

**LINOLEUM FLOORS  
LIKE THESE  
Attract New Clients**



Armstrong's Linoleum Floor greets visitors at the Texas Centennial Administration Building. Field is No. 29 Cadet Blue; map and letters, No. 23 White; star and inner strip, No. 41 Orange; outer strip, No. 22 Gray.

**F**FLOORS with an "idea"—like this one in the Texas Centennial Administration Building—win attention, attract new clients. And when you choose Armstrong's Linoleum as a medium for your ideas, you have a free hand because there are forty Plain, Jaspe, and Marbelle colors in grades and gauges for every budget. Furthermore, Armstrong's Architectural Service Bureau is always ready to furnish dependable technical assistance in custom-floor installation.

Armstrong's Linoleum Floors meet every requirement for dura-

bility and beauty. Their resilience makes them quiet and comfortable underfoot. They are economical to install and maintain. And with reasonable care, they retain their "just installed" look for years.

Armstrong also offers the only complete line of resilient tiles—*Linotile, Accotile, Cork Tile, and Rubber Tile*—and therefore can make unbiased suggestions on any job. For complete information, see Sweet's or write, on your letterhead, to Armstrong Cork Products Co., 1201 State Street, Lancaster, Penna.



Information Desk in the Administration Building, Texas Centennial Exposition. Floor is Armstrong's Linoleum with field of No. 29 Cadet Blue, inner border of No. 22 Dark Gray, and outer strips of No. 23 White.

# ARMSTRONG'S *Linoleum* and RESILIENT TILE FLOORS

**LINOTILE • ACCOTILE • CORK TILE • RUBBER TILE • LINOWALL • ACOUSTICAL CEILINGS**

# TRENDS

NEWS • EVENTS • FACTS • FACES • IDEAS • OPINIONS • COMMENTS



PHOTO: GLOBE PHOTOS

Trucks and tractors "huff and puff" to clear swampland near Flushing, Long Island, in preparation for New York's 1939 World's Fair. Since no architectural scheme has definitely been decided upon, the present work will consist largely of leveling and preliminary landscaping

bedrooms and bath upstairs, living room, dining alcove and kitchen on the first floor, Clayton Grandy of the Brick Manufacturers Association expects the building to show the beauty and benefits of brick construction for the man of average income. A reinforced brick beam on top of the footings makes it possible to move the building after the Exposition closes, when, probably, it will become the home of one of the building associations.

The "traditional house of wood" (socalled by the Lumber Institute) is in the \$15,000 class. Replete with many of the most advanced developments of construction and prefabrication, this house demonstrates, says H. A. Kramer, Institute secretary, the "economy, desirability, and beauty of wood as compared to other materials."

The wood structure is 52 by 34 feet and has twelve rooms. All wall paneling, all stairwork, window frames and the dining room floor are of prefabricated units. Windows move in and out for washing purposes, in addition to the regular up and down movement.

Downstairs, the living room is of old-fashioned strip flooring. The sidewall, where the fireplace is located, is of crotch cypress, prefabricated. A small "powder room" is entirely of knotty pine paneling. The dining room is of prefabricated prefinished units, eight inches square, laid in mastic, making the floor moisture proof. Sidewalls of the dining room are white enameled wood half way to the ceiling. A child's

nursery room upstairs is entirely of selected knotty white pine.

## Golden Gate

"Golden Gate International Exposition—A Pageant of the Pacific." This musical, alliterative phrase is now the official name of the 1939 World's Fair on San Francisco Bay. Selected from more than 12,000 titles suggested, this name now formally replaces the more matter of fact "San Francisco Bay Exposition."

Twelve thousand replies in a name selection contest certainly are ample evidence of the great local interest being taken in San Francisco's promotion of a World's Fair. Local sons are rallying; local pride is rising.

Indicative of this home-town attitude is the statement by Brigadier-General H. H. Arnold, Assistant Chief of the United States Army Air Corps. Said he, while in San Francisco recently on a flying inspection of the Pacific Coast air bases: "The San Francisco Bay region is destined to be one of the World's foremost aviation centers, and the 1939 World's Fair has an unprecedented opportunity to show the modern progress of civil and military aeronautics." To Fair promoters this meant just one thing: Federal interest in the Exposition's development.

Press releases from San Francisco related, in glowing terms, what Brigadier-General Arnold visualized as California's aeronautical future. One report said: "California and the cities of San

Francisco Bay should start the ball rolling toward the greatest aeronautical pageant in history, to be held in conjunction with the 1939 International Exposition, and its major theme—Transportation. Spectacular mobile and static displays of commercial and military flying, the National Air Races, and international flying meets, should provide attraction for millions of visitors."

"It is possible," the Brigadier-General continued, "that with well-laid plans the U. S. Army Air Corps may hold its annual maneuvers in the San Francisco Bay area in Exposition year. The World's Fair site, which will become San Francisco's official airdrome following the Fair period, deserves a fitting tribute in the way of dedication that will herald its opening to the world. I should like to see San Francisco Bay Region and the 1939 World's Fair accord the modern progress of aviation its rightful place in the sun."

Important as the Brigadier-General's remarks were, chief interest to outsiders lay in the obvious fact that California promoters aren't "missing a trick" in selling the 1939 venture to the world. With New York planning a similar exposition in 1939, it can be expected that the press will be full of glowing reports, that each organization will attempt to outdo the other in magnificence, originality and exhibits.

## New York

Despite the scope of activities that the San Francisco Exposition undoubtedly will undertake, there is absolutely no reason to believe that the New York World's Fair Committee is letting any grass grow under its feet. Some of the biggest "names" in architectural circles got together recently with George McAneny, Chairman of the Board of the World's Fair, and there was plenty of evidence that this group does not plan to be outdone.

Present at the meeting were Percy S. Strauss, chairman of the World's Fair architectural committee; Stephen F. Voorhees, chairman of the board of design; Edwin Farnham Greene, head of the Fair committee of the textile industry; Lewis Mumford, critic; Gilbert Rohde, director of the PWA design laboratory; Henry Wright, city planner and Fellow of the A. I. A.; Caleb Hornbostel and Albert Mayer architects; Ned H. Dearborn and Harvey W. Zorbaugh, both professors at New York University; and Harvey Wiley Corbett, co-architect of the Century of Progress Exposition. I. Woodner-Silverman, di- of Parks, Michael M. Hare, who is the secretary of the Municipal Art Society,