

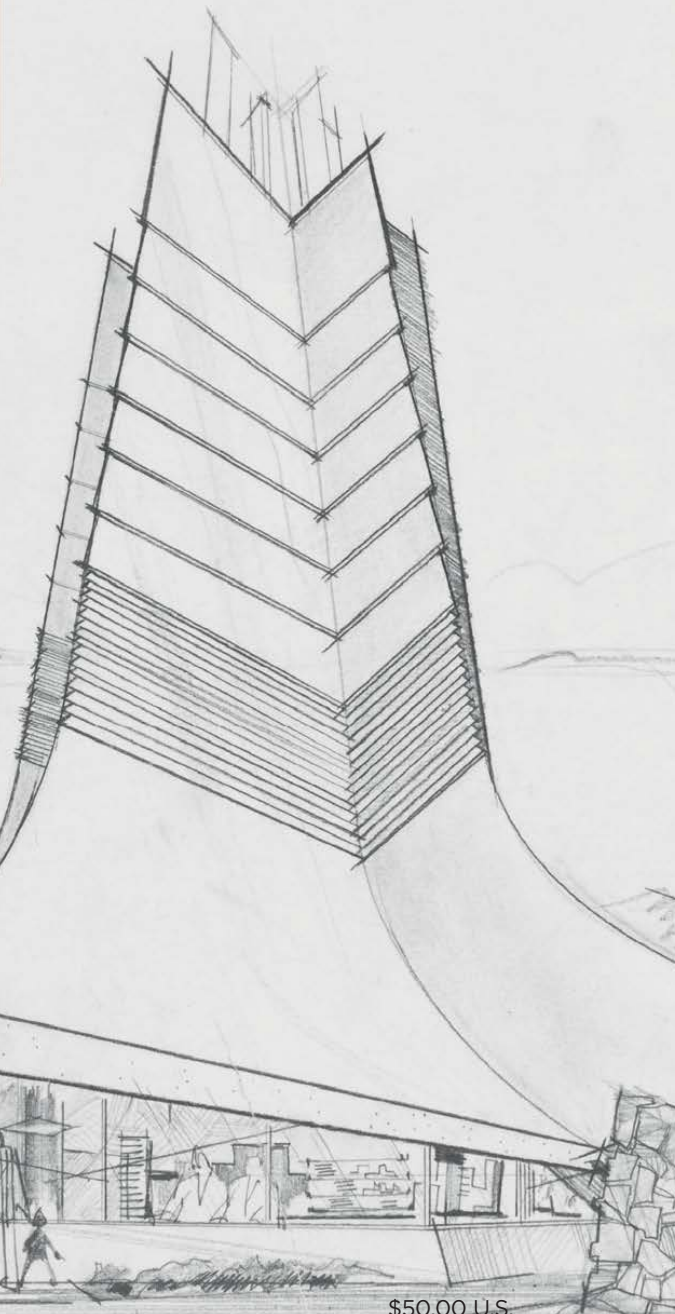
GOOGIE MODERN ARCHITECTURAL RENDERINGS OF ARMET DAVIS NEWLOVE

One of the most prominent practitioners of Googie architecture, the firm of Armet & Davis, later Armet, Davis & Newlove, created many of Los Angeles' most innovative postwar commercial structures, gaining international acclaim for their restaurants and coffee shops.

"The work of Armet & Davis is as significant to Southern California as Richard Neutra or Rudolph Schindler." –ALAN HESS

Over one hundred scarcely seen drawings have been pulled from the Armet Davis Newlove collection to be shared with the world. Angelinos never knew what architectural marvels slipped through their fingers, UNTIL NOW.

Insightful passages from Alen Hess and an interview with Victor Newlove, the firm's last partner.



\$50.00 U.S.

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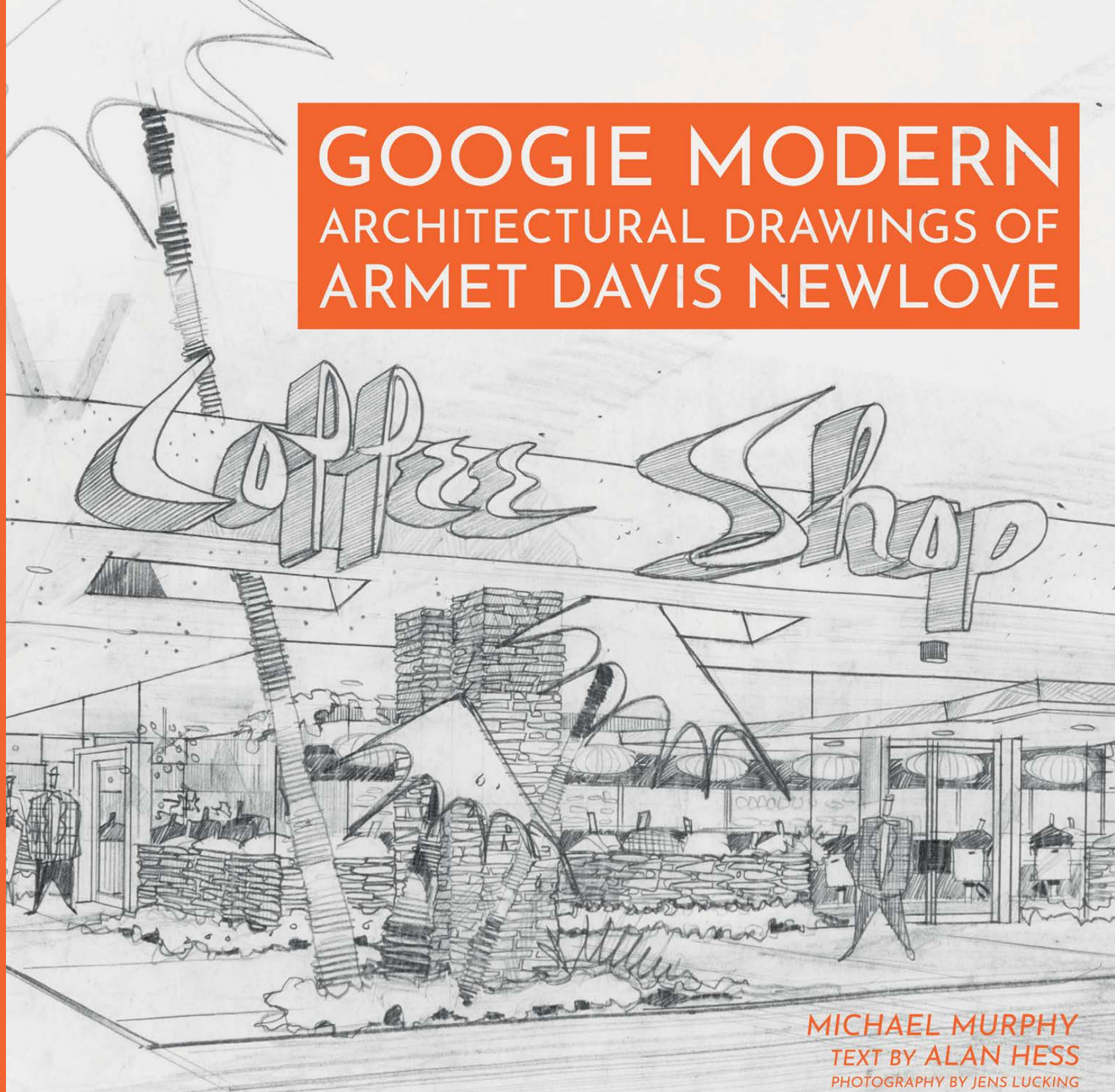


GOOGIE MODERN

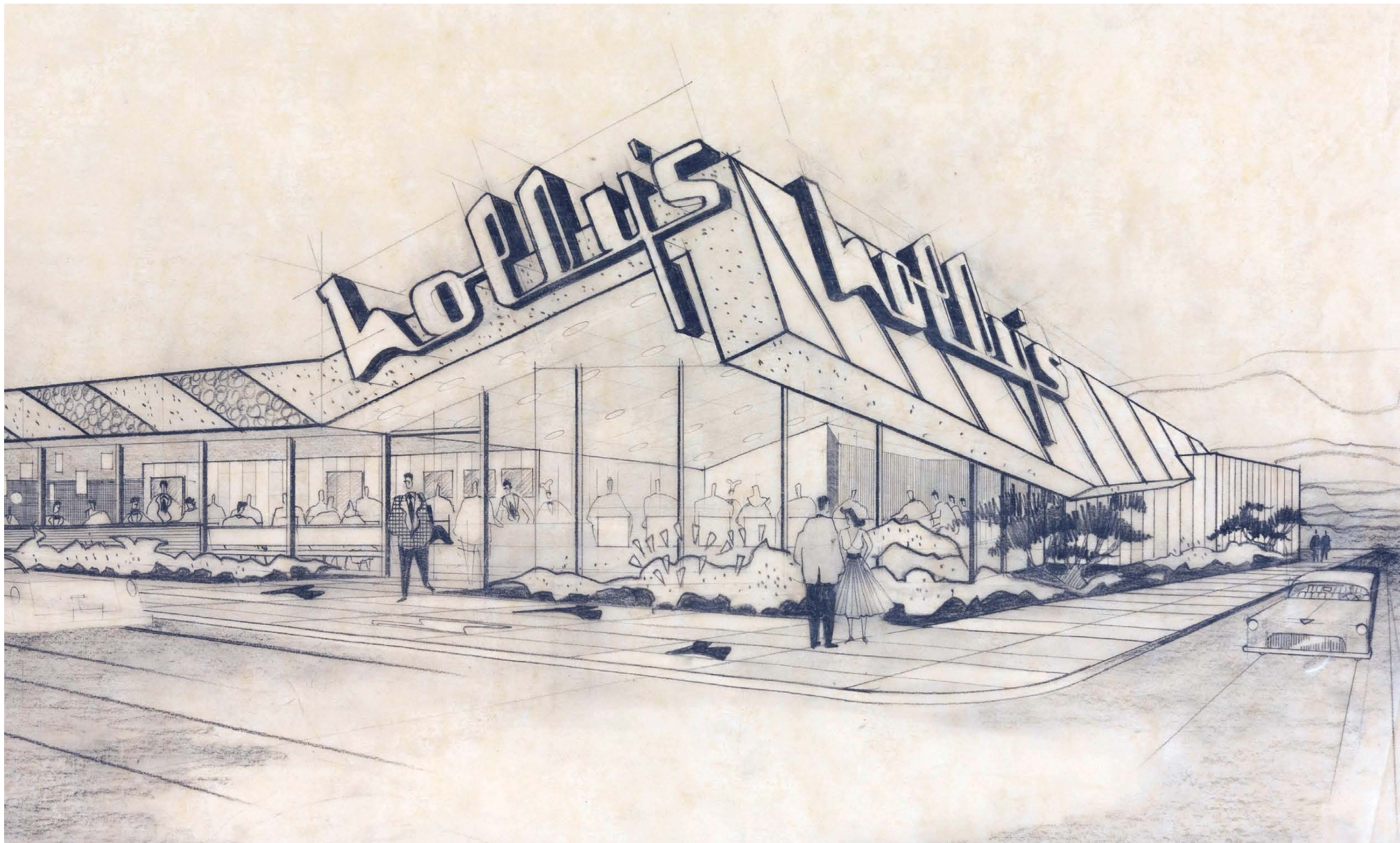
MURPHY



GOOGIE MODERN ARCHITECTURAL DRAWINGS OF ARMET DAVIS NEWLOVE



MICHAEL MURPHY
TEXT BY ALAN HESS
PHOTOGRAPHY BY JENS LUCKING



GOOGIE MODERN

ARCHITECTURAL DRAWINGS OF
ARMET DAVIS NEWLOVE

X | AUTHOR'S NOTE
BY MICHAEL MURPHY

XX | THE VIEW FROM THE WINDSHIELD
BY ALAN HESS

XX | ARMET DAVIS OFFICE, 1947-1974
BY ALAN HESS

XX | ARMET DAVIS NEWLOVE PORTFOLIO
1947-1974

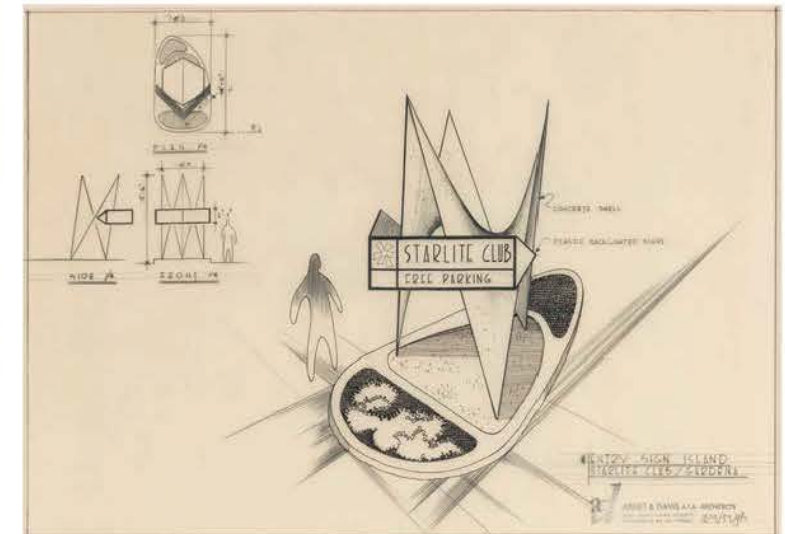
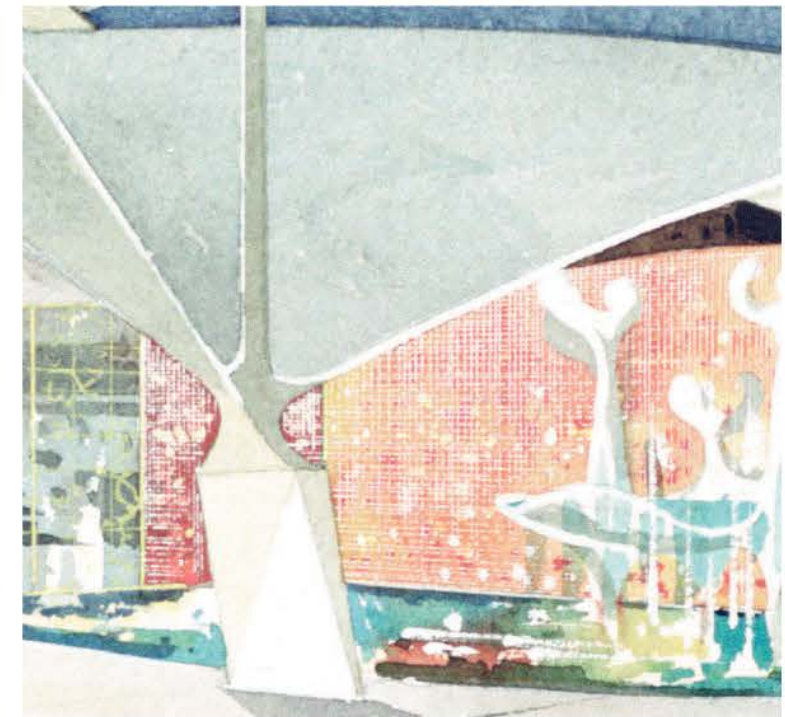
XXX | RUSTING SPACESHIPS
BY ALAN HESS

XXX | VICTOR NEWLOVE INTERVIEW
JUNE 7, 2021



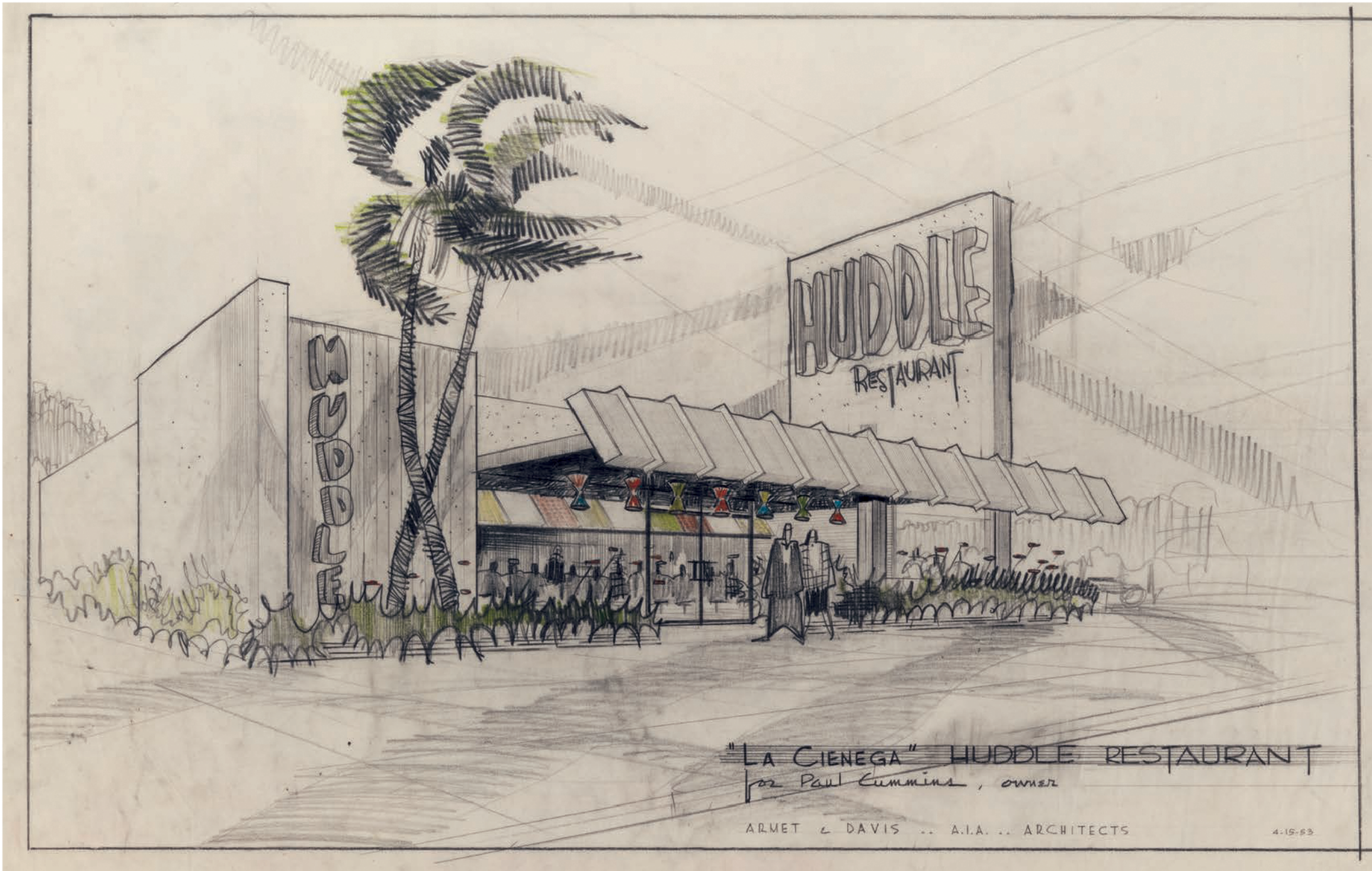
THE STARLITE CLUB
GARDENA, CALIFORNIA

ARMET & DAVIS, A.I.A. ARCHITECTS



THE STARLITE CLUB
Gardena, CA, 1960

While Armet and Davis' work focused primarily on coffee shops, school and church buildings, and residences, a project like the Starlite Club links their work to broader architectural concerns of the times. Note the entry's colorful mosaic tile, water, and abstract sculpture to blend with the sculptural structure and metaphoric starlight pole/sign at the entry.
Rendering by Siegfried Knop



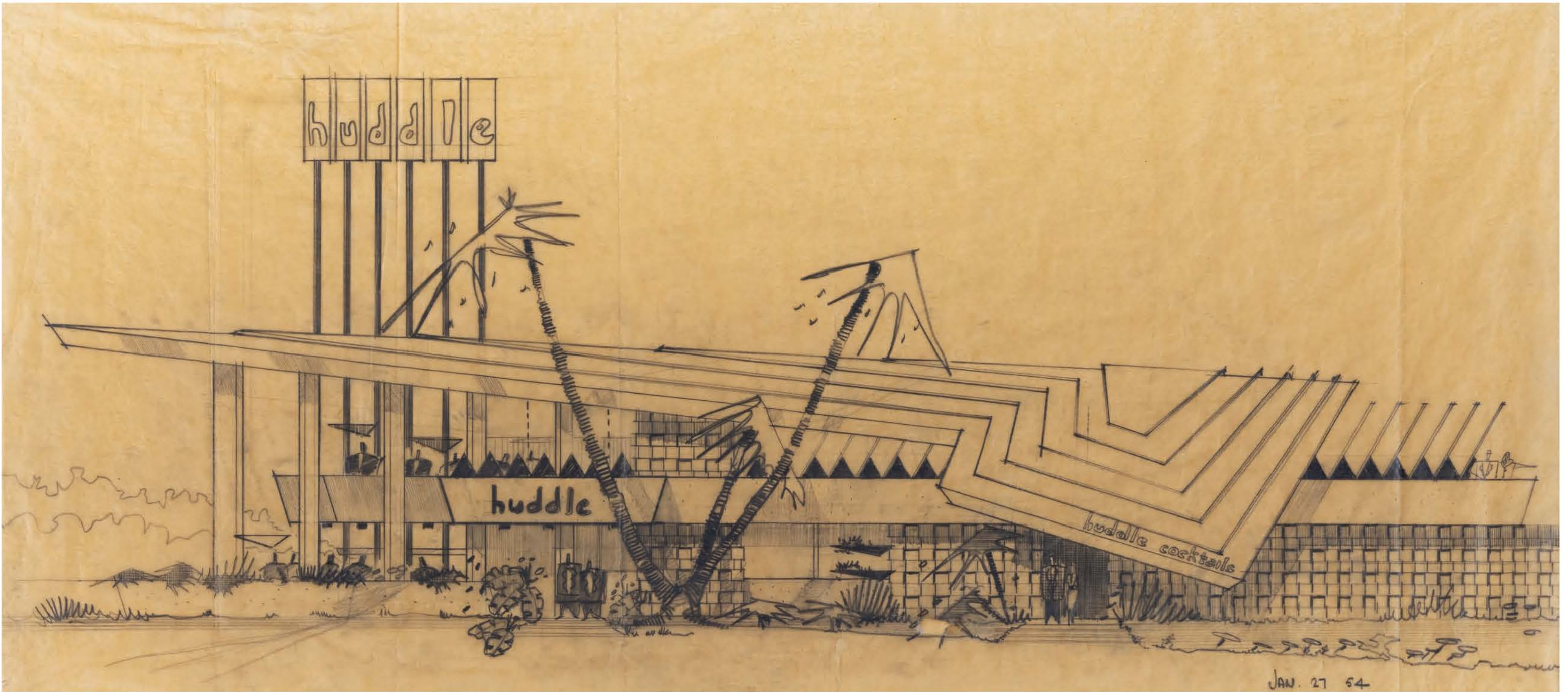
HUDDLE #2 LA CIENEGA (STUDY)
Beverly Hills, CA, 1952-53

Client: Paul S. Cummins | Rendered by Lee Linton | Built & Altered

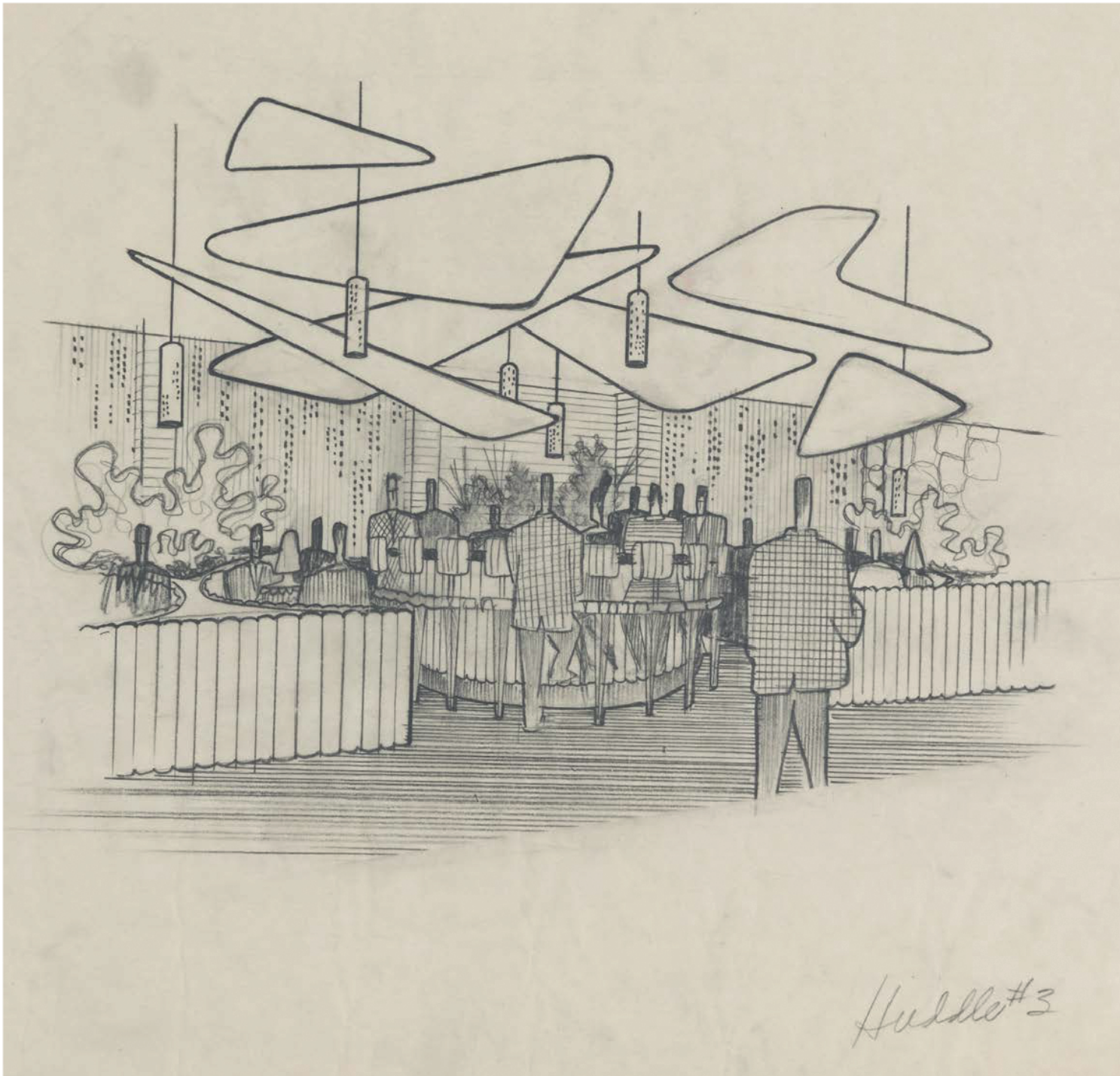


163 N. La Cienega Blvd, Beverly Hills, CA

This study (left) represents the size of the final design. This early study of Huddle La Cienega shows the integral sign as a vertical dimensional plane – a motif of Late Moderne designs. The previous pages show how this solid form became a lighter, open form: a sign of six poles, each topped by smaller rectangles, each offset from the next – a jazzier, weightless design. Both studies have hovering cantilevered canopies, angled facias, and transparent walls of glass, Linton's vivid rendering sets the architecture in its context of natural plants and cloud-streaked sky above. Client: Paul S. Cummins | Rendering by Lee Linton | Built & Altered

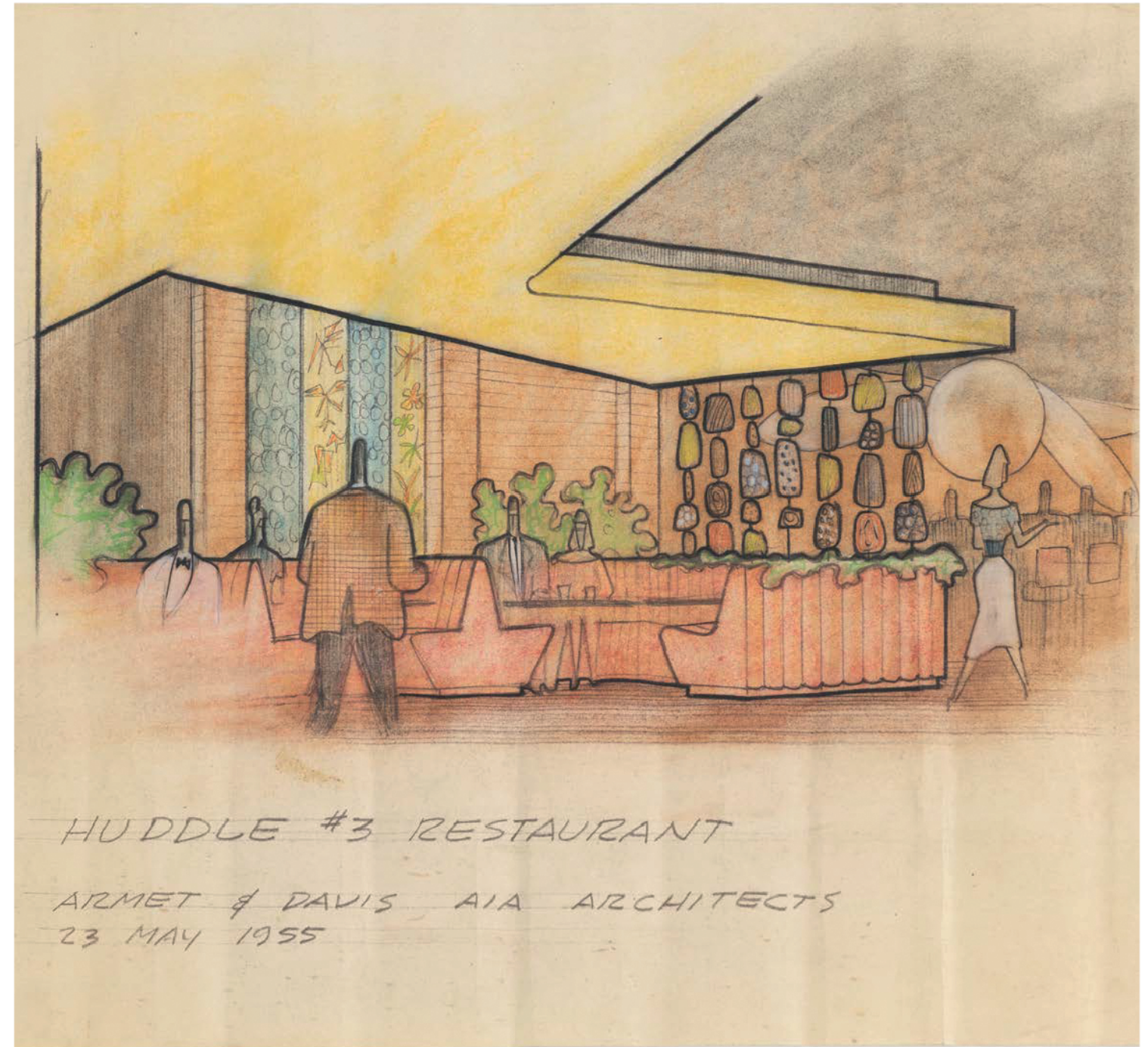


HUDDLE #4 RESTAURANT
Pasadena, CA, 1954



HUDDLE RESTAURANT #3, INTERIOR STUDIES
West Covina, CA, 1955

Interior study. | Rendering by Lee Linton



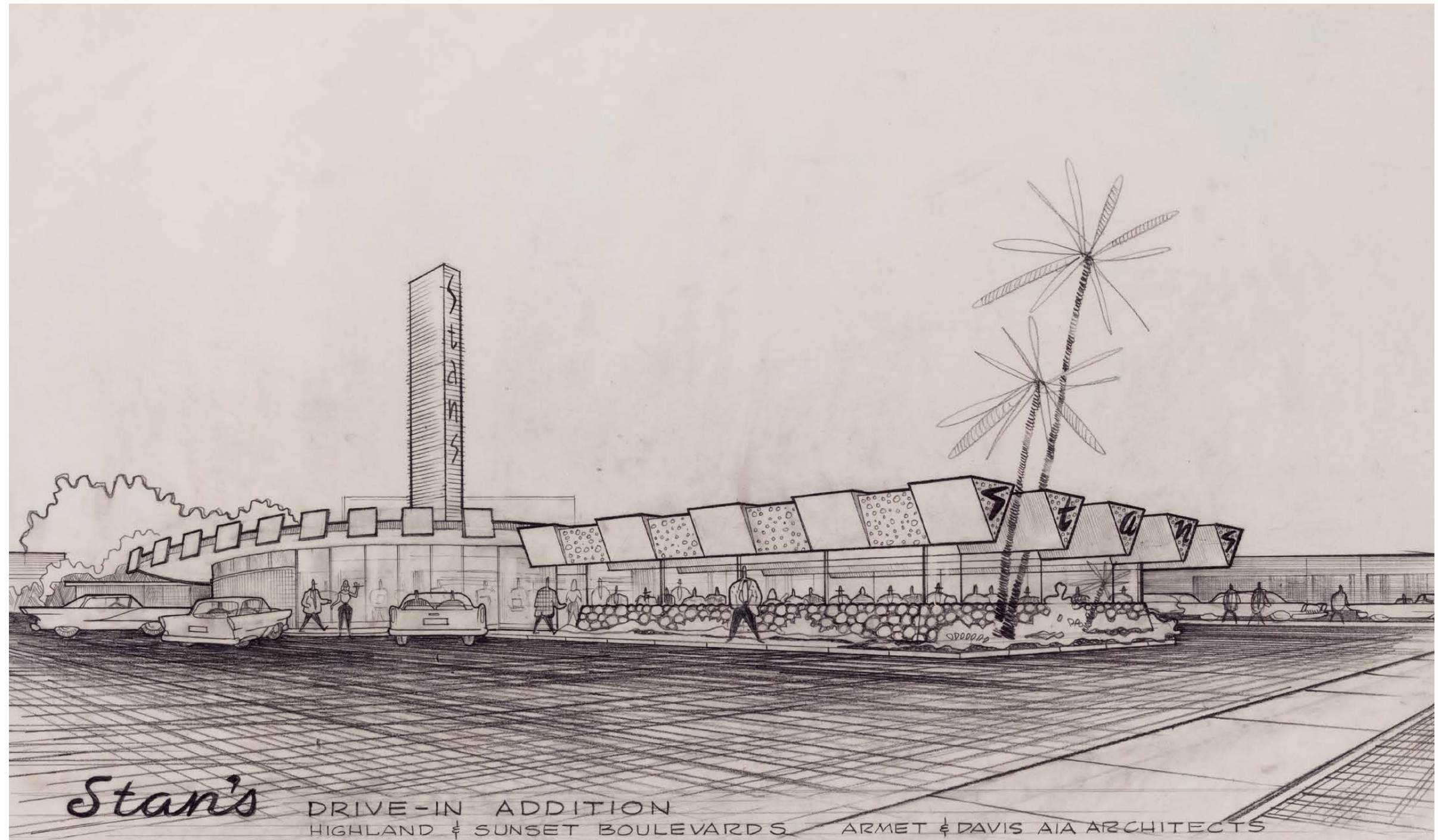
HUDDLE #3 RESTAURANT

ARMET & DAVIS AIA ARCHITECTS

23 MAY 1955

These interior colors are not the primary red/yellow/blue used by many European Modernists by way of Mondrian, but rather a soft earthy palette – dusty roses, mustard yellows, sage greens blending with natural plants. Artwork panels and screens of abstract shapes and textures were often fabricated of plastic, a modern technology recognized for its artistic possibilities. Huddle was a full service restaurant with bar and lounge, but Armet and Davis coffee shops frequently used similar custom art work, designed by artists and craftspeople including Hans Werner, Betsy Hancock, Roger Darricarrere, Fred Glassman, and Bijan Shokatfard. | Client: Paul S. Cummins | Rendering by Lee Linton

PORTFOLIO:
ARMET DAVIS NEWLOVE
OFFICE PROJECT LIST
1947-1974



STAN'S DRIVE-IN ADDITION
Los Angeles, CA, 1950

The circular portion of the building on the left was an original Simon's drive-in restaurant by Wayne McAllister. When Stanley Burke bought the chain in 1950, he asked Armet and Davis to update it with a dining room – an interesting transition from the classic 1930s drive-in to the 1950s coffee shop. *Client: Stanley Burke | Rendered by Lee Linton | Built & Demolished*