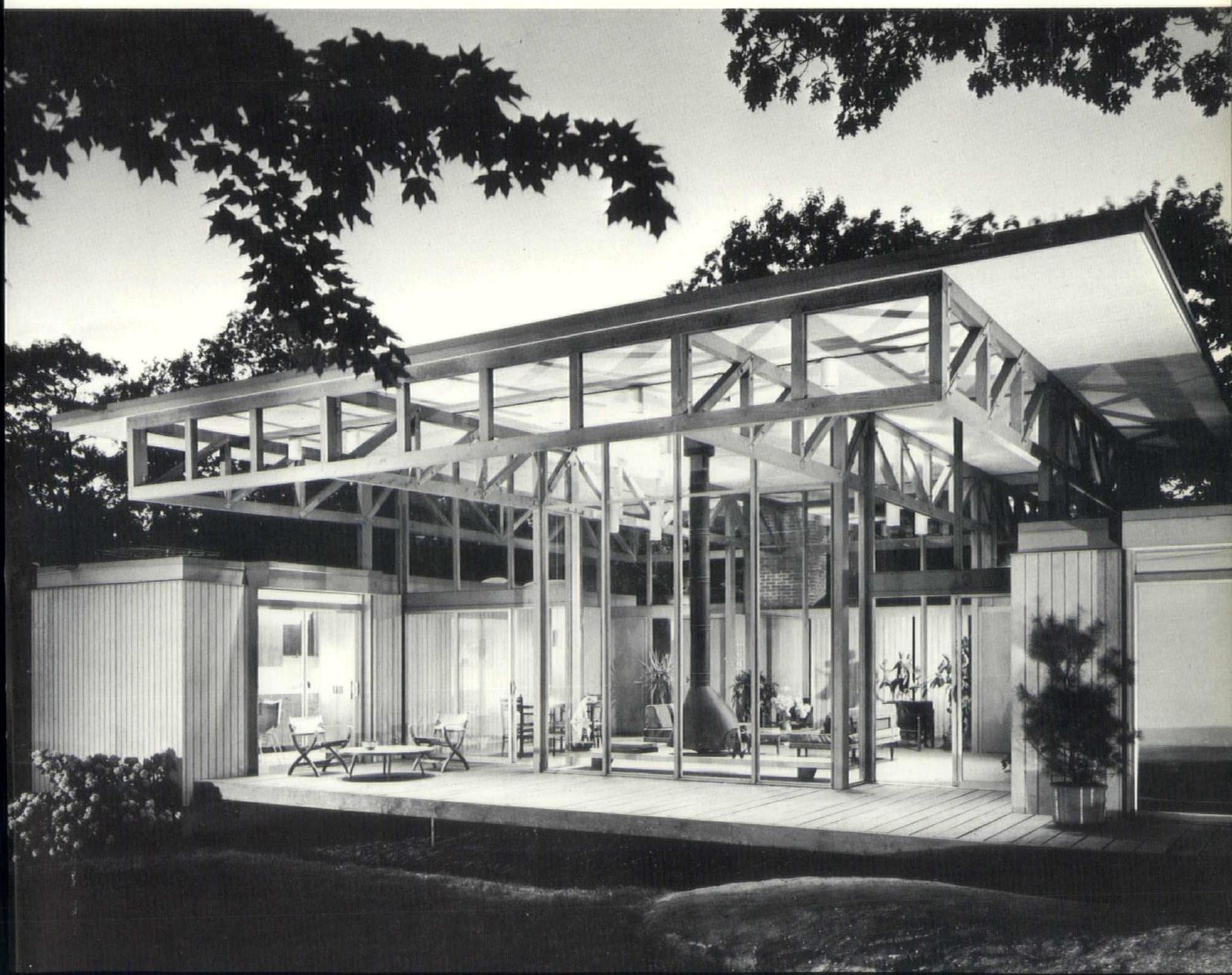


# CONNECTICUT ARCHITECT

SEVENTY-FIVE CENTS

MAY - JUNE, 1965

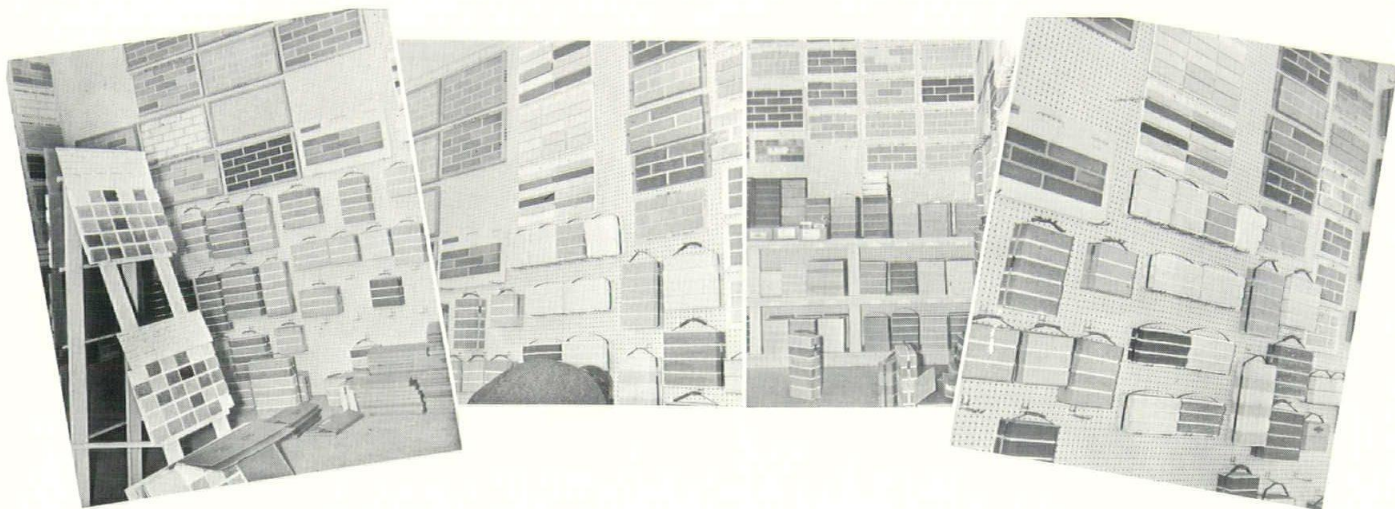
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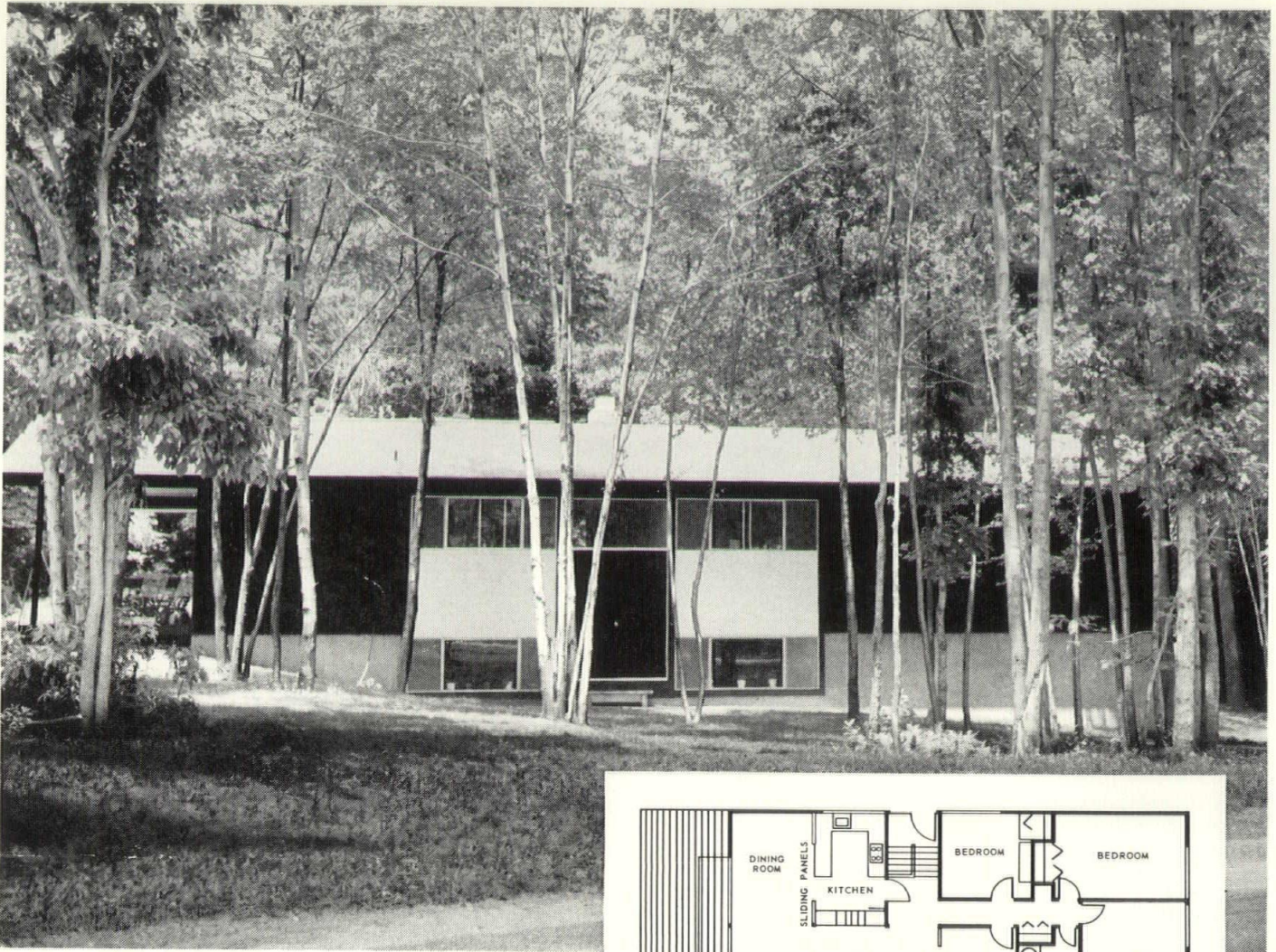
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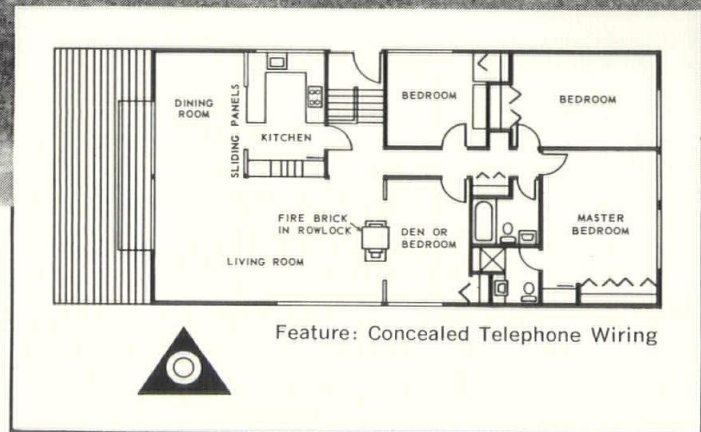
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May 6-27

Museum of Art, Science and Industry, Bridgeport: Paintings, sculpture, prints and drawings selected for exhibit by Charles Addams.

May 1-31

Wadsworth Atheneum, Hartford: Rare Italian panels and manuscripts.

May 8-30

New Britain Museum of American Art: Exhibits by The Connecticut Academy of Fine Arts and The Connecticut Watercolor Society.

May-June 3

Library Neighborhood Center, New Haven: Paintings by Frederick T. Fay and John D. Whiting.

May 1-26

Silvermine College of Art, New Canaan: First Intercollegiate Faculties Exhibition.

May-July 5

Larry Aldrich Museum, Ridgefield: Art of the 50's and 60's from the collection of Richard Brown Baker.

May 20-25

On The Green, New Haven: Fifth Annual Festival of Arts.

May 20

Yankee Silversmith Inn, Wallingford: Connecticut Society of Architects' Dinner Meeting, 6:00 p.m. Speaker, Harold J. Rosen, Chief Specifications Writer, Skidmore, Owings and Merrill, and contributing editor, Progressive Architecture.

May 22

Stamford: House Tour emphasizing private art collections.

May-June 20

Yale University Art Gallery, New Haven: Painting in England, 1700-1850, from the collection of Mr. and Mrs. Paul Mellon.





# CONNECTICUT ARCHITECT

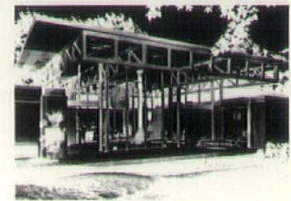
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VOLUME 1, NUMBER 3

MAY - JUNE, 1965

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**FRONT COVER:** Designed for full-time family use, this versatile house can grow with the family. It's ready today for tomorrow.



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Seventy-five Cents a Copy

Four Dollars and Fifty Cents a Year



## TO REPORT AND FOSTER . . . .

The purpose of CONNECTICUT ARCHITECT is to encourage development of a physical environment of enduring quality for all people who live, work, worship and play in Connecticut.

CONNECTICUT ARCHITECT intends to provide for an exchange of information and opinion among all members of the building industry and those who cause or influence building in our state — the government agencies and boards which commission new building, financial organizations which provide funds for building, private corporations and individuals who invest in building, contractors and builders who perform the construction, manufacturers and dealers who supply the materials for building, planning and zoning officials who regulate land use, officials concerned with building safety, and others who contribute to beneficial change in the man-made portions of our environment.

To all these, and within the architectural profession itself, CONNECTICUT ARCHITECT serves as a means of communication for the architects of Connecticut. The profession exists to ensure excellence in planning, design and construction of everything we build. Its practitioners are obligated to provide objective, impartial, professional guidance toward this goal of excellence, for the alternative is the wasteful land use and chaotic building which too often results from unguided efforts.

CONNECTICUT ARCHITECT recognizes that quality in architecture is not limited to its visual effect. Architecture is neither window dressing, commercial art, nor structural cosmetics. Unique and startling buildings are always newsworthy, and it is the policy of this magazine to publish significant innovations in building. We shall endeavor, also, to give attention to the professional quality of the solution of the building program — the reasoning which led to the result rather than the obvious character of the finished structure. We shall report architectural examples of pleasing composition, functional plan and the adaptation to limitations of site and budget. We hope to stimulate thinking and discussion which will be constructive and helpful.

The editors of CONNECTICUT ARCHITECT believe that the best obtainable environment for all citizens of Connecticut can be realized through broad understanding of the characteristics which distinguish excellence in architecture. This involves all those who influence building in any way. We believe that such understanding comes best through recognition and respect for the work of all who participate conscientiously and creatively in the effort to improve our physical surroundings.

It is our purpose to recognize and report these conscientious efforts and results. We hope our reporting will encourage everyone to build to the very best of his ability, within a framework of guidance provided by the architectural profession and implemented by the skills of all members of the building industry.

In summary, CONNECTICUT ARCHITECT is edited and published to report and foster good architecture in Connecticut.

*Editorial Board*



# PRIVATE REDEVELOPMENT

## OFFICE BUILDING

C. H. DEXTER & SONS, INC.

Windsor Locks, Connecticut

LOUIS J. DRAKOS

& ASSOCIATES

ARCHITECTS

INDUSTRIAL CONSTRUCTION COMPANY

General Contractor



What is the proper environment for the executives of a 198-year-old firm, with seven generations of family ownership and management, entering its third century of fast-moving achievement?

The recently completed corporate office building for C. H. Dexter & Sons, Inc., provides at least part of the answer for this successful Connecticut company founded in Windsor Locks in the era of the water wheel. In addition to serving as the firm's headquarters office, the building also is a form of private redevelopment to encourage a high standard for the orderly

growth of its home city. Reflecting the Dexter heritage and technology, the structure is both functional and esthetic.

The site chosen is across the street from the production plant on Main Street in Windsor Locks, adjacent to Kettle Brook. At first glance, the steep graded corner on the brook's edge seemed difficult if not impossible to work with. The central steam plant which had occupied the location for many years needed major improvements or replacement. A comparative evaluation of this site against purchase of a new site proved the

location economically feasible for the office structure.

Architect Louis J. Drakos and his associates provided a contemporary design, three-level building for maximum site utilization. It serves as corporate headquarters for C. H. Dexter & Sons, Inc. and as administrative offices for Dexstar Paper Company.

The lower level contains the computer room, a mechanical equipment room, the duplicating department, and a community meeting room which is directly accessible from the outside for the public. The main floor houses the





paper company offices as well as the principal entrance and lobby. Corporate executive offices comprise the upper or penthouse level.

Because of soft soil conditions, the structure is supported by twenty-seven steel reinforced concrete caissons which rest on bedrock some twenty feet below the surface. The caissons are concrete shafts, three feet thick and bell shaped at the bottom. The structural frame of carbon steel is cantilevered from these foundations.

The shape of the building blends the strength of smooth flowing horizontal floor and roof lines with crisp, finely detailed vertical wall lines. Extensive use was made of tinted filter glass which allows passage of beneficial light but screens out glare and harmful rays, in addition to acting as partial insulation. The glass is set into recessed aluminum mullions which were custom-designed to provide a third dimension of depth.

Also included on the exterior to carry out the design theme are pre-cast exposed aggregate concrete panels. Set into the concrete in a random pattern are chips of white translucent quartz and pink granite.

Inside, each of the three levels creates its own environment for its special purpose and relationship to the other levels. On the lower level, the whir and staccato sounds of the computer's operations are housed in a bright, crisp controlled atmosphere. The 3450-pound electronic brain rests on a "floating floor" beneath which is concealed a network of cables and wires.

On the penthouse level, the president's finely appointed office is softly lighted and quietly paneled with matched African mahogany.

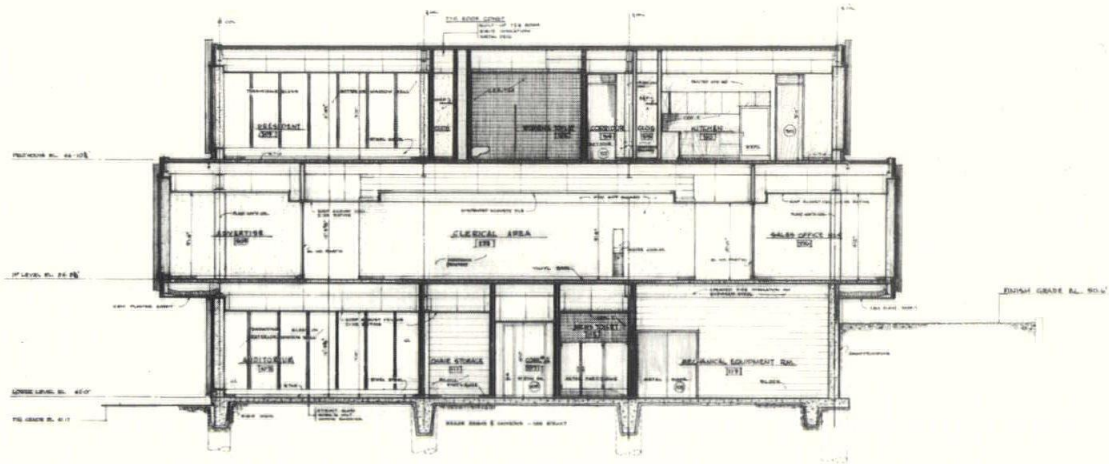
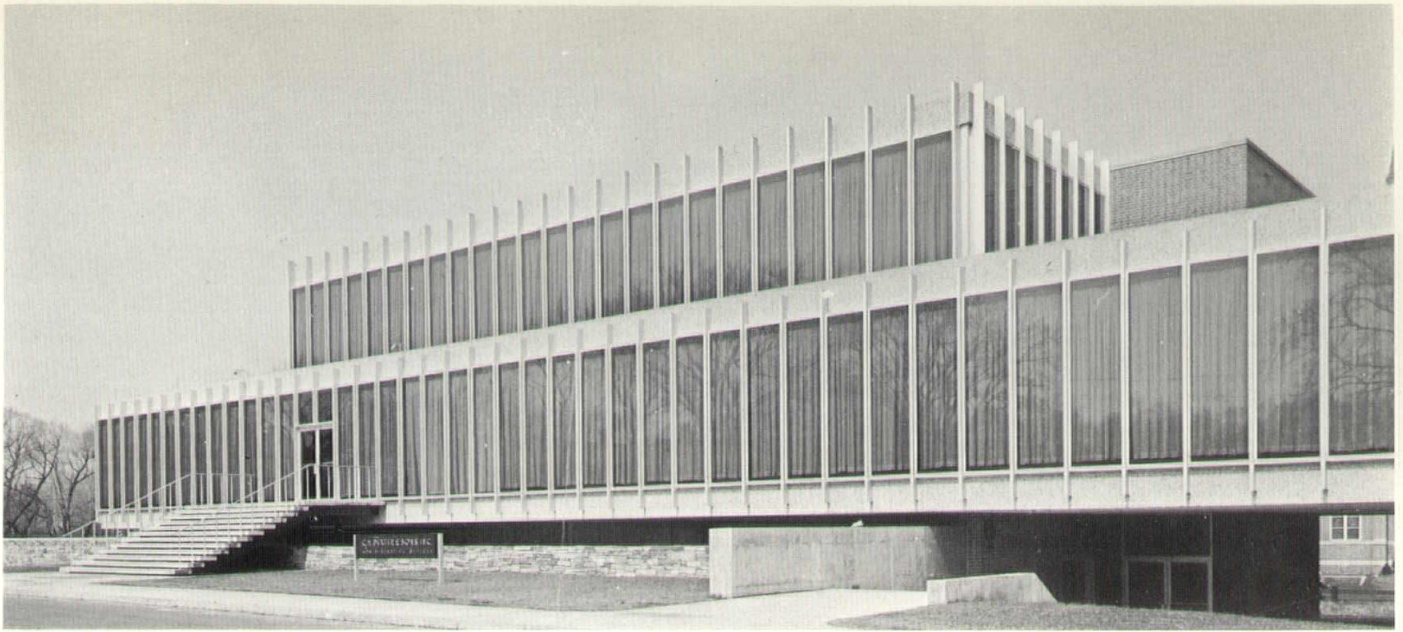
*(Please turn to page 10)*

Top — Main lobby reception desk is curved to complement the round modern stairway and elevator tower.

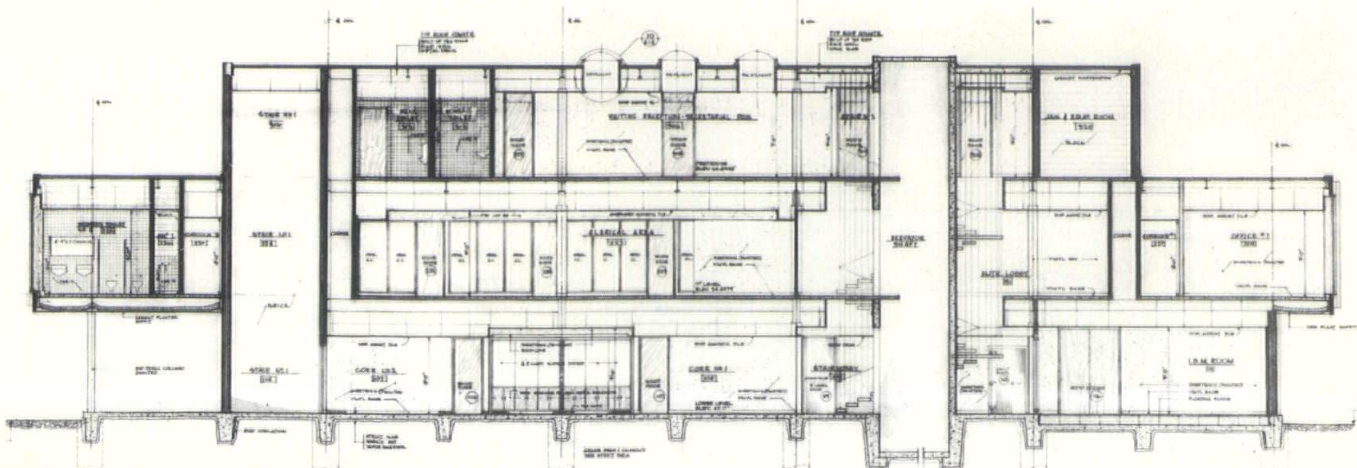
Center — Files serve as divider between departments in spacious office area.

Bottom — Computer cables and wires are beneath floating floor in lower level.





CROSS SECTION AT B-A



LONGITUDINAL SECTION AT A-A





Board Room provides well-appointed area for corporate meetings.



Separate reception area serves executive offices on penthouse level.

*(Continued from page 8)*

Also on this level are the distinctive offices of the chairman of the board and the vice presidents, as well as the board room and a reception area.

The main reception lobby on the ground floor is at the crossroads of the building's pedestrian traffic, with a waiting area behind the receptionist's large curved desk. Offices lining the walls at this level are beige in tone, trimmed in blue.

Standing from the floor of the lower level to the penthouse ceiling is a round reinforced concrete

tower. It serves as the elevator shaft and also provides a forming center for the circular stairway.

The stairs winding through the three levels seem to float, as they are suspended on steel rods anchored in the concrete roof. The rods are finished with an epoxy paint that is produced by a Dexter subsidiary.

Interior decorating, by Burt-Knust-McCabe of Hartford, continues the functional, crisp lines of the exterior. The over-all impression is one of conservative, tasteful use of modern materials quite in keeping with Dexter tradition.

President David L. Coffin's office overlooks Dexter plant across Main Street in Windsor Locks.



At the rear of the building, Kettle Brook forms an integral part of the blend of landscape and structure design. With the aid of a small dam on the brook, it has been transformed into a reflecting pool extending the length of the structure. The landscaping was executed by Currier, Anderson and Geda of West Hartford.

Associated with the general contractor, Industrial Construction Company of Newington, in this project were Collins Electric Company, Springfield, Massachusetts, for electrical work; D. J. Hannafin, Inc., Hartford, for plumbing; and The Jack Lipman Company, Hartford, for heating.

Louis Drakos considers the Dexter office building to be a bridge between the firm's historic past and its place in the space and computer age. "The design recognizes history while reflecting Dexter's industry leadership today and tomorrow."

LOUIS J. DRAKOS earned his degree in architecture at Rensselaer Polytechnic Institute. Following brief terms in other firms, he established his own office for the practice of architecture in 1949. His work has been published in *Architectural Forum* and *The Architectural Record* and has also been cited and exhibited at various times. He is a member of the Hartford Society of Architects, American Institute of Architects, National Council of Architectural Registration Boards, and National Panel of Arbitrators. He also serves as a Director of the Boys' Clubs of Hartford and as an incorporator of the American School for the Deaf.



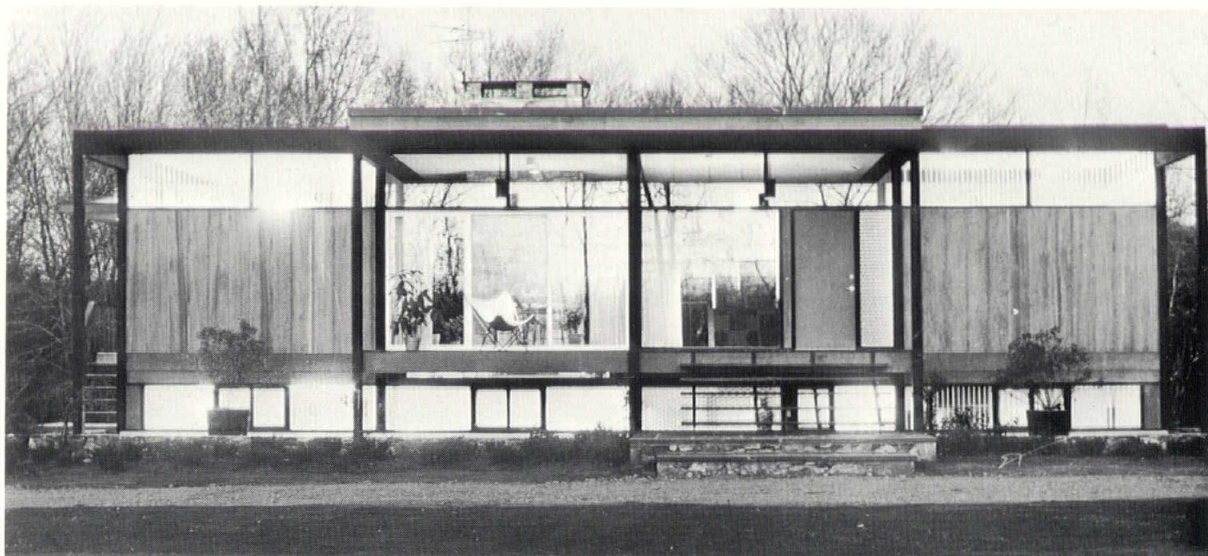
# *A Personal Expression*

RESIDENCE AND OFFICE OF MR. AND MRS. LAWRENCE MICHAELS

Westport, Connecticut

Lawrence Michaels, Architect

Joseph A. Marino, Builder



To Lawrence Michaels, the architect's own home should be a personal expression of good design at a fair price. While there are well-advertised dangers to serving as one's own lawyer or doctor, the architect designing his own home has a challenge laced with opportunity.

He has full opportunity to give almost unlimited expression to his personal philosophy of architectural design. The challenge lies in proving his philosophy to be technically practical, economically feasible and realistic, and conducive to comfortable family living.

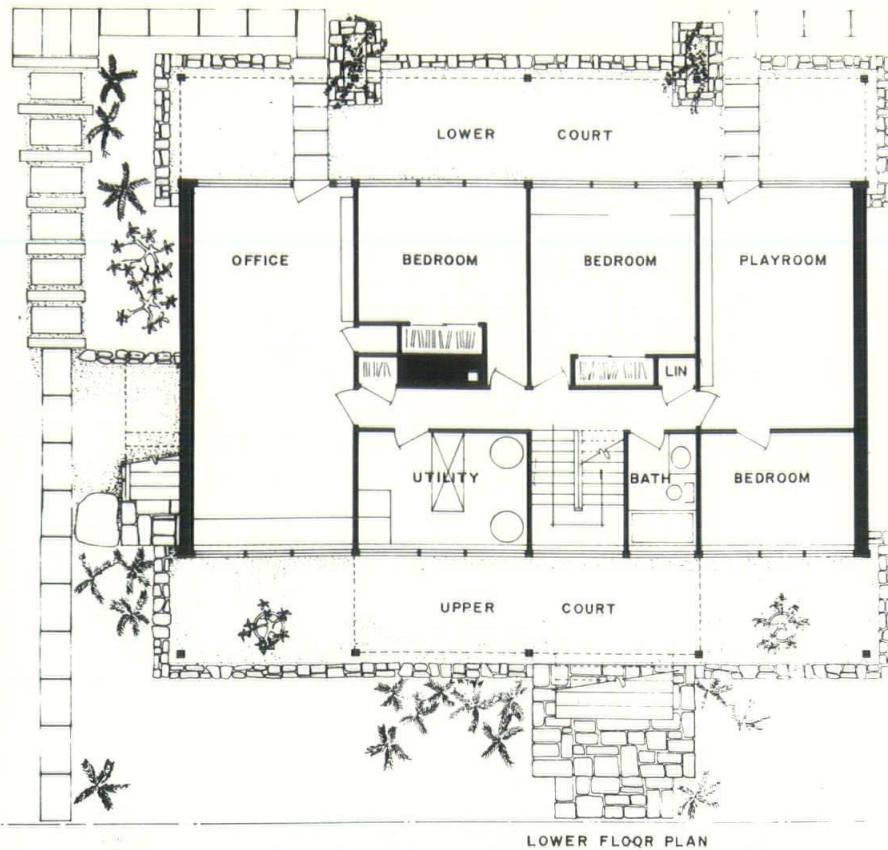
Mr. Michaels' homesite is a two-and-one-half acre plot in a partially wooded, residential section of Westport, north of the Merritt Parkway. The land was fairly level with a natural slope from the street to the rear. Viewed from the circular drive approach, the structure appears low and rectangular, with a marked linear discipline. From the rear, however, the two-level house seems to be almost in movement.

The natural gravel bed of the site required no special foundation considerations. Footings are poured concrete and the floor of the lower

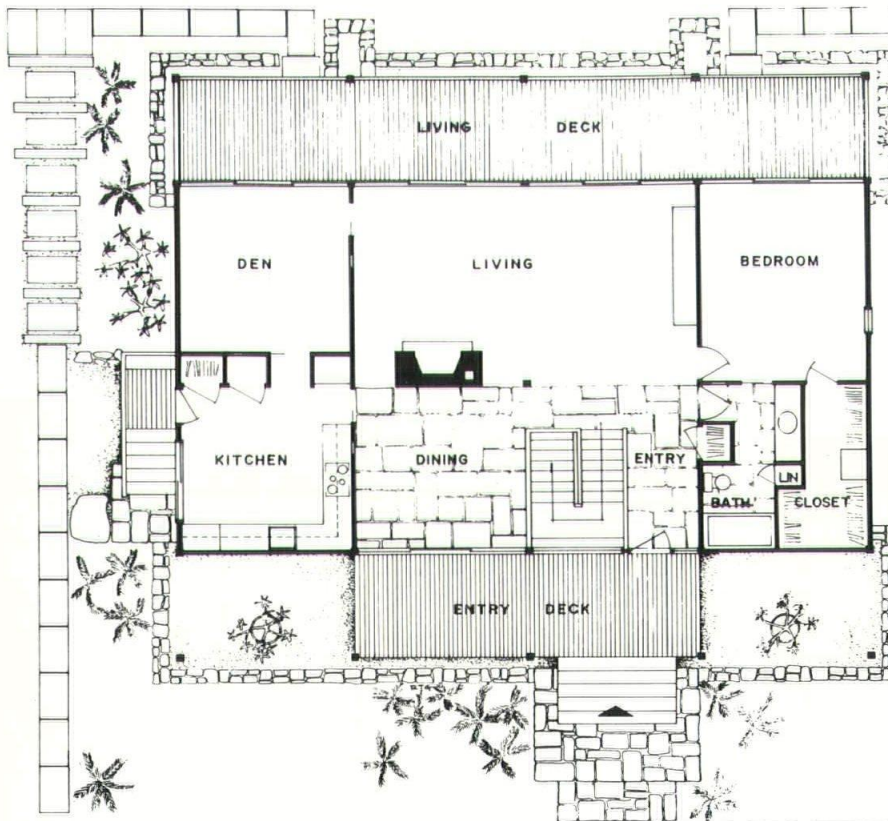
level is a concrete slab. Architect-owner Michaels chose post and beam construction because of its inherent economies, coupled with the structural beauty of an exposed frame.

The house has been classified as "Contemporary Greek Revival" — a concept prompted by the famous Greek Temple of Athena Nike. The eight-foot-deep decks at front and rear of the house recall the colonades of the temple. With four twelve-foot modules in width and twenty-eight feet in depth, the result is a 50- by 28-foot house, with a total of 2800 square feet of floor space in its two levels.





LOWER FLOOR PLAN



UPPER FLOOR PLAN

From the drive, a small stone terrace leads to the entry steps which rise to a platform or entry deck. The front door is set off-center, interrupting the regularity of the glass walls of the two center modules. Behind these walls are the entryway, the dining area, and the stairway. Floors here are random rectangular flagstone. The entryway leads directly to the large living room, with its opposite wall completely glass including two sliding doors to a rear deck. The exposed chimney is of native stone with a living room fireplace. The rear side of the chimney forms one wall of the dining area.

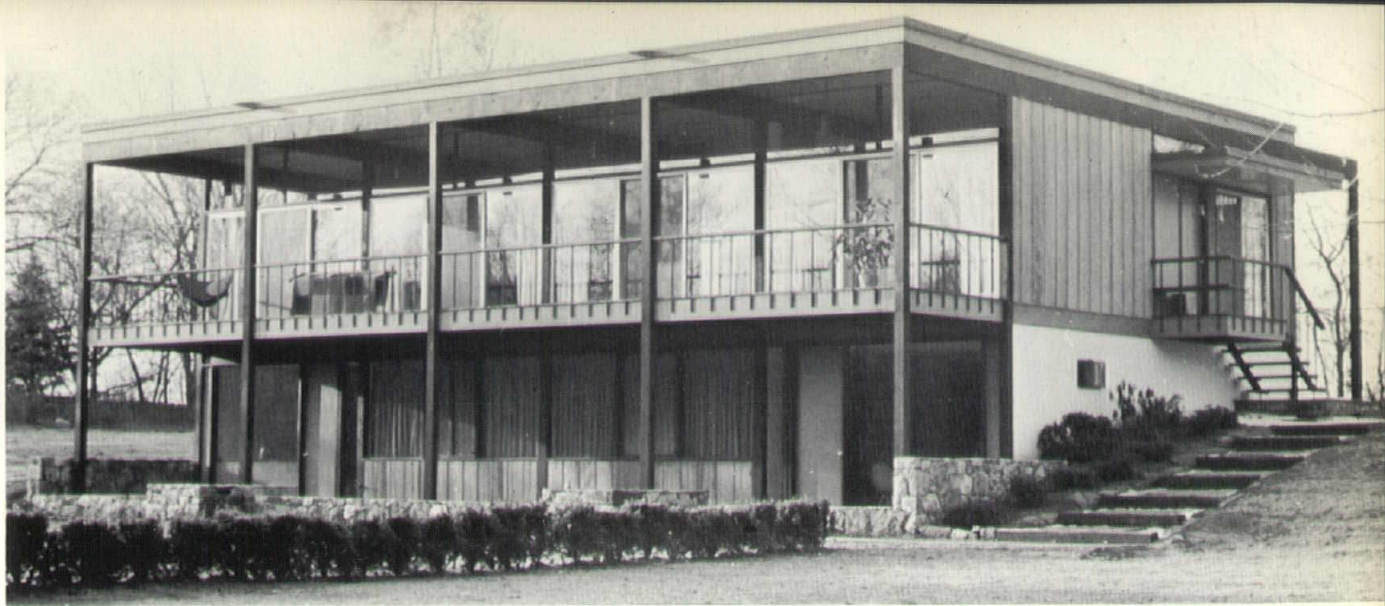
The master bedroom, with a bath and walk-in closet, are at one end and kitchen and den at the other end to complete the upper floor level – the adult living area. The stairs in the entryway descend to the lower floor level, which contains the children's suite and the owner's office. The utility room is also at this level.

Both the office and the children's playroom have their own exterior entrances from the covered court under the rear deck. Thus, the business office can operate without interference to the household routine, and the children can reach and leave their own quarters without having to go through the upper level.

The exterior of the house is finished in part of insulating glass walls and in part cedar plywood siding applied directly to the studs. The same cedar paneling is used for the interior walls of the living-dining area. On the inside, a pickled finish resembles the bleached finish of the exterior. A similar walnut plywood paneling is used for the walls of the master bathroom. Elsewhere, walls and ceilings are gypsum dry wall construction.

The flat roof is built up and finished with white gravel which helps reflect the summer sun's heat. The scupper roof drains discharge into dry wells at the ground level, and these in turn are tied into the





Post and beam structural system provides frame for rear deck and lower court.

foundation drain tile which carries excess water to the rear of the lot.

The landscaping has two focal points. In the front, young dogwood trees ring the paved driveway and form a low-level screen. At the rear, a yew hedge separates the inner court of the formal lawn from the rest of the acreage. The planting was handled by Daybreak Nursery of Westport.

The interior decorating and much of the furnishings were designed by Mr. Michaels and are an important contribution to the charm of this contemporary dwelling. In his words: "I specified native materials, duplicated exterior surfaces within, and used earth colors to complete a total integration."

The extensive high-fidelity radio

and phonograph system is in a cabinet of his design, hung on a living room wall off the floor. Built-in fixtures and units abound in other areas, too — most all owner-designed. In addition to dining room furniture by Saarinen, there are pieces of Danish Modern and Scandinavian wood light fixtures.

In the living areas of the main level, all lights have dimmer controls. Fluorescent fixtures were used in the office area, and all lighting and other electrical work was performed by Stephen Knapp, Bridgeport.

The plumbing contractor was Dickson Heating and Plumbing of Westport, and the conventional oil-fired, forced hot air heating system was installed by Breault Associates of Bridgeport.

Throughout this unusual combination of home and office, the exposed post and beam frame gives a strong impression of rugged strength, while the generous use of glass walls and clerestory lighting contributes an open, spatial — almost airy — quality to the design. Above all, the appropriateness and taste of the furnishings and interior finish complement the design concept which Mr. Michaels calls "structural expressionism."

LAWRENCE MICHAELS graduated from Rensselaer Polytechnic Institute with a degree in architecture. He opened his own practice in Westport after several years in other firms. His work has been featured in American Home, The New York Times Sunday Magazine, and other publications. His residence will appear later this year in Better Homes and Gardens.

Exposed chimney of native stone serves as divider between living and dining areas.





# EATING HIGH



## MERMAID TAVERN

Stratford, Connecticut

JACK H. SCHECTER, ARCHITECT

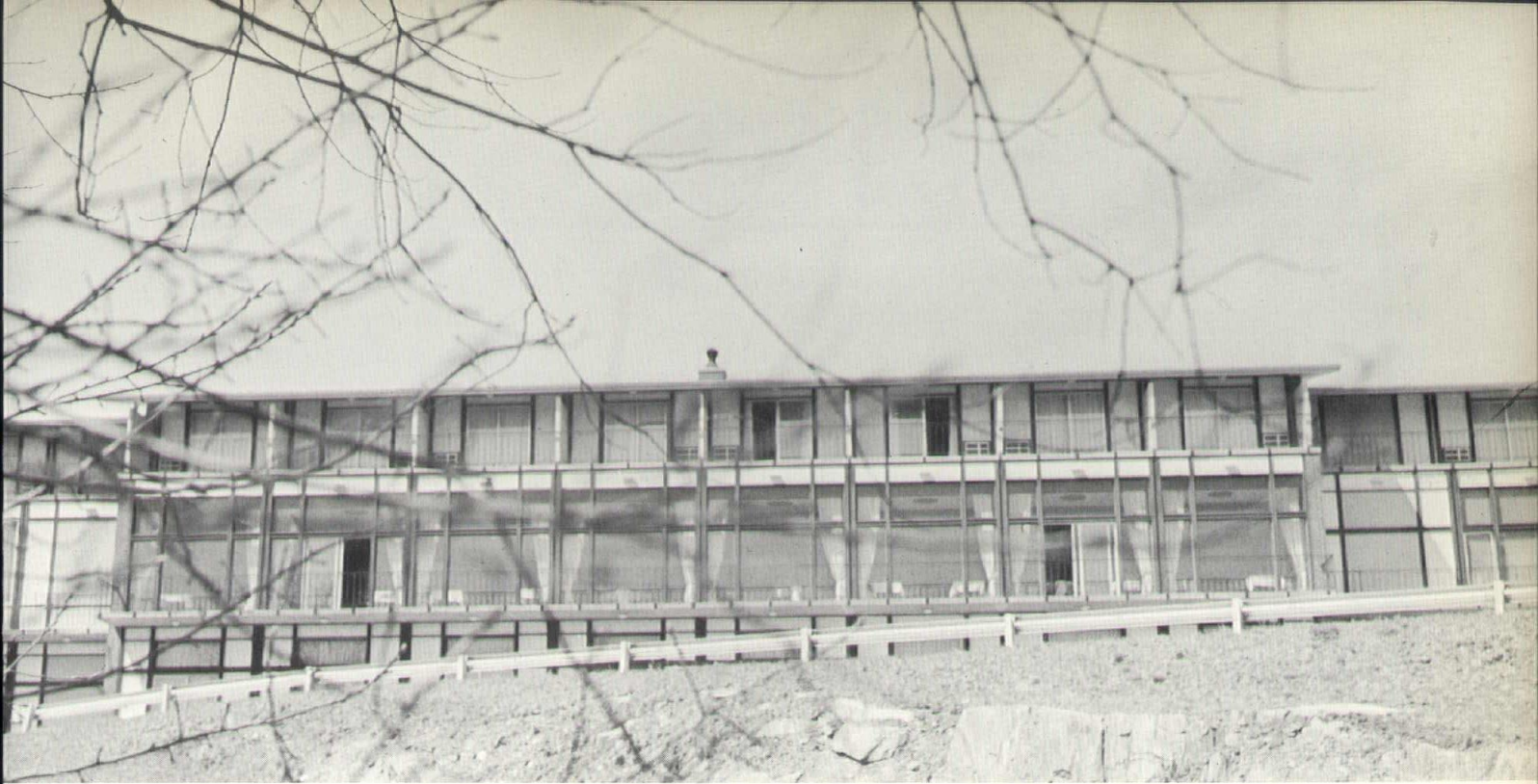
P. FRANCINI & CO., INC.  
General Contractor

Poised on a bluff overlooking the Merritt Parkway and the Housatonic River in Stratford is a tribute to the architectural vision and skill, down-to-earth variety, of a group of imaginative people. Here, Mermaid Tavern and Hotel have been blended into a Connecticut landscape to make optimum use of a site which stood idle for many years. The best that could be said for the property was that it had a view and was close to a main traffic artery.

The rocky land rises precipitously from east to west to a height of sixty feet. With an initial budget of \$40,000, a series of plateaus was carved out to give convenient access to five separate buildings, one of which was to house the Tavern and the other four were to be motel units. The entire project was planned, designed and constructed under the direction of Jack H. Schecter, Bridgeport architect.

The motel buildings are three stories high, but only one stairway is needed in each. The first and





Mermaid Tavern diners have unobstructed view of Housatonic River in Stratford.

second floors are entered from roadway levels. Full advantage was taken of the natural terrain in contouring to create the drives and entrances which would bring dinner and motel customers directly to floor level entrances. The planning also involved convenient parking areas.

As one of the five units, Mermaid Tavern is designed similarly. The restaurant is entered from the road level and there is adequate room for maneuvering even the largest wheelbase cars.

From the outside, the buildings are of a contemporary design which includes a subtle suggestion of what is in store for guests when they enter the building. This suggestion consists of a discreet use of oak beams to frame the marble-chip faced panels made with a polyester binder. Glass plays a major part in the design, too.

Careful researching of Elizabethan architecture was necessary before Mermaid Tavern could be designed. The owners wanted a faithful impression of the days of

William Shakespeare, but not blatant mimicry. Stratford in Connecticut has a strong affinity for Stratford-on-Avon, and this spirit was an important consideration in all planning. The architect was able to counsel the owners so the final result was a successful interpretation which was pleasing to everyone concerned—including the many patrons of this interesting Connecticut dining place.

A transition in time between the outside and the inside of the building was accomplished with good taste. The dining patron who enters Mermaid Tavern steps back imaginatively 400 years as he goes through the door. The spirit of Shakespeare's time has been fully captured, even though the bard himself would possibly find many unusual things about the result. It is renaissance updated, but it lacks nothing of the charm we have all read about. Architect Schecter did considerable research of the Elizabethan period to prepare himself before he started his design. Then he created an atmosphere in which

modern, functional architecture projects the impression associated with Shakespeare and the English Queen, while providing all of today's refinements and conveniences.

A touch of authenticity greets visitors in the foyer. This is the Mermaid Tavern sign which was brought from England where it identified the first Mermaid Tavern for many years. It retains strong evidence of the passing of time in its venerable paint and food.

The Tavern and other buildings are heated electrically, and all are completely air conditioned. Modern light control equipment is used in the dining room to heighten the illusion of an historic past in the midst of a practical present. Lighting in the Pub Room and restaurant is dramatized by the use of a specially designed series of sconces to create a candle-lit appearance and enhance the nostalgic climate for dining.

*(Please turn to page 34)*





Detail shows marble-chip faced panels.



Dining room has Elizabethan elegance.





main entrance is convenient to drive and parking area.

Pub Room features massive brick fireplace and informal atmosphere.





# CONNECTICUT BUILDING CONGRESS

Three architects and two engineers were honored by the Connecticut Building Congress at the awards and recognition luncheon of the Fourth Construction Industry Exposition and Symposium, held April 20 and 21, 1965, at the Statler Hilton Hotel, Hartford.

The awards, presented by Kelton C. Painchaud, A.I.A., New Haven, president of the Congress, were for "outstanding competence in architecture and engineering." Winners were Associated Architects, Farmington, for the design of the Farmington Industrial Park; Russell, Gibson & VonDohlen, architects, West Hartford, for the design of the Annie Fisher Elementary School, Hartford; and Joseph Stein, A.I.A., Waterbury, for the design of the Waterbury Club.

Engineering awards were presented to Fred S. Dubin Associates, Hartford, for the engineering systems featured in the Climatron project, St. Louis, Missouri; and Morton S. Fine Associates, West Hartford, for the engineering systems at the University of Connecticut's Hartford extension.

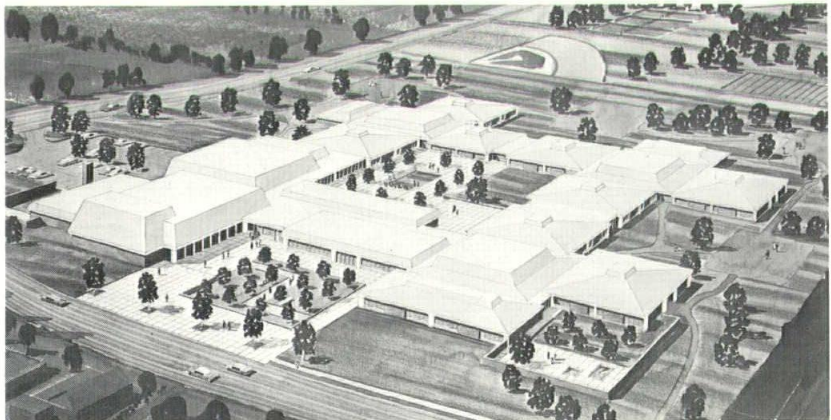
Thirty-eight Connecticut firms participated in the professional display which illustrated projects located throughout the world. All were the work of Connecticut architects and engineers. Projects had to be completed after January, 1960, or must have been under construction by April 20, 1965.

Judges for the competition were Thomas W. Mackesey, vice provost and professor of regional planning, Cornell University; Allan Temko, architectural critic for the San Francisco Chronicle; and John Plantinga, P.E., a partner of Meyer, Strong and Jones, New York City.



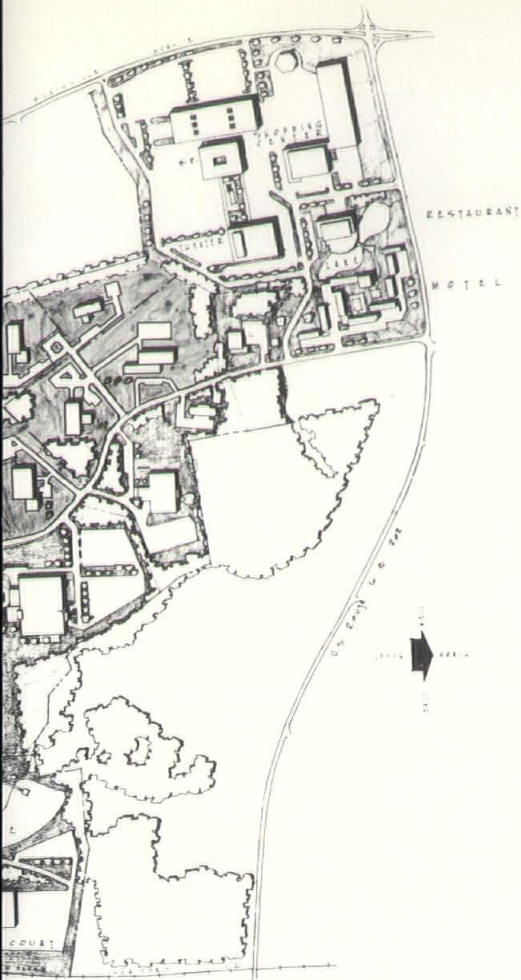
Farmington Industrial Park

Annie Fisher Elementary School

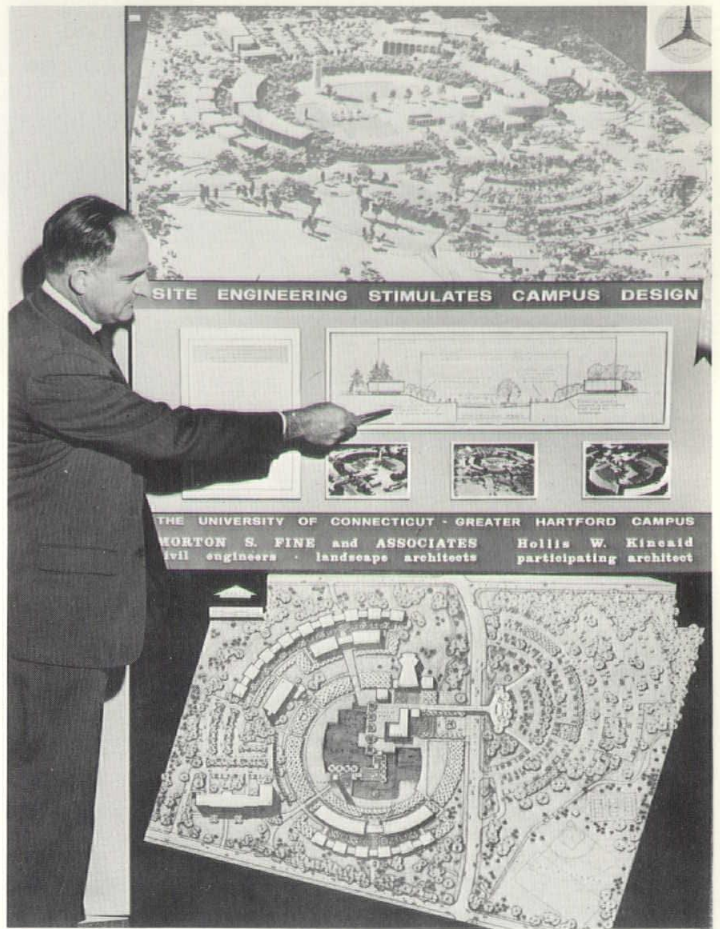




# HONORS ARCHITECTS AND ENGINEERS

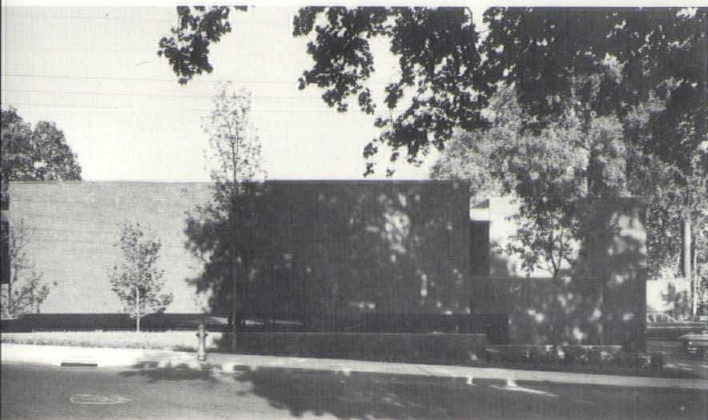


University of Connecticut, Hartford



The Climatron

Waterbury Club





# **FULL-TIME FAMILY HOUSE**

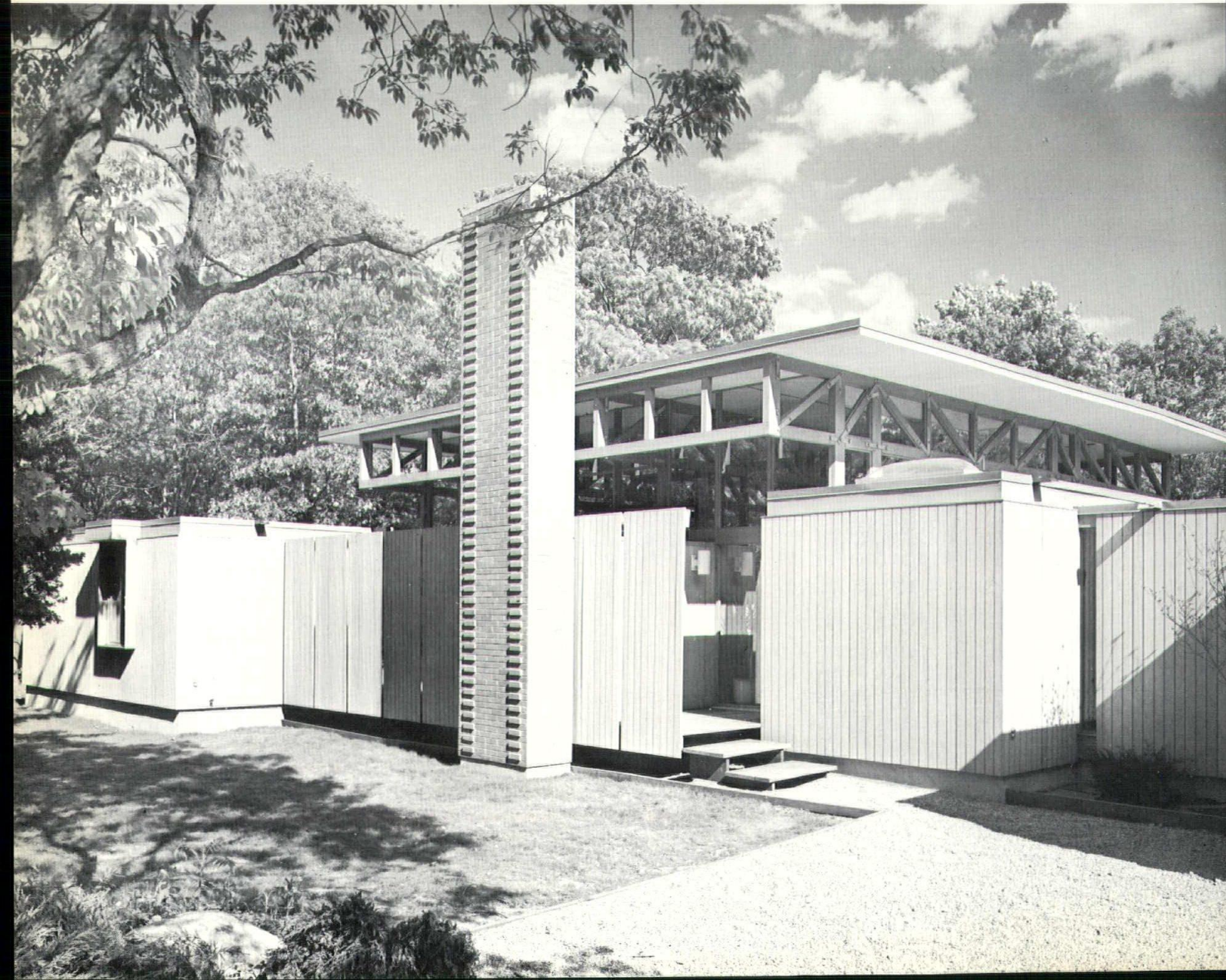
**AN ARCHITECT'S RESIDENCE**

**Guilford, Connecticut**

**BRUCE PORTER ARNEILL, ARCHITECT**

**ERWIN C. GRIFFITHS**

**General Contractor**







Open design melds with country setting.

In designing his residence, Architect Bruce Arneill's aim was a simple, uncomplicated house constructed of standard materials and built by standard construction methods. He wanted a "modern" house completed within the generally accepted budget range of a builder's house. He intended to demonstrate that such a house is neither cold nor expensive. He knew he could create warmth and convenience without superfluous posturing and gesturing. He knew, too, that he could create a neat

relationship between structure and space and a homogeneous affinity between exterior and interior — and do all these things within a realistic budget.

His building proves his point.

The site he selected was a heavily wooded, rocky two-and-one-half acres with an elevation of one hundred feet providing a breathtaking vista of the Sound, offshore islands, and Long Island in the distance. Old stone fences crossed the property and added to the sense of privacy inherent in the treed and hilly

homesite. Maximum exploitation of the site's natural beauty was to be a dominant feature of the architecture.

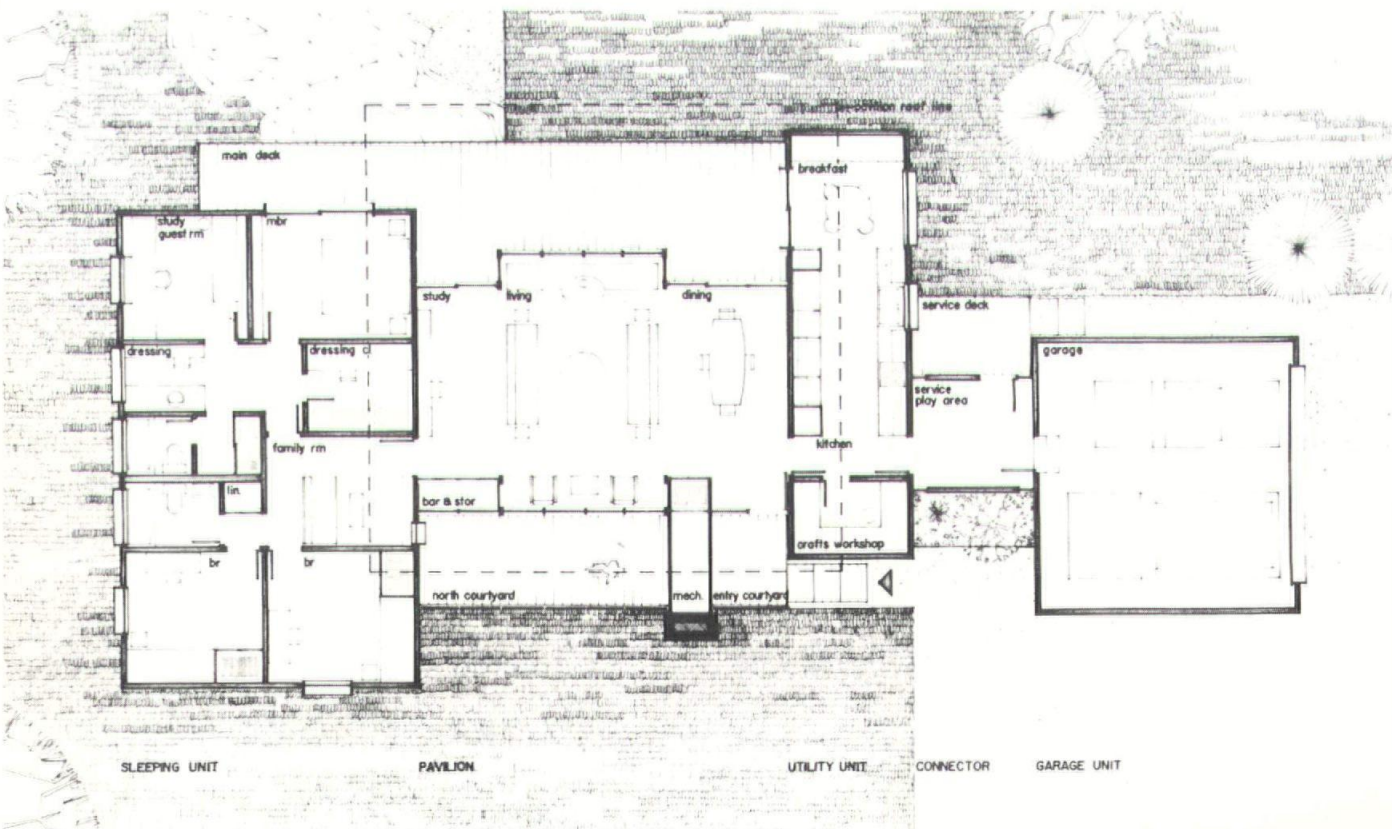
Mr. and Mrs. Arneill have two children who share their parents' love of the outdoors. This dictated the first requirement — a large, open living area. Kitchen and bedroom areas would have to be close by, and there would be exterior covered decks. The main axis would focus the house for the most advantageous view of the Sound.

Sensitive utilization of all the





Nightfall dramatizes structure of pavilion.





natural attributes of the site supported Mr. Arneill's conviction that there was no need for superfluous design to interfere with the beauty of simple and sincere architecture which provides its own esthetic elegance and style.

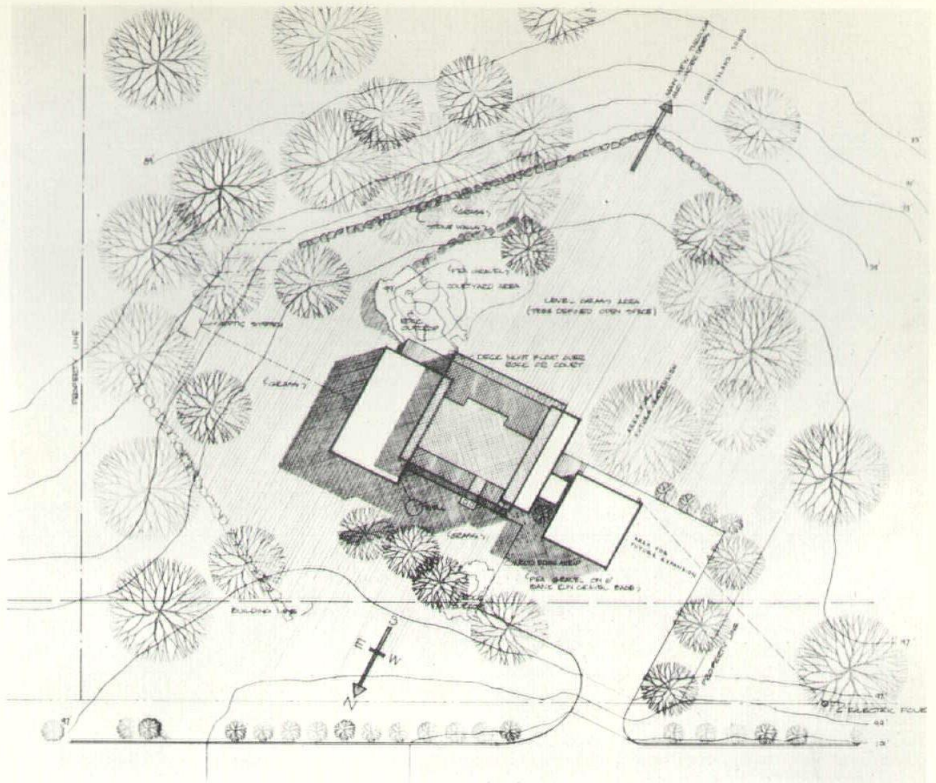
The interrelation of interior and exterior, of solids and voids, had to be clearly defined. It had to be a home in which the housewife could manage easily, and which would require a minimum of maintenance and repair. This textbook concept was skillfully interpreted and formed into an extremely attractive and livable residence.

Thematically, the house consists of a cluster of functional units capable of growing with family needs. The units are wrapped around and define the central space and covered deck. From the center pavilion, which is open on all sides, the solid wing units meander freely and expand graciously on the level plateau which overlooks the view.

The sleeping unit nestles among trees and rocks and is farthest away from the more active areas. The utility units, which consist of the wife's work area, the breakfast area, the children's play area and a crafts workshop, are separated from the quiet units by the pavilion living area. Since no space is wasted on corridors there is a feeling of spacious convenience and purpose. The garage unit provides room for two cars and for work space, and lends itself to future expansion as a playroom and larger workshop.

The pavilion is defined by and served by all the units. This agora of the house is where all community functions take place. The pavilion incorporates the north courtyard, the entrance courtyard, the main deck, the living, dining and study spaces, and ties the whole house together within its natural setting.

The use of a cluster concept around a main focal point in an asymmetrical manner is such that the addition of another pavilion type structure or more units would enhance the total house complex.



Trees frame striking view of Long Island Sound from central living space.







Deck, an extension of interior floor, is reached by sliding doors at sides of fireplace and from breakfast area.

Master light control near front door and enclosed deck with sculpture.



Street side privacy is obtained through a front elevation play of solid units. There is only one window visible from the road. The north courtyard screen allows light and air inside, but from a short distance appears opaque.

Lighting plays an important role in complementing the architecture. It is designed in all areas to provide for variable effect. The owner can, at will, create small or large effects, closed or open feeling, or intimate or active atmosphere. Lighting in the trees around the house makes the pavilion become large and its walls become natural boundaries defined by the trees. In the different seasons there are unlimited light variations available to change the atmosphere of the pavilion.

All lights are controlled by dimmer or three-position switches. A reduction of lumen output of a lamp produces a warm, relaxing light, and this can be accomplished by almost limitless combinations throughout the house. Most of the light is produced from reflected lighting which utilizes ceilings, walls and furniture at "fixtures." One is unaware of the light sources. In the kitchen, lights are concealed above and below the cabinets to provide work light underneath and to cause the entire ceiling to act as an over-all fixture for general illumination.

By lighting the pavilion from outside, the glass appears opaque from the exterior and produces complete privacy within the house. From the inside this has the effect of including the yard visually as part of the living area.

Skylights are used in conjunction with artificial lights to flood or wash a particular wall or surface with light. This lighting is always under control and never direct. The skylights contain lamps which at night produce effects similar to those obtained in natural daylight.

Regular stock sizes of equipment and materials were used throughout the house. Windows were re-detailed to remove unnecessary



trim and simplify them in refinement and line. The frame around them is for definition, and small exterior protruding overhead canopies are designed for rain and sun control, plus functioning as necessary air scoops to ventilate the roof structure.

Exterior walls are Texture 1-11 plywood surfacing on standard studs. Interior walls have standard studs and dry wall, except for the panelled surfaces which use the same plywood as the exterior. The floors are plugged and sanded plywood with a carpet and mat covering, or vinyl as in the kitchen. The ceiling is dry wall construction with eight-inch wood joists, plyscore roof deck and five-ply built up roofing. Footings are block with stucco surfacing and sit on bedrock to provide a crawl space which is covered with a two-inch layer of concrete poured over polyethylene.

Wood trusses with exposed members, steel plates and bolts support the 36 by 36 foot roof of the pavilion. The large span between columns and large cantilever overhang called for the strong, honest exposed structure. The overhang provides total sun control.

In all the unit wings, doors go cleanly from floor to ceiling to allow uncluttered expanse of carpet and ceiling from one room to another.

Outdoors there is a natural courtyard between the rock and the stone fence. Adjacent to the main open yard in front of the deck is a place for the children to play. Its relation to the glass-walled areas provides a feeling of security for the children — and the parents — whether the children are outside or in.

The house plan and layout were developed specifically for the needs of the owner. All rooms were designed with the furniture layout so both the architecture and the furniture work together. This helped

*(Please turn to page 36)*



Lighting is designed to provide variable effect in all areas.

Great central trussed roof extends beyond glass walls of living-dining pavilion.





# INDUSTRIAL CAMPUS

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WALTER F. GREENE, Jr.

Partner in Charge

ABEL CONSTRUCTION COMPANY

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The Connecticut Spring Corporation began in 1939 with six employees in a second-story loft in Hartford. The idea of the company was to be the best spring-maker in the industry. Today finds the Connecticut Spring Corporation the largest spring plant in Connecticut — an 84,000 square foot, air conditioned facility employing 400 persons. And its location is in a beautiful industrial campus, the Farmington Industrial Park — developed by the FIP Corporation.

This evolution, of course, was aided and abetted by a variety of people — site planners, architects, contractors, and engineers — as well as the owners and staff of the company. In between, too, were

several pauses at other locations in the city of Hartford.

Farmington Industrial Park is an industrial neighborhood that integrates the gifts of nature with the needs of both man and industry, to produce an atmosphere conducive to renewed pride in our industrial way of life. It comprises over 150 acres of rolling field and woodland, bordered by highways and a railroad. While not in an urban industrial district, it nonetheless lies in the heart of one of the major pools of highly-skilled labor in the country.

The Park is already the site of ten small and medium-size plants, with room available for as many more. While all existing buildings are generally similar and comple-

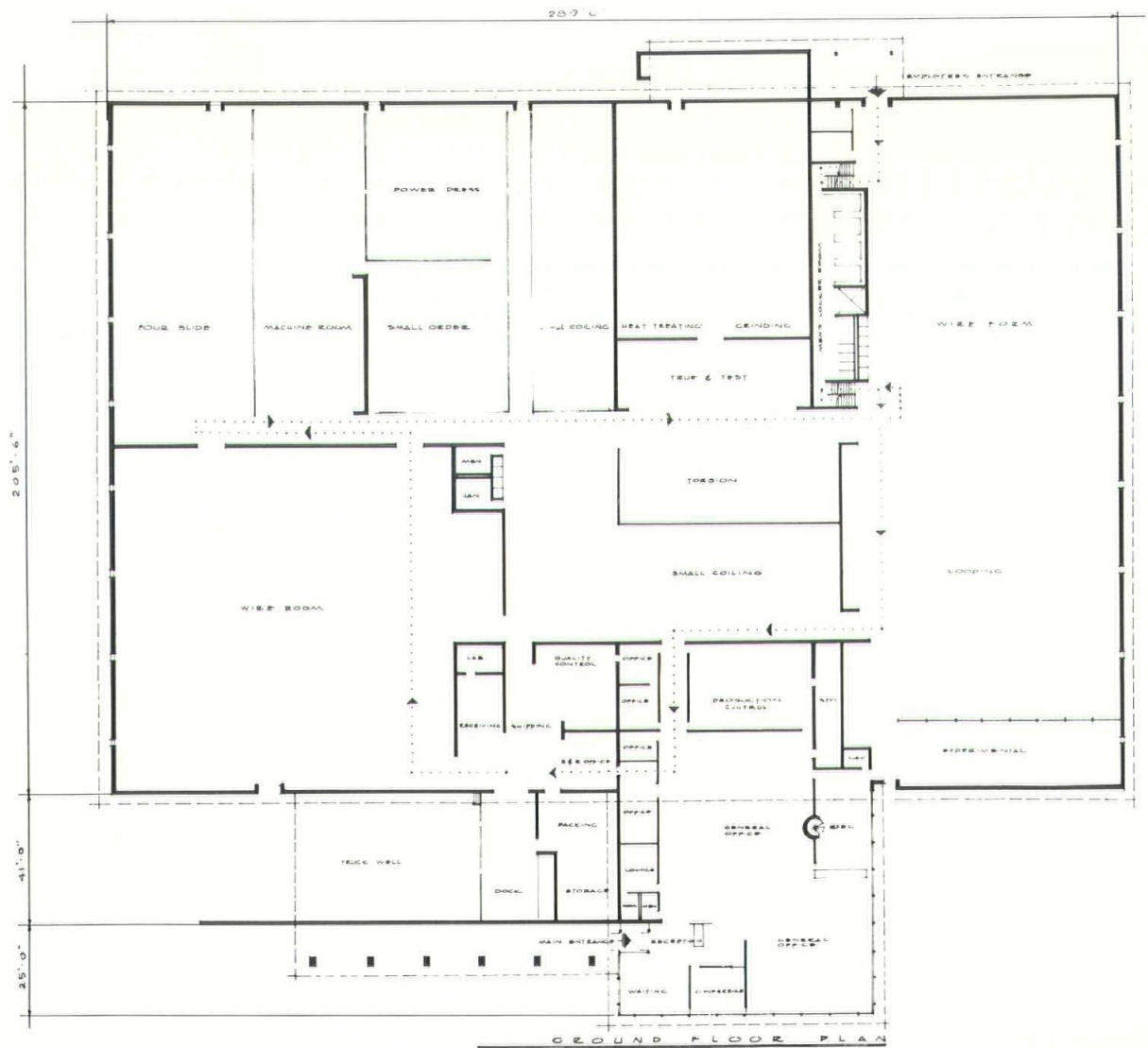






Employee recreation terrace adjoins building.









Colonnaded entryway leads to main office reception area.

mentary in appearance, each was designed to meet the functional needs and operations of the client. An essential member of the Park's planning team since 1959 is Walter F. Greene, Jr., AIA.

The Connecticut Spring Corporation specializes in the manufacture of small, precision springs — up to one-half inch in size. Other products include wire forms, metal stampings and torsion springs. The problem presented to the architect and other members of the planning team, in addition to a simple need for more space, was one of variables.

1. While some products move through many departments, others move only through

one; thus, no true assembly line is possible.

2. Large, repetitive orders must be accommodated along with small, specialized orders.
3. These two factors dictate that material flow must be flexible, but still organized.
4. While some plant areas must provide for future expansion, others must provide for future contraction.

Architect Greene's solution is a very simple building block that can be expanded in two directions. The other two directions are fixed with office and shipping entrance on one side and a landscaped employees' terrace on the other.

The interior layout was decided only after extensive studies by the planning team, including department heads and other staff members of Connecticut Spring. These analyses covered appreciation of both company and industry trends, as well as studies of actual materials movement. The flows had to be kept free in several directions, and the quality control function and receiving-shipping-billing activities required special consideration.

The structure is a double cantilever system with twenty-five by forty-foot bays, completely free from the walls. Structural steel was chosen for the system, based on direct competition, although





Visitors' reception room takes advantage of rural setting.



Conference area in executive offices.

Executive offices on main and penthouse levels are connected by circular stairway.



laminated timber would also have been economical. Carrying purlins across the tops of girders allows a very light and inherently "thick" structure with sufficient depth above the girder line for hoists, ductwork, and conduits. The gas-fired duct furnaces and well-water air conditioning coils are also hung above the bottom of the girders. These features make for a very neat view upwards.

The wall system is faced with four-inch brick, backed by sand-cement blocks, in reinforced cavity-wall construction, providing both insulation and weatherproofing. High strip windows, immediately under the wide cornice overhangs, add a feeling of airiness and light without glare. Single, narrow vertical strip windows are set into each bay, giving additional contact with the outdoor setting of the site.

The roof deck is wood fiber concrete, topped with tar and gravel. Waste air conditioning water is sprinkled on the roofing during warm weather to reduce the air conditioning load. On the underside, this decking is left exposed in the shop areas for acoustical control. The office areas and employees' lounge have hung ceilings.

The plant is completely air conditioned for comfort and efficiency. Separate systems for shop and office keep processing fumes from the offices. A masonry wall between these two functional areas also provides a sound separation.

In the shop, fluorescent lighting fixtures are arranged below the eight-foot purlin spacing. The main floor of the plant has been kept a completely flexible area, with all services located overhead to facilitate easy relocation according to changing needs.

After several years of use, this modern industrial plant has shown how the environment of the machine can simultaneously be a good environment for man. The owners report that the almost rural location is no detriment in securing

*(Please turn to page 37)*

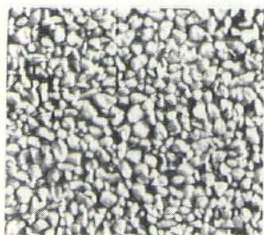




Architect, CARL R. BLANCHARD, Jr.

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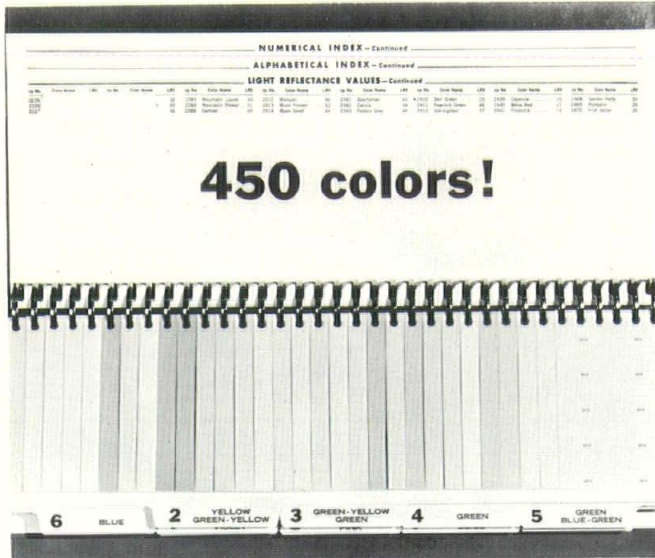


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## LETTERS . . . .

We are impressed by the professional calibre of this early issue — its content and physical appearance. We understand something of the excitement — and sometimes anxiety — which accompany the first years of publication. We congratulate you and wish you every success.

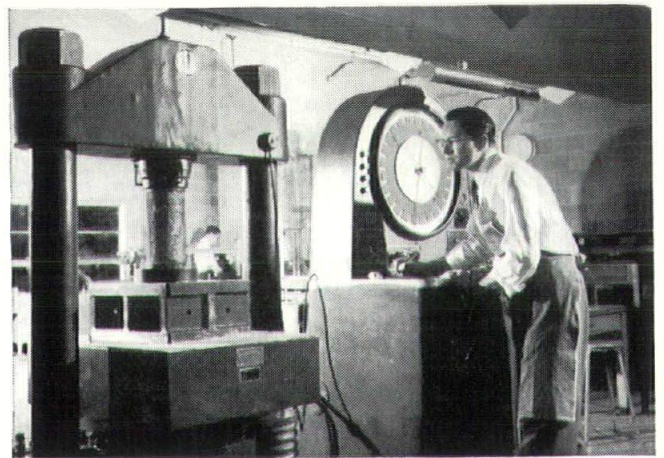
Eve Brian (Mrs. Ernest W.) Watson

Note: Mr. Watson was one of the founders of AMERICAN ARTIST MAGAZINE, with which he and Mrs. Watson were associated for 25 years.

Thank you very much for including us on the mailing of CONNECTICUT ARCHITECT. I enjoyed the issue very much and feel it answers a need. There is so much going on in this field, and especially in Connecticut, that needs reporting. I look forward to reading future issues.

Salem S. Shapiro, Director  
Urban Development Commission  
City of Stamford

(Please turn to page 38)



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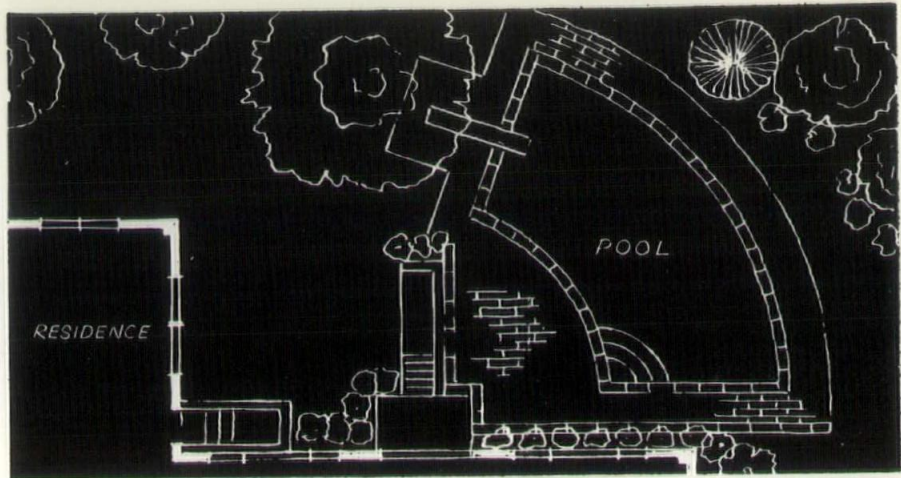
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## Mermaid Tavern

(Continued from page 15)

The interiors were faithfully researched from available English data, and the oak beams throughout the Tavern were adzed by hand. Oak panelling and stucco were combined with respect for history to reflect the ambient warmth generated by the over-all ancient atmosphere. Another detail was the use of aluminum doors and sash which were anodized a bronze color to carry out the consistency of visual design.

No design or decor detail was overlooked. The ladies' powder room carries a feminine motif on the papered walls and ceiling. The lighting in the room was inspired by the practical design of theatrical make-up rooms so lady guests can readily and comfortably reassure themselves of their perfect appearance.

The restaurant kitchen is as complete and elaborate as any in New

England. Designed on two floors, a combination escalator and elevator conveys dishes up and down. The preparation of food is done on the second floor, and dishwashing equipment and bulk storage are located on the lower floor.

The reinforced concrete foundation is anchored to bedrock. Exterior walls are brick with concrete block backup, combined with curtain walls of glass and marble faced panels. An added feature of the motel units is sliding glass doors leading to private balconies for each suite.

Mermaid Tavern was constructed for \$18 a square foot, and the motel buildings for \$13.50 a square foot. There are 158 motel rooms. The entire unit was sold recently by the original owners. The new proprietors, Wellington Associates, Inc., reportedly paid \$2,250,000 for the complex.

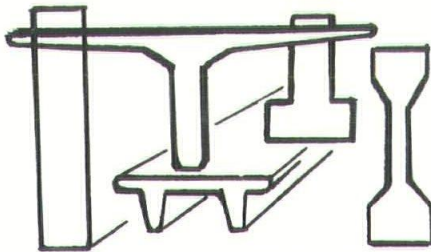
"Mermaid Tavern is a fine building which will endure because it offers its patrons a charming place for leisurely dining where they can

enjoy excellent food served in a tradition-rich atmosphere. At the same time they can enjoy all the advantages of modern-day dining. The true test of a restaurant building is its continuing capacity to please the people who see and use it," Mr. Schecter said.

P. Francini Co., Inc. was the general contractor for Mermaid Tavern. John Cassidy was consultant on structural engineering, and Jack Schecter did his own mechanical engineering and his own landscape design. This takes maximum advantage of the steep, rocky, tree-topped site by adding ground cover to establish a natural continuity of greens among the light grays and brown of the native rock.

JACK H. SCHECTER, who has his architectural office in Bridgeport, is a graduate of Pratt Institute. He is a member of the Connecticut Society of Architects, and of the Connecticut Chapter of the American Institute of Architects where he serves as a member of the Legislative Committee.

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## Family House

(Continued from page 25)

to eliminate waste space and prevent the creation of unused niches or cumbersome corners.

Architect Arneill designed his house with a firm hand against waste. "I eliminated spending any purely prestige or cosmetic dollars in the basic construction. Everything needed at the time was included," he said.

The complete house covers 2770 square feet, of which 1752 square feet is heated space. The total cost, excluding site, well and septic system, was \$34,000 — well within the initial cost objective and capable of competing well with builders' houses.

Structural engineering was done by Milo S. Ketchum & Partners of Old Saybrook. Lighting designer was Sylvan R. Shemitz, New Haven; contractor, Erwin C. Griffiths, Guilford; mechanical installation, McColl-Wade, Branford; and landscaping was done by Douglas MacLise, Guilford.

BRUCE PORTER ARNEILL is an architectural graduate of Yale, and did advanced study in architecture at L'Ecole des Beaux Arts in Paris and at Mexico City College. He received the Magnus T. Hopper Fellowship for his winning health center design project. His work ranges from hospitals to homes. He is a member of the Connecticut Society of Architects and the Connecticut Chapter of the American Institute of Architects.

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## ADVERTISING

Starting in the next issue, a special classified advertising column will give Connecticut architects an opportunity to buy and sell equipment and other items of a non-personal nature. It may be used, also, for help wanted and employment wanted advertisements.

Classified advertising rates are \$1 a line (seven words to a line). If a box number is used, there is a charge for one additional line.

The closing date for receiving classified advertising at Box 346, Guilford, Connecticut, is the 20th of the month preceding each issue. *Connecticut Architect* is published in July, September, November, January, March and May.

This service is for individual transactions, and the column will not be open to manufacturers and distributors of equipment, materials and supplies. It is available to architects and their associates in the construction industry. The editorial board reserves the right to refuse any advertisement which is in conflict with the policy of the Connecticut Society of Architects.

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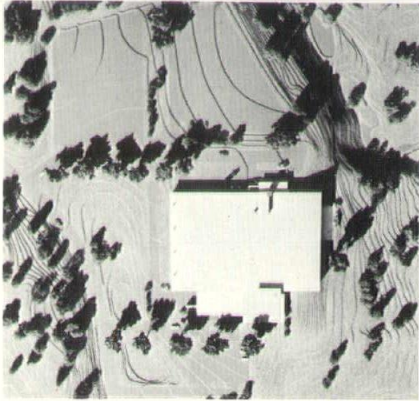
**453-2164**



## Industrial Campus

(Continued from page 30)

capable and dependable employees. In fact, people prefer to travel away from the city instead of into the city for work.



Model shows plant siting

To the architect — and to other members of the planning team — this and subsequent projects in the Farmington Industrial Park have proved that man need not be made subservient to the requirements of the machine. As Walter Greene says: "The practical combination of architecture with nature can combat industrial blight without compromising design quality and with economic realism."

Other members of the planning team for the Connecticut Spring Corporation's plant were:

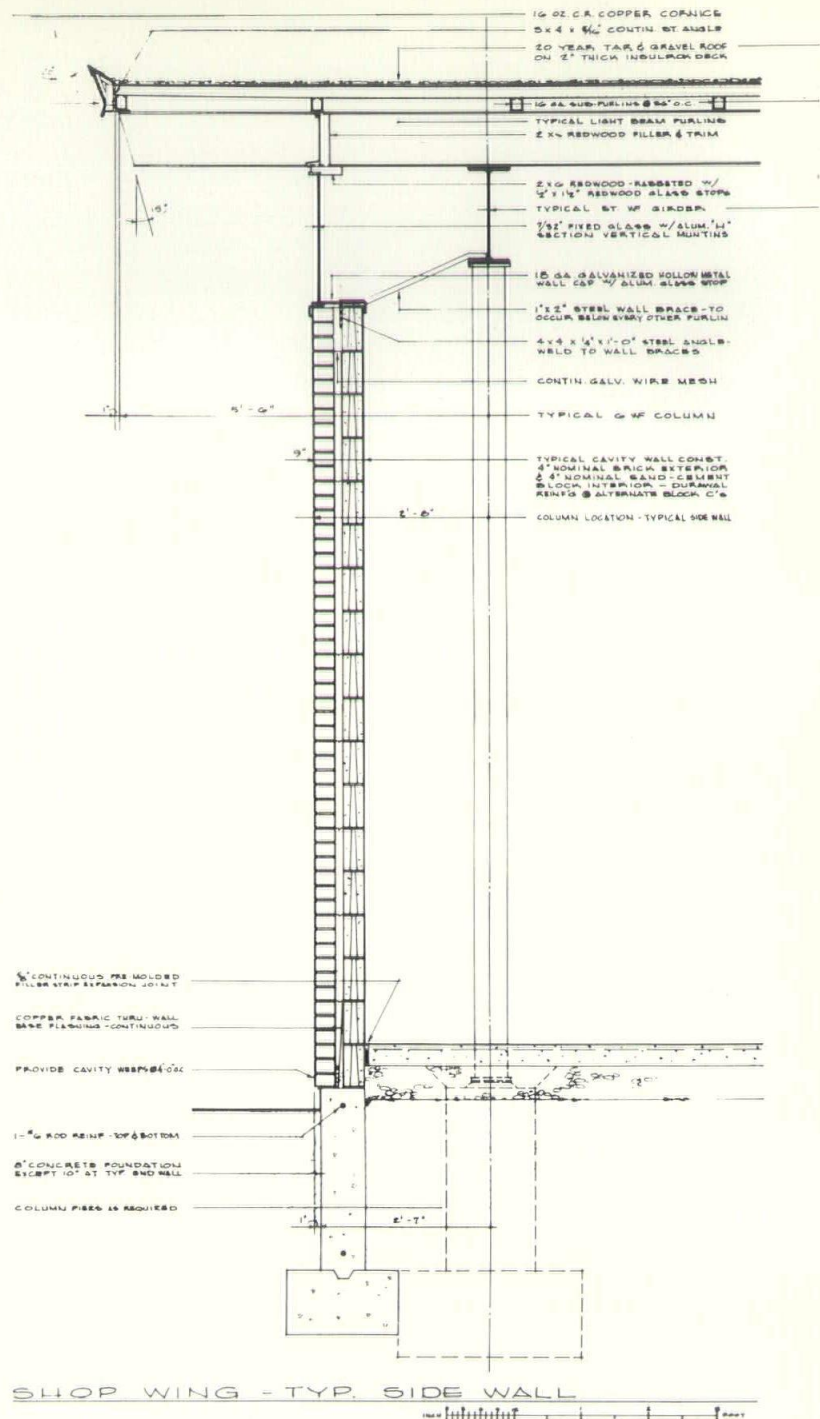
Loomis and Loomis, Structural Engineers, Windsor

Burton and Van Houten, Mechanical Engineers, West Hartford

Maine and Tillapaugh, Site Planners, West Hartford

Abel Construction Company, General Contractors, Farmington

WALTER F. GREENE, JR., AIA earned his degree in architecture at Syracuse University. Following several years in association with Louis L. Drakos, he established his own practice in 1959. With Robert H. Ronaldez as a partner, the present Associated Architects was formed in Farmington in 1962.



Detail of wall illustrates high strip windows, shaded by wide overhang.

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## Letters

(Continued from page 32)

I have just completed the task of reading and evaluating your second edition of the *CONNECTICUT ARCHITECT*. If in all future editions you intend to publish photographs of mediocre architecture, I suggest that the life of this "vehicle of mediocrity" be quietly ended.

In a state as progressive as Connecticut, in which tremendous architectural talent is available to all who are concerned about how to combat "ugliness" in our society today, I feel this magazine should be constructive and should go to the heart of the problem, that is, the education of the general public as to what is good architecture as opposed to what we see around us in our daily life. My greatest desire is to help in this momentous educational project.

It seems almost childish to give a complete description of the function of the building and its circulation. The plans you printed with the articles should suffice to explain this. It seems that you had space to fill up and this was the most convenient way to accomplish it.

Instead of just throwing "brickbats," I offer my services to work with you and any others who so desire to enable this magazine to become a meaningful vehicle to convey to the public what is "Good Architecture."

Irwin J. Hirsch, A.I.A.  
Hirsch, Hammerber, Kaestle  
Architects

Thanks for sending along the March-April issue of your magazine. The whole publication is handsome and I found it most interesting.

John L. Gaffney, Editor  
*The New Milford Times*

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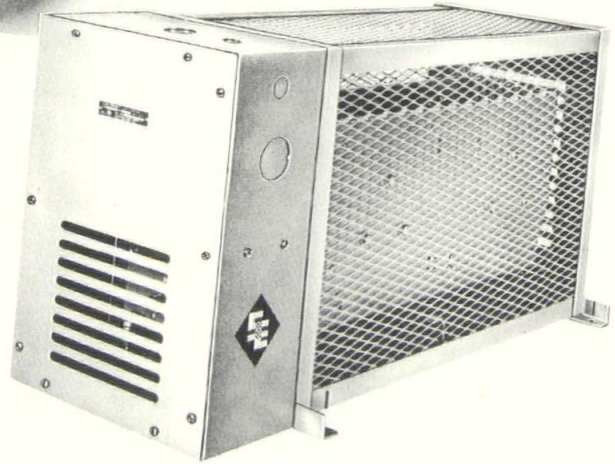


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