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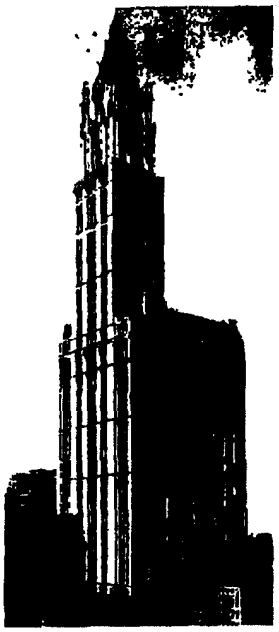

The Woolworth Building, New York

Cass Gilbert, Architect

Thompson-Starrett Co. Builders

The W. P. Nelson Co. Painters and Decorators

S-W Mat-Tone Used on Ceilings and Walls of Offices

The Spectrum

VOL. VIII. AUGUST-SEPTEMBER, 1913 No. 6

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THE WOOLWORTH BUILDING



HE President of the United States, on the evening of April 25th, sat in his office at the capitol. Then as the slow-moving hands of time pointed to 7:30 he leaned over and touched a button, and two hundred miles away there flashed into life the greatest building this nation has ever erected—The Woolworth Building in New York City.

Reams of pages of description have been written, thousands of booklets have been published, and many a gross of photographs

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The Broadway Entrance
Woolworth Building

have been made of this great building. Were it nothing else this wonderful structure could still claim the distinction of being the best advertised building in America, if not in the world.

Probably every architect who receives this modest little publication of ours can quote backwards how many bricks were used in the structure, how many panes of window-glass there are on the twenty-first floor, and any other details about which we could possibly ask. Our object in publishing a Woolworth Building number is simply to impress upon our readers the fact that *S-W Flat-Tone* has played and is playing a very important part in the interior decoration. Every one of the 8000 offices has been finished, walls and most of the ceilings, with *S-W Flat-Tone*—certainly a splendid tribute to the sterling quality of this finish. *Flat-Tone* won on its past record—a record made in many another building of similar nature—the Singer Tower or the City Investing Building as instances.



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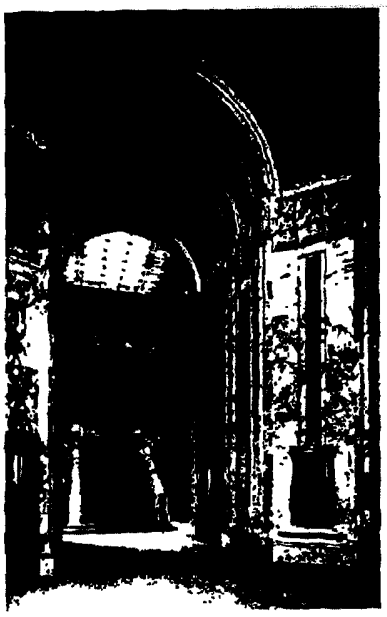

The Beautiful Rotunda of the Main Floor
Woolworth Building



A Better View of the Decoration
Woolworth Building

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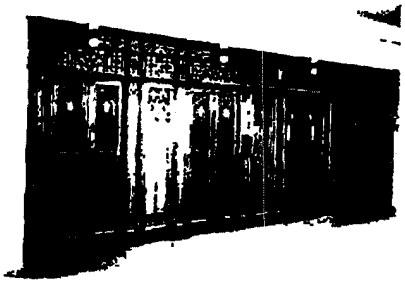
Naturally, in the selection of any of the materials used on such a famous building, there is a great deal of competition among the manufacturers. Certainly this was true among the makers of paints and varnishes such as were needed in the interior finishing of the Woolworth Building. *Flat-Tone* won from its many rivals solely on its merits and its splendid record.

But to return to our subject. Towering 730 feet above the pavement, the Woolworth Building impresses one primarily as a creation of modern life and modern science. How different from the fine old buildings our great, great, great grandfathers built, and yet how well adapted to our modern way of living.

One writer has called it "The Monument to the Power of the Dime," another, more cynical, has called it "a building built by other men's mistakes." More broadly speaking the Woolworth Building represents American engineering skill and American aggressiveness, perhaps better than







Upper View—Elevator Entrances on Upper Stories
Lower View—Irving National Bank, President's Office

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anything that we, as a nation, have yet accomplished. It is America's contribution to the architecture of the world.

In its construction; in the materials used; and in the time consumed in the construction, the building is remarkable. Never has electricity employed quite so striking a part, all work not done by hand being accomplished by electric power.

The first grillage beams were delivered at the site early in August, 1911. In April, 1912, the main building was framed in, and by July the steel work of the tower was finished. In eleven months 23,000 tons of steel had been put in place.

The building faces Broadway with a frontage of about 152 feet. The lot is a little over 197 feet deep. The main building is U-shaped, enclosing a light court. The tower rises from the Broadway side of the building and is 86 feet square. There are about 27 acres of rentable floor space, while the rent roll, it is estimated, will amount to $2,500,000 annually. Already over half



THE SWINGING OF THE PENDULUM

THE heavily constructed type of furniture and correspondingly heavy color-scheme that were so essential in the dining-room of a few years ago are becoming less popular. They are being replaced rapidly by less cumbersome and less expensive pieces with which are combined lighter and daintier color effects. In fact all furnishings at present show a much lighter treatment. The pendulum of popular taste has swung from the very dark, almost black, in decoration and in finishing to the light grays and white for woodwork and walls. Light green enamels are being favored for furniture of the old Colonial type reproductions to be sure, but satisfactorily completing the decorative scheme.

The dining-room reproduced on the next two pages has all the quaintness of the old Colonial combined with a practical touch suggestive of the sanitary, healthful influences of modern life.

The washable qualities of the *Flat-Tone* used on the walls and ceilings prevents the light shade from being impractical. The rose

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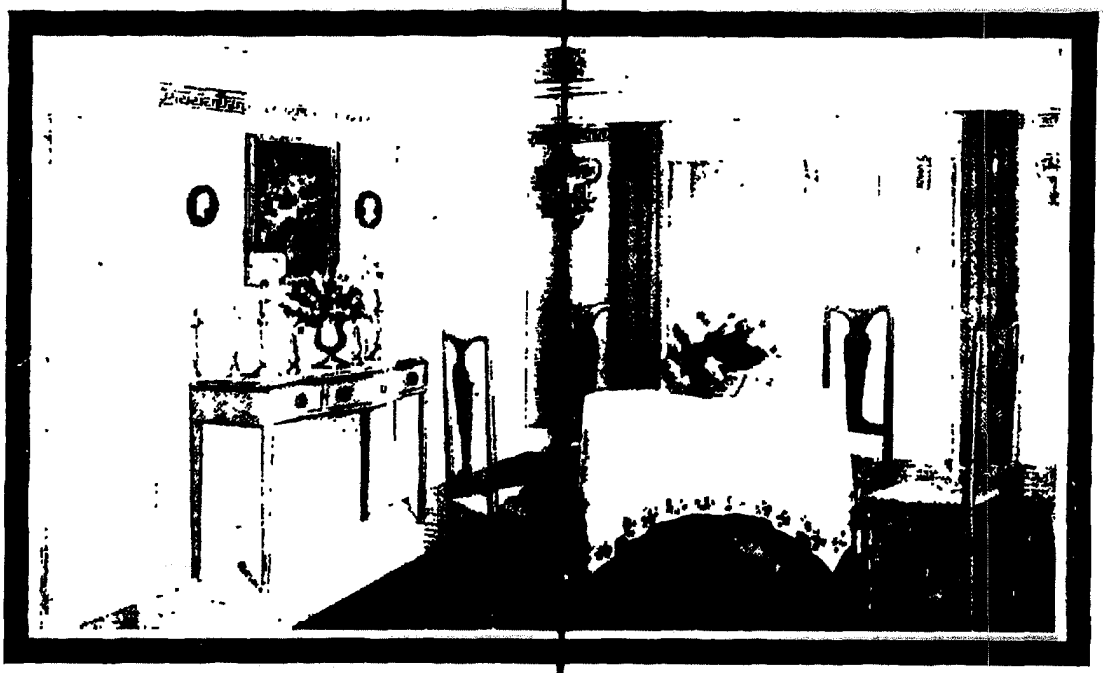

WHITE, GRAY AND GREEN FORM A PLEASING DECORATIVE SCHEME FOR THE DINING-ROOM

Speedpoint

A MOUNTED PROOF OF THIS COLOR PLATE WILL BE SENT UPON REQUEST

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introduced by the hangings and rug is enriched by its strong contrast with the green enamel of the furniture.

SPECIFICATIONS

Ceiling S-W Flat-Tone White.
Wall S-W Flat-Tone White and Silver Gray, equal parts
Stencil No 3-y S-W Glaze Color Nile Green 1 part and White ½ part
Woodwork S-W Old Dutch Enamel, Specification No. 18
Floor—Varnished with three coats S-W Marsnot Varnish.
Curtains White Marquisette
Overcurtains—Rose taffeta with floral border.
Rugs Two-toned velvet.
Furniture—Sea Green Enamel Colonial style

this immense floor space is engaged, and the owners expect to have practically all of it rented within a year.

The exterior walls are granite up to the fifth floor and of terra-cotta above. The ornament has been very well done, the whole building being a marvel in its "scale."

The interior is ornate in character. There are entrances from Broadway, Park Place and Barclay Street, with a broad stairway leading up to the Irving National Bank. The hall is finished in beautiful marble and ornamental metal. The ceiling is a scintillating marvel of mosaic glass illuminated by concealed lights. The bank on the floor above is equally handsome, while the offices and corridors are plain but well finished.

It is hardly necessary to add that the genius behind this wonder of the building world is Mr. Cass Gilbert. Messrs. Thompson-Starrett Company, were the builders, and the W. P. Nelson Company, the painting decorators, for all except the main hall and Irving National Bank.



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The Irving National Bank is F

The Ratskeller of the Wo

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THE HISTORY OF OUR POPULAR WOODS

First The White Oak

MOST architects have a general knowledge of the different woods which are being used in modern day construction. nevertheless a brief history of some of the most important of these woods may prove interesting.

Let us first take up that deservedly popular wood—the white oak. Because of its great durability and handsome grain, oak has for a long time been the most popular for interior trim. Of the 300 odd varieties of the oak family that are known to exist, 50 are found in North America. These are commercially divisible into three general groups: white oak, red or black oak, and live oak. The most prominent is the white oak, which today is becoming very valuable. The range of growth of the white oak is very extensive from Maine, through southern Canada, Michigan, southern Minnesota, eastern Kansas and Nebraska to Texas, thence east to Florida. It is imperative, however, that the white oak, to be of value as a lumber, grow in dense groves, for when an oak grows in the open it becomes short, branchy and roundheaded—a handsome tree to look at, no doubt, but yielding very little marketable lumber. White oak is becoming very scarce. It has been in the "Veneer Class" for several years. The slow growth of the tree would seem to make it impossible to ever catch up with the demand. When used for interior woodwork or other interior finishing, it is frequently quarter-sawed. This is done by sawing the log transversely to the annual growth rings. This process exposes the broad radial rays which, when carefully varnished and polished, make it very handsome.

Oak lends itself splendidly to many styles of finishing. It is open-grained, and when a varnished, rubbed or polished finish is desired, the pores of the wood must be filled, stained, and then followed with various coats of varnish. When a Mission or wax finish is desired, this filler is unnecessary. The natural finish, in which transparent finish and no stain are used, and the golden oak

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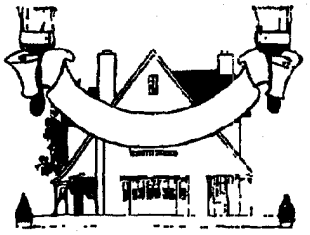
finish secured by the use of a golden oak stain and filler, have been in use for a long time and are now rather commonplace. Since the advent of stains, this wood is being finished in a great variety of beautiful effects, the most popular shades being Fumed Oak a rich brown, light in tone; Old English Oak a medium toned rich brown; Cathedral Oak a dark reddish brown; Early English Oak a weathered brown or green, in medium tones; and a Silver Gray a light silvery effect. These effects are all found in *S-W Handcraft Stains*, and any of them may be treated in the rubbed, polished, Mission or wax finishes. Oak is very tough and durable, but on account of its high cost, is being largely substituted by such woods as Pine, Cypress and the like.

A very handsome and somewhat unique effect may be secured on oak by the use of what is known as our "Handcraft System." This consists of first staining the wood with a coat of *S-W Handcraft Stain* in one color, following it by a filler-coat of the *S-W Flat-Tone* of a complimentary shade. The filler-coat, after having been rubbed off the high

places in the wood and left in the open pores, is followed by a coat of *S-W Mission-lac* and a couple of coats of varnish. The resulting effect is very beautiful, bringing out as it does, very strongly, the wonderful grain of the wood. A very effective Silver Gray may be secured by this method. Write us for a color-card, or better still, some panels showing some of these handsome effects. They are very effective when used in restaurants, store-windows and the like.



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For Exterior Painting

Specify

SWP

because of the way it takes hold of a house and lasts Have it used because of its scientific proportioning backed by 47 years experience, because it holds its color like a genuine tapestry, because it resists sun as it does rain and ice and wind Think of it as the necessary final touch to a fine building, because it endures, because a little of it covers a great space, and because it lengthens the life of the surface it covers

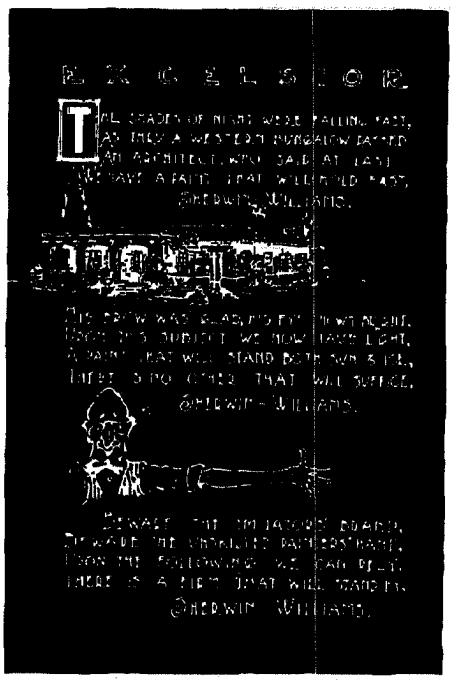
Have the Rooms Decorated with

S-W FLAT-TONE

Flat-Tone is an oil-paint, washable, producing soft, flat color effects, ranging from the deepest shades to the most delicate tints Handsome as the finest wall covering, Flat-Tone is more durable, more sanitary and more economical

Put this in your Specifications

Prime with equal mixture S-W Flat-Tone Mixing Size and S-W Flat-Tone Follow with one or two coats of S-W Flat-Tone



The cleverest contribution from Herbert B Hunter, of Charlotte, N C, that won second prize in The Spectrum Lettering Contest

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