lower banking floor and re-enters the main corridor finds himself facing the great window on Congress street. There are several rebates around the great window, and these are all developed in brilliant tiles in repeat patterns. The tile is also carried upwards and outwards to effect a continuation with the magnificent ceiling of the corridor that has already been des-



GEOMETRIC PATTERNS DEVELOPED IN POLYCHROME TERRA COTTA HAVE IN LARGE PART TAKEN THE PLACE OF MODELED ORNAMENT IN ARCHITECTURE OF TODAY. AN INTERESTING ARRANGEMENT OF VARIED COLORS OCCURS AT THE TOP OF THE MAIN BUILDING. POLYCHROME ATLANTIC TERRA COTTA IS USED IN A THOROUGHLY MODERN MANNER.

cribed. A screen in this window patterns the opening into a series of staggered octagonal elements, and is the main source of daylight in the corridor, although the sunlight can slant down occasionally from the great window above the Griswold street central door. The Congress street window has a gallery with parapet in Travertine and brown tile at mezzanine elevation, and the openings to the revolving doors have treatment in red marble. Monel screens are at left and right of the doors at this end.

### The Upper Banking Room

The upper banking room outshines the lower banking room, despite the charm and beauty of the room that has just been described. The great arch of the public corridor continues within this room, and the premises of the National Bank of Commerce are lighted beneath the arch through the four great windows of the Griswold Street side, and four similar windows on the eastern sidewalk.

The visitor climbs thirteen steps to the mezzanine terrace with its travertine casing and a base of red clouded marble notching upward. The protective parapet of glowing red marble at the northern edge is balanced by the same material as a footing and margin for the heroic and glistening screen of Monel. He passes through this screen in an opening that is developed in the notched arch pattern, and ascends six other commodious steps of dark travertine to the floor level.

A great concourse stretches before him. Immediately before him is a rectangular and octagon-like information desk, completely sheathed in decorated Monel metal. Behind the desk at intervals are several public counting house desks of special design in Monel with plate glass tops and stationery pigeon-holes. At left and right are the long counters with grills, each wicket carrying its proper sign in translucent glass with electric illumination.

The counter bodies are in polished gray-and-white marble with polished bases in faintly clouded black marble and a ledge of the same material. A continuous grill in Monel metal is carried down the counter, and filled in with plate glass. The verticles and the wide band of Monel are planes, decorated in variants of the triangular, notched design, and incised straight lines. The window frames in Monel have a triangular peak, used for carrying the wicket sign, and a second wide horizontal band of Monel is carried immediately above the long counter ledge. The general effect is one of horizontal and vertical lines.

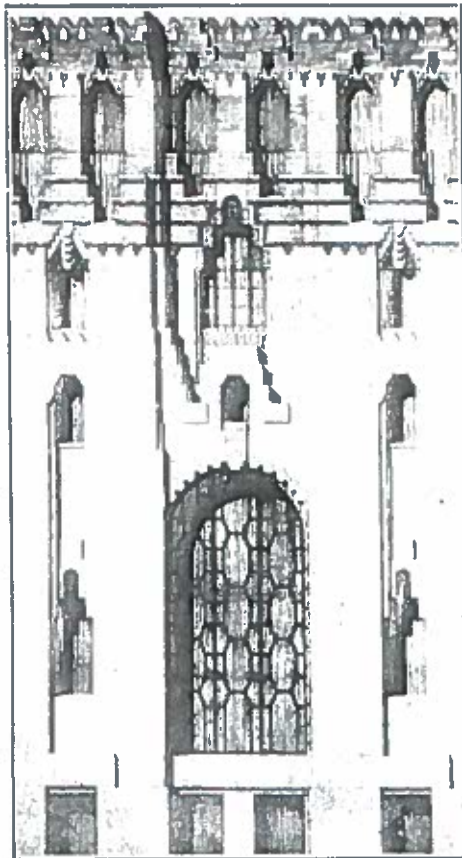
### The Great Sala

But the great *sala* itself will first hold the visitor's eye. The arched ceiling blazes with color above a field of dark and light travertine marble, soft French gray and honey-colored, respectively. The far endwall is completely filled with a great decorative mural of the state of Michigan, by Dr. Winter, the eminent muralist. This is brilliant in heraldic colors, and carries a suc-

cession of decorative accents placed symmetrically over the map. These are symbolism, and represent fruit culture, mining, and the other regional industries of the state at the centers of those activities. The field of the map is partially covered with a classically conventionalized figure with drapes on a ground of rays, representing Michigan. This superb decorative unit is, of course, the apex of the decorative scheme of the banking room of the National Bank of Commerce. It outshines any similar decorative embellishment of the sort in any of the great financial counting rooms in America.

This brilliant mural is framed by a wide band of plain dark Travertine, and interrupted at its lower edge by a simple but massive facing of the same Travertine which surrounds the elevator lobby portal with the door opening lighted by a great plain panel of gold leaf. Beyond the Travertine is a wide notched border, rising from the spring line of the arch, and terminating at the apex. This border is gold, black, maroon, and silver tempora develops notched triangles and a wide notched zig-zag band in silver leaf, with a great triangle at the apex. The maroons are the dominating color.

The field of the arch intrados is divided into sections by a series of bands arising at the spring line at the extreme ends and also from the paired columns in Travertine.



TYPICAL BANKING ROOM WINDOW WITH ADJACENT EXTERIOR TREATMENT

These paired columns fall between the lines of the four great round-arched windows at each side, and between each pair of such columns, there is an arched transept on both sides of the *sala*. These cross naves have each a round vaulted ceiling, and the paired columns are united by a notched arch. Between the column line and the exterior wall plane, this space between the paired columns has a rectangular soffit developed decoratively.

These paired columns with their notched arches, of which there are five sets, and the two extreme ends of the main vaulted ceiling, are the locations of great and beautiful transverse decorative bands which space off the great length of decoration.

In the arches at each paired column, the stone screen developed by the triangular facings is pierced by a ventilating unit of Travertine, irregular in shape and with diamond-effect openings. Above and across is a rectangular plane, decorated in light and dark maroon with black, and edged with gold leaf. The lower corners have diagonal zig-zag lining in gold and silver on pale maroon.

### The Silver Cross on Maroon

At the apex of the notched arch, there is a small cross in gilt, partially on the face, partly on the soffit. This cross on maroon is the beginning of an elaborating and widening design. Briefly, this is a wide band of silver bordered with French gray and edged with wide gold bands. These bands are flanked by maroon notched triangles with wide zig-zag silver bands between. The internal triangles are plain maroon, and the external ones are maroon with notched embellishment in gold, all in a moderate-sized repeat pattern. The band is now very wide, and at the apex is broken by a silver leaf conventionalized sun in a rectangle, surrounded by silver rays on a golden ground, all within a notched diamond. Such are the defining bands springing across from one pair of columns to the opposite pair, and from a similarly decorated entablature in maroon, gold, black and pale maroon on the Travertine on each side at each end of the *sala*.

The fields between these defining bands consist of a set of four diamond-shaped openings, above which is an ornamental screen for indirect lighting of the public concourse. These are in a decorative setting of gold and maroon in a blue notched border on a base of French gray, edged in silver leaf. The spandrels of each length length of field, near the spring line, consist of a wide band of maroon and dark olive, bearing diagonal triangles in blue and silver leaf. The arches formed by the junctions of the nave arches and the great vaulted arch of the counting room are bordered with a notched repeat design in silver, gold and maroon against dark French gray, or a mixture of olive and black, tinted with white.

Necessarily, the junction of these vault-



ings at right angles leaves a distinctive lunette in the transverse arch. The column line of the main floor is defined at ceiling height by a defining band on each cross vaulting to produce these lunettes. They are brilliant blue accents, as seen from the banking floor.

This vivid color note introduces the decorative treatment of the transept members, eight in number. The intrados of these cross vaultings is lined in a Venetian red and silver field, bordered by peacock blue with a silver leaf edging. With this is a combination of light and dark Travertine, which finally merges with the walls.

These transepts terminate in the great windows, four of which are visible from the Griswold Street front. These windows in plate glass set in a steel sash framework are protected by a heavy screen, similar in weight and massiveness to that screen across the great window in the corridor at Congress Street, but differing in pattern. The design develops elongated octagons, hexagons and intervening squares, with irregularly shaped elements formed at the right and left sides.

Mention has been made of the paired columns being developed by flanking screens of Travertine to create a notched arch uniting them. The pairs of columns are individually united to the walls of the building by similar stone screens, and these are decorated at their vertices in keeping with the maroon - black - pale - maroon, gold-silver combination on the face entablatures. Immediately within the walls of the building and longitudinally behind the tellers' cages is a vista of ten of these notched arches, with glimpses of brilliant color half concealed by the intervening marble.

Each pair of these cross arches alternately encloses space which lies underneath a transept arched ceiling or a horizontal soffit, rectangular in shape, and falling behind each pair of columns. These soffits are pierced in the form of a notched diamond for electric lighting, and this focusing point is decoratively developed by surrounding borders of silver leaf, blue and gold, on a ground of light Travertine. The spandrels at each corner are a notched design in blue and silver.

One of the beautiful aspects of the room is the great Monel screen at the northern arch. It is decoratively finished on the banking-room side, and the back of the clock is represented by a decorative rosette, roundabout which the design is built.

The southern end of the counting room concourse is barred by a low parapet in the gray-and-white marble, and a wide ledge of the polished black marble lined faintly with white veinings. Immediately behind

this space are the open desks of officials who meet the general public, and at right and left are permanent offices with a continuation of the Monel metal grillwork carried out in partitioning. The Travertine rear wall, other than the private elevator lobby portal in massive slabs and gold, is broken inconspicuously by doors at right and left. At the Griswold-Larned corner, there is a passageway sumptuously finished in beautiful panels of walnut. Midway at the left of this is a group of small steel doors, enameled in walnut effect, which are the stations of the automatic dumb waiter intercommunicating service. At the right of the passage are superb private offices paneled in pale French walnut, and a corner room made astoundingly beautiful with a wood that has not been considered decorative.

This wood is teak. Panellings are outlined with inlays of ash. The entire room is developed in planes, and repeats of these panels comprise the room elements, window

embrasures, doors and other details. There are concealed radiators beneath windows, and these have pierced grills in teak.

Adjoining this room on the Larned Street side is a third exquisite office paneled in great sheets of the most beautiful walnut. This office is reached by a walnut paneled passage parallel to Larned Street and terminating at the elevator alcove, which a beautiful and simple treatment in planes of Travertine in two tones. The ceiling of the elevator lobby is pierced by ventilating grills and is to be finished in color.

The office floors within these rooms, as also those in the Griswold - First State suites immediately below are inlaid cork in a random combination of very light, and very darkshades.



THE GREAT MONEL METAL SCREEN OF THE GRAND LOBBY

These are extremely restful, silent, very rich and luxurious. The material has a beautiful glow and luminosity, combined with soft brilliancy.

Within the official working space of the bank, enclosed by Monel metal partitioning and grills is a special steel-housed elevator shaft, both on the east and west sides. This shaft gives direct access to the safety deposit vaults. Installations of telautographs and their circuits give instant intercommunication between the bank floor and the working rooms of the bank. These are at

the fifth story, and fill the building space above the level of the great arched ceiling which lies as described along the center line of the building.

These work rooms occupy the Griswold Street and eastern sides, and are finished in hard plaster with standard hardware and fittings common to general business offices. A cross passage at the southern end from each side gives entrance to the elevator alcove. Steps at the northern end lead to semi-public offices paneled in walnut and other woods.

the permanent cross wall at east and west of the building area. Passageways of varying width are flanked on the Griswold Street side by numerous air passages, which supply air to headers within the columns and alongside the elevators, and at certain places on the side walls. The eastern side of the floor mains. Between them, the ventilating apparatus alternates with raised platforms which house fans and also permit access to the lighting equipment which throws light downward on the upper banking floor through the pierced openings in the vaulted ceiling that have been mentioned.

## The Floor Layouts

Immediately above these work rooms are the installations which comprise the ventilating intake and distributing conduits and their operating machinery. This sixth floor is a veritable cave of the winds, constantly murmuring to the passage of hundreds of thousands of cubic feet of air in the conduits each minute, and is one of the wonders of the building.

However, to see the building, the visitor re-enters the public corridor and takes one of the elevators. The first stop is at the sixth story, of which the northern end is devoted to executive offices of the Union Trust Company, and the remaining three-fourths to the huge conduits and silent fans and washers of the intricate ventilating department. These are entered by doors in

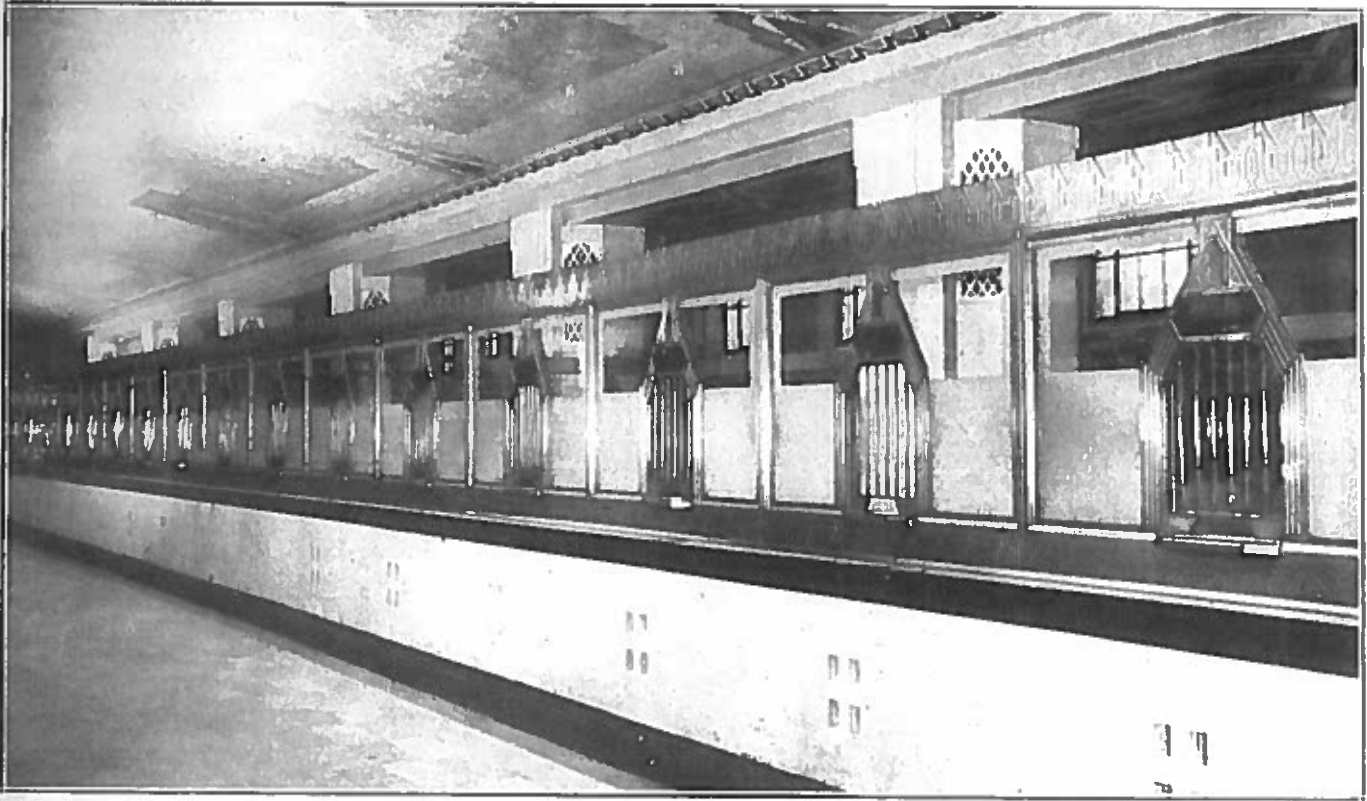
### A Group of Panellings

This floor commences a superb and breath-taking grouping of exquisite panelings and wainscottings in walnut and laurel, light and dark walnut, and French walnut, in great panels of matched gains, in inlays, in moldings, and in decorative figurings of various types, including pierced ventilating screens. These adorn lavishly the endless suites of executive offices of the



ONE OF THE BANDS OF COLOR WHICH DISTINGUISHES THE BUILDING





A VISTA OF TELLERS' WINDOWS

Union Trust Group, and the public reception rooms and passageways belonging to the departmental groupings. The sixth floor has a group of these across the northern end, and from the seventh to the thirteenth floors inclusive, there is a progressive change of decorative treatment in American and foreign walnuts, including also coco, teak, and myrtle burl inlays, and laurel inlaid panel borderings.

### A Finish of Walnut

The seventh floor is entered by an elevator vestibule in lavish and complete wainscotting from floor to ceiling in wax-finish walnut. At the north-east corner of the lobby is a ventilating header with ornamental pierced grill in walnut, and the elevator doors are framed by a decorative lintel which develops the notched arch motif of the building with a pleasing modification. The west end of the lobby is closed by great entry doors developed in walnut veneer in diamond pattern, and these open on a central reception hall, which is surrounded by low counter-topped railings in walnut veneer, the fronts of which develop in walnut inlays the pattern which forms the band roundabout the facade of the building exterior.

### Coco and Myrtle Burls

Behind this barrier are the various offices, with chevron-like inlays in coco and myrtle burl, and with the wall panels embellished by a narrow frieze in keeping with the door designs. The general characteristic of the

ensemble is one of simplicity of design with softness of tone. The richness and beauty of the walnut and other decorative woods is enhanced by the subdued glow and depth of wax-effect varnishes. From this reception hall with its surrounding suites of offices, a narrower passage lies between the header shafts for ventilating, private elevators, freight elevator, janitor space, and the like, and leading to a passage the length of the building, with Travertine marble floor inlays. The eastern side of this passage is largely given over to plainer treatment in wood panellings, and the right to office space with Cellotex ceilings, cork flooring, and indirect lighting in a great room.

The extreme south end of this seventh floor passage is closed by swing doors in pierced metal, finished to match the woodwork. These open on the rear elevator lobby in matched Travertine, light and dark, where the private elevators serve the needs of the Group. A working office fills the southern end of this floor, and ample toilet rooms are located off the elevator lobby.

### A Lobby of Travertine

The eighth floor elevator lobby is finished in Travertine marble, and the exit doors to the Union Trust offices are in light and dark walnut with an octagonal panel at top and foot of each door. There is immediate entry to a commodious reception hall entirely panelled in walnut with inlays in octagonal pattern on the various office doors opening from the hall. There is a passageway to the rear, along the left side of which is a counter

with grill and wicket openings in Monel metal and plate glass. The base of this counter is finished in walnut veneer with inlaid myrtle diamond borders that surround central fields of matched wanut veneer. The right side of this passageway has a counter-like barrier. It terminates at a Travertine elevator lobby with swinging Dahlstrom metal doors.

The ninth floor greatly resembles the general scheme of the eighth floor, except that the wainscotting is surmounted by a plaster band. This space above the dado treatment is done in a pale brown, and merges into the ceiling panels, which, by the way, are practically identical on all floors, consisting of panels developed by repeated recessings of a simple wide border element, done in two shades of darker tone. Also the baseboards of the various wainscottings are a narrow band of Cardiff Green marble, veined with white.

### A Group of Floors

The tenth floor has an elevator lobby in Travertine, with entrance doors off the vestibule in beautiful patternings of matched walnut. This patterning is carried through in the office space, except that frosted glass is used in the upper portions of doors and partitions. A large open office with cork-tiled floors and Cellotex sound-deadening ceilings occupies the greater part of this story. The rear elevator lobby is finished in Travertine.

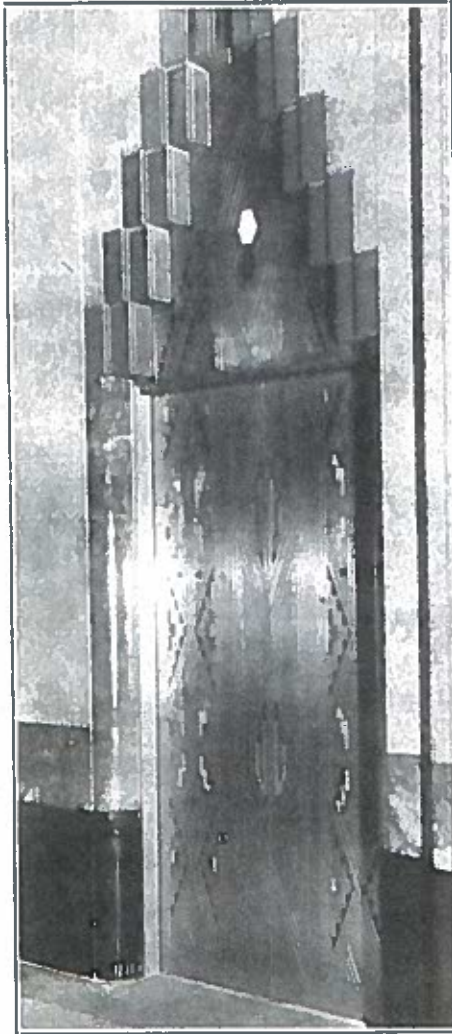
The eleventh floor has a Travertine elevator lobby with walnut veneer doors in-

laid in laurel to produce two octagonal units on each door. The floors are Everlastic tile in gray and subdued green, and the walnut panellings are of the dado type. Cashiers' cages are decorated with fancy frosted plate glass, and Diebold-Sargent Vault door on the east side gives entrance to a special vault at this floor.

The working space for cashiers is cut off by a permanent wall, and swinging Dahlstrom doors give entrance to the rear passageway with cork-lined flooring. Partitioning is walnut veneer and plate glass on the east side of this passage and on the west open office space with cork floors and ceiling in Cellotex. Another pair of swinging doors gives entrances to the elevator lobby at the south end.

The twelfth floor lobby is in Travertine, and the entrance hall is in walnut wainscoting reaching to part of the wall height, with the upper portion of the walls and the ceiling developed in fawn plaster. This floor is floored in inlaid cork, and comprises a great open office space.

The thirteenth floor elevator lobby is finished in Tavernelle to the ceiling, polished slabs being applied. The walnut-veneer doors leading to the entrance hall and are concourse carry the walnut and laurel octagon pattern already described. Everlastic flooring is laid in this semi-public space and in the passageway to the rear of the building, but cork-inlay flooring is placed in the working spaces. This floor is developed in magnificent walnut panellings to the ceiling. The passageway comprises a wide counter along the left and low partitioning at the right with a cross barrier topped in black, polished marble. A few special offices in walnut partitioning with plate glass are set at the south-east corner of this floor, but most of the space is open flooring for desks, with the ceilings in cellotex.



TYPICAL ELEVATOR DOOR

## Finish of the Tenant Floors

The fourteenth and subsequent floors up to the thirty-first floor, with a few special exceptions, are uniformly finished as public-building floors. The elevator lobbies are in pink Tavernelle marble to the ceiling. The passageways are in pink Tavernelle and wainscoting in metal with pressed glass upper panels, and Dahlstrom metal doors with

a single pressed-glass panel. Of these floors the fourteenth is an open office for the Union Trust Group, and the fifteenth a file room for the group. The sixteenth floor commences the public portion of the structure.

Up to the fifteenth floor Lamplough Vitaglass in plate form is used on outside win-

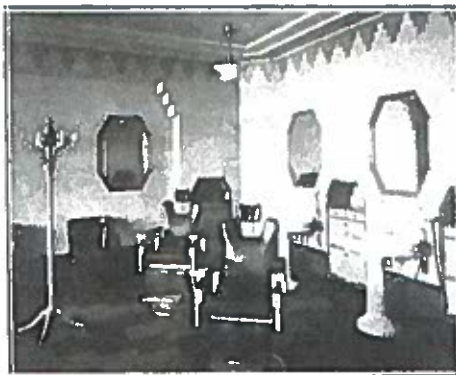
dows. This is a special material which has the faculty of passing the ultra-violet rays of normal sunlight, with the effect of irradiation of workers equivalent to that received in the open air, and the development of vitamine factors now known to be necessary to life and health.

This cubage of the building up to the fifteenth floor also enjoys the benefit of the special ventilation and air-cooling and warming system of the sixth floor and sub-basement. It contains many semi-private details, such as private bath rooms for some of the officials and a dental laboratory, with other appointments to complete absolutely the efficiency of the structure.

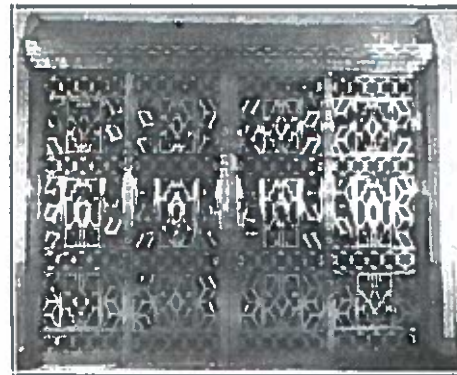
On the top floor of the main structure is the dining room. The restaurant can accommodate 400 diners at one time at the 100 square tables. The floor is developed in Everlastic tile, a compound of rubber and cork in colors. The patterning carries out the notched arch scheme of the building decoration, done in Tuscan red, gray-blue and light gray.

The cafeteria, kitchen and scullery between them deserve mention for their equipment of stainless steel and plate glass. A special system of ventilation blows changing air into the restaurant from the south through great screens, and this air eventually emerges at the kitchen, where ceiling ducts and exhaust fans drive out all cooking odors. The scullery, between cafeteria and kitchen, is devoted to mechanical dishwashing, and a portion of its equipment is a fleet of dish wagons on rubber tired wheels for removing dishes silently from the restaurant.

There are eight further floors in the north tower and three in the south tower. Elevator service is provided in the north tower, and a number of offices may be located there, but several of the floors are occupied by pent house equipment, the aurora lighting machinery, and for storage. Entrance from both the north and south towers may be had at the thirty-third story to the magnificent room terrace in Celadon tile, laid by the John D. Busch organization. At the parapets of this roof, which represents the highest achievement attainable in roof construction, there is a series of superb views of Detroit, of the upper river, of the lower river, and of Canada.



LADIES' BEAUTY PARLOR

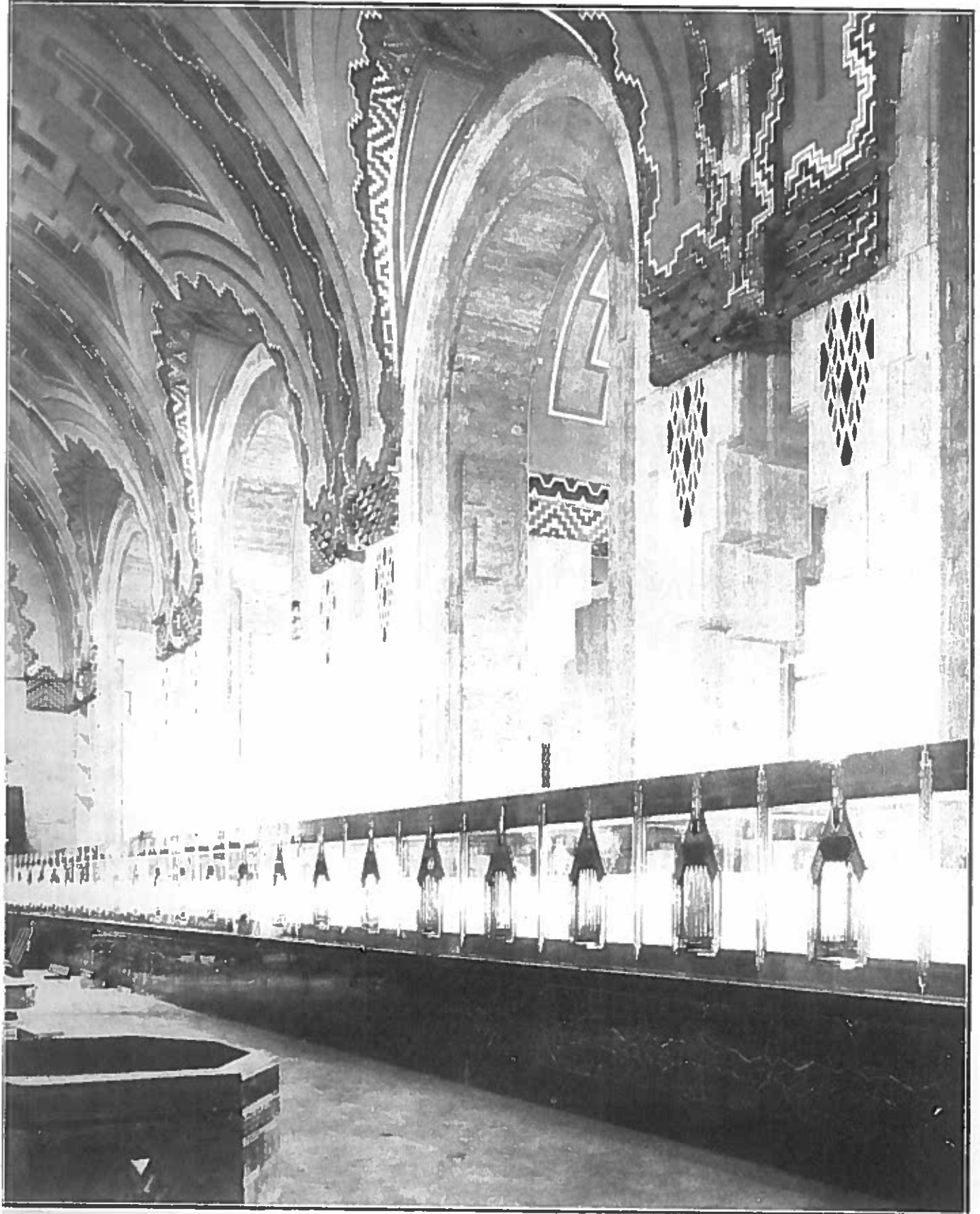


MONEL METAL GATES IN FRONT OF SAFE DEPOSIT VAULTS



MEN'S BARBER SHOP





A VIEW OF THE GREAT BANKING QUARTERS



THE ESSENTIAL MODERN DESIGN IS EMPHASIZED IN THE GUARD'S STAND EXECUTED IN MONEL METAL



# A Striking Adaptation of a Modern Metal

By A. E. HANSON

There are many examples of metal craftsmanship executed in modern style, but for the most part they are small productions which have involved no great expenditure of effort or money. Architects entrusted with the responsibility of designing buildings, which must essentially possess unity in form and treatment, very naturally hesitate to experiment with novel effects on a large scale. They know too well that new conceptions have a way of proving difficult to execute, and when they are too original, they are not always appreciated. Nevertheless, the pioneer has his rewards, inasmuch as it is his productions which stimulate the greatest interest, and the more determined his attempt to break away from tradition become, the more heightened becomes the interest manifested.

This being the case, it is scarcely surprising to find widespread interest being displayed in certain architectural features of the new Union Trust Company Building in Detroit, an interest that embraces not only the entire architectural profession but a considerable body of lay opinion.

## Break From Tradition

The Union Trust Company building represents a determined effort to break away from traditional practice not only in the outer aspect of the building but also in the design of the ornamental metal work. Just

as a liberal application of vivid colors on the exterior has been used to obtain a highly distinctive but entirely harmonious effect, so the metal work of the main entrance and the banking sections has been designed with the self-same end in mind.

The design of the metal work is strongly reminiscent of the Western Asiatic school of architecture, inasmuch as it is based on the use of the straight lines and angular contrasts. The effect is somewhat exotic and like many other features of modern art, is designed to stimulate the mind rather than create the restful effect which is associated with older types of architecture.

It was early realized by the architects, Smith, Hinchman & Grylls, that the extensive use of color in the interior would necessitate the careful choice of a neutral background of metal for the counter screen and ornamental metal work in the main banking room. Such a neutral background was already available in Monel metal and it was this metal which early engaged their attention. Monel metal, it was realized, was a silver-colored metal, and as such offered possibilities of breaking away from the limitations inherent in the use of bronze.

Every metal possesses both advantages and disadvantages and its choice for any given service usually necessitates a compromise of some description. Monel metal was largely an untried material for this par-

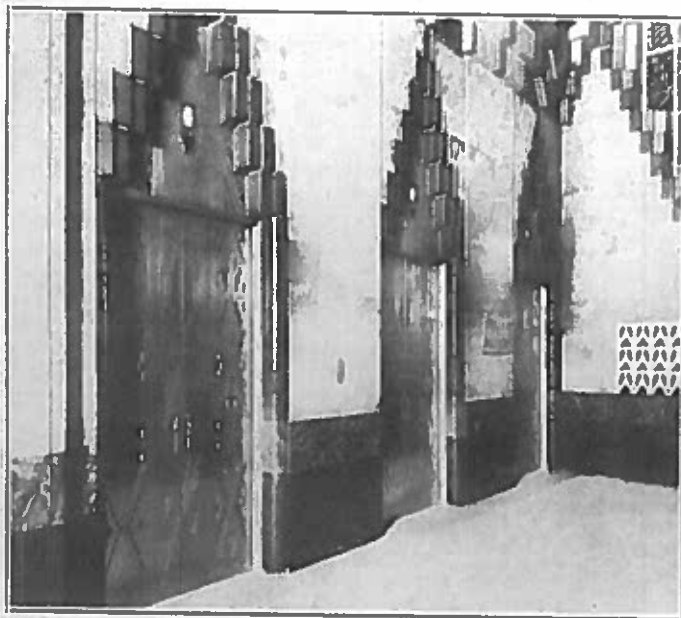
ticular service. It had been used for ornamental work quite frequently, it is true, but never in such surroundings or in any design approximating the one contemplated. Its remarkable structural and artistic possibilities, however, were considered sufficiently valuable to outweigh other considerations, and what was practically an untried material was accordingly written into the specification.

The result has brilliantly justified the decision. Looking at the completed job today, the layman, no less than the architect, must be agreeably surprised at the undoubted excellence of the final result. Here is a radical concept, radical not only in design and material but also in execution, which has instantly obtained public approval.

## Carrying Out Metal Ornamentation

The first effect made upon the observer is somewhat akin to a shock and here it may be pointed out that such an effect has a definite economic value, not only in attracting attention to the building itself and therefore aiding in renting space, but also in drawing attention to the primary object of the building which is to house the Union Trust Company and the National Bank of Commerce and offer room for its expansion.

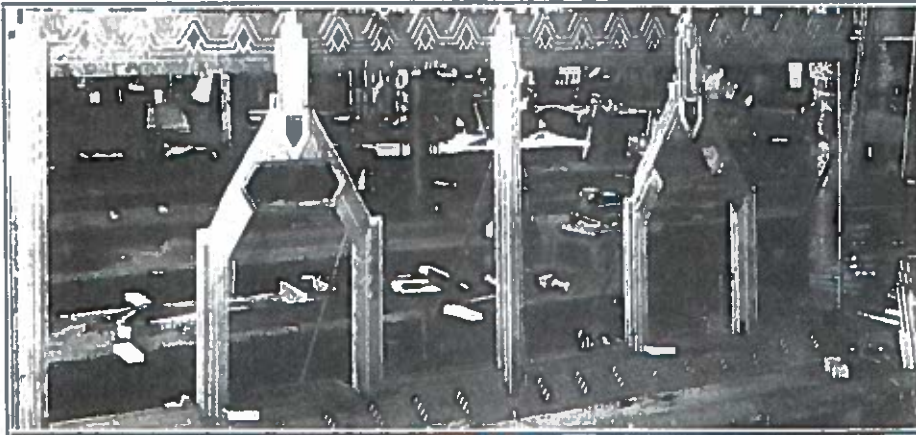
Credit for the carrying out of the orna-



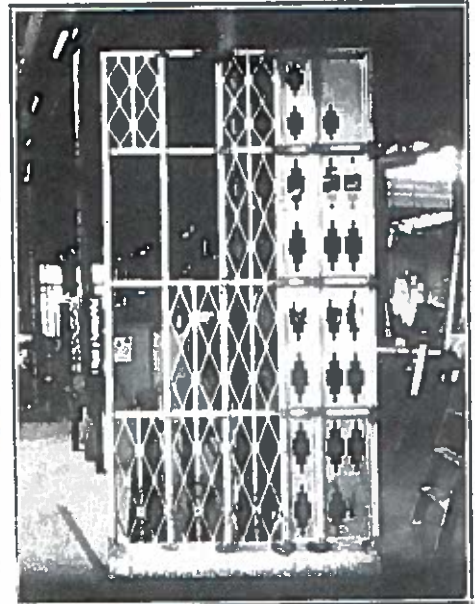
Elevator Doors and Tile Decorations.



A Teller's Window in Monel Metal.



A GROUP OF MONEL WICKETS IN THE MAKING



A MONEL METAL SCREEN IN THE MAKING

mental metal work in the bank and the entrance of the building is due to the Gorham Company of Providence, R. I., which company, having for many years been the foremost firm in this country devoted to the manufacture of ornamental metal work, needs no recommendation. In this particular contract, they departed from traditional methods of construction and developed something which is quite unique. They built up the design by superimposing one sheet of metal upon another and welding the surfaces together. Lines of relief have been obtained by chasing and cutting grooves, methods very effective in breaking up the bare effect of flat surfaces. This highly unusual method of fabrication is very simple in execution, and the design has been followed not only in the main entrance to the building but also in all the metal work for the banking rooms, which includes the counter screen, ornamental grille, gates, safe deposit doors and customers' window, hose

cabinet, directory board and minor pieces including ink stands and lamp standards.

It will be obvious from the foregoing that this method of construction offers the architect an entire new field for artistic expression, enabling him to obtain effects more simply than in wrought or cast metal. The new technique, he it noted, is singularly well adapted for carrying out designs in modern style and especially designs in Monel metal, an essentially modern material.

The finest single piece in the decoration scheme is undoubtedly the great Monel metal screen, which towers 45 feet above the entrance of the main banking room and forms the inner division of the public portion of the main corridor. From the marble steps leading to the main banking floor, this massive Monel metal framework of sheets and bars reaches to the vertex of the corridor arch. The notched arch motif is carried out in sheets of Monel metal by punching and cutting, the sharp contours show-

ing clear and distinct whether viewed from without or within. Great sheets of plate glass have been used as a filling so that a screen of metal and glass completely fills the opening. Satin and brilliant luster finishes in juxtaposition bring out the design in impressive manner. A clock, also of Monel metal, has been fitted in the upper half of the screen, while a portal in the lower section gives entry to the main banking floor. A portcullis style grille, of the same general design as the screen, is used to close the entrance.

### The Notched Arch in Metal

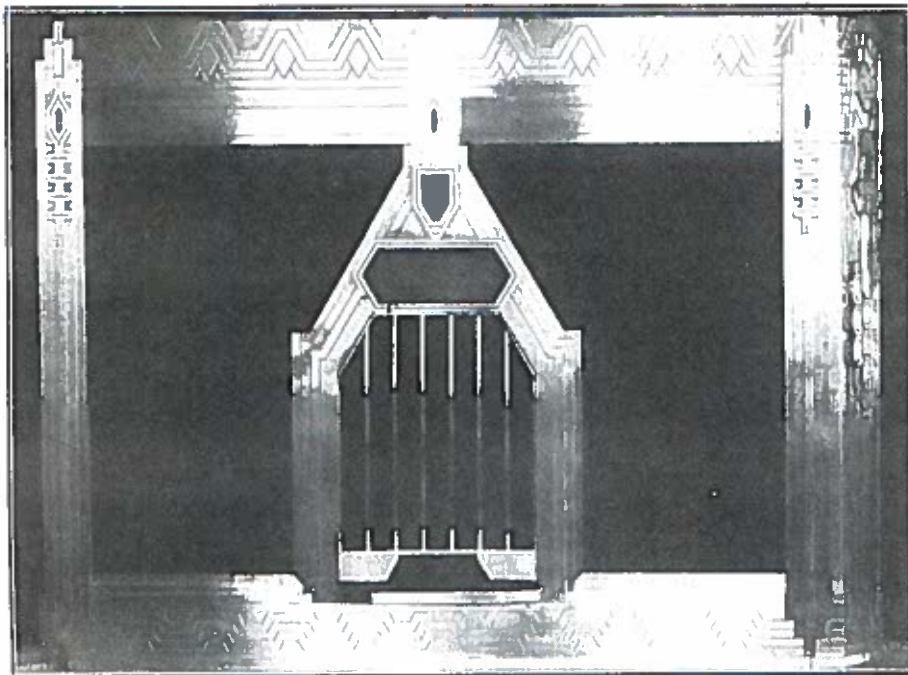
The notched-arch concept, carried out by incised straight lines also distinguishes the faces of the hose cabinet, mail box unit and elevator indicator board, all of which are made from Monel metal.

Color has been applied to these three items to secure novelty of effect. Triangles of ornamental opaque glass of various colors have been inlaid in the metal, a form of decorative work in which Monel metal has not previously been used.

The door at the entrance to the cigar store has also been built from satin finished Monel metal. It is built up from rows in a design generally conforming to the basic decorative motif of the building. A frame of Monel metal has also been let into the openings to the telephone booths trade bureau. No doors are used at these points.

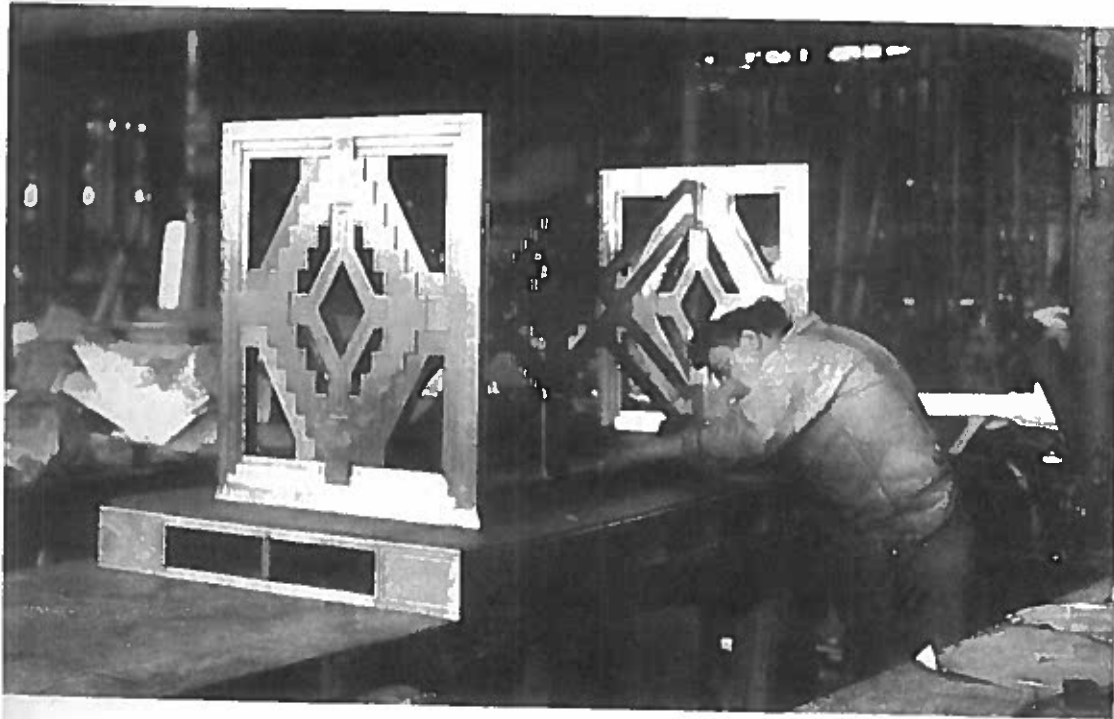
### Tiffany Glass Jeweling

The elevator doors, which are also made from Monel metal, were constructed by the Dahlstrom Metallic Door Company of Jamestown, New York, and have been decorated by the application of orange, blue and black Favrite glass applied to the metal by the Louis C. Tiffany furnaces, of Corona, New York. This company has long spe-



TELLER'S WICKET IN MONEL METAL





ASSEMBLING CHECK DESK OF LAMINATED CONSTRUCTION

Specialized in work of this character and the finished appearance of the elevator doors today owes much to their careful workmanship. Every section of glass had to be perfectly fitted so that no unsightly points would be visible. The monograms "U. T.", of which there are two on each door, are made from red, blue and black glass milled to fit, and inlaid into the metal. The complete doors represent an association of the arts and industrial processes that is distinctly novel in building construction.

The use of Tiffany favrile glass is not limited to the above work, but in collaboration with the Viking Products Company, New York, and the Louis C. Tiffany furnaces developed all the illuminated signs which are used in the banking rooms. These signs are of a special character and are exclusively the product of the association of these two firms. The signs have been installed over every age and are of such a character that they are invisible when unlighted. In order to assure that the glass had to be made with a surface that would harmonize with the Monel metal and yet be absolutely transparent. This has been successfully accomplished by these two companies.

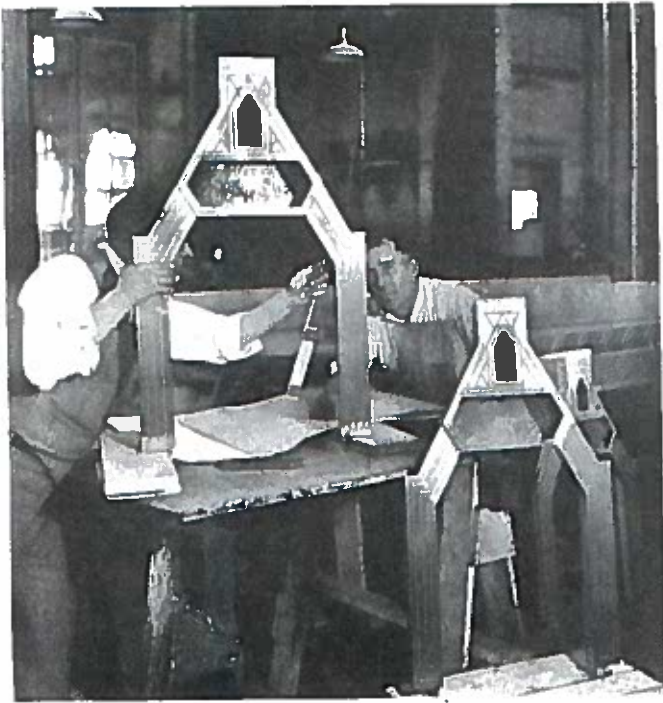
The ornamental metal work in the Union Trust Company building meets a basic principle of art inasmuch as the design has been developed especially for the material, due regard being paid to construction possibilities. In effect, it is a modernistic creation although very different from most examples of modern art. When judging metal work of this description, one has to bear in mind that the novelty in the design has sprung

primarily from economic motives. The traditional type of metal work owes its design to the fact that a great deal of hand work was used in its production. Such metal work cannot easily be duplicated by machine methods and machine production is the basis of practically all manufacture today.

It is more and more becoming necessary for the character of designs to be such that they can be executed very largely by machine methods and the ornamental metal work in the Union Trust Company building represents an outstanding effort in this direction. Whether it will prove to be the nucleus of a new school of design remains to be seen, but there is no doubt that designs based upon the use of Monel metal and executed by repetitive machines have a wide future before them in the banking field. Machine production is the most economical form of production, and a non-rusting and non-corroding material such as Monel metal gives the necessary guarantee of permanence, strength and lasting appearance in the constructional material. Rust on Monel metal is an impossibility. Dulling of a burnished Monel metal surface can quite easily



SHOP WORK ON MONEL METAL SCREEN FOR BANKING OFFICES



WICKET FRAMES OF MONEL METAL IN THE SHOP. NOTE ORNAMENT OF ROUTED LINES



A VIEW OF LOWER BANKING ROOM DOORWAY

be prevented by exercising a reasonable amount of care in looking after the metal.

Allied to the appearance of Monel metal, we must also consider the question of strength. Monel metal is as strong as steel and is an exceedingly tough material eminently suitable for protective purposes. For this reason it has been used for the safe deposit gates, customers' windows and railings in the Union Trust Company building. These are commonly made of steel and generally require to be kept in a highly burnished condition, necessitating frequent oiling to guard against rust. The dust col-

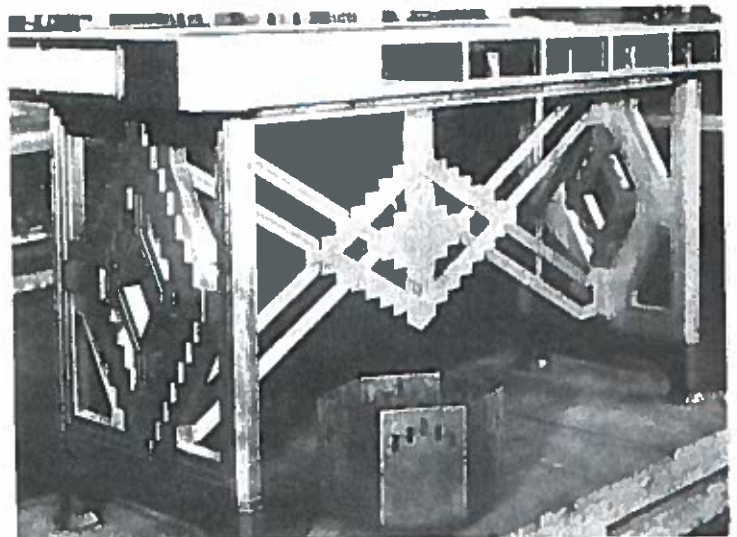
lecting on the oiled surface makes frequent cleaning unavoidable. Monel metal in this service has the great advantage of offering a surface closely resembling that of steel, with the additional advantage that the surface does not need to be oiled to keep it in perfect condition. The characteristics of the metal insure that it will remain bright with very little care and the strength and toughness of the metal are unquestionably adequate. Substantial savings should be effected by the Union Trust Company through the use of Monel metal in the safe deposit entrance.

Monel metal lends itself to various types of finishes, such as satin finishes, or dull finishes, made by acid treatments or sand blast processes. The use of a dull finish enables the high lights to be kept low and permits the designer to bring out the silver beauty of the modeling where this is desired. But much of modern art depends for its interest on the reflection of plane surfaces, as in the case of the United Trust Company building.

It seems probable that this latter form of design will increasingly dominate the ornamental metal work field in the coming years.



WELDING MONEL METAL WITH ACETYLENE TORCH



A MONEL METAL CHECK DESK IN THE MAKING.



# The Facilities for Vertical Travel

The street floor of the Union Trust building has two elevator lobbies opening from the eastern side of the main corridor, within vaulted ceilings in green, blue and brown decorative tile. Each lobby serves for six ultra-modern high-speed passenger elevators. The elevator doors on the ground floor are superb examples of a new art in decorative metal, being intricately decorated in Monel metal, with the design developed mechanically by power incising to a depth of one thirty-second of an inch in a pleasing line pattern of verticals, horizontals and diagonals. In addition notched triangle and other forms are placed in the design by recessing the elements completely, and inlaying in them colored translucent glass.

These glass accents give character and effect that is entirely new in the field of metal art work. The doors bear in glass monogram appearing twice on each door of the letters "UT". The pair of doors at each elevator opening separate to left and right silently, but only when an elevator is at the floor.

The elevator cabs are floored in a composition inlay containing rubber in light ones. The walls are faced in Circassian walnut veneer in diagonal patternings produced by multiplication of small rectangular panelings, and the doors are quadruple overlapping units that open in pairs.

## Automatic Control

The cabs carry a control and lighting plate in Monel metal with control handle, button panel and visual window. The operator views the floor number through this window, and the doors on both the elevator and in the building open automatically at a stop. The cab walls terminate at the ceiling in a wide frieze of pierced monel metal in a decoration which combined successive incised diamonds with piercings in notched effect. The cab ceilings are entirely in successive recessings of Monel metal with an octagonal indirect-lighting lantern in pierced Monel closely placed against the ceiling. The finish of all metalwork is of the type known as "brushed", "satin", or "velvet", and high and glaring points of light are avoided.

The fast passenger elevator system is ultra modern and far in advance of present day operative systems. It was furnished by the Pitt Engineering Company and installed by them. The principal units were cabs by the Tyler Company; equipment by the General Electric Company; main-floor Dahlstrom monel-faced decorative doors with glass inlays by the Tiffany Furnaces,

Inc., upper-floor doors by Dahlstrom Metallic Door Company in enamel, and radio-control units by General Electric Company, with signalling system and electric door operators by the Elevator Supply Company.

The elevators are hung on a continuous multiple-unit set of steel hoisting cable with counterpoise. These pass over an individual and idler drum group in the penthouse at top of the building, and the continuous steel cable descends the shaft and follows the car up. By this device there is a balanced and unchanging load at all points in the deep shaft, and full car velocity at the upper stories. The penthouse system consists of three characteristic units. The first is an individual motor-generator of special design, produced by the General Electric Company. Alternating current as stepped down in the building is converted from 440-volt 60-cycle rating to direct current at 220-volts with capacity for variable voltage. The second unit is a special contactor board, operated by the control switch of the individual elevator, a stop button being provided on the car itself. The third unit is a special General-Electric low-speed direct-current hoist on Hoffman ball bearings, and direct-connected to the hoisting drum. This is of multipolar type, and its load only varies according to the number of passengers in its elevator, all other loadings being balanced with the exception of the normal friction factor, which is reduced to a minimum by ballbearings, oiling devices, and other similar means.

## Elevator for Money Trucks

Money trucks for outside delivery will be handled between the vaults and grade level by one of the freight elevators, which has the unusual capacity of 20,000 pounds. Inside loading has been introduced to promote safety and reduce theft insurance.

All of the passenger elevators have been designed for loads of 2,500 pounds and speeds of 800 feet in the express zone and 700 feet in the local zone. They are of the well-known variable-voltage control type, designed to eliminate all contacts in the hoistway for automatic stopping. For the purpose of starting, stopping, accelerating and decelerating the elevator cars, steel plates have been placed at proper intervals in the hoistways.

Atop each car is mounted a number of coils connecting to five Plotron tubes, which in turn connect with the car cable, with the relays operating the contactors on the control panel. As the coils pass the steel plates in the hoistways, current is generated and amplified in the tubes to sufficient intensity

to operate the relays and through them the contactors. This is one of the first installations where Plotron tubes have been used in elevator work.

A new feature is the equipment of one of the private elevators with a special dual control designed for operation by push button at automatically reduced speed or in the usual way by car switch and operator.

## Elevators Without Conductors

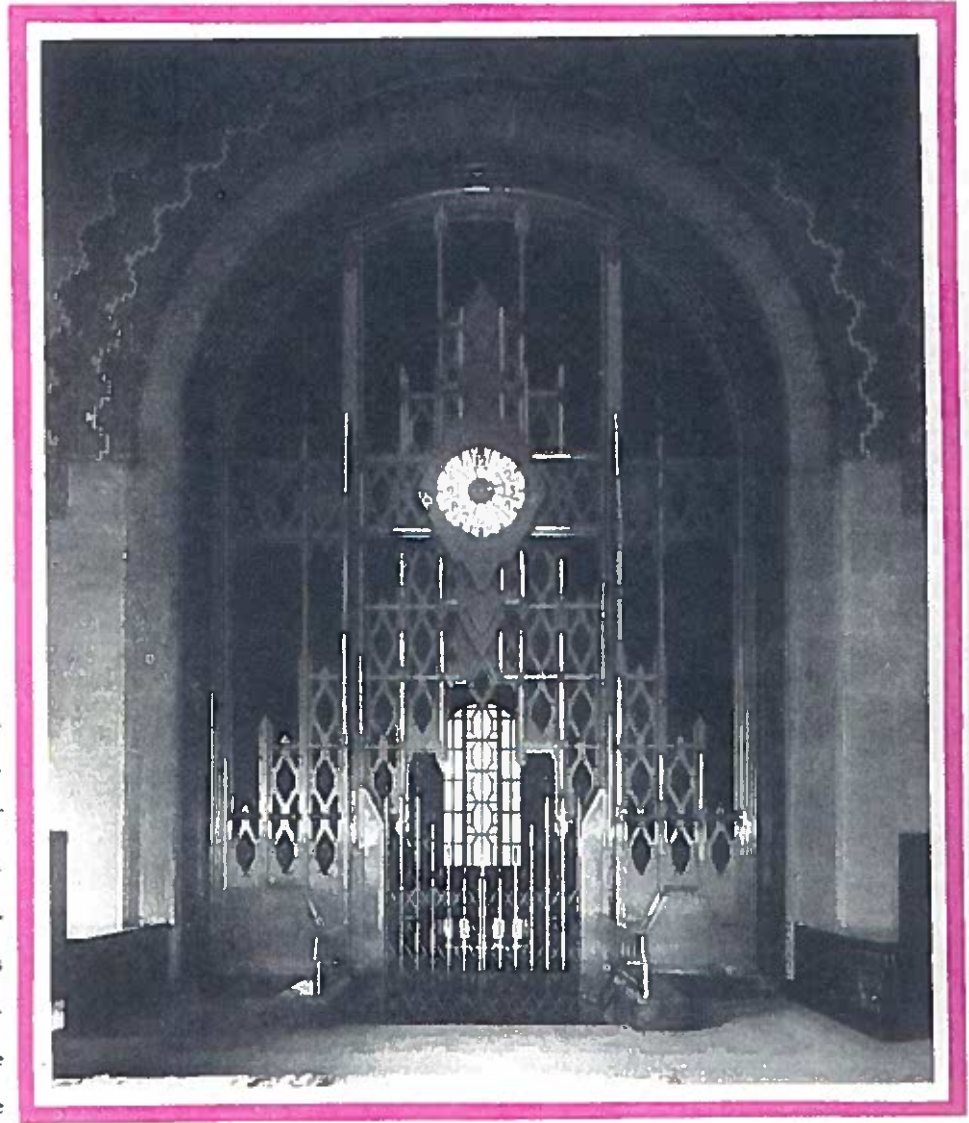
But this is not the entire story of these elevators. There is an alternating-current synchronous motor in series with the field of the motor-generator set mentioned. This field current is controlled magically by giant-sized General Electric Company Plotron grid tubes on each car. This is a large tube unit produced by the General Electric Company. When the public is educated, operators may be withdrawn, and passengers may call their floor stops clearly and loudly. The elevators will stop at the floors called and open the doors automatically. The building at each floor and the car itself are each equipped with a metal plate, and the two plates form the units of a condenser charged with the induction effect that leaps across with variable capacity, according to whether the plates lap or squarely oppose each other. According to the fortuitous automatic stoppage of the car at any floor, a certain charge is created on the condenser plates. This influences the synchronous current supply in such a manner that the motor-generator supplies positive or negative current as required to readjust the elevator position to bring the condenser charge to its peak, that is, to the point where the elevator and building floors are on a level. At this point, the action stops, and the elevator and building doors automatically open. The action at any floor only takes place when the proper button has been pressed, and is in abeyance for passing floors. The passenger who signals for a car stop from his elevator lobby rings a bell signal on the elevator some distance above or below the floor, and as operated, the car is stopped by hand.

The elevators are equipped with a new device, the first sale of which was made for the Union Trust Building. This is a 60-cycle 3-phase motor on each car which works silently and automatically to open and close both the elevator and the building doors at each stop. It is interconnected with and synchronized with the drive, and its action is such that the elevator cannot run unless the doors are closed.

# *A New Note in* ARCHITECTURAL METAL WORK



The unusual and distinctive ornamental metal work in the new Union Trust Company Building of Detroit represents the first important use of Monel metal for decorative purposes. Its adaptation to this use is one of many creative achievements of the Bronze Division of The Gorham Company, specialists in the execution of fine architectural work in the nickel alloys.



*Ornamental screen in Monel Metal at the entrance to the main banking room of the new Union Trust Company, Detroit. Smith, Hinchman and Grylls, architects. Donaldson and Heier, Consulting Architects. Executed by the Gorham Company*

T H E G O R H A M C O M P A N Y  
B R O N Z E D I V I S I O N

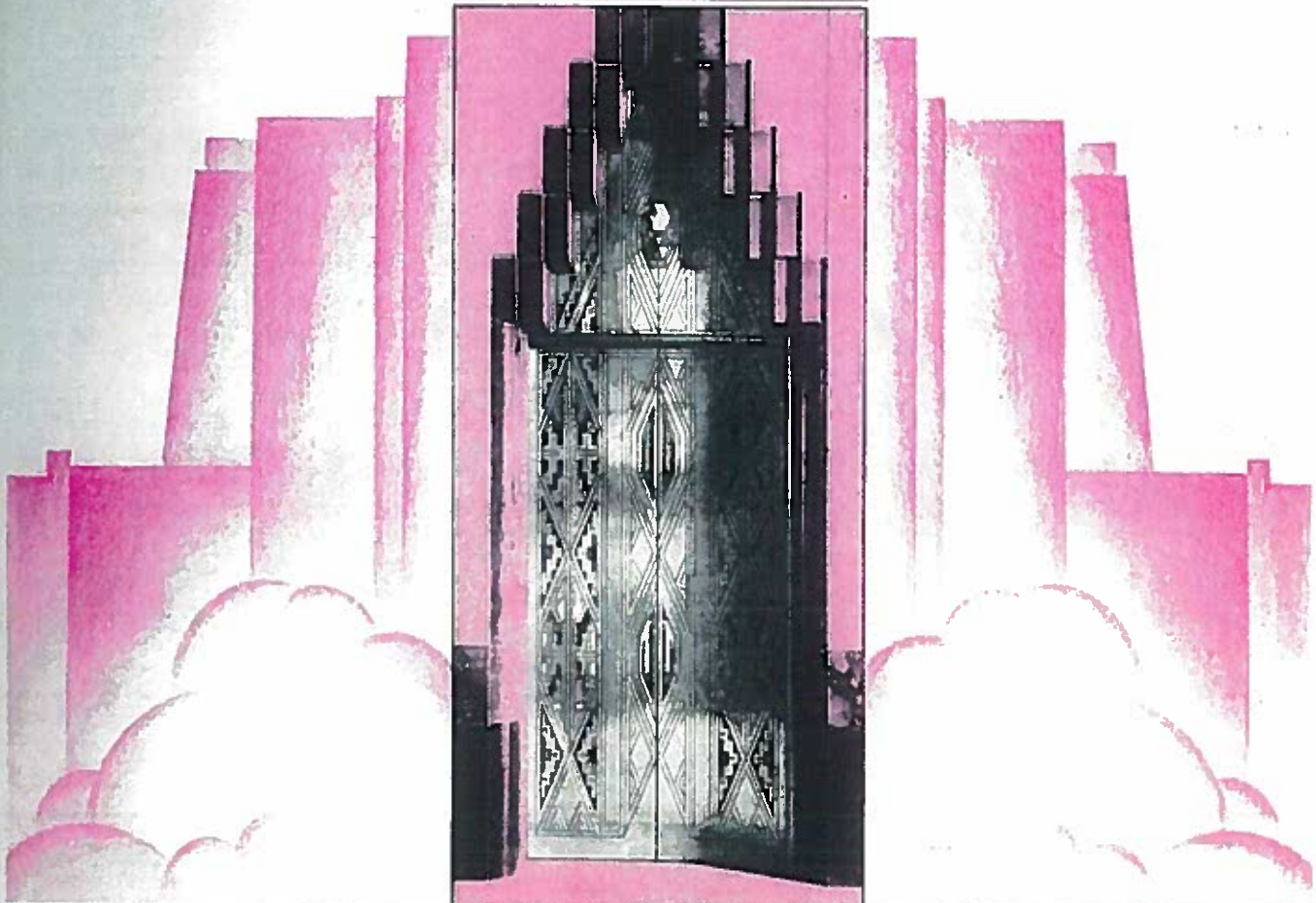
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# MONEL METAL

MODERN AS TOMORROW



## PLATINUM-LIKE BEAUTY FOR MODERN DESIGN

IN THE Union Trust Building, Detroit, Monel Metal is used for ornamental grilles, wickets, check desks, elevator doors, elevator indicator panels, directory frame, illuminated signs, ink wells, handrails, mail box, hose cabinet, vault gates, store gates, lamp holders, electric switch plates, and other items of ornamental metal work, combining beauty of appearance with greatest ease of maintenance.



Monel Metal's permanent, platinum-like beauty, is ideally suited to the modern trend toward white metal ornamental work. Its natural lustre harmonizes with every decorative scheme. Beautiful Monel Metal makes possible entirely new effects in decorative design. This durable Nickel alloy provides a new way to add lasting beauty to modern buildings. Consult your architect about using Monel Metal.

*At top: One of the 18 Monel Metal elevator doors inlaid with "Fluorite" colored glass, as executed by the Dukintron Metallin Dove Co., Janssmeun, N. Y. Below: Lobby of the entrance to the safe deposit vaults showing Monel Metal grille and a section of the entrance door. Ornamental work executed in Monel Metal by the Gorham Company, Providence, R. I. Architects: Smith, Hinchman & Grylls, Detroit.*



Monel Metal is a technically controlled Nickel-Copper alloy of high Nickel content. It is mined, smelted, refined, rolled and annealed solely by The International Nickel Company, Inc. The name "Monel Metal" is a registered trade mark.

THE INTERNATIONAL NICKEL COMPANY, INC., 67 WALL STREET, NEW YORK, N. Y.



# DAHLSTROM

the  
outstanding  
name  
in  
hollow metal  
construction

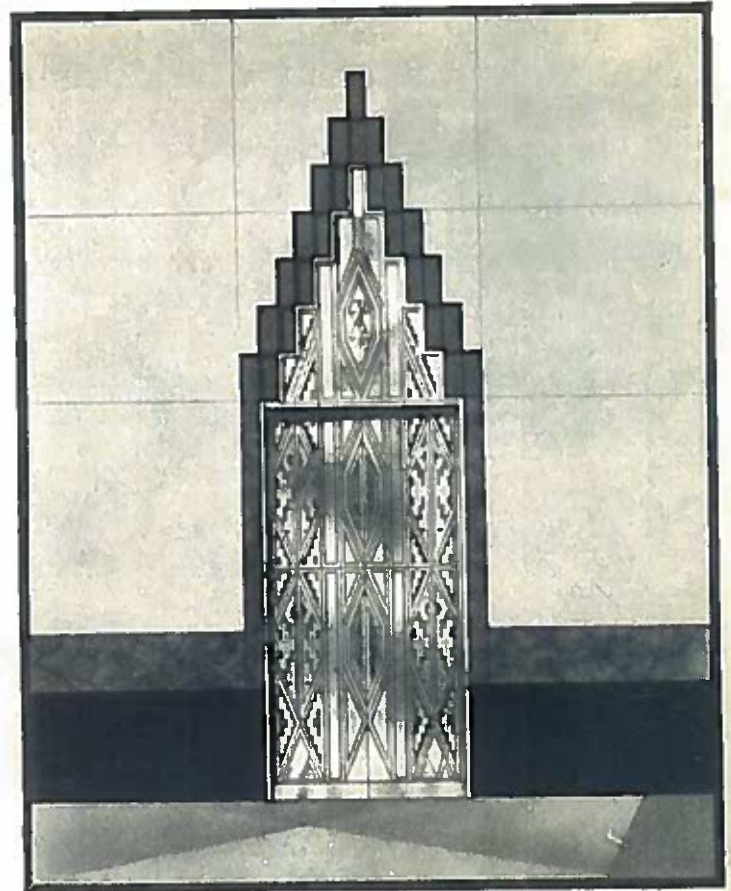
To interpret successfully the unusual combination of form and color designed for the elevator entrances of the Union Trust Building, Dahlstrom made a radical departure from anything heretofore attempted in Hollow Metal Construction. The use of Monel Metal and the application of depolished vari-colored glass sections flush with the surface of the metal, represent a remarkable innovation in metal working . . . the forward step of a leader.

This achievement, in the spirit of the modern trend in architecture, is but indicative of the pioneering that has made Dahlstrom the outstanding name in Hollow Metal Construction for a quarter of a century. Plates showing in color the elevator entrances of the Union Trust Company will be forwarded for the asking.

“No building is more fireproof than its doors and trim.” . . . DAHLSTROM



In the Union Trust Building, Detroit, Michigan, the elevator entrances and metal swing doors are by Dahlstrom. Architects: Smith, Hinchman & Grylls, Detroit, Michigan, — Contractors: W. E. Wood & Company, Detroit, Michigan.



## DAHLSTROM METALLIC DOOR COMPANY

425 Buffalo Street

(Established 1904)

Jamestown, N. Y.

New York

Chicago

Los Angeles

Detroit

Dallas

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