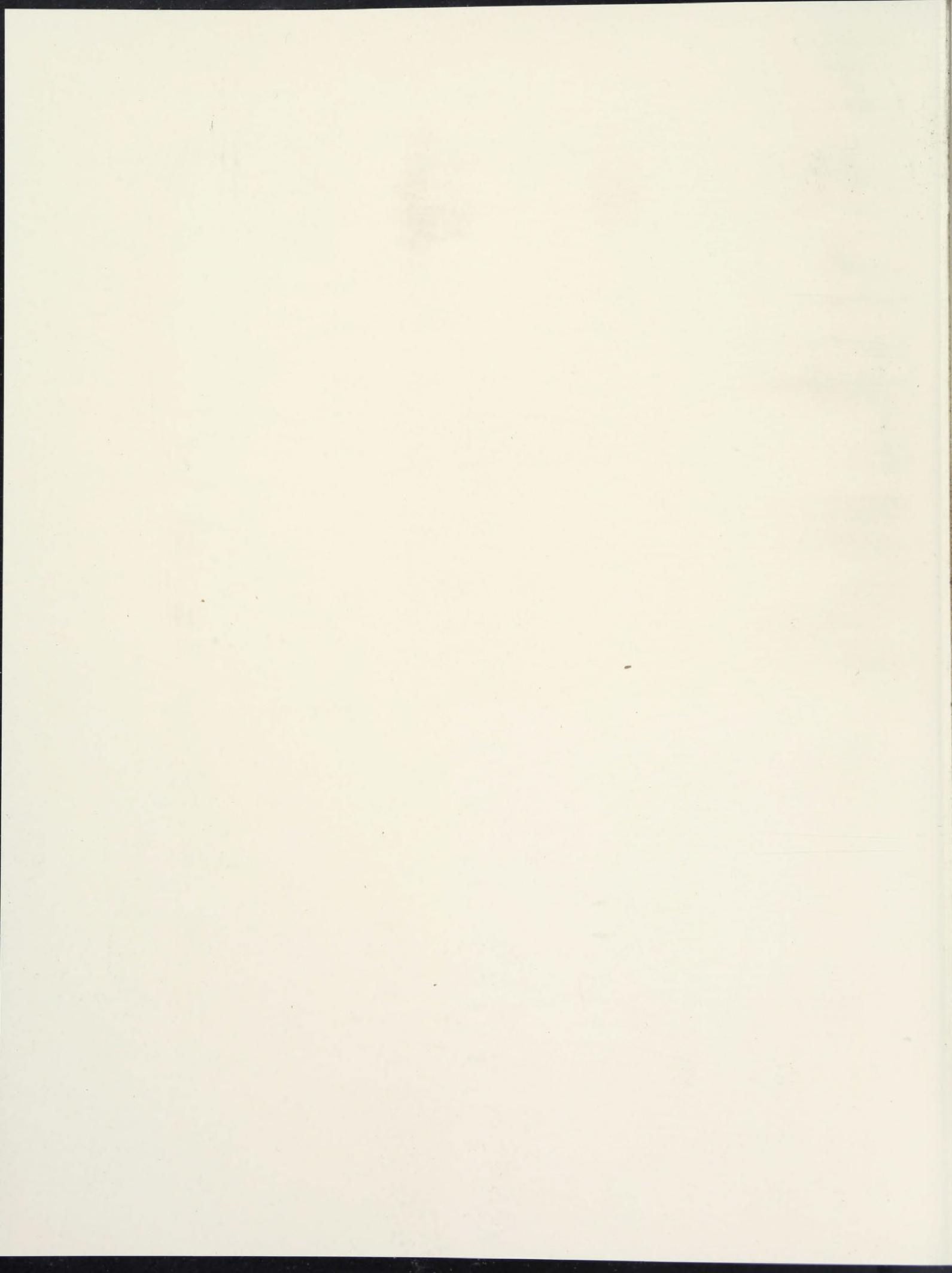


SIGRUN BÜLOW-HÜBE

A Guide to the Archive



Canadian Architecture Collection
McGill University
Montreal
1997



SIGRUN BÜLOW-HÜBE

A Guide to the Archive

Irena Žantovská Murray, Editor

Deborah Miller, Compiler

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Montreal
1997

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STATE OF TEXAS

County of _____

Know all men by these presents, that _____

do hereby certify that _____

is the true and correct _____

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Witness my hand and seal of office this _____ day of _____ 19____.

County Clerk

Notary Public

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Date	Name	Results
Jan 1, 1950	John Doe	100%
Jan 15, 1950	Jane Smith	95%
Jan 30, 1950	John Doe	90%
Feb 15, 1950	Jane Smith	85%
Feb 30, 1950	John Doe	80%
Mar 15, 1950	Jane Smith	75%
Mar 30, 1950	John Doe	70%
Apr 15, 1950	Jane Smith	65%
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May 15, 1950	Jane Smith	55%
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Jun 15, 1950	Jane Smith	45%
Jun 30, 1950	John Doe	40%
Jul 15, 1950	Jane Smith	35%
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Aug 15, 1950	Jane Smith	25%
Aug 30, 1950	John Doe	20%
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Sep 30, 1950	John Doe	10%
Oct 15, 1950	Jane Smith	5%
Oct 30, 1950	John Doe	0%
Nov 15, 1950	Jane Smith	0%
Nov 30, 1950	John Doe	0%
Dec 15, 1950	Jane Smith	0%
Dec 31, 1950	John Doe	0%

ACKNOWLEDGEMENTS

Those of us old enough to remember the nineteen sixties in Montreal recall fondly the AKA store on Sherbrooke Street West, the brainchild of a talented Canadian designer of Swedish origin, Sigrun Bülow-Hübe (1913-1994). AKA represented the best of Scandinavian design—simple, beautifully crafted, locally made furniture and fabrics—still to be found, forty years later, in many Montreal homes. Even after AKA closed in 1975, the designer's influence was strongly felt. Following Bülow-Hübe's death in 1994, the archive of her work was donated to McGill by Bülow-Hübe's literary executor and friend, Dr. Judith Adamson.¹

Descriptive work on the archive began in 1995 and ultimately resulted in the present catalogue compiled by Deborah Miller, a graduate student in the McGill School of Architecture. Ms. Miller worked assiduously to organize the archive, edit the descriptive body of the work and prepare the introductory essay. I want to thank her for her contribution and for her persistence, which included overcoming numerous technical problems along the way. Others who assisted in this project include the past and present staff of the Canadian Architecture Collection at McGill: Françoise Roux, Daniella Rohan, David Johnston, Vandana Dave, and Mohammed Ali Abbas. I am grateful to all of them for their particular contribution. I also want to express my appreciation to Dr. Hans Möller for his assistance with material written in Swedish and to Mrs. Raymonde Grant, a former AKA associate, for sharing with us her photographic documentation of the AKA store.

Our very special thanks are due Dr. Adamson, for her generous donation and her assistance with the project, which included writing a biographical essay on Bülow-Hübe.

Irena Murray
Head, Rare Books and Special Collections
and
Curator
Canadian Architecture Collection

¹Requests for copying material from the Bülow-Hübe archive at McGill require a written permission from Dr. Adamson.

STANDARD SPECIFICATION

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INTRODUCTORY ESSAYS



Fig. 1: Sigrun Büllow-Hübe. Photograph courtesy of Judith Adamson.

SIGRUN BÜLOW-HÜBE: LIVING DESIGN

As her closest friend, Sigrun Bülow-Hübe entrusted me with the papers which form this archive. Since they represent her life's work, they were more important to her than anything and she wanted them to be of use to students who would occupy themselves professionally as she had, solving design problems.

Bülow-Hübe was born in Linköping, Sweden in January 1913. She spent her early years in Saltsjöbaden at the inner edge of the Stockholm archipelago. The family moved south to Malmö in 1921 when her engineer father, Erik, became Director of Town Planning there and it was in Malmö that she began school. Her sculptor mother, Runa, was the seventh and youngest child of Sweden's famous painter, Knut Ekwall, and his German wife, Theresia Burkowitz Pönitz, who sang chamber music and when her children were old enough formed them into a chamber group to accompany her on short winter tours. Runa's generation had grown up in an almost mythic environment of creativity and self-sufficiency on Romanö, the family's rocky Lake Sommen island near Tranås in Småland. Sigrun and her siblings spent their childhood summers there in much the same ambience, surrounded by their grandfather's romantic paintings and their mother's sculptures, which stand boldly against the idyllic landscape. Family photos, some taken with Knut Ekwall's homemade camera, show Bergmanesque scenes of the three generations sailing, sunning on the rocks, swimming, gathering wood flowers and picking wild berries for fruit wine. Sigrun's elder sister, Gunlög, became a talented naturalist and poet. Staffan, her brother, is an architect and town planner like their father. Her much younger sister, Torun, is one of the world's best silversmiths.

Sigrun Bülow-Hübe studied under Kaare Klint at the School of Architecture of Det Kongelige Danske Kunstakademi (The Royal Danish Academy of Fine Arts) in Copenhagen and spent her vacations as an apprentice in a furniture factory which had never before taken in a woman. Shy and standing only five foot one, in those summers she had to prove herself equal in strength as well as in skill to men who made her no concessions. Her sureness of hand and power of intellect so won their respect and affection that when a few years later she gained wide recognition for her contribution to the Malmö Stadsteater they sent her proud letters of congratulations recognizing her as the best among them. On graduation she was employed by the office of the Royal Cathedral Architect for Southern Sweden under whose auspices she helped restore medieval churches and design church furniture until a recurrence of childhood tuberculosis, which she rarely talked about but which left her with serious health problems and life-long pain, sent her to a sanatorium for almost a year.

At the end of 1936 she was hired by Rolf Engstromer who was then doing the most important interior architectural work in Sweden. His Jefta Furniture continued to produce her tables, chairs and beds until she moved to Canada in 1950. Between 1936 and 1942 she designed interiors for private homes and official buildings including city halls, court houses, theatres and museums, and she did representational residential interiors in Sweden and elsewhere—the main reception room of Eltam Hall, a medieval

English castle is one such example.

In 1942 she was chosen by architects Lewerentz, Lallerstedt and Helldén to be Chief Interior Designer for Malmö Stadsteater, the equivalent of Montreal's Place des Arts and one of the buildings which influenced its design and that of Queen Elizabeth Theatre in Vancouver. As this was the first such cultural centre built in Scandinavia, no precedent existed for its planning and it fell to Bülow-Hübe to solve many new and complex technical and aesthetic problems in, for example, the storage rooms, the magazine for costumes, the room for musical instruments, and so on. The timeless, elegant furniture she designed for the theatre's great lobby is still in use.

Because building activity was strictly curtailed for the rest of the war, when she finished Malmö Stadsteater Bülow-Hübe worked for the Swedish Housing Research Committee to establish space norms and standards for apartments and small houses that would be built later with state loans. The pioneering kitchen research she did for the Committee was widely admired in European architectural circles, although at first not everyone knew who had done it. One day at Stockholm's Restaurang Cattelin where several famous visiting members of the profession had joined the architect's table for lunch, Bülow-Hübe found herself listening to high praise of her work and then being asked by one of the great men if she knew where he might find the fellow responsible for it. "Yes," she said, "I am he!" During the war she became a popular lecturer on building issues and a frequent contributor to newspapers about practical home-crafted solutions to problems of furnishing. At the same time, the quality of her intelligence and her perceptive insight drew internationally known architects, painters, writers and intellectuals who had sought refuge in Sweden from the Nazis to her small Stockholm apartment in Gamla Stan.

By war's end Bülow-Hübe had established her own consulting office and was remodeling private houses, designing wall papers, printed fabrics and furniture for mass production. Her triple-trundle bed from this period is still being made, along with some of her chairs. She was also organizing and designing Swedish exhibitions at home and in other countries. She won First Prize in Sweden's National Wallpaper Competition in 1943 and a Gold Medal at the Exposition Internationale de l'Urbanisme in Paris in 1947.

In 1948 and 49 Bülow-Hübe travelled to the United States on a double fellowship awarded her by the American-Scandinavian Foundation and by the Swedish Cooperative Organization. In spite of arriving in New York with hepatitis, which delayed her research for a couple of months, she drove alone across the country studying American production methods for prefabricated houses and mass produced furniture. When she returned to Sweden she wrote many articles comparing American and Swedish building and production methods, and gave lectures about her research tour. Her ideas were incorporated into Sweden's display at the Housing Exhibition in Zurich in 1949 and the Travelling Exhibit on Swedish Building Policy, both of which she designed.

In 1950 she wrote *Vi Tänker Bygga* (*We Think To Build*), a highly successful book about housing for laymen which explained everything from how to get a loan to completing the most complicated plumbing feats. This enormously helpful book shows perhaps better than anything Bülow-Hübe's rational, comprehensive approach to whatever she did. For her, good design was a serious social responsibility which married the well entrenched traditional values she had been brought up on (methods that worked and results that lasted) with modern technology. Economy of means fostered her ingenuity, the depression and war her long sighted social progressiveness. *Vi Tänker Bygga* was serialized in newspapers all over the country, but by then Bülow-Hübe had left Sweden on invitation

from the T Eaton Company (which maintained several buying offices in Europe) to act as a design consultant for them in Montreal.

She accepted the job impulsively following a heated debate about public responsibility which took place over lunch at Cattelin's in early 1950. When Bülow-Hübe complained to her peers about their lack of analysis and dwindling social spirit, they mockingly suggested she take the Canadian offer and sticking to her point, she did. But if she came to Canada on a whim, once in Montreal she found such a scarcity of well designed furniture that she could not resist the challenge to stay. After learning what she could about how to run a business while she worked at Eaton's Studio, she went into partnership with a small furniture factory to form AKA Furniture Company in 1953. She remained AKA's Chief Designer until 1967.

Bülow-Hübe's work in those years encompassed general space planning and lay-out, and every stage of design and organization inherent in the creation of new furniture types. She sketched designs and prepared work drawings which included structural details and assembly methods, constructed prototypes and supervised the actual fabrication of the furniture. She also prepared perspective presentation drawings, selected fabrics and other finishing materials and completed cost estimates. In other words, she handled every aspect of the interior architect's profession as it was known in Europe. In Canada, she was unique in this field at the time.

AKA specialized in custom built high quality furniture and interior woodwork for both private homes and official buildings. In the latter category Bülow-Hübe designed the furniture for the main council chambers in the Ottawa and Seven Islands City Halls, for board rooms and executive offices for Air Canada and McGill University among others, and for public spaces including those at McGill and Place des Arts. In the former category she designed thousands of pieces of furniture for Montreal houses, and continued to win Canada's National Industrial Design Council Awards for them (12 between 1955 and 1959). She also designed several lines of knock-down office furniture and wall units which the company kept in production. Her furniture is beautiful and sophisticated in its simplicity. Like other excellent designers, she used the uttermost sparsity of expression and techniques true to the material, which for her was most often wood. She had a finger-tip feel for wood, which shows itself in the careful detailing of her furniture and interior work. Since her desire was to simplify form to fit function, everything she designed is gracefully understated and timeless in its cleanness of line.

Bülow-Hübe's early years at AKA were pioneering years for furniture designers in Canada and hard ones, especially for a woman (when Virginia Wright put together the 1985 Harbourfront exhibit of modern Canadian furniture, Bülow-Hübe was the only woman in her files). Along with her partner Reinhold Koller, Jan Kypers and James Murray in Ontario, and Earl Morrison and Robin Bush on the west coast, Bülow-Hübe was among the first group of professional furniture designers in this country. These people had studied art and industrial design at an advanced level, in Bülow-Hübe's case architecture as well, with the specific goal of producing original designs for mass production.

Their work was exhibited in many foreign trade shows in the fifties, and Bülow-Hübe received wide international attention, especially in Scandinavia. She was represented in the Canadian exhibition at the 1957 Triennale di Milano and at the 1958 Brussels World's Fair. In Canada she was consistently referred to in newspapers and articles as one of the country's top designers. Most of her private clients were middle-class, but not all; Bülow-Hübe insisted that well designed furniture need not be expensive. In fact, she often talked herself out of private jobs by showing people who asked her to replace their furniture how to remodel it themselves or to use it more efficiently. So while innovative and elegant

designs won her international acclaim, her ability to refine what worked and her professional honesty endeared her to private clients.

This period of her life ended the year after Expo 67, where she furnished an apartment at Habitat, as did Jacques Guillon, Christen Sorensen, Robert Kaiser, Jan Kypers, Hugh Spencer and a few other Canadian designers. As Virginia Wright has pointed out in *Seduced and Abandoned*, the booklet she prepared for the 1985 Harbourfront exhibit, Canada's home furniture industry was severely affected in the 1970s by a decline in public and private spending coupled with an increase in the cost of materials and labour.

Foreseeing this and looking for a new challenge, Bülow-Hübe chose to leave AKA in 1968 and to concern herself professionally with educating Canadian industry, students and the public about the social importance of design. From 1967 to 1970 she conducted an extensive kitchen research program under a grant from Central Mortgage and Housing. Her aim was the improvement of kitchen planning and cabinet design. To this end she studied in detail every aspect of domestic kitchen life in order to calculate work height norms and storage and work space needs, giving serious attention to the disabled and the aged. Her report was passed on to Canadian industry for industrial use. Talks she subsequently gave to kitchen manufacturers show her enormous charm and skill at wooing the unconverted toward socially responsible design and the utilization of industrial research. Having been for many years at the manufacturing end of things, Bülow-Hübe was able to offer appropriate solutions to real industrial problems. She was also in a position to challenge manufacturers to look at kitchens in an entirely different way.

In 1971 she was hired by the Office of Design (now Design Canada) at the Department of Industry, Trade and Commerce as Senior Design Consultant. Among her many responsibilities in this capacity she acted as an advisor to the government and to industry on the availability of Canadian designers. This was effected partly through her reorganization of the Record of Designers, which was totally outdated when she took it over and thus useless in bringing manufacturers seeking design assistance into contact with designers best able to meet their needs. This extensive work meant categorizing and evaluating the hundreds of people who called themselves designers but whose files at the Department included scanty or no documentary evidence of professional status—in other words helping to professionalize industrial design in the country.

Coming from Sweden where architects, designers and artists are used to working with government and industry, Bülow-Hübe understood the enormous advantage to society of maintaining this creative and productive industrial balance which, at the beginning of the seventies, most Canadians did not. With bubbling humour she would recall being commissioned to design a modern interior for the main conference room at Camp Borden which was rejected by the generals in favour of something they decided more appropriate—a reproduction Jacobean dining suite from Eaton's which was so enormous that once installed the generals had difficulty getting into the room. In Ottawa she worked within the bureaucracy to educate Canadians about design as a vehicle for commercial and cultural health, and to bring designers, government and industry together to find long term solutions to problems so that what one generation started another would want and be able to finish.

This was a difficult and delicate task and it often meant stepping on toes. Perhaps understandably, the Association of Canadian Industrial Designers was hostile when she began to evaluate and classify its members according to her own high standards. By simultaneously undertaking the equally important job of educating industry about industrial design, Bülow-Hübe soon convinced a majority of the ACID

of the need for what she was doing. In recommending appropriate individuals to industry and making sure they got proper accreditation, she fostered social and professional responsibility both in factories and on design tables. Much of this liaison work was done behind the scenes, but through it Bülow-Hübe made a great contribution to Canadian manufacturing.

She was also responsible for Design Canada's Scholarship and Grants Programs under which a number of the most highly creative young people in the country were trained. Bülow-Hübe was particularly proud of these programs and maintained close liaison with the students during their tenure, and after. On her recommendation they were sent to schools in Europe and the United States as well as in Canada in order generate a strong, skilled and culturally aware group of professionals who, she hoped, would be able to provide the pressure necessary to continue to educate the general population and industry about the social as well as cultural role design has to play in the community.

The short term goals of the program were to dovetail trained students with the expected demand created by the Department's policy of assistance to the manufacturing industry, but Bülow-Hübe had much more ambitious plans for it. Hating waste of all variety and knowing gimmickry to be as poor design as an uncomfortable chair, she promoted at every level the necessary and the useful. She believed that designers would only be in continual demand here when Canadians realized they were valuable partners in social planning for the overall well-being of the country. Directing students the way she did, and keeping up with them even after she had retired, she was able to broaden Canada's view of designers and to influence design education here. Many of the students in the scholarship program ended up teaching in Canadian universities and art schools as well as working as industrial designers in Canadian industry.

Bülow-Hübe was elected to the Royal Canadian Academy of Arts in 1973. In 1977 she retired from the Office of Design and reestablished herself as a consultant in Brome, Quebec. For several years thereafter she designed houses and furniture for private clients. She gave some public lectures, often showing slides of badly designed commonplace objects to upset consumer complacency. She served on the Selection Committee for the Royal Mint for several years and was largely responsible for convincing the 1977 Committee of the design feasibility of the \$100 gold proof coin issued that year. With its flowers of the ten provinces and two territories of Canada, the design was thought by other members of the jury to be too difficult to strike. It is now considered one of the most beautiful coins ever made here.

In her retirement Bülow-Hübe continued to do privately what she had always done, read extensively, grow vegetables, weave on a loom of her own construction, make nail and wood sculptures and wall hangings, encourage her neighbours and friends to rely on their own skills, and teach them and their children the great pleasure of solving design problems, however simple. Her own work being marked by such elegantly sophisticated understatement, she had fun pointing out the often excessive solutions amateurs found. One summer when examining a new wharf my husband had just built for our pond her quick question to him was: "Are you expecting a battleship?" On the other hand, if you were lucky enough to benefit from her informed tutelage before you began the task, what you produced would have simplicity and beauty beyond your imagination. It was after one such joint accomplishment that I began to appreciate fully what she meant when, with a combination of humility and great professional pride, she called herself a problem solver.

One of her last projects was showing two children how to make a doll's house to scale from a shoe box, and all the furniture for it (also to scale) from whatever she had at hand. She rightly believed this kind

of self-reliant play might encourage them to become architects and designers themselves. Bülow-Hübe died in May, 1994.

Judith Adamson

Dr. Judith Adamson is the author of Graham Greene and Cinema (Pilgrim Books, Oklahoma), and The Dangerous Edge (Macmillan, London). She selected and introduced the essays which form Graham Greene's last book, Reflections (Reinhardt/Viking/Lester & Orpen Dennys/Penguin). Her articles have appeared in many places including Sight and Sound, Encounter, Der Monat and Cinema Journal. She reviews books regularly for the Toronto Star and teaches English Literature at Dawson College, Montreal. Her biography of Charlotte Haldane, Woman Writer In a Man's World, will be published by Macmillan (London) in 1998.

BETWEEN THE GLOBAL AND THE PARTICULAR, FORM AND FUNCTION: Modernity and the Domestic Dimension

"Modern designers have been deeply interested in people's homes and the things in them"

Edgar Kaufman Jr., in *What is Modern Design?*, 1953

Kaufman's observation notwithstanding, architectural histories have tended to draw on those sources, widely available, that define both modernism and the modern period in terms of men, large scale projects and/or monumental gestures. With the emergence of alternate, less conventional sources however, a growing number of researchers have begun to reconsider and redefine the modern period in relation to women, domestic environments, and/or a more intimate level of experience.¹ The archive of Sigrun Bülow-Hübe, one of Canada's pioneering modernist designers, is such a source. While women designers have typically been represented, if at all, as minor figures within the history of modernism, the Bülow-Hübe fonds documents both a lengthy and successful career and diverse professional accomplishments.² Comprised of 3223 drawings, 228 photographs, 36 boards and 156 files, much of

¹Because women produced little in the way of writings in architectural theory, and because they were largely excluded from professional schools and practice until the second quarter of the twentieth century, they are largely invisible in the traditional sources on which most histories of the period have been based. One of the first works to reconsider and re-present women as pioneer modernists was Kathryn Kish Sklar's *Catharine Beecher: A Study in American Domesticity* (New Haven, 1973). Though not a work of architectural history *per se*, Sklar's work suggested the 'site lines' for Dolores Hayden's *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighbourhoods, and Cities* (Cambridge, 1981), which explored women's design initiatives by looking to non-professional sources and away from monumental architecture. Other literature, such as Doris Cole's *From Tipi to Skyscraper: A History of Women in Architecture* (New York, 1973), had begun to reconsider the role of women within the architectural profession as well. On developments in the American profession, see Susana Torre, ed., *Women In American Architecture: A Historical and Contemporary Perspective* (New York, 1977); Gwendolyn Wright, "On the Fringe of the Profession: Women in American Architecture," in Spiro Kostof, ed., *The Architect: Chapters in the History of the Profession* (Oxford, 1977); and Ellen Perry Berkeley, *Architecture: A Place for Women* (Washington, 1988). For a Scandinavian account, see The Museum of Finnish Architecture's *Profiles: Pioneering Women Architects from Finland* (Helsinki, c. 1983). The Canadian context has been examined by Blanche Lemco van Ginkel in her article, "Slowly and Surely (But Somewhat Painfully) More or Less the History of Women in Architecture in Canada," in *Society for the Study of Architecture in Canada Bulletin*, vol. 17, no. 1 (March 1992): 5-11; and by Annmarie Adams and Peta Tancred in *Designing Women: Gender and the Architectural Profession in Canada, 1920-1992* (Montreal, forthcoming). Isabelle Anscombe's *A Woman's Touch: Women in Design From 1860 to the Present Day* (New York, 1984) has focused on women's contributions to industrial design, while still other works have begun to profile individual architects and designers, such as Peter Adam's *Eileen Gray: Architect/Designer* (London, 1987) and Sara Holmes Boutelle's *Julia Morgan, Architect* (New York, 1988). Ellen Lupton and J. Abbot Miller, meanwhile, have relocated the origins of streamline modernism in *The Bathroom, the Kitchen and the Aesthetics of Waste: A Process of Elimination* (Princeton, 1992), arguing that the style derives as much from domestic, as industrial developments.

²The first scholarly work to have examined Bülow-Hübe's work and career in relation to the history of Canadian modernism is Margaret Hodges, "Sigrun Bülow-Hübe: Scandinavian Modernism in Canada," MA thesis (Montreal: Concordia University, 1996).

the material pertains to domestic environments and attests to Bülow-Hübe's lifelong concern with the design of the home. It was a concern that encompassed not just living spaces, but "the things in them." Consisting largely, though not exclusively, of plans and drawings for interior layouts, 'built-ins', and furniture prototypes, the archive features interior and industrial design as central to Bülow-Hübe's work as an architect in Sweden, and as the basis of an innovative and award-winning design practice in Canada. Interiors also appear as the focus of her extensive research, most notably in the field of kitchen design. In this regard her work represents an important area of modernist intervention—its exploration of "people's homes and the things in them" as architectural concerns and as key sites of social, technological and aesthetic innovation. The work itself demonstrates a progressive approach committed to rationalizing domestic interiors and to linking them, expressively, with developments in the 'outside' world. Yet Bülow-Hübe was able to pursue this approach without losing sight of the human dimension. Emphasizing the dwelling and its interiors as integral, rather than marginal, to both the development of modernism and the pursuit of modernity, her work is especially significant in the Canadian context, where it represented a unique effort aimed at elevating the status of interior and industrial design and at redefining conventional approaches to the home.

Conventional approaches to the home, particularly as cultivated in England and North America throughout much of the nineteenth century, sought to define the dwelling as an insular retreat—the romantic embodiment of an ostensibly conservative, 'separate sphere' protected from industrial developments and wary of the public eye. The domestic sanctum was also defined as a gendered sphere, one synonymous with the 'otherness' of women, its principle occupants. Prior to the twentieth century, the conventions and parameters of architectural practice concurred with these definitions of both public and private space and male and female worlds. Architects had been engaged, from the seventeenth century onward, in all aspects of creating a building, but their involvement rarely extended beyond a building's inner walls. The decorative and domestic arts were considered a separate and lesser field, typically relegated to others.³

With the emergence of twentieth-century modernism, much of this rhetoric changed. 'Modern' homes were promoted not as shrouded shangri-las, but as gleaming barometers of the new era's progressiveness, laboratories in an international quest for new ways of living. As the focus of numerous high-profile exhibitions organized by architects, museums, and professional design councils, first in Europe and then in North America, domestic environments became associated with the vanguard of design.⁴ While arguably the architecture featured at these exhibits fell short of much of the

³For a brief historical account of the profession's relation to furniture design, as it developed in both Europe and North America, see the introduction to Marc Emery's *Furniture By Architects: 500 International Masterpieces of Twentieth-Century Design and Where to Buy Them* (New York, 1983).

⁴The first such exhibition of note was the 1925 Exposition des Arts Décoratifs et Industriels in Paris, featuring Le Corbusier's 'immeuble-villas.' This was followed by the highly influential exhibitions of the German Werkbund in Stuttgart (1927), Paris (1930) and Berlin (1931). The Weissenhof Siedlung, part of the Stuttgart exhibition, included seminal interiors by both Walter Gropius and Le Corbusier. An exhibition mounted in 1932 by the Museum of Modern Art, then under the direction of Edgar J. Kaufman, not only introduced this work to the American public, but spawned what would prove to be the American avant-garde's 'bible' for some years to come, Hitchcock and Johnson's *The International Style, Architecture Since 1922* (New York, 1932). Under the directorship of Kaufman's son, Edgar Kaufman Jr., housing and designs for the home remained a focus of MoMA exhibits throughout the 1940s and 50s. In 1947 the National Gallery of Canada's Donald Buchanan undertook a similar initiative, mounting Canada's first design exhibition, "Design in Industry," which toured both galleries and department stores. During the next twenty years, modern domestic design would continue to gain prominence locally, both as a preoccupation of the avant-garde and as the object of national, technological and industrial discourse, a trend that would culminate with Montreal's Expo 67.

'revolutionary' hype surrounding them, domestic design did gain unprecedented visibility and both homes and their interiors became linked with new methods of construction, the use of new technologies and materials, the application of industrial processes and methods, and a consistent design aesthetic based on notions of clarity, simplicity and efficiency.⁵ These exhibitions were augmented by an increasing volume of design research and a range of publications that theorized a comprehensive and forward-looking approach to design, one that promised to embrace, rather than deny, the home's relationship to social, economic, industrial, scientific and technological developments of the twentieth century—in short, its relation to the modern world. No longer just a pretty facade, the modern home was to be approached rationally and re-examined in its entirety.

As an architect in Sweden, Bülow-Hübe was responsible for a number of small exhibitions, as well as installations at the 1947 expositions in Paris and Milan, that depicted domestic design within a similarly rational, comprehensive framework, albeit with less 'hoopla' and with a more humanist touch. The archive documents a variety of these exhibits, including a 1949 travelling exhibition on Swedish housing that Bülow-Hübe both organized and designed. Produced on behalf of Sweden's National Housing Board, the exhibit drew on research Bülow-Hübe had conducted in Sweden and while abroad, on a travel fellowship to the United States. The archival material, which consists of 19 illustrations of the exhibition material, 8 mounting illustrations, and a binder of photographs that Bülow-Hübe prepared as part of her portfolio, summarizes many of her concerns as an architect, designer and researcher. Approached from the social perspective of 'housing', rather than from the archetypal perspective of 'the house', the exhibit addressed the issue of small home design not in isolation, as an essentially stylistic or formal problem, but comprehensively and systematically, as a governmental, industrial and household labour problem, and at various levels of spatial analysis, descending in scale from the site to the details of interior storage. Stressing efficiency and economy of design, industrial production methods, domestic technologies, and the labour, as well as the leisure of the home, the exhibit worked toward demystifying and de-romanticizing traditional, and more elitist, visions of the domestic environment. Design itself was represented not only in terms of plan and elevation (conventional methods of architectural representation); but in terms of statistics, charts, graphs, and diagrams (quantified, highly standardized and impersonal systems of representation); and stylized, vaguely narrative illustrations depicting people, objects, activities and relationships (a more particularized, idiosyncratic and humanizing method). Rendered in pencil and ink on tracing paper with the aid of drawing tools but not machines, the material reveals an interesting interplay between these differing methods of representation, alluding to both the mechanistic and the humanist forces that converge, perhaps most acutely, in domestic environments. This unresolved interplay, which recognizes both the universal scale and desires of the machine age and more intimate ones, those of the particular, of habitation, is a trait that resurfaces throughout the archival material.⁶ This trait characterizes not only Bülow-Hübe's graphic technique, but her design philosophy, which sought an interface between the industrial and the domestic, the standardized and the particular.

Growing professional interest in a new view of the home had been informed by a number of changes

⁵Modern interiors, which commonly featured rational planning and exploited both sophisticated technologies and flexible, highly simplified systems of mass produced furnishings, were arguably more contemporary in concept and treatment than much of modern housing itself, which by and large remained based on the traditional, costly and isolating idea of the single-family, suburban dwelling and the lone domestic labourer. The extent to which these exhibitions were able to represent twentieth-century modernity as a function of domestic design therefore frequently hinged on the degree to which interior and industrial design were recognized as integral aspects of the architecture.

⁶Witness the Central Mortgage and Housing Corporation research material on kitchens, for example.

occurring on both sides of the Atlantic. In Europe, Social Democratic governments during the period between the two World Wars had helped prioritize the issue of mass housing and the new science of urban planning, along with the exploration of new technologies and cost-effective, mass production methods aimed at benefiting a broad spectrum of society. These state initiatives proved particularly auspicious for architects who, during the period of reconstruction that followed WWI, found themselves confronted with a scarcity of private commissions. The profession had already begun exploring a more socially-oriented and comprehensive definition of architecture, along with a more expansive role for itself, through the efforts of the Arts and Crafts movement. But while Arts and Crafts architects addressed housing concerns and, embracing a notion of 'total' design, did much to validate domestic interiors and furniture design as architectural problems, they remained, as a group, opposed to the trend of industrialization and the idea of mass production. The Bauhaus, a pioneering German design school that flourished under the direction of Walter Gropius in the years before and after WWI, showed no such opposition. Choosing to embrace rather than deny new systems of production, the school implemented an innovative curriculum that brought together art, architecture and all the former disciplines of the applied arts, and championed both itself and its cause through a campaign of international exhibitions and publications. This pedagogical and promotional activity served to institutionalize and disseminate both a comprehensive *and* industrial approach to design. This approach, which emphasized functional efficiency, universalizing solutions and a reductive aesthetic, would soon become identified with a coherent and recognizable style and with the Bauhaus' main preoccupations: factory and institutional design, mass housing and domestic interiors.

While the example of the Bauhaus appeared radical in many countries, its foray into the areas of housing, mass production and 'total' design represented less of a departure within Scandinavia, where strong traditions of social democracy already existed and formal boundaries between architectural and industrial design did not. Having developed successful forms of state intervention in the areas of town planning, building and industrial design, the Scandinavians also developed a distinct and popular alternative to the modern style as defined by the Bauhaus.⁷ Unlike the International Style, which staunchly rejected historical associations and claimed inspiration from machines exclusively, the Scandinavian style included both historic and organic references within an otherwise orthodox modernist framework.⁸ By exploring the application of modern methods to traditional materials, the Scandinavians were able to transfer a long craft tradition in wood to the design of innovative prototypes for mass-production. The results, which had already achieved international recognition by the late 1930s, helped humanize the austere rationality associated with modernism and would prove immensely successful with North American markets during the 1940s and 50s.⁹

⁷The phrase 'Scandinavian Design' emerged during the 1950s as a means of referring collectively to modernist designs of Norwegian, Swedish, Danish, Icelandic, and Finnish origin. That designs from these various countries came to represent a single 'style' and 'approach' was in part the result of similar cultures and a shared design philosophy, and in part the result of marketing techniques. On both the continuities and national variations within Scandinavian design, see the Cooper-Hewitt Museum's *Scandinavian Modern Design, 1880-1980* (New York, 1982).

⁸One of the leaders of Modern Historicism, and one of the most influential of Scandinavia's designers, was Denmark's Kaare Klint, under whom Bülow-Hübe studied. Rejecting more radical forms of experimentation, Klint sought vernacular and historical precedents manifesting simple, functional forms, which he then refined and adapted to modern methods and uses. Klint also produced pioneering proportion studies for furniture, which explored 'anatomical functionalism'; worked to develop storage unit design; and helped popularize the use of warm-toned materials and exotic woods, such as teak and mahogany.

⁹Canadian architects, initially resistant to modernism, were first moved to consider it in its Scandinavian form. John M. Lyle, writing in 1929, proposed, "It [a revolt against archeology in architecture] is a movement that we Canadian architects might study to our advantage, and if we are to develop a Canadian note along modern lines, I should be inclined

The organic expressiveness and casual elegance that attracted North American consumers is also what distinguishes the best of Bülöw-Hübe's designs, and the work she did as interior architect for Sweden's Malmö City Theatre in 1942 is among some of her finest. Furniture plans, photographs of the furnishings *in situ*, and a few of Bülöw-Hübe's plans and perspectives for the theatre's interior are all contained in the archive. Particularly interesting are some of the simple, elegant, yet subtly animated chairs she designed for the theatre's foyer. Constructed of lightweight, unadorned wood and covered with a minimum of upholstery, their forms defy the pure geometry of the International Style. *In situ*, these designs are revealed as harmonious not only with the curves of the human body, but with the sweeping panoramas of natural scenery introduced by the room's expanses of floor-to-ceiling windows. The 'fluid' border between the architecture and its site also informs a group of café tables and chairs that Bülöw-Hübe designed for an area adjacent to one of the foyer's glazed walls and an adjoining, outdoor terrace. Constructed of simple wrought iron forms with slim seats and table tops of polished wood, the pieces effectively echo not only the horizontal plane of the lobby's polished wood floor, but the transparency of the room's vertical planes and minimal supports, thus facilitating the visual transition from lobby to terrace. By merging materials and stylistic features conventionally associated with both interior and exterior furnishings, the designs negotiate the transition at both a functional and representational level as well. The primary function of the room meanwhile, is to serve milling crowds and conversation, and both the furniture's spare, clean lines and the room's casual, uncluttered layout enhance the sense of volume, airiness and expansion initiated by the plan and the vistas, and encourage a freedom of movement throughout. In deferring, moreover, to the exterior scenery during the day, and to the room's occupants at night, the reductive aesthetic of the interior elements helps focus attention on these natural features as sources of 'interior decoration'.

In North America however, appreciation of Scandinavian modernism would surface most notably not in large scale, public commissions, but in the area of domestic design. In America as elsewhere, this was an area where women had, as housewives, home economists, social activists and design professionals, already proved themselves pioneers. Traditionally responsible for running the home and typically most constrained by it, women were historically well positioned, as primary 'users', to reevaluate the home's architectural and social dimensions. Prior to the twentieth century however, they had been denied access to professional architectural or design schools, and hence to professional training, practice and status.¹⁰ More limited in their modes of address, they had nonetheless managed to develop new and often revolutionary approaches to domestic design. The American home economist Catharine Beecher, for example, together with her sister Harriet Beecher Stowe, published the first 'modern' critique of traditional house design in 1869, proposing both a functional approach to design and a new paradigm for the home. Beecher's innovations, which sought to rationalize and 'professionalize' domestic labour through efficient organization and principles of standardization, would later become the basis of a domestic science movement that would burgeon during the 1920s. Using scientific methods of research

to follow the Swedish architects who are developing their modern architecture along national Swedish traditional lines." See "Address by John M. Kyle" in *Journal, Royal Architectural Institute of Canada*, 6, April 1929: 135-6, quoted in Harold Kalman, *A History of Canadian Architecture*, Vol. 2 (Toronto, 1994): 749.

¹⁰During the early decades of the twentieth century women began to make inroads in the world of design on two fronts: they became increasingly active as patrons, clients and consumers; and gained admission to professional schools, allowing them to practice. In Canada, Esther Marjorie Hill would become the country's first licensed woman architect in 1925. In Quebec however, this option would be delayed another 17 years, with Pauline Roy Rouillard becoming the province's first registered woman architect only in 1942. Many early women architects specialized in various areas of domestic design. While this focus was often one of necessity, determined by the constraints of a predominantly conservative profession and prevailing social attitudes, it was also consistent with the more avant-garde thinking of the period, which had itself begun to focus on domestic design.

and analysis, as well as 'streamlining' techniques, this movement worked to upgrade the architecture of domestic labour and thereby improve standards of production and hygiene within the home. It was also a means whereby women would attempt to re-negotiate gendered roles and relationships.¹¹

In keeping with this emphasis on the labour and equipment of the home, the kitchen moved, quite literally, to the fore in domestic planning and replaced the parlour as the most important room in the dwelling.¹² While the space itself became more fully integrated within the plan, kitchen research became its own area of specialization, marked within domestic and housing research by a distinct body of literature and field of experts. Devoted to precision planning, the research focused on operating systems and storage problems. Much of this research hailed from either the United States or Sweden. Bülw-Hübe, having studied the American research and having helped conduct research in Sweden, had developed expertise in both traditions before coming to Canada in 1950.¹³ As a designer working here, Bülw-Hübe recognized a dearth of comparable, Canadian-based studies. Her extensive kitchen research project, sponsored by Central Mortgage and Housing Corporation from 1968 to 1970, would in fact represent the first Canadian study of its kind. The purpose of the study was to formulate general national guidelines for kitchen planning.¹⁴ To this end, Bülw-Hübe undertook both an analysis of existing literature and a field survey designed to assess the cooking and buying habits and storage requirements of the average Canadian household. The survey consisted primarily of questionnaires distributed to a cross section of 40 households located in and around Montreal. Two nation-wide supermarket chains were also surveyed for buying patterns, and a study of packaging sizes for groceries and household supplies, tools and utensils was conducted.¹⁵

The archive, which documents the project in its entirety, contains the completed five-volume report, various reference materials used in the study, and all of Bülw-Hübe's research files. These contain completed survey questionnaires, correspondence with survey participants, correspondence with the CMHC, and copious research notes pertaining to packaging measures, work areas, energy expenditure,

¹¹The emphasis of this research was on upgrading household labour, which did not necessarily lessen the degree of housework, but set new standards and changed the nature of the work.

¹²Typically placed in the basement or as an appendage to the rear in most nineteenth-century homes, the kitchen began to move forward, into the main body of the plan, during the twentieth century. By the period following WWII, kitchens were frequently placed at the front of the house and/or conceived of as the 'control centre' within an open plan. See for example Annmarie Adams' analysis of the modern kitchen in "The Eichler Home: Intention and Experience in Post-War Suburbia," *Perspectives in Vernacular Architecture*, V, eds. Elizabeth Collins Cromley and Carter L. Hudgins (Knoxville, c. 1995).

¹³In America, where the majority of studies had been conducted within the home economics departments of agricultural colleges or within various research departments of the US Department of Agriculture, the research tended to presume either farm house or suburban building types and a rural culture. In Sweden, the main body of research had been conducted as part of a collaborative undertaking initiated by professional architectural, design and home economics associations during the second World War, and was oriented towards multiple dwelling types or small homes, and a predominantly urban culture. Bülw-Hübe had been involved in the latter, which was used to establish planning guidelines and building standards for dwellings built with the assistance of state loans after the war. She had studied American approaches while on a research tour to the United States in 1949.

¹⁴Bülw-Hübe was critical of contemporaneous trends in American kitchen design, which sought to glamorize the role of the wife and life in the kitchen, while functioning primarily as a marketing device. Sympathetic to the demands of the job, Bülw-Hübe, in a talk given to the Canadian manufacturing industry, defined Canada's housewives in more proletarian terms as "the country's largest labour force" and emphasized the need to provide them with "an adequate tool to work with." See the catalogue, entry 271, file CAC65/BP/5/PUBL/3.02. Her 'terse' kitchen designs reflect this focus.

¹⁵Her research methods were in keeping with the CMHC's interest in not just scientific research, but in consumer research and market analysis.

traffic patterns, storage analysis, planning opinions, and food and buying habits. Four oversized folders also contain various tables, diagrams, measured drawings (of groceries, supplies and utensils), storage layouts, cabinet plans, and kitchen layouts. Together, this material forms a complete record of the research process. Representing a rare source for the cultural historian, the material not only provides a thorough document of Bülow-Hübe's approach, methods, findings, and recommendations, but documents a glimpse into the domestic habits, and spatial concerns and practices, of kitchen 'users'.

Frequently missing in research sources, the occupants of domestic space were by no means insignificant in the development of the 'functional' home. As countless housewives (the primary users of domestic environments throughout the first half of the century) undertook more of the household labour, coped with smaller urban dwellings and/or undertook work outside the home, they sought means of simplifying their routines and their surroundings without sacrifice to their roles as *châtelaines*. In negotiating the terms of modernity, many middle-class Canadian households had acquired state-of-the-art plumbing and electrical systems by the early 1930s. Real estate agents came to regard well equipped, modernized kitchens and bathrooms as key selling points. An increasingly important consumer market, housewives were also influential in endorsing a growing range of domestic technologies and affordable, mass produced goods for the home.

The market for household products increased dramatically following WWII, particularly in the United States and Canada. Both countries experienced a rapid growth in population after the war, coupled with unprecedented prosperity. This was accompanied by a building boom and a flourishing of local industrial design production, particularly in the area of home furnishings. Recognizing the growing importance of industrial design, American and Canadian governments followed the lead of their European counterparts and established national design councils aimed at promoting and regulating development in the field. In 1948, Canada's National Industrial Design Committee, later the National Industrial Design Council (NIDC), was formed on the recommendation of the National Gallery's Donald W. Buchanan.¹⁶ The same year, the Association of Canadian Industrial Designers (ACID) was founded in Toronto, and a member was elected to the NIDC. The aim of the NIDC, which represented a coalition of manufacturers, retailers, designers, educators and government agencies, was to improve industry standards and develop both national and international markets. To this end it focused on improving academic training for designers, and on rewarding and promoting design excellence through competitions and exhibitions.¹⁷

In Canada, this coincided with the beginning of a remarkably fertile twenty year period in the development of both modern design and design awareness. As urban plans and I-beams set about transforming exterior landscapes, open plans and knock-downs began redefining interior ones. As in Europe, much of the innovation was related to domestic interiors and experiments in housing.¹⁸

¹⁶Buchanan's report to Parliament recommended establishing a Canadian Design Index, along with an exhibit and service centre for design, academic programs in industrial design, and a national design advisory committee. Buchanan was also responsible for mounting Canada's first design exhibition, "Design in Industry," which toured galleries and department stores in 1947.

¹⁷Design Canada published a number of guides to the 'best' in Canadian design, including a guide to Expo 67 and Habitat. Designs by Bülow-Hübe appeared frequently.

¹⁸The Canadian government first endorsed modernism in housing in 1935 through its Dominion Architectural Competition for Small House Design. Eaton's department store, an early advocate of modernism in home furnishings and home decor, also sponsored, in 1936, a small house design competition similar to that initiated by the Canadian government. Educational institutions, following the lead of McGill University, began converting to modernist curriculums

Canadian homes had already been quick to integrate various domestic technologies, along with streamline styling in kitchens and bathrooms, but they had resisted the machine aesthetic in other furnishings. Steel, glass and leather furniture had been introduced by Eaton's and Simpson's, two national retailers, during the 1930s, but had failed to stir much beyond media interest.¹⁹ By the 1950s however, public tastes were changing and with the introduction of high quality modern designs produced in wood, response proved enthusiastic.²⁰

The furnishings Bülow-Hübe created as chief designer of the AKA Furniture Company, a Montreal design studio that she ran in partnership with Reinhold Koller from 1953 to 1968, helped to define this trend (figs. 2, 3).²¹ They also define the main body of her archive, which consists largely of working drawings and factory templates for a variety of free-standing tables, chairs, sofas, beds, cabinets and units, as well as various 'built-ins' and interior trim. Included are the drawings for twelve NIDC-award-winning designs (these encompass her competition entries at the 1957 Triennale de Milano and the 1958 Brussels World's Fair) and the pieces she designed for Habitat 67.²² Many of the designs are also represented in the archive by photographic prints. The majority of the drawings are in lead pencil on tracing paper and represent various combinations of views. The most common format is plan, plan-section or top view, combined with one or more elevations and/or sectional elevations. In some cases, details and/or a perspective view is also included. Most of the drawings are signed, dated, and numbered in series. Notes about materials and costs frequently appear in the margins.

In designing these prototypes, Bülow-Hübe worked almost exclusively in wood, favouring walnut and teak, and evidence of the quality of these designs can be found in her working drawings, where the careful matching and/or mirroring of the figure in the wood, derived from sequential cuts, is clearly

during the 1940s (Cyril James, who was McGill's principal at the time and who endorsed this change, was also instrumental in setting up the Central Mortgage and Housing Corporation, later Canada Mortgage and Housing Corporation). In 1947 McGill would also introduce the first post-graduate planning programme in Canada. Though the National Home Builder's Association continued to resist the modernist movement, the CMHC had, not surprisingly, shown modernist tendencies from its inception. Thus by the early 1950s, modernist housing, if not yet a Canadian norm, had incurred a supportive framework of institutional endorsement. In 1956 the 'new' housing got further support from the creation of the Canadian Housing Design Council, which brought together architects, builders and consumers, and which initiated an awards program that favoured the modernist position. For an account of the development of modern housing in Canada, albeit from the perspective of the NHBA, see Marc Denhez, *The Canadian Home: From Cave to Electronic Cocoon* (Toronto, 1994), chapters 8-11. Domestic designs by architects such as the west coast's Ron Thom have, in turn, been attributed with helping to bring about popular acceptance of modernism in general. See Kalman, pp. 783-790. By the 1960s, modernist houses had appeared across the country and in 1967, Montreal's world's exposition featured Moshe Safdie's Habitat, an experimental mass housing scheme, as one of its principle exhibits. The winning competition entry, Habitat was premised on modular, mass produced units, and included interiors designed by a number of the country's leading architects and designers, including Bülow-Hübe.

¹⁹Virginia Wright, *Seduced and Abandoned: Modern Furniture Designers in Canada—The First 50 Years* (Toronto, 1985), pp. 3-4. See also Wright's book-length treatment, *Modern Furniture Design in Canada, 1920 to 1970* (Toronto, 1997).

²⁰In Quebec, development of modernist furnishings in wood had been encouraged by the progressive Ecole du Meuble, which featured such teachers as Marcel Parizeau and Paul-Emile Borduas. See *La musée des arts décoratifs de Montréal's École du Meuble, 1930-1950* (Montreal, 1989).

²¹AKA was initially called AKA Works. In 1958 it was renamed AKA Furniture Co. Ltd. Bülow-Hübe was chief designer until she left the company in 1968. The company was closed in 1974.

²²Bülow-Hübe found Habitat as a whole exciting and dramatic. But in discussing her designs for one of its suites, she also had this to say, "...when you enter one of these house units, you find yourself in more or less traditional rooms, more varied than apartments in an apartment house, but not revolutionary in concept. . . . By living in these homes you do not become a different kind of person or family. Hence I have not felt the need to create a 'dramatic' or revolutionary interior." See the catalogue, entry 244, file CAC65/BP/5/EXPO/1.01.

Figure 4

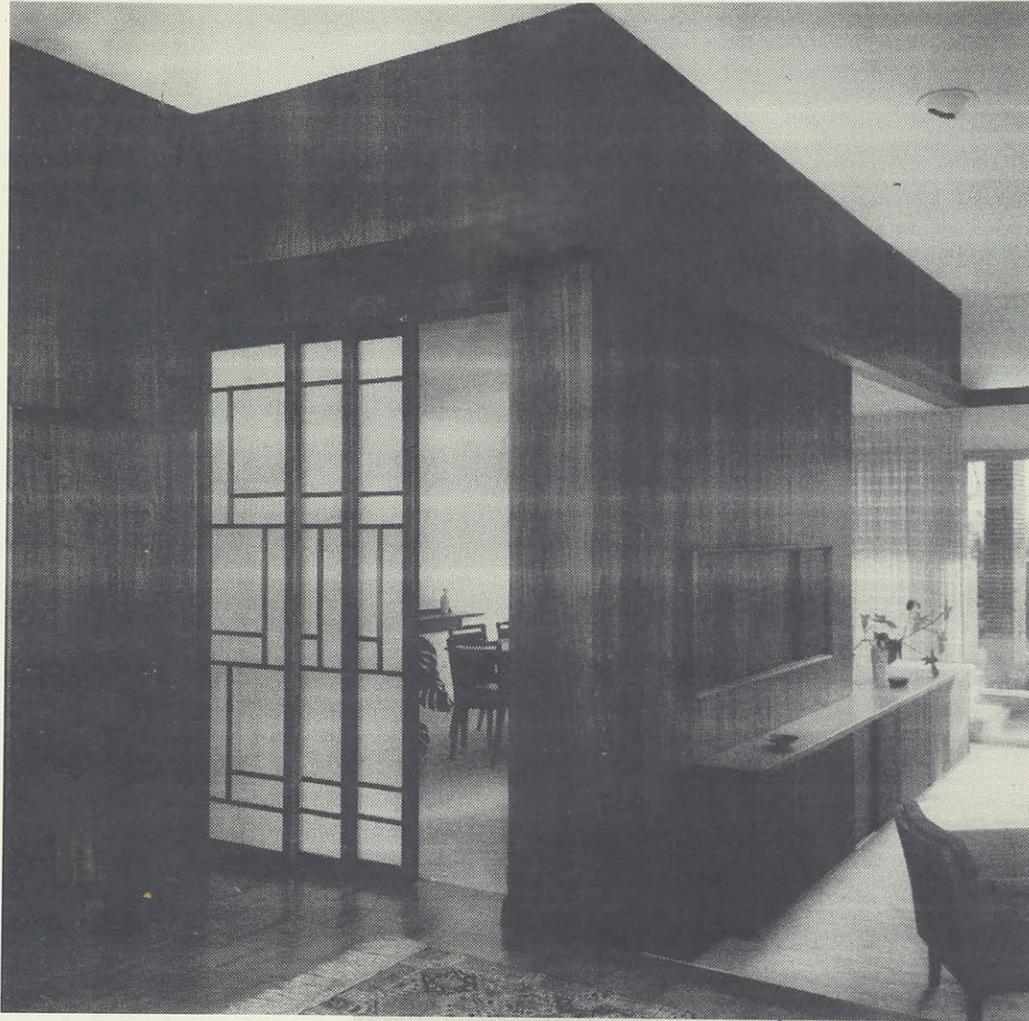


Figure 5

Fig. 4: Wall panel, sliding doors, 'built-ins' and freestanding furniture for a domestic interior, Montreal.
B/W print, mounted.

Fig. 5: Advertisement, *Electrical News and Engineering*, April 15, 1954.

indicated.²³ Her skilful use of wood extended to 'built-ins' and trim as well. One particularly interesting photograph from 1957 indicates how Bülow-Hübe used wood in furnishings, 'built-ins' and interior finishing, not only to help integrate the moveable and immovable elements of the architecture, but to suggest the technological 'underpinnings' of the modern home as well. As an interior finish, wood panel had traditionally been used to express interior columns, bearing walls and/or the cell-like spaces that columns and walls produce. Such an approach was irrelevant, however, to the interior of an open plan, split-level residence. For such a commission, Bülow-Hübe's panelling defined instead the various planes and flow of the space, and articulated the angular, snaking trajectories of the underlying electrical and mechanical systems (figs. 4, 5). Bülow-Hübe's sophisticated and highly plastic handling of the interior would also have provided the sense of luxury demanded by her upper-middle class clients, while providing visual warmth, sound absorption, lower maintenance and a more casual environment than traditional 'showcase' homes.

The manipulation of movement, sound, light and views had emerged as key interior challenges with the introduction of the open plan, as had the defining of functional areas within a largely undifferentiated space.²⁴ As a result, furnishings gained new prominence as tools for structuring space. Taking on the architectural role of partition walls and room dividers, furnishings now served to structure relationships not just within, but between various living areas of the home. As this architectural function became both more apparent and more fully exploited, designers looked beyond conventional furniture types (which had come to represent highly specialized functions in terms of equally specific types), in search of flexible, multi-purpose types that would serve, and express, a variety of functions. As both an interior architect and industrial designer, this quest naturally preoccupied Bülow-Hübe and the archive records many notable examples of flexible, multi-purpose furnishings, as well as the interior layouts of which they were a part.

The development of modular 'units', 'components' and 'systems', as the new terminology implied, also reflected the industrial emphasis on standardization. By favouring designs that facilitated mass manufacture, shipping, storage and handling, industrial production privileged designs that were lightweight, collapsible and/or easily stacked. Heavy, upholstered furnishings, for example, had been replaced by less cumbersome designs with slimmed-down upholstery or by pieces with 'knock-down' frames and separate upholstered foam pads. With flat, smooth surfaces free of ornament and frames that could be easily disassembled, these pieces were also easier to move and to clean, and so met the growing demand for portable, lower-maintenance furnishings. The archive's working drawings, templates and photographs document Bülow-Hübe's exploration of the industrial prototype extensively, from her first chair in production in Sweden in 1933, to the line of 'knock-down' office furniture she first designed for AKA in 1961. Worth noting perhaps is her wall unit of 1958, a design that succeeded in reproducing the conventional 'built-in' storage wall in terms of a 'knock-down', mass produced unit of lightweight, interchangeable parts and materials that could be adapted to frame a number of

²³The deft use of woods with a noticeable grain was particularly indicative of Scandinavian influences. A property intrinsic to the material, wood grain was used to express construction and formed the basis of decorative effects. Of a resinous nature, such woods were also well suited to oiled or waxed finishes, which were easier to maintain and more suited to casual settings and contemporary lifestyles than varnished or lacquered surfaces.

²⁴The archetypal post-war Modern home consisted of a single-storey open plan built on a concrete slab, with a flat or nearly flat roof and floor-to-ceiling windows. Open planning introduced 'hyphenated' living areas as opposed to traditional rooms, i.e., kitchen-dining-living, bed-sitting, etc. However, the period also saw the emergence of the den or family room as a new (and enclosed) room with a prominent role, and as worthy of designer attention (witness the high proportion of dens among Bülow-Hübe's interior commissions).

functions beyond storage and was suited to both home and office use. Cantilevered out from the wall, it also cleared electric outlets and radiators and simplified cleaning.

As a design practitioner, Bülow-Hübe strove for a synthesis of art and utility that would both exploit and express the possibilities of modern industrial methods and technology, but without compromise to the human dimensions of design. Like many of her modernist contemporaries, she directed these efforts toward elevating the status of interior and industrial design and redefining approaches to the home. Her approach to domestic environments was, true to her Swedish origins, informed by a sense of social awareness and responsibility, which looked optimistically, though not naively, to modernist interventions as a means of improving the conditions and quality of life. But while European modernists wished to emphasize the industrial basis of their art and architecture, North Americans were eager to emphasize the artistic value of their industrial production.²⁵ In coming to Canada, Bülow-Hübe's sophisticated, sculptural handling of simple, understated designs in wood proved equally well suited to such concerns. The delicate balance between what Danish designer Finn Juhl has referred to as "the bearing" and "the borne" is beautifully expressed, for example, in Bülow-Hübe's award-winning chair design of 1957.²⁶

It should also be noted that while Bülow-Hübe devoted much of her attention to domestic furnishings, she was equally 'at home' with commissions for civic, institutional and commercial interiors. These too are documented by the archive. Among such material are working drawings and a photograph of the furnishings Bülow-Hübe designed in 1958 for the main Council Chamber of Ottawa's new City Hall, a project by the firm of Rother/Bland/Trudeau. The building itself is widely considered to be one of the finest examples of Canadian modernism and has been praised as a "synthesis of purpose, materials, methods and cultural attitudes." It has also been variously described as "restrained", "dignified", "elegant", "of good quality" and "durable". To those familiar with John Bland, who was also director of McGill's School of Architecture from 1941 to 1972 and founder of the Canadian Architecture Collection, these unassuming yet masterful attributes seemed appropriate for a building with which he was associated.²⁷ They are attributes that pertain equally to the work of Bülow-Hübe, and her furnishings for the Council Chamber provided an appropriate enrichment of his design. And also appropriately perhaps, as her designs once enriched his building, so her archive now enriches his Collection.

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²⁵Two modernist 'slogans' are telling in this regard: Le Corbusier, promoting the modern home as a "Machine for Living," chose to fly in the face of Beaux-Arts traditions by stressing an industrial analogy for house design. In both the United States and Canada, which lacked the longstanding cultural traditions of Europe, the modern home was promoted by the Museum of Modern Art and the National Gallery respectively, whose slogans such as, "art in everyday living," sought to situate the modern home as much within the world of art, as within that of industry.

²⁶Designed in 1957, dining chair 290 was awarded an NIDC award in 1958.

²⁷For essays, archival holdings and a comprehensive bibliography pertaining to John Bland, see Irena Murray and Norbert Schoenauer, eds., *John Bland at Eighty: A Tribute* (Montreal, 1991).

ABOUT THE CATALOGUE

The catalogue, which represents a listing of all drawings, boards, photographs and papers found in the Sigrun Bülow-Hübe Archive at the Canadian Architecture Collection, consists of two principle sections. The first represents Bülow-Hübe's work in Sweden from 1930 to 1950, the second, her work in Canada from 1950 until her death in 1994. Each of these sections consist in turn of series that represent her work as a design practitioner, a design researcher, and her papers, respectively. The Canadian section of the catalogue also includes a series that represents her work as a design consultant. The portions of the catalogue pertaining to her work as a design practitioner represent the largest body of material within the archive and have therefore been further organized according to subseries that represent the different fields of design in which she worked: architectural design, interior design, furniture (or industrial) design and exhibition/installation design.

Because designs for large scale projects constitute only a minor portion of the inventory, which consists primarily of interior and industrial designs, only certain sections of the catalogue have been organized using the standard method of project-based correlation. The grouping of materials related at the project level aptly reflects the nature and scale of architectural work, as well as the classification systems of most architects/architectural firms; it is not, however, particularly reflective of a practice based mainly on smaller scale projects and mass production, and does not correspond to the method that Bülow-Hübe herself used to organize and store her work. The catalogue therefore reflects the 'mixed' method of organization employed by the designer. Series pertaining to Swedish-based interior design, exhibition/installation design, and research are all organized by project, as are those pertaining to Canadian-based architectural design, exhibition/installation design and research. Respective series on Swedish and Canadian-based furniture design (the latter includes 'built-ins' and interior designs) are organized by folder/item.

SERIES BASED ON PROJECTS

Within these series, **PROJECTS** are arranged first by **type**, eg., as residential, commercial, cultural, etc., and then **chronologically**. Projects within series pertaining to exhibition/installation design are arranged chronologically only. Each numbered **ENTRY** represents one project (numbering is continuous throughout the guide), and each entry begins with a **title** that identifies/describes the project. In some cases, this is followed by a line that specifies and/or elaborates on the nature of the commission. Where available, the name of the **client** and the **location** of the project appear next. The **dates** given refer only to the dates of the documents contained in the archive, and not necessarily to the full duration of the project (all descriptive information derives from archival materials). A brief notation identifying the **quantity** and **type** of archival material, eg., the number of oversized drawing folders (OS), file folders (F), boards (B), and/or photographs (P), is provided next. Because the archive consists primarily of drawings rather than files, quantities, rather than linear measurements, are given for the file folders.

All folders, boards and photographs are identified by an **ARCHIVAL NUMBER** (folder/item number), that appears to the **right of each listing**. This number signifies a) the Bülow-Hübe archive (CAC65); b) the provenance, where D=drawers, B=bundles, and BF=blue folders within Bülow-Hübe's original storage system; c) the material designation, where 1=an oversize folder of templates, 2=an oversize

folder of working and/or other drawings, S=a drawing produced in Sweden, 3=a board, 4=a photograph and 5=a file; d) the type of project; e) the specific project (where applicable); and f) the specific folder/item. Thus a listing with the archival number CAC65/BF/2S/KÖK/A/1 represents material originally stored in Bülow-Hübe's 'blue folders' (BF). The material itself consists of an oversize folder of working and/or other drawings (2). Its contents were produced in Sweden (S) for a kitchen project (KÖK), identified for archival purposes as project 'A'. It represents the first such drawing folder (1). A subsequent drawing folder would bear the number CAC65/BF/2S/KÖK/A/2, while CAC65/BF/5/KÖK/A/1 would represent a related file folder, and CAC65/BF/4/KÖK/A/1 would represent a related photograph. The **ACCESSION** number of a **board** or **photograph** is identical to its archival number. The accession number of a **drawing** includes, in addition to the archival number of the folder that contains it, a digit indicating the sequential position of the drawing within the folder.

A more **DETAILED DESCRIPTION** of the drawing folder, file folder, board and/or photograph is provided to the **left of the archival number**. Descriptions of the oversized, or drawing folders are given first, followed by descriptions of file folders, boards, and photographs (many of these file folders consist of field sketches and project notes, which, in the design process, precede the production of presentation boards and the photographing of completed projects; the listing of file folders therefore precedes the listing of boards and photographs). In the case of **OVERSIZED FOLDERS**, a total count of the contents is followed by 1) a breakdown of the various **design phases** represented (eg., the number of measured drawings, concept sketches, presentation drawings, development drawings and/or working drawings); 2) a breakdown of the various **views** represented (eg., the number of plans, sections, elevations, interior layouts, details, and/or combinations thereof), and 3) a breakdown of the types of **media/ground** represented (eg., the number of pencil drawings on tracing paper, the number of blueprints, etc.). Each of the three categories of description is introduced by a line break. Any additional notes, including cross-references, are given in italics. A brief written description is provided for the contents of **FILE FOLDERS**. Unless otherwise indicated, English is the language of material contained in the files (a bracketed initial following the file description indicates textual material in another language, where D=Danish, F=Finnish, N=Norwegian, and S=Swedish). **BOARDS** are described in terms of the **subject matter** and the **media/ground** used, while **PHOTOGRAPHS** are described in terms of **subject matter** and **reproduction type**. In most instances, the name of a photographer, studio, and/or source responsible for the photographs is also provided. As Bülow-Hübe did not produce many of the photographs herself, no technical information regarding printing methods, dimensions, etc., has been given.

This basic format also applies to series based on Bülow-Hübe's **RESEARCH PROJECTS**, with one notable difference. Because the two such series represent only three projects in total, but represent a considerable body of material, each **numbered entry represents** not a project, but **an aspect or phase of the project**. The projects themselves are distinguished at the level of a series, one that corresponds, in the design sections, to series based on type. Thus a line that identifies the Central Mortgage and Housing Corporation Kitchen Research Project is the equivalent of one that identifies residential designs, for example, as a series within the section on Swedish interiors.

The series based on Bülow-Hübe's work as a **DESIGN CONSULTANT** is organized in the same manner as series organized by project. The work she did while at Design Canada, for example, constitutes a series comprised of the various internal projects on which she worked. These are arranged chronologically. Formatting also follows the example of other project-based series.

Series based on Bülow-Hübe's **COLLECTED PAPERS**, though organized thematically, are formatted as a project-based series.

SERIES BASED ON FOLDERS / ITEMS

Within the sections organized on the basis of **FOLDERS/ITEMS**, the first level of classification corresponds to the material designation, or physical type, of the item(s). Thus **series are based on groupings that represent either drawings, boards or photographs exclusively**, rather than on mixed groupings that represent all material pertinent to a given project. Items related to a specific project may therefore be found within each of the different series. Within the **DRAWINGS SERIES**, by far the largest in the archive, the material is further organized according to **design type**. The series on drawings of Swedish-based furniture designs, for example, consists of six subseries representing freestanding tables, chairs, sofas, beds, cabinets, and miscellaneous industrial designs, respectively. The series on drawings of Canadian-based furniture designs (which, unless otherwise indicated, represent designs produced for AKA, Bülow-Hübe's Montreal design studio) consists of eight subseries representing freestanding tables, chairs, sofas, beds, cabinets, lamps/lighting fixtures, and electronic equipment cabinets, respectively. This series also incorporates subseries representing 'built-ins', or millwork and trim, and interior design.

Within these various subseries, each **numbered entry represents a folder** rather than a project. With the exception of the subseries on interiors, **FOLDERS** are sorted first according to the category of drawings they represent, then **chronologically**. For cataloguing purposes, folders in the **FURNITURE SUBSERIES** contain one of only two categories of drawings: **working and/or other** and **templates**. This simple division, which corresponds to the manner in which Bülow-Hübe herself stored the drawings, suffices, as these folders contain few 'other' types of drawings. While the guide's use of the term 'template' complies with standard definitions, the use of the term 'working drawing' requires some clarification. Most of what have been called 'working drawings' are in pencil on tracing paper and appear at first, given the materials used, the inconsistent level of draughtsmanship, and the evidence of revisions, to be sketches or development drawings rather than drawings prepared for contractors or industry. However, most of these drawings also provide the full set of views, precisely dimensioned, necessary to illustrate the specifics of a given design, as well as title blocks that identify the piece, the designer and the date. The presence of exact blueprints of some of these drawings suggest that they accompanied the template, thus comprising a set of shop or factory drawings from which a piece was manufactured. As the preparation of the working drawing presumably preceded the preparation of the more technically detailed template, **the listing of working drawings precedes the listing of templates within any given series**. Along with the distinction between working drawings and templates, the physical separation between drawings originally stored in Bülow-Hübe's **drawers** and those stored in **bundles** has also been preserved. Some chronological overlap in the listing of folders of either type occurs as a result.

Each folder listing, or numbered **ENTRY**, is headed by a **title** that identifies/describes the folder. Where the contents of the folder are numbered (Bülow-Hübe numbered her AKA drawings but not her earlier ones), the number of the first and last item are given as part of the folder title. Within the actual folder, numbered items are organized sequentially, in ascending order, while unnumbered drawings, unless dated or known to accompany another drawing, are placed at the back of the folder. The **dates** given represent the earliest and latest dated item contained in the folder. Directly below the **archival number** (see above) that appears to the right of every folder title, the designation '**working**' or '**template**' appears. This simply serves to distinguish, at a glance, the types of folders listed on any given page of the catalogue. A more **DETAILED DESCRIPTION** of the contents of the folder **appears to the left**. This description consists of 1) the **total number of designs** represented; 2) a breakdown of the **design types and/or 'sub-types'** represented; 3) the **total number of drawings** represented; 4) a breakdown of the

various **design phases** represented; and 5) a breakdown of the types of **media/ground** represented. A line break distinguishes information that pertains to the designs from information pertaining to the drawings themselves. Subordinate categories of information appear indented slightly to the right. Line breaks also serve to distinguish different categories of information within the indented material. Any additional notes, including cross-references, are given in italics. In keeping with the original provenance, **some of the numbered drawings appear out of numerical sequence**. Such instances are noted at the foot of an entry and are listed in the index. A breakdown of the various views is not given for furniture designs, as the drawings entail wide-ranging combinations of views. The most common format consists of plan, plan-section or top view, combined with one or more elevations and/or sectional elevations. In some cases a perspective view is also included.

In respecting the nature of the material, the arrangement of the **SUBSERIES BASED ON INTERIOR DESIGN** varies somewhat from the arrangement of the furniture subseries just described. It also varies from the treatment of interior designs in the Swedish portion of the catalogue, where such designs constitute their own series and appear as individual projects. While fairly complete sets of related drawings, originally stored as a unit and clearly identified, represent the majority of the Swedish designs, comparable sets of Canadian designs typically consist of only one or two drawings each. Bülow-Hübe stored all related designs for 'built-ins' and/or furnishings (which are indicated by the model numbers that appear on the layouts) separately, among the drawings for industrial designs. This shift in organizational method, from one in which the overall project is dominant to one in which the project is made subordinate to the specific type of design involved, corresponds to the increased emphasis on industrial design that characterized Bülow-Hübe's Canadian practice. The Canadian drawings for interiors do not appear, moreover, to have been organized according to any particular system, other than by type of view. In an effort to respect the provenance, three subseries based on **views** therefore serve to organize this material within the catalogue. The subseries consist of 1) layouts; 2) layouts/elevations and 3) layouts/perspectives. The majority of the drawings represent commissions for residential interiors, which may explain why Bülow-Hübe didn't organize the drawings by type (eg., as residential, commercial, institutional, etc.). She does appear to have classified them, to some degree, according to client, although the predominant sorting system appears to have been **chronological**. This then, serves as the basis on which folders within these subseries are ordered. Because the physical separation between drawings originally stored in Bülow-Hübe's **drawers** and those stored in **bundles** has been preserved as well, some chronological overlap inevitably occurs in the listing. As with the folders in the various subseries based on furniture, each **numbered entry represents a folder**. The format for each entry is also the same as for those in the furniture subseries, minus the designations 'working' and 'template', which do not apply.

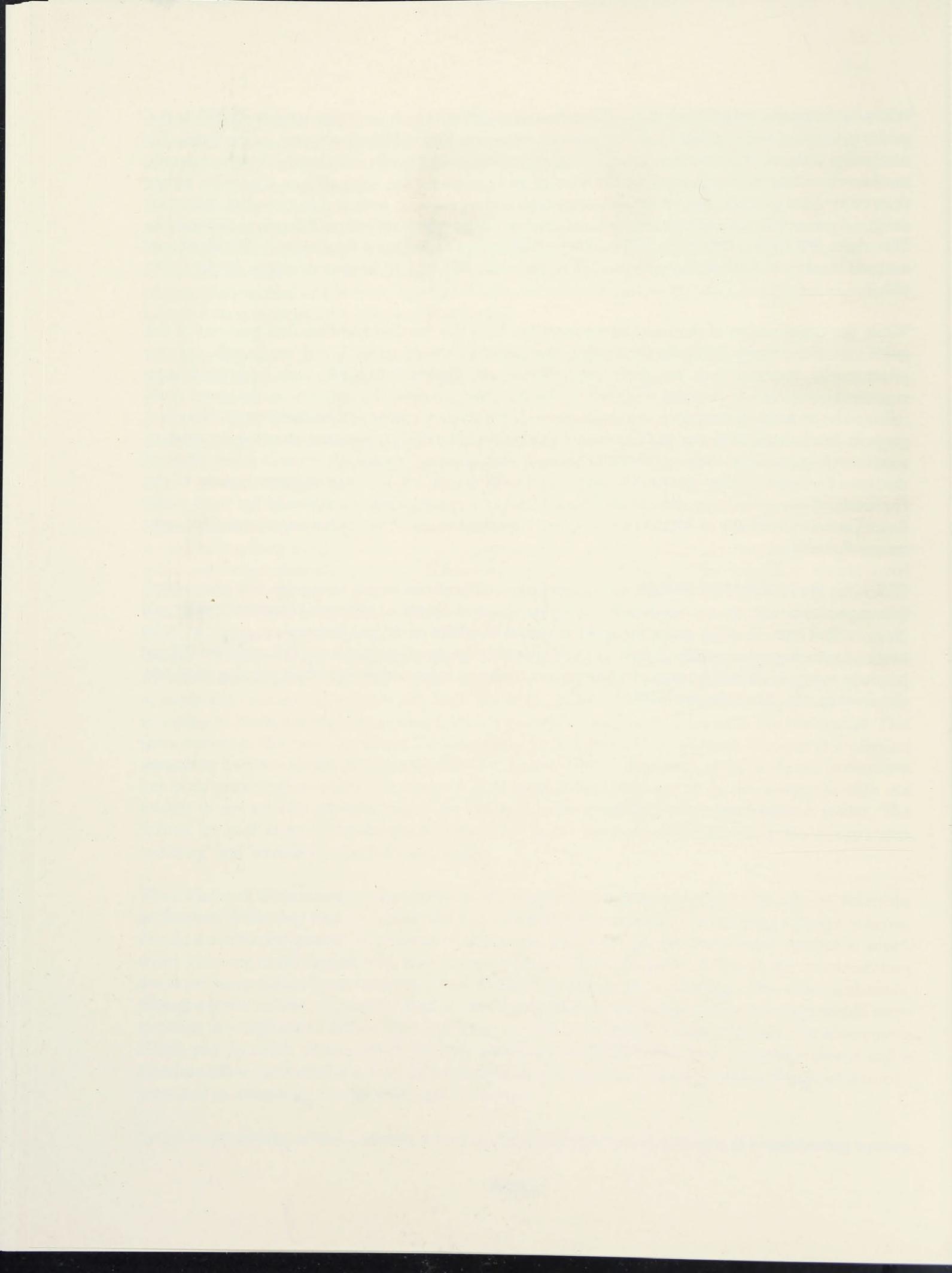
The majority of these interior design drawings are in pencil on tracing paper and can best be described as sketches. While they may have been shown to clients in the process of developing a design scheme, the choice of media/ground, the absence of title blocks, and the rough and unresolved manner in which most were executed suggest they were not presentation drawings *per se*. A few of the more carefully rendered perspectives have, however, been classified as presentation drawings. This relative absence, throughout the archive, of painterly and/or formal perspectives and presentation drawings would seem to reflect the emphasis of Bülow-Hübe's practice on industrial design, which addresses the anonymous client, and domestic design, which typically addresses individual rather than corporate clients and is therefore often conducted at a more informal level. It also appears consistent with a design philosophy premised on simplicity, functionality and economy.

Another peculiarity of the Canadian-based material perhaps worth noting is the **numbering system**

Bülow-Hübe used in classifying all but these interior sketches (which were not numbered). While the guide, in keeping with standard archival practice, organizes Bülow-Hübe's projects on the basis of a descending scale, i.e., from the largest (architectural projects) to the smallest (industrial design projects), she herself numbered her designs on the basis of an ascending scale, suggesting an expansive, rather than convulsive process, one in which design begins at an intimate scale and is extended. Industrial designs, for example, are represented by numbered series ranging from 100 to 700, where **100**=tables, **200**=chairs, **300**=sofas, **400**=beds, **500**=cabinets, **600**=lamps and lighting fixtures, and **700**=electronic equipment cabinets; 'built-ins' are represented by the series **800**, and architectural designs, by the series **900**.

While the organization of drawings, as series within both the Swedish and Canadian portions of the guide, is of necessity somewhat complex, the organization of series based on boards and on photographs respectively is straightforward. Within the **BOARDS SERIES**, each numbered entry represents one board. Each entry is introduced by the **title** (and **date**) that appears on the board itself, followed by an **archival number** and a description of the **subject matter** and **media/ground**. Numbers given in brackets provide the **style or model numbers** of the designs featured, thus linking them to corresponding drawings. Any additional notes, including cross-references, are given in italics. Most of the boards listed in the section on Canadian-based design are not presentation boards in the conventional sense, but were devised by Bülow-Hübe in preparing slides to represent her work to the Royal Canadian Academy of Arts. As a result, they represent many of her award-winning and/or most successful designs.

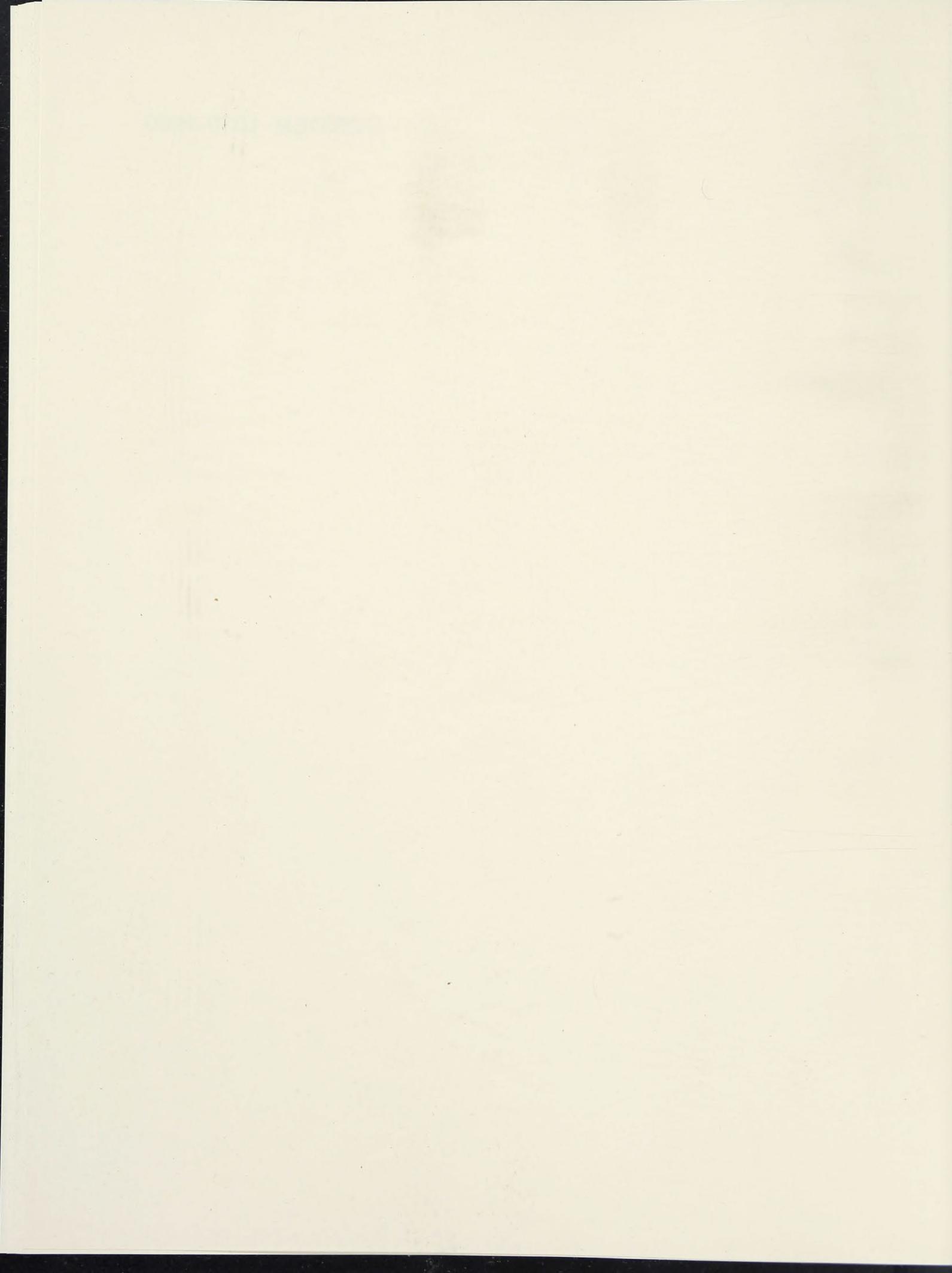
Within the **PHOTOGRAPHS SERIES**, each entry (unless otherwise indicated) represents one photograph (photographic entries are not numbered). Each photograph is described in terms of **subject matter** and **reproduction type**. In many cases, the **style or model numbers** of designs featured are given, as is the name of a photographer, studio and/or source responsible for the photograph. As Bülow-Hübe did not produce many of these photographs herself, no technical information regarding printing methods, dimensions, etc., has been provided.



THE CATALOGUE

THE UNIVERSITY OF CHICAGO

SWEDEN 1930-1950



SWEDISH DESIGN PRACTICE, 1930-1950
INTERIORS

DRAWINGS, FILES, BOARDS AND PHOTOGRAPHS

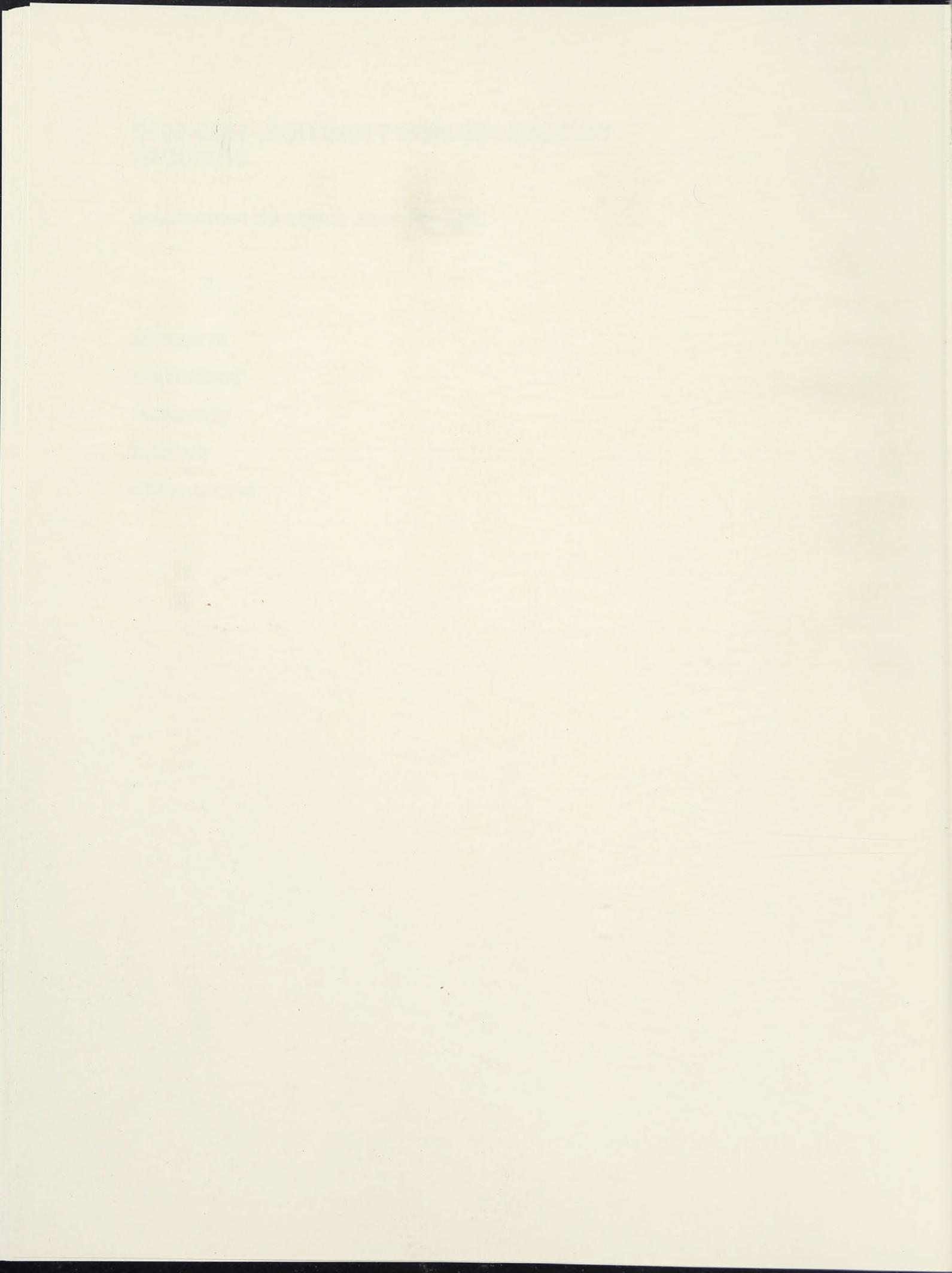
RESIDENTIAL

INSTITUTIONAL

COMMERCIAL

CULTURAL

MISCELLANEOUS



SWEDISH DESIGN PRACTICE, 1930-1950

INTERIORS

As an interior architect practicing in Sweden, Bülöw-Hübe's commissions ranged from the remodelling of residential kitchens to the interior planning and furnishing of Sweden's Malmö City Theatre, the first cultural centre of its kind in Scandinavia. These and other such projects, grouped according to building type, form the basis of this series. Entries are arranged chronologically and describe all project-related drawings, files, boards and/or photographs found in the archive. The series represents 5 residential, 1 institutional, 2 commercial, 1 cultural and assorted miscellaneous projects, and lists a total of 22 oversize folders, 15 file folders, 2 boards and 20 photographs.

RESIDENTIAL

1 Kitchen and Pantry Remodelling. (1944-1945)

Client: Professor Rodhe

Location: [Sweden]

OS1 / F1 / P8

Oversized folder (1/1): 12 Drawings

CAC65/BF/2S/KÖK/A/1

1 Measured

11 Working

2 Layouts / elevations (interior)

8 Plans / sections / elevations / details (millwork)

2 Plan / section / elevation (furniture)

11 Pencil on tracing paper

1 Blueprint

File folder (1/1)

CAC65/BF/5/KÖK/A/1.01

2 B/W magazine photographs of the completed project, accompanied by typewritten descriptions. (S)

Also featured in this file is the kitchen Bülöw-Hübe designed for M. Holmin. For more on the Holmin project, see guide entry 11.

Photographs (8/8)

Photographer/studio: Karl Sandels, Illustrationsbyrå, Stockholm

Service area	B/W print	CAC65/BF/4/KÖK/A/1
Dishes and cutlery cabinets, sink and counter	B/W print	CAC65/BF/4/KÖK/A/2
Supplies and utensils cabinets, counter	B/W print	CAC65/BF/4/KÖK/A/3
Dishcloth cabinet	B/W print	CAC65/BF/4/KÖK/A/4
Dishes cabinet	B/W print	CAC65/BF/4/KÖK/A/5
Utensils cabinet	B/W print	CAC65/BF/4/KÖK/A/6
Supplies cabinet	B/W print	CAC65/BF/4/KÖK/A/7
Clothes drying cabinet	B/W print	CAC65/BF/4/KÖK/A/8

2 Kitchen Remodelling. (1945-1945)

Client: B. Tägtmeijer

Location: [Sweden]

OS1

Oversized folder (1/1): 18 Drawings

CAC65/BF/2S/KÖK/B/1

1 Measured

17 Working

2 Interior layouts

3 Interior elevations

9 Plans / sections / elevations (millwork)

1 Details (millwork)

2 Details (metalwork)

1 Details

18 Pencil on tracing paper

3 Kitchen Remodelling. (1945-1946)

Client: Director Blomberg -
Location: Stora Lundby, Sweden
OS1 / F1

Oversized folder (1/1): 11 Drawings

CAC65/BF/2S/KÖK/C/1

3 Measured

8 Working

2 Interior layouts

4 Interior elevations

3 Plans / sections / elevations (millwork)

1 Details (mill and metalwork)

1 Sink plan

11 Pencil on tracing paper

File folder (1/1)

CAC65/BF/5/KÖK/C/1.01

Specifications. (S)

4 Kitchen and Pantry: Villa Murray. (1946-1947)

Location: Malmö, Sweden
OS1 / F1

Oversized folder (1/1): 11 Drawings

CAC65/BF/2S/KÖK/D/1

11 Working

1 Floor plan

1 Interior layout

1 Interior elevations

7 Plans / sections / elevations (millwork)

1 Details (mill and metalwork)

10 Pencil on tracing paper

1 Blueprint

File folder (1/1)

CAC65/BF/5/KÖK/D/1.01

1 Letter. (S)

- 5 Miscellaneous Kitchen Projects. (1946-1946)**
1 Kitchen plan; 1 preliminary scheme for a kitchen remodelling
Locations: Fritsla and Romanö, Sweden
OS1

Oversized folder (1/1): 3 Drawings

CAC65/BF/2S/KÖK/E/1

1 Sketch
2 Working

2 Interior layouts
1 Sink plan

3 Pencil on tracing paper

- 6 Kitchen Remodelling: Company Housing (Chief Engineer's House). (1946-1947)**
Client: Degerfors Järnverk [Degerfors Ironworks]
Location: Degerfors, Sweden
OS1

Oversized folders (1/1): 11 Drawings

CAC65/BF/2S/KÖK/F/1

11 Working

2 Interior layouts
1 Interior elevation
5 Plans / sections / elevations (millwork)
3 Details (mill and metal work)

10 Pencil on tracing paper
1 Blueprint

- 7 Kitchen Remodelling. (1947-1947)**
Client: Director Brattström
Location: [Sweden]
OS1 / F1

Oversized folder (1/1): 6 Drawings

CAC65/BF/2S/KÖK/G/1

6 Working

3 Plans / sections / elevations (millwork)

2 Details (millwork)
1 Sink plan

6 Pencil on tracing paper

File folder (1/1)

CAC65/BF/2S/KÖK/G/2

Field notes. Includes sketches. (S)

8 Kitchen Remodelling. (1947-1947)
Client: Ombudsman A. Ullman
Location: Äppelviken, Sweden
OS1 / F1

Oversized folder (1/1): 10 Drawings

CAC65/BF/2S/KÖK/I/1

1 Measured
9 Working

1 Interior layout
3 Layouts / elevations
4 Plans / sections / elevations (millwork)
2 Details (mill and metalwork)

9 Pencil on tracing paper
1 Blueprint

File folder (1/1)

CAC65/BF/2S/KÖK/I/2

Field notes and a letter from the client. Includes sketches. (S)

9 Kitchen Remodelling and Additions. (1947-1947)
Client: Överingenior [Chief Engineer] M. Tigerschild
Location: Djursholm, Sweden
OS1

Oversized folder (1/1): 17 Drawings

CAC65/BF/2S/KÖK/J/1

1 Measured
16 Working

2 Plans / exterior elevations
1 Plans / sections / elevations (porch)
2 Interior layouts
3 Interior elevations
4 Plans / sections / elevations (millwork)
1 Details (millwork)
3 Details (metalwork)
1 Sink plan

16 Pencil on tracing paper
1 Blueprint

10 Kitchen Remodelling. (1947-1947)
Client: Dr. A. Vidén
Location: Storängen, Sweden
OS1 / F1

Oversized folder (1/1): 9 Drawings

CAC65/BF/2S/KÖK/K/1

9 Working

1 Interior layouts / elevations
1 Plans / sections / elevations (fireplace)
4 Plans / sections / elevations (millwork)
2 Details (millwork)
1 Detail (metalwork)

9 Pencil on tracing paper

File folder (1/1)

CAC65/BF/2S/KÖK/K/2

Field notes. Includes sketches. (S)

11 Kitchen and Pantry Remodelling. (1948-1949)
Client: Disponent M. Holmin
Location: Solsidan, Sweden
OS1 / F3

Oversized folder (1/1): 13 Drawings

CAC65/BF/2S/KÖK/L/1

2 Measured
11 Working

2 Interior layouts
3 Interior elevations
1 Interior perspective
3 Plans / sections / elevations (millwork)
1 Plans / sections / elevations (furniture)
1 Detail (millwork)
1 Detail (metalwork)
1 Detail (furniture)

13 Pencil on tracing paper

File folder (1/3)

CAC65/BF/2S/KÖK/L/2

Field notes. Includes sketches. (S)

File folder (2/3)

CAC65/BF/5/KÖK/L/1.01

2 Letters and 1 sheet of specifications. (S)

File folder (3/3)

CAC65/BF/5/KÖK/A/1.01

2 B/W magazine photographs of the completed project, accompanied by typewritten descriptions. (S)

Also featured in this file is the kitchen Bülow-Hübe designed for Professor Rodhe. For more on the Rodhe project, see guide entry 1.

12 Kitchen Remodelling. (1949-1949)

2 Proposals.

Client: Notarie Ekman

Location: Djursholm, Sweden

OS1 / F2

Oversized folders (1/1): 6 Drawings

CAC65/BF/2S/KÖK/M/1

1 Measured

1 Sketch

4 Working

3 Interior layouts

3 Interior perspectives

6 Pencil on tracing paper

File folder (1/2)

CAC65/BF/2S/KÖK/M/2

Field notes. Includes sketches. (S)

File folder (2/2)

CAC65/BF/5/KÖK/M/1.01

1 Letter from the Elektrolux Company in Stockholm. (S)

13 Kitchen Remodelling. (1949-1949)

Client: Director Ernst Nilsson

Location: Stockholm, Sweden

OS1 / F1

Oversized folders (1/1): 8 Drawings

CAC65/BF/2S/KÖK/N/1

1 Measured

7 Working

2 Interior layouts

2 Interior elevations with plans / sections / elevations (millwork)

2 Details (millwork)

2 Details (metalwork)

8 Pencil on tracing paper

File folder (1/1)

CAC65/BF/2S/KÖK/N/2

Field notes. Includes sketches. (S)

14 Library Remodelling. (1944-1944)

Client: Kapten Berg

Location: Djursholm, Sweden

OS1 / F1

Oversized folders (1/1): 6 Drawings

CAC65/BF/2S/BIBLI/A/1

6 Working

1 Interior layout

1 Interior elevations

3 Plans / sections / elevations / details (millwork)

1 Details (millwork)

6 Pencil on tracing paper

File folder (1/1)

CAC65/BF/5/BIBLI/A/1.01

Notes and specifications. (S)

- 15 Library Remodelling. (1946-1947)**
Client: Överstelöjtnant [Lieutenant Colonel] Schmidt
Location: Djursholm, Sweden
OS1 / F1

Oversized folders (1/1): 3 Drawings

CAC65/BF/2S/BIBLI/B/1

1 Measured

2 Working

1 Interior layout

2 Plans / sections / elevations (millwork and trim)

2 Pencil on tracing paper

1 Blueprint

File folder (1/1)

CAC65/BF/5/BIBLI/B/1.01

1 Letter from architect Stig Dranger. (S)

INSTITUTIONAL

- 16 Kitchen Remodelling: Drottningholms Folkskola [Elementary School]. (1947-1947)**
2 Proposals
Client: Frk. Vanngård
Location: Sweden
OS1 / F1

Oversized folder (1/1): 5 Drawings

CAC65/BF/2S/KÖK/H/1

5 Working

2 Interior layouts
2 Interior elevations
1 Interior layouts / elevations

5 Pencil on tracing paper

File folder (1/1)

CAC65/BF/2S/KÖK/H/2

Field notes. Includes sketches. (S)

COMMERCIAL

- 17 **Restaurant Vita Hästen. (1949-1949)**
Location: Gustavsberg, Sweden
OS1 / B2

Oversized folder (1/1): 9 Drawings

CAC65/BF/2S/REST/A/1

9 Working

1 Interior layout / lighting plan
1 Interior layout
1 Lighting plan
2 Ceiling plans
1 Plans / sections / elevations (lighting fixtures)
2 Details
1 Interior perspective

8 Pencil on tracing paper
1 Blueprint

Board (1/2)

CAC65/BF/3/REST/A/1

Perspective rendering of the restaurant's interior. Watercolour on tracing paper, mounted.

Board (2/2)

CAC65/BF/3/REST/A/2

Perspective rendering of the restaurant's interior. Watercolour on tracing paper, mounted.

See also folder CAC65/BF/2S/BORD/2 (guide entry 22), for the working drawing of a restaurant table.

- 18 Restaurant Sara. (1949-1949)**
Location: Östersund, Sweden
OS1

Oversized folders (1/1): 3 Drawings

CAC65/BF/2S/REST/B/1

- 3 Working
- 1 Interior layout
- 2 Interior perspectives

- 1 Pencil on tracing paper
- 2 Blueprints

CULTURAL

- 19 Malmö Stadsteatre [Malmö City Theatre]. (1942-1942)**
Interiors and furnishings
Location: Malmö, Sweden
Architects: Lewerentz, Lallerstedt and Helldén
OS3 / P12

Oversized folder (1/3): 6 Drawings

CAC65/B/2S/MALMÖ/2

Designs for the lobby and various storage rooms, including the magazine for costumes and the storage room for musical instruments.

- 1 Presentation
- 5 Working

- 1 interior perspective (lobby)
- 5 Interior layouts

- 6 Blueprints

Oversized folder (2/3): 29 Drawings

CAC65/B/2S/MALMÖ/1

Designs for assorted furnishings: 8 chairs, 7 sofas, 4 tables, 3 cabinets, 1 planter, 1 mirror.

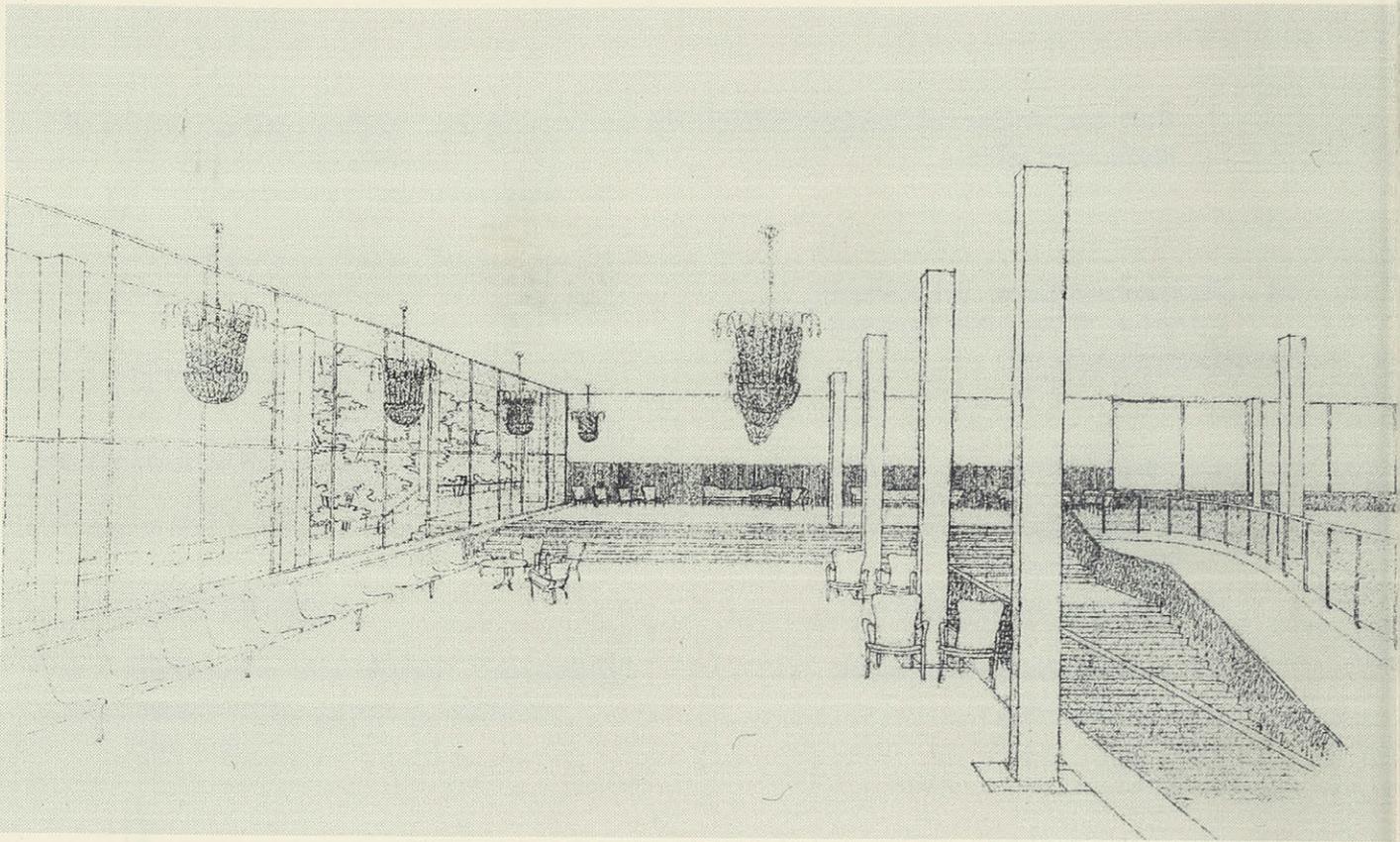


Fig. 6: Interior perspective of the Malmö City Theatre foyer, Malmö, Sweden. Blueprint.

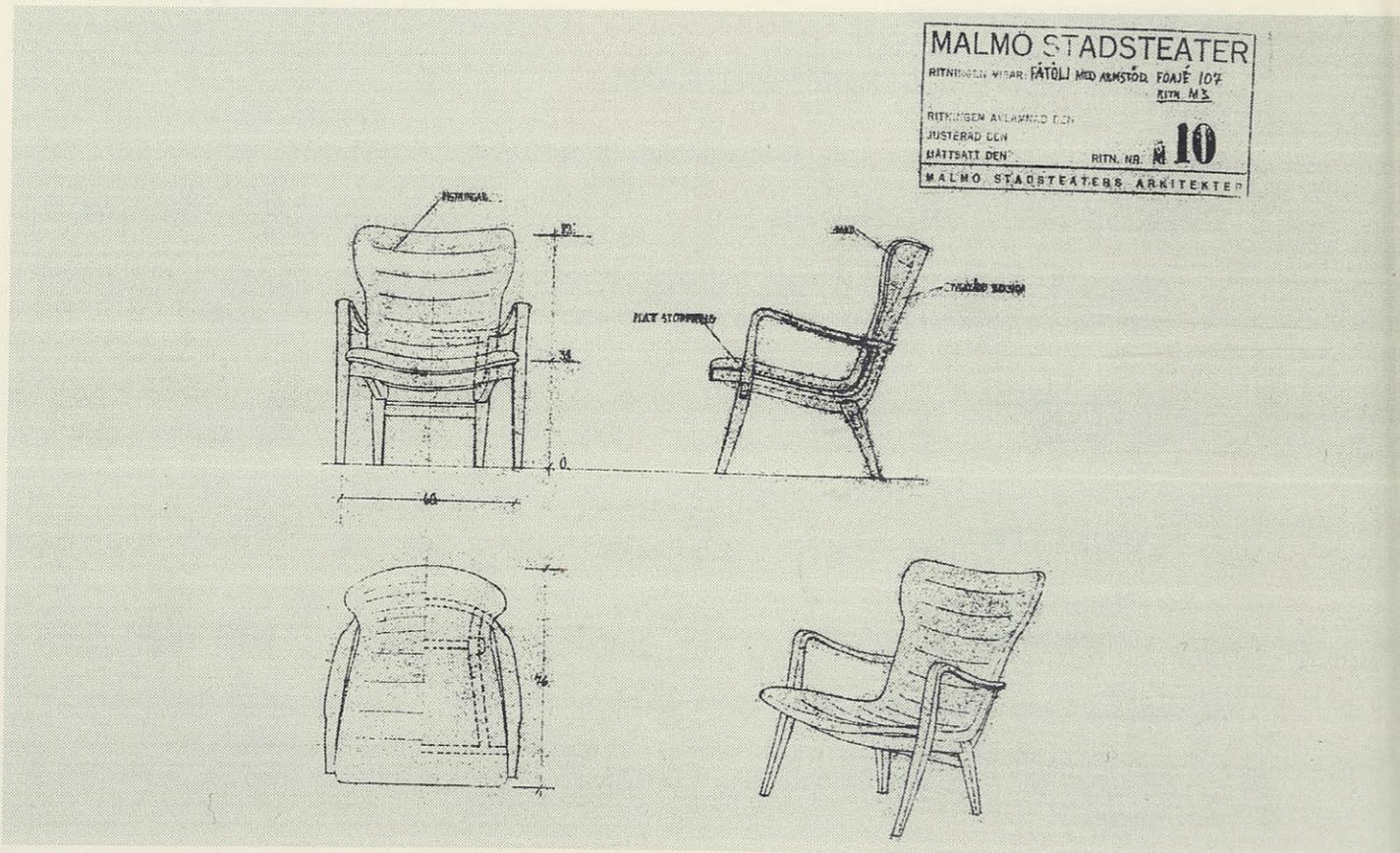


Fig. 7: Working drawing of an armchair for the Malmö City Theatre foyer, Malmö, Sweden. Blueprint.

29 Working

29 Blueprints

Oversized folder (3/3): 3 Drawings

CAC65/B/1S/MALMÖ/1

Designs for chairs.

3 Templates

3 Blueprints

Photographs (12/12)

Photographer/studio: Alvars Fotografiska, Sweden.

Lobby: view of staircases	B/W print	CAC65/BP/4/MALMÖ/01/1
Lobby: view of stairs and sofa-bench	B/W print	CAC65/BP/4/MALMÖ/02/1
Lobby: view of benches and lounge chairs	B/W print	CAC65/BP/4/MALMÖ/03/1
Lobby: view of sofa-benches	B/W print	CAC65/BP/4/MALMÖ/04/1
Lobby: view of easy chairs and tables	B/W print	CAC65/BP/4/MALMÖ/05/1
Lobby: view of café chairs and table	B/W print	CAC65/BP/4/MALMÖ/06/1
Lobby: view of café chairs and table	B/W print	CAC65/BP/4/MALMÖ/06/2
Lobby: view of café chairs and tables	B/W print	CAC65/BP/4/MALMÖ/07/1
Lobby: view of café chairs, tables and bar	B/W print	CAC65/BP/4/MALMÖ/08/1
Lobby: view of café chairs, tables and bar	B/W print	CAC65/BP/4/MALMÖ/08/2
Lobby: view of café chairs, tables and bar	B/W print	CAC65/BP/4/MALMÖ/09/1
Lobby: view of café chairs and tables	B/W print	CAC65/BP/4/MALMÖ/10/1

See also file CAC65/BP/5/PORTF/2.01 (guide entry 247), which includes reviews of the Malmö City Theatre and 4 b/w photographs of the furnished lobby. (S, E)

MISCELLANEOUS

20 Assorted projects. (1939-1947)

1 Café/bar; 1 offices; 1 elementary school classroom; 1 town hall

Locations: Lund; Stockholm; Varberg; Malmö

OS1

Oversized folder (1/1): 5 Drawings

CAC65/BF/2S/VARIA/1

5 Working

1 Plan

3 Interior layouts

1 Interior layouts / elevations

4 Pencil on tracing paper

1 Blueprint

SWEDISH DESIGN PRACTICE, 1930-1950
FURNITURE

DRAWINGS

FREESTANDING TABLES

FREESTANDING CHAIRS

FREESTANDING SOFAS

FREESTANDING BEDS

FREESTANDING CABINETS

MISCELLANEOUS

STATE OF CALIFORNIA - SENATE

January 10, 1907

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE

IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE

ON JANUARY 10, 1907, CONCERNING THE LANDS BELONGING TO THE STATE

AND THE PROCEEDINGS THEREON

1906-1907

BY THE COMMISSIONERS

OF THE LAND OFFICE

AND THE ATTORNEY GENERAL

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

OF THE PUBLIC WORKS

AND THE COMMISSIONERS

OF THE MINES

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

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AND THE COMMISSIONERS

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

OF THE STATE OF CALIFORNIA

AND THE COMMISSIONERS

OF THE STATE OF CALIFORNIA

SWEDISH DESIGN PRACTICE, 1930-1950

FURNITURE

This series, which represents some of the earliest of Bülw-Hübe's commercial furniture designs, is organized by folder rather than by project and pertains to drawings only (for boards and photographs of Bülw-Hübe's Swedish furniture designs, consult the following two series). Folders are arranged on the basis of furniture and drawing type and listed chronologically. Included are designs for various freestanding tables, chairs, sofas, beds and cabinets. The designs are represented mainly by working drawings and factory templates, though some presentation drawings are also featured. Most of the drawings have been executed in lead pencil and/or ink on tracing paper and represent various combinations of views. Among the working drawings, the most common format, and one to which Bülw-Hübe would adhere throughout her career, combines plan, plan-section or top view, with one or more elevations and/or sectional elevations. The series contains a total of 17 oversize folders, of which 4 pertain to tables, 4 to chairs, 2 to sofas, 2 to beds, 4 to cabinets, and 1 to miscellaneous designs. Featured among the designs are pieces that were put into production for Stockholm's Jefta Furniture. See also the catalogue's series on Swedish Design Practice: Exhibitions, for Bülw-Hübe's contributions to a 1943 exhibition of Swedish furniture makers.

TABLES

- 21 Tables. Not Numbered. (1933-1943) CAC65/BF/2S/BORD/1
- 22 Designs WORKING
- 23 Drawings
- 2 Presentation
 - 21 Working

 - 19 Pencil on tracing paper
 - 2 Ink on tracing paper
 - 2 Blueprints
- Pieces in production, Stockholm. Designed for Jefta Furniture.*
- 22 Tables. Not Numbered. (1944-1950) CAC65/BF/2S/BORD/2
- 28 Designs WORKING
- 29 Drawings

3 Sketches
26 Working

29 Pencil on tracing paper

Pieces in production, Stockholm. Designed for Jefta Furniture. Includes a table designed for Restaurant Vita Hästen (see guide entry 17).

23 Tables. Not Numbered. (1933-1946) CAC65/D/1S/BORD/1

2 Designs **TEMPLATES**

2 Drawings

2 Templates

1 Pencil on tracing paper

1 Ink on tracing paper

24 Tables. Not Numbered. (1939-1950) CAC65/B/1S/BORD/1

18 Designs **TEMPLATES**

20 Drawings

20 Templates

20 Pencil on tracing paper

CHAIRS

25 Chairs. Not Numbered. (1933-1950) CAC65/BF/2S/STOL/1

36 Designs **WORKING**

36 Drawings

34 Working

2 Presentation

29 Pencil on tracing paper

2 Ink on tracing paper

5 Blueprints

Pieces in production, Stockholm. Designed for Jefta Furniture.

26 **Chairs. Not Numbered.** (1932-1937)

CAC65/B/1S/STOL/1

4 Designs

TEMPLATES

4 Drawings

2 Presentation

2 Templates

2 Ink on tracing paper

2 Blueprints

27 **Chairs. Not Numbered.** (1932-1946)

CAC65/D/1S/STOL/1

3 Designs

TEMPLATES

3 Drawings

3 Templates

1 Pencil on tracing paper

2 Ink on tracing paper

28 **Chairs. Not Numbered.** (1938-1950)

CAC65/B/1S/STOL/2

16 Designs

TEMPLATES

18 Drawings

1 Sketch

17 Templates

18 Pencil on tracing paper

SOFAS

- 29 Sofas. Not Numbered. (1935-1946)** CAC65/BF/2S/SOFF/1
- 27 Designs WORKING
- 27 Drawings
- 1 Presentation
 - 26 Working
- 24 Pencil on tracing paper
 - 1 Ink and coloured pencil on paper
 - 2 Blueprints
- Pieces in production, Stockholm. Designed for Jefta Furniture.*

- 30 Sofas. Not Numbered. (1939-1944)** CAC65/B/1S/SOFF/1
- 4 Designs TEMPLATES
- 4 Drawings
- 4 Templates
 - 4 Pencil on tracing paper

BEDS

- 31 Beds. Not Numbered. (1943-1943)** CAC65/B/1S/SÄNG/1
- 4 Designs TEMPLATES
- 6 Drawings
- 6 Templates
 - 6 Pencil on tracing paper

- 32 Beds. Not Numbered. (1943-1946)** CAC65/D/1S/SÄNG/1
- 3 Designs TEMPLATES
- 3 Drawings
- 3 Templates
- 3 Pencil on tracing paper

CABINETS

- 33 Storage Requirements for Clothing. Not Numbered. (1934-1934)** CAC65/D/2S/SKÅP/1
- 1 Project WORKING
- 3 Drawings
- 3 Illustrations
- 3 Ink on tracing paper
-
- 34 Cabinets. Not Numbered. (1934-1944)** CAC65/BF/2S/SKÅP/1
- 33 Designs WORKING
- 33 Drawings
- 1 Sketch
- 29 Working
- 3 Presentation
- 27 Pencil on tracing paper
- 3 Ink on tracing paper
- 3 Blueprints

Pieces in production, Stockholm. Includes cabinets designed for the National Film Archive of Sweden, and for architect Sten Lindegren.

35 Cabinets. Not Numbered. (1945-1947) CAC65/BF/2S/SKÅP/2
22 Designs WORKING
22 Drawings
22 Working
20 Pencil on tracing paper
2 Blueprints
Pieces in production, Stockholm. Includes cabinets designed for the National Film Archive of Sweden.

36 Cabinets. Not Numbered. (1943-1947) CAC65/B/1S/SKÅP/1
3 Designs TEMPLATES
6 Drawings
6 Templates
6 Pencil on tracing paper

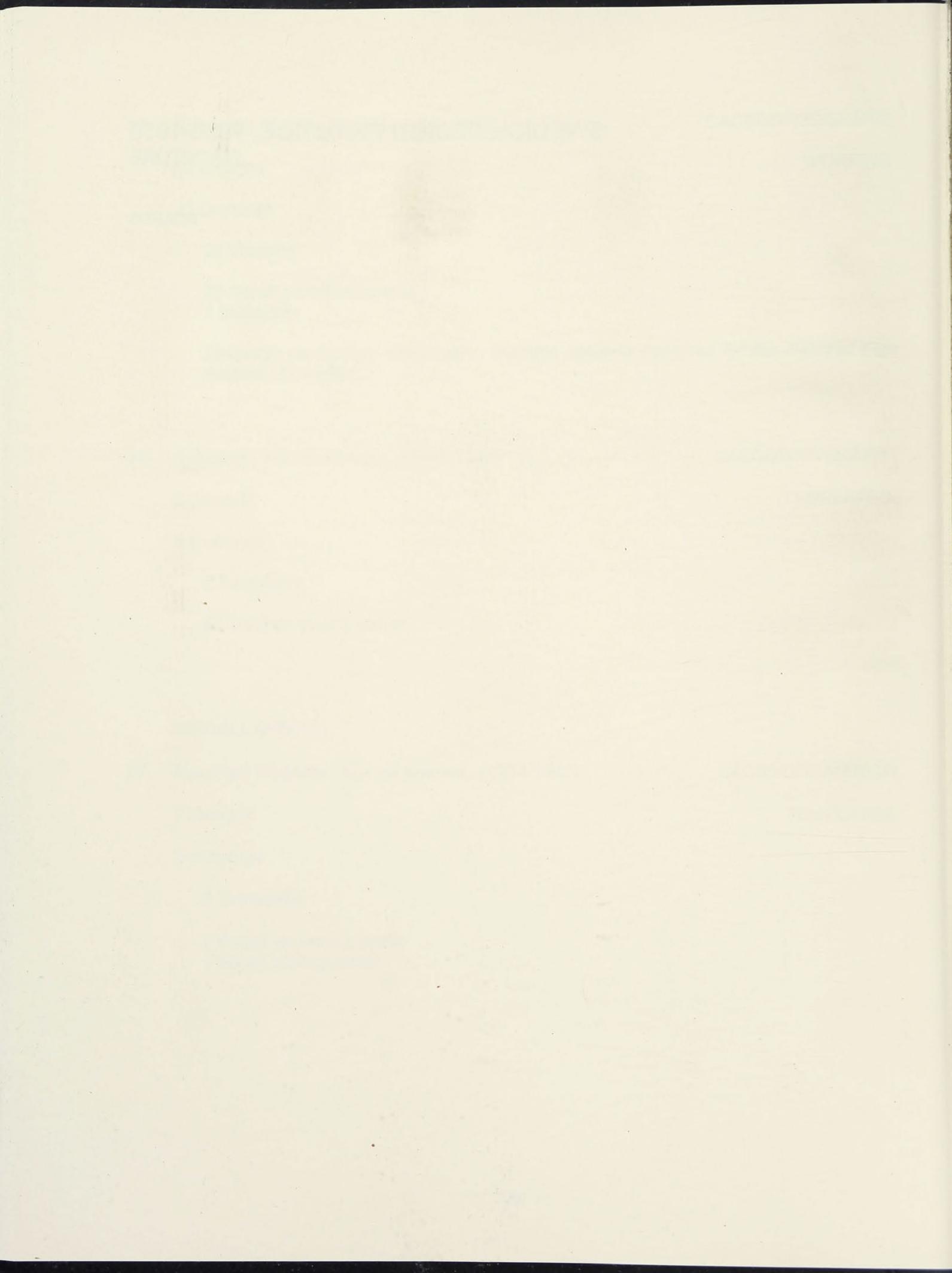
MISCELLANEOUS

37 Assorted Projects. Not Numbered. (1934-1943) CAC65/D/1S/VARIA/1
2 Designs TEMPLATES
3 Drawings
3 Templates
2 Pencil on tracing paper
1 Ink on tracing paper

SWEDISH DESIGN
FURNITURE

SWEDISH DESIGN PRACTICE, 1930-1950 FURNITURE

BOARDS



SWEDISH DESIGN PRACTICE, 1930-1950 FURNITURE

This series represents some of the earliest of Bülöw-Hübe's commercial furniture designs. Organized by item rather than by project, the series pertains to boards only (for drawings of Bülöw-Hübe's Swedish furniture designs, see the preceding series in the catalogue; for photographs, see the following series). The series lists a total of 8 boards.

- 38 Drop-Leaf Tea Table with Loose Tray, 1944** CAC65/D/3/BORD/1
- 1 Table. Not numbered
- 3 Photographic prints (b/w), taped to board
-
- 39 First Chair in Production, 1933** CAC65/D/3/STOL/1
- 1 Chair. Not numbered
- 1 Drawing (pencil, coloured pencil and ink on tracing paper); 1 photographic print (b/w); taped to board
- Shown in top view / plan-section, front and side elevation*
-
- 40 'Trio' Chair [nd]** CAC65/BF/3/STOL/2
- 1 Chair. Not numbered
- 1 Drawing (pencil on tracing paper), mounted
- Shown in top view / plan-section, front elevation, side elevation and perspective*
-
- 41 'Corona' Chair [nd]** CAC65/BF/3/STOL/3
- 1 Chair. Not numbered
- 1 Drawing (pencil on tracing paper), mounted
- Shown in top view / plan-section, front and side elevation*

- 42 **'Trio' Sofa [nd]** CAC65/BF/3/SOFF/2
1 Sofa. Not numbered
1 Drawing (pencil on tracing paper), mounted
Shown in top view / plan-section, front and side elevation
- 43 **'Corona' Sofa [nd]** CAC65/BF/3/SOFF/3
1 Sofa. Not numbered
1 Drawing (pencil on tracing paper), mounted
Shown in top view / plan-section, front and side elevation
- 44 **Bed-Sofa, 1944. Mass Produced** CAC65/D/3/SOFF/1
1 Bed-sofa, designed for *Kooperativa Förbundet*. Not numbered
1 Drawing (pencil on tracing); 1 photographic print (b/w); taped to board
Shown in top view / plan-section / sectional elevation
- 45 **Triple Beds for Children, 1942. Still Produced & Exported in 1969** CAC65/D/3/SÄNG/1
1 Set of trundle beds. Not numbered
1 Drawing (pencil on tracing paper); 1 photographic print (b/w); & 1 advertisement (*The New Yorker*, Jan. 18, 1969); taped to board
Shown in top view / plan, and 5 sectional elevations

SWEDISH DESIGN PRACTICE, 1930-1950
FURNITURE

PHOTOGRAPHS

SWEDISH DESIGN PRACTICE, 1930-1950

FURNITURE

This series represents some of the earliest of Bülöw-Hübe's commercial furniture designs. Organized by item rather than by project, the series pertains to photographic reproductions only (for drawings and boards of Bülöw-Hübe's Swedish furniture designs, see the two preceding series).

Photographer/studio: Atelje Bergne, Sweden

Drop-leaf tea table with loose tray	B/W print	CAC65/BP/4/BORD/1/1
Drop-leaf tea table with loose tray	B/W print	CAC65/BP/4/BORD/2/1
Dining table, dining chairs, cabinet	B/W print	CAC65/BP/4/BORD/3/1
Sofa, chair, table	B/W print	CAC65/BP/4/SOFF/1/1
Bed-sofa	B/W print	CAC65/BP/4/SOFF/2/1
Bed-sofa	B/W print	CAC65/BP/4/SOFF/2/2

STATE OF NEW YORK
OFFICE OF THE ATTORNEY GENERAL

IN SENATE,
January 15, 1912.

REPORT OF THE

NAME	RESIDENCE	EDUCATION	EXPERIENCE
John A.
...
...
...
...

SWEDISH DESIGN PRACTICE, 1930-1950
EXHIBITIONS

DRAWINGS, FILES, AND PHOTOGRAPHS

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS 60607

SWEDISH DESIGN PRACTICE, 1930-1950

EXHIBITIONS

As a design professional working in Sweden, Bülow-Hübe sought to promote both housing and industrial design through a variety of exhibitions and installations. Assorted furniture exhibits, installations at two World's Expositions (Expo 47 / Paris and Milan), and a 1949 travelling exhibition on Swedish housing, produced on behalf of Sweden's National Housing Board, are among the projects featured in this series. Series entries are arranged chronologically and provide descriptions of all project-related drawings, files, and/or photographs found in the archive. The series represents 9 projects and a total of 9 oversize folders and 7 file folders.

- 46 Furniture Exhibition: Svenska Möbelfabrikernas [Swedish Furniture Makers]. (1943)**
Layout and furnishings
OS1 / F1

Oversize folder (1/1): 32 Drawings

CAC65/BF/2S/SVEN/1

32 Working

3 Interior layouts

1 Interior perspective

28 Furniture designs (shown in varying combinations of top view, plan, plan-section, section, sectional elevation, elevation, and detail)

4 Pencil on tracing paper

28 Blueprints

File folder (1/1)

CAC65/BF/5/SVEN/1.01

1 Program. (S)

- 47 Exhibition Installation: Stockholm Stadsmuseet [City Museum]. (1947-1947)**
Layout and installation
Location: Stockholm, Sweden
OS1

Oversize folder (1/1): 2 Drawings

CAC65/BF/2S/UTST/A/1

2 Working

- 1 Interior layout
- 1 Elevation (display panels)

- 2 Pencil on tracing paper

48 Exhibition Installation: Århus. (1947-1947)
Layout and installation
OS1 / F1

Oversize folder (1/1): 6 Drawings

CAC65/BF/2S/UTST/B/1

- 1 Sketch
- 5 Working

- 1 Plans / elevations
- 1 Plans / elevations / details
- 1 Interior layouts / elevations
- 2 Details
- 1 Interior perspective

- 6 pencil on tracing paper

File folder (1/1)

CAC65//5/UTST/B/1.01

- 1 Sheet of correspondence, 2 pages of notes, 1 2-page list of exhibition entrants, 3 blueprints (1 with original wallpaper samples attached), 1 4-page listing of the exhibition items and 1 packing list. (S)

49 Furniture Exhibition. (1947-1947)
Location: Östersund, Sweden
OS1 / F1

Oversize folder (1/1): 3 Drawings

CAC65/BF/2S/UTST/C/1

- 3 Working

- 1 Floor plan
- 2 Interior layouts

- 1 Pencil on tracing paper
- 2 Blueprints

1 by prior architect

File folder (1/1)

CAC65/BF/5/UTST/C/1.01

2 Letters and 4 pages of notes listing furnishings by room. (S)

50 Exposition Installation: Expo 47. (1947-1947)

Layout and installation

Location: Milan, Italy

OS1 / F1

Oversize folder (1/1): 3 Drawings

CAC65/BF/2S/UTST/D/1

3 Working

1 Interior layouts / elevations

1 Plans / sections / elevations / details (display panels)

1 plans / sections / elevations / details (display cases)

2 Pencil on tracing paper

1 Blueprint

File folder (1/1)

CAC65/BF/5/UTST/D/1.01

1 Page of notes and 5 pages listing exposition items and entrants. (S)

51 Exposition Installation: Expo 47. (1947-1947)

Layout

Location: Paris, France

OS1 / F1

Oversize folder (1/1): 3 Drawings

CAC65/BF/2S/UTST/E/1

3 Working

3 Interior layouts

2 Pencil on tracing paper

1 Blueprint

1 by pavilion architect

File folder (1/1)

CAC65/BF/5/UTST/E/1.01

9 Pages of notes, including a listing of exposition items and entrants, and 2 invoices.
(S)

52 Exhibition Installation: Nordisk Byggnadsdag 1950 [Northern Construction Day].
(1949-1949)

3 Interior designs for a housing project; 3 exhibition installation designs
Location: Stockholm, Sweden
OS1

Oversize folder (1/1): 7 Drawings

CAC65/BF/2S/BOST/1

7 Sketches

3 Exterior elevations / floor plans / interior layouts
4 Exhibition layouts / elevations

7 Pencil on tracing paper

53 Exhibition Installation: Zurich Principiellia. (1949-1949)
Exhibition on Swedish housing
Location: Zurich, Switzerland
OS1 / F1

Oversize folder (1/1): 14 Drawings

CAC65/BF/2S/UTST/F/1

14 Sketches

6 Illustrations of the exhibition material
8 Mounting illustrations

6 Pencil on tracing paper
4 Ink on tracing paper
4 Lead pencil and coloured pencil on tracing paper

File folder (1/1)

CAC65/BF/2S/UTST/F/2

Photostats; small ink sketches on tracing paper.

This exhibit, as well as the Swedish National Housing Board's travelling exhibit on housing and building policy (see the following entry in this series), incorporated ideas derived from Bülow-Hübe's 1948-49 research tour of the United States. For more on the American tour, see guide entries 56 through 65.

54 Travelling Exhibition: Bostadsstyrelsens [National Housing Board]. (1949-1949)
Travelling exhibit on Swedish housing and building policy
OS1 / F1

Oversize folder (1/1): 27 Drawings

CAC65/BF/2S/UTST/G/1

27 Sketches

19 Illustrations of the exhibition material
8 Mounting illustrations

13 Pencil on tracing paper
2 Lead pencil and red pencil on tracing paper
1 Pencil and ink on tracing paper
11 Ink on tracing paper

Includes charts, graphs, diagrams, floor plans and perspectives.

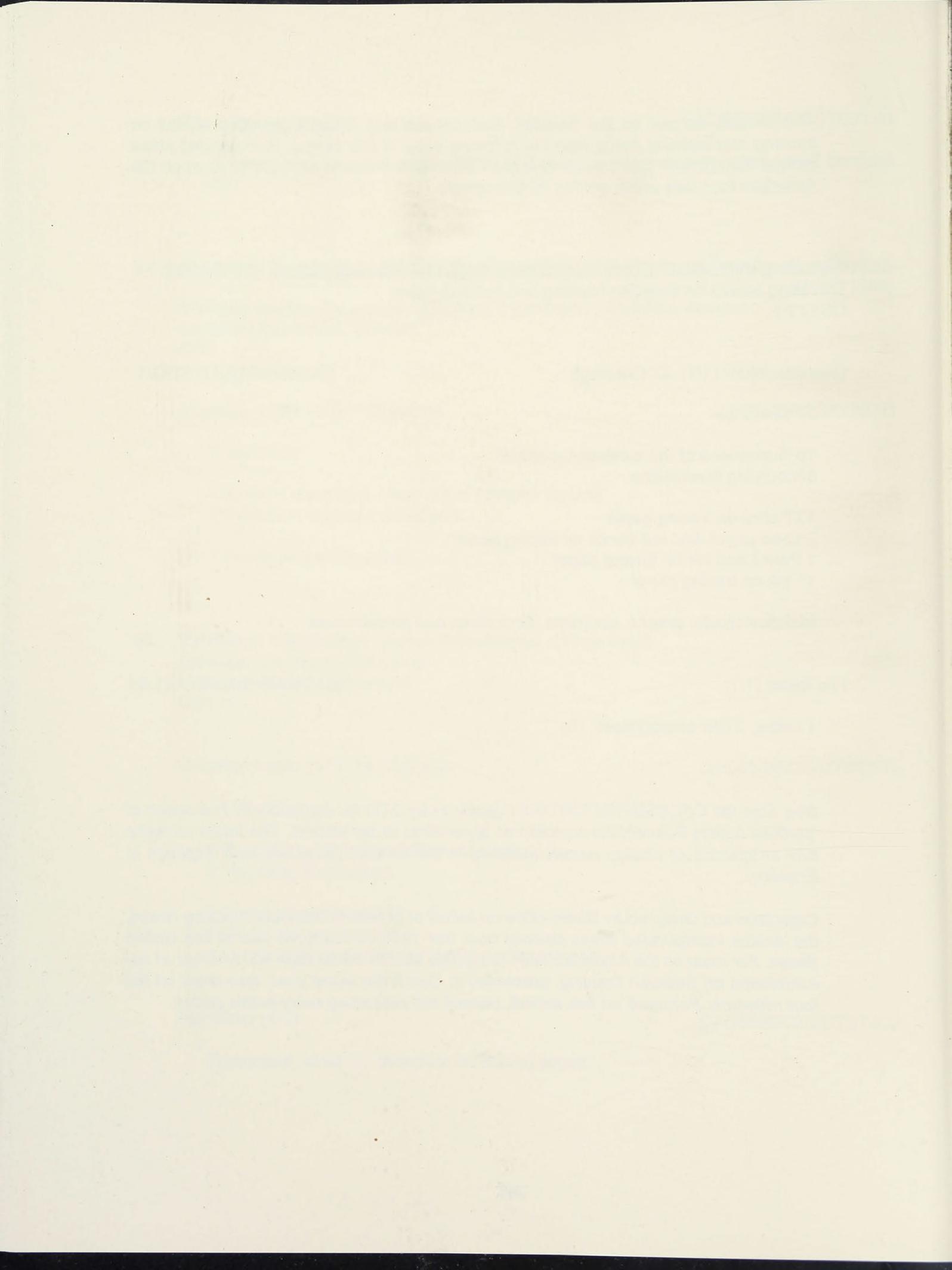
File folder (1/1)

CAC65/BF/5/UTST/G/1.01

1 Letter, 2 b/w photographs. (S)

See also file CAC65/BP/5/PORT/3.01 (guide entry 247) for Appendix VI in a series of 'portfolio' folders Bülow-Hübe compiled as appendices to her resume. The folder contains b/w snapshots of display panels featured in the exhibit. (Swedish, with captions in English).

Organized and designed by Bülow-Hübe on behalf of Sweden's National Housing Board, the exhibit incorporated ideas derived from her 1948-49 research tour of the United States. For more on the American tour, see guide entries 56 through 65. Another of her exhibitions on Swedish housing, presented in Zurich the same year, also drew on her tour research. For more on this exhibit, consult the preceding entry in this series.



SWEDISH DESIGN RESEARCH, 1930-1950

DRAWINGS, FILES AND PHOTOGRAPHS

SWEDISH HOUSING AND DOMESTIC DESIGN

RESEARCH TOUR OF THE USA

SWEDISH DESIGN RESEARCH, 1930-1950

Based on files that Bülöw-Hübe compiled before moving to Canada in 1950, this series documents her work as a member of the Swedish Housing Research Committee, as well as her 1948-49 research tour of the United States. A member of the SHRC during WWII, Bülöw-Hübe helped to develop planning guidelines and building standards for dwellings that would be built using state loans after the war. Some of this research, which also became the basis of her book for homebuilders, Vi Tänker Bygga [We Think to Build], appears among files Bülöw-Hübe kept on the topics of housing and domestic design. Her research also prompted a tour of the United States. The purpose of the tour, which was funded by a double fellowship awarded by the American-Scandinavian Foundation and the Swedish Cooperative Organization, was to conduct a comparative study of American and Swedish production methods for the prefabrication of houses and the mass production of furniture. The archive contains a number of files produced during the tour, as well as the final report, subsequent articles, and related exhibition material. Listed in this series are a total of 14 file folders; 4 pertain to Swedish housing and 10 relate to the American research tour.

SWEDISH HOUSING AND DOMESTIC DESIGN

55 Housing and Domestic Design. (1943-1949) F4

File folder (1/4)

CAC65/BP/5/A&TP/1.01

A metal ring binder containing assorted booklets, sketches, plans, and blueprints pertaining to small house design and household storage. (S)

File folder (2/4)

CAC65/BP/5/A&TP/1.04

Folder containing assorted reports, booklets, plans and blueprints concerned with building policy, housing research, and small house design in Sweden. (S)

File folder (3/4)

CAC65/BP/5/A&TP/1.02

A plan book for kitchen millwork and an issue of *Var bostad* (July-August, 1970). (S)

File folder (4/4)

CAC65/BP/5/A&TP/1.03

A booklet on housework, 2 lists of state funded research projects (National Building Research Council, 1967-70) and a folder of research by Brita Åkerman-Johansson. (S)

RESEARCH TOUR OF THE UNITED STATES

56 Tour Diary. (1948-1949)
F1

File folder (1/1)

CAC65/BP/5/USA/2.01

Metal ring binder containing the diary Bülow-Hübe kept while on tour. Includes her itinerary. (S, E)

57 Research File. Lescaze House. (1948-1948)
F1

File folder (1/1)

CAC65/BP/5/USA/1.01

This folder, one of five that Bülow-Hübe compiled during her tour, pertains to William Lescaze's design for a prefabricated house. It contains 1 blueprint, 5 photos and 1 article.

58 Research File. 'Lustron' Home. (1948-1948)
F1 / P9

File folder (1/1)

CAC65/BP/5/USA/3.01

This file contains material on the 'Lustron Home', a prefabricated, steel frame house designed by Carl Stradlund in 1946. Included is a plan book of Lustron homes and a magazine clipping.

Photographs (9/9)

Photographer/studio: [-]

Lustron home: exterior	B/W print	CAC65/BP/4/USA/3.01/1
Lustron home: living area	B/W print	CAC65/BP/4/USA/3.01/2
Lustron home: living area	B/W print	CAC65/BP/4/USA/3.01/3
Lustron home: bedroom	B/W print	CAC65/BP/4/USA/3.01/4
Lustron home: bedroom containing storage wall unit	B/W print	CAC65/BP/4/USA/3.01/5
Lustron home: child's room	B/W print	CAC65/BP/4/USA/3.01/6
Lustron home: bathroom	B/W print	CAC65/BP/4/USA/3.01/7
Lustron home: door detail	B/W print	CAC65/BP/4/USA/3.01/8

59 Research File. Functional 'U' Kitchen. (1948-1948)
F1 / P5

File Folder (1/1)

CAC65/BP/5/USA/4.01

Collected material on a 'U'-shaped test kitchen designed by the US Bureau of Human Nutrition and Home Economics for the United States Department of Agriculture. The material includes correspondence, pamphlets, and 'U' kitchen plans and elevations.

Photographs (5/5)

Source: US Bureau of Human Nutrition and Home Economics

Functional 'U' Kitchen: service area	B/W print	CAC65/BP/4/USA/4.01/1
Functional 'U' Kitchen: work stations 'B' & 'C'	B/W print	CAC65/BP/4/USA/4.01/2
Functional 'U' Kitchen: work station 'C'	B/W print	CAC65/BP/4/USA/4.01/3
Functional 'U' Kitchen: work stations 'D' & 'E'	B/W print	CAC65/BP/4/USA/4.01/4
Functional 'U' Kitchen: work station 'E'	B/W print	CAC65/BP/4/USA/4.01/5

60 Research File. 'General Panel' Prefabricated Houses. (1948-1948)
F1 / P9

File Folder (1/1)

CAC65/BP/5/USA/5.01

Various pamphlets and 1 magazine clipping pertaining to Walter Gropius' designs for the General Panel Corporation.

Photographs (9/9)

Photographer/studio: Dick Whittington

General Panel home #2939: exterior	B/W print	CAC65/BP/4/USA/5.01/1
General Panel home #2939: living area	B/W print	CAC65/BP/4/USA/5.01/2
General Panel home #2939: living-dining area	B/W print	CAC65/BP/4/USA/5.01/3
General Panel home #2939: bedroom	B/W print	CAC65/BP/4/USA/5.01/4
General Panel home #2939: bedroom	B/W print	CAC65/BP/4/USA/5.01/5

General Panel home #2939: bathroom	B/W print	CAC65/BP/4/USA/5.01/6
General Panel home #2939: kitchen	B/W print	CAC65/BP/4/USA/5.01/7
General Panel home #2939: truck loaded with panels	B/W print	CAC65/BP/4/USA/5.01/8
General Panel home #2939: on-site delivery method	B/W print	CAC65/BP/4/USA/5.01/9

61 Research File. Museum of Modern Art Housing Exhibit. (1949-1949)
F1 / P6

File Folder (1/1)

CAC65/BP/5/USA/6.01

This file documents the Woman's Home Companion Exhibition House, a model home designed by Gregory Ain and exhibited at the Museum of Modern Art's Housing Exhibit in 1949. Included are 1 exhibition catalogue, 1 press release, 1 furniture price list and various magazine clippings.

Photographs (6/6)

Photographer/studio: Ezra Stoller, Pictor Pictorial Services, New York

Woman's Home Companion House: floor plan	B/W print	CAC65/BP/4/USA/6.01/1
Woman's Home Companion House: living room	B/W print	CAC65/BP/4/USA/6.01/2
Woman's Home Companion House: dining area	B/W print	CAC65/BP/4/USA/6.01/3
Woman's Home Companion House: kitchen	B/W print	CAC65/BP/4/USA/6.01/4
Woman's Home Companion House: children's room	B/W print	CAC65/BP/4/USA/6.01/5
Woman's Home Companion House: children's room	B/W print	CAC65/BP/4/USA/6.01/6

62 Research File. Production Line Structures. (1947-1947)
F1 / P6

File Folder (1/1)

CAC65/BP/5/USA/7.01

Various pamphlets and magazine clippings on the 'California Cabin', a prefabricated house with a wooden frame and plywood panels that was designed for Production Line Structures.

Photographs (6/6)

Photographer/studio: [-]

California Cabin: overhead view of truss and modular wall panels	B/W print	CAC65/BP/4/USA/7.01
California Cabin: overhead view of scale model, showing roof framing and interior layout	B/W print	CAC65/BP/4/USA/7.02
California Cabin: bedroom	B/W print	CAC65/BP/4/USA/7.03
California Cabin: scale model showing components of 'trussed modular system' of construction	B/W print	CAC65/BP/4/USA/7.04
California Cabin: exterior, <i>in situ</i>	B/W print	CAC65/BP/4/USA/7.05
California Cabin: covered patio	B/W print	CAC65/BP/4/USA/7.06

63 Research File. P12

Photographs (12/12)

Sources: Los Angeles Housing Authority; New York City Housing Authority.

Bunker Hill slum, LA	B/W print	CAC65/BP/4/USA/8.01/01
Little Tokyo slum, LA	B/W print	CAC65/BP/4/USA/8.01/02
Little Tokyo slum, LA	B/W print	CAC65/BP/4/USA/8.01/03
Burned out house near Pico Gardens, LA	B/W print	CAC65/BP/4/USA/8.01/04
Red Hook slum, NY	B/W print	CAC65/BP/4/USA/8.01/05
Nycha, Norfolk St., NY	B/W print	CAC65/BP/4/USA/8.01/06
General view from Leonard Street, Brooklyn, NY	B/W print	CAC65/BP/4/USA/8.01/07
Channel Heights Market, Channel Heights, LA	B/W print	CAC65/BP/4/USA/8.01/08
Channel Heights, LA: Garden of the Month	B/W print	CAC65/BP/4/USA/8.01/09
Channel Heights, LA	B/W print	CAC65/BP/4/USA/8.01/10
Channel Heights, LA	B/W print	CAC65/BP/4/USA/8.01/11
Channel Heights, LA: Community Hall interior	B/W print	CAC65/BP/4/USA/8.01/12

64 Final Report.
F1

File folder (1/1)

CAC65/BP/5/PUBL/1.01

Typewritten report, based on Bülow-Hübe's research. The report deals with the planning of small apartments; the mass production of furnishings and equipment; the prefabrication of small houses using wood, steel and aluminum; and the use of different materials in furnishings. Includes b/w snapshots. (S)

65 Articles. (1947-1949)
F1

File folder (1/1)

CAC65/BP/5/PUBL/2.01

Typewritten drafts of articles based on Bülow-Hübe's research tour. Topics include researching and planning small homes; small home construction in America; kitchen research and planning; home storage and home furnishings. Many of the model homes and test kitchens that she visited while in America are discussed specifically. (S)

See also file folder CAC65/BP/5/PUBL/3.01 (guide entry 247), which includes a variety of published articles based on the American research tour. Most of the articles pertain to designs for prefabricated homes. Among those featured are Walter Gropius' designs for the General Panel Corporation; Carl Standlund's 'Lustron' home; and the 'California Cabin'. For material pertaining to exhibitions on Swedish housing that drew, in part, on Bülow-Hübe's research in the United States, see guide entries 53 and 54.

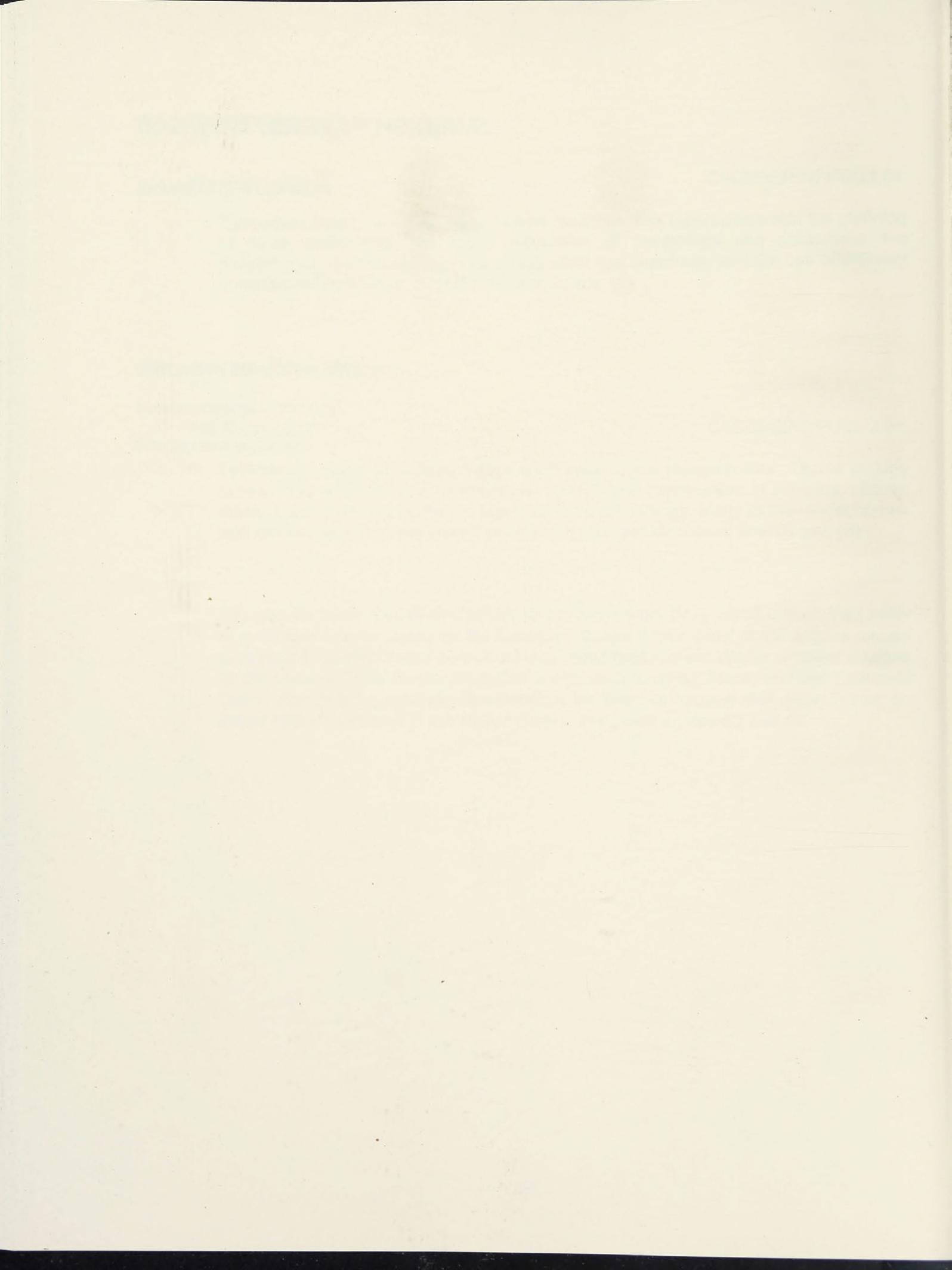
SWEDISH PAPERS, 1930-1950

FILES AND PHOTOGRAPHS

ASSORTED REFERENCE LITERATURE

PUBLICITY NEWSCLIPPINGS

MUSEUM FILE PHOTOS



SWEDISH PAPERS, 1930-1950

This series represents both reference and publicity files compiled by the designer. The reference files contain assorted literature and photographs and much of the material pertains to either furniture or kitchen design. The publicity files consist of magazine and newspaper clippings. While the files include some material collected after 1950, they refer mainly to work Bülöw-Hübe did in Sweden, and so have been listed among her Swedish papers. The series contains a total of 12 file folders (10 of reference literature and 2 of newspaper clippings) and 17 photographs.

ASSORTED LITERATURE

- 66 **Assorted Reference Literature.** (includes items dating from the 1960s and 70s)
F10
- File folder (1/10) CAC65/BP/5/DLIT-SW/1.01
1 Book on furniture design. (S)
- File folder (2/10) CAC65/BP/5/DLIT-SW/1.02
1 Book on furniture construction. (S)
- File folder (3/10) CAC65/BP/5/DLIT-SW/2.01
1 Book on kitchen design. (S)
- File folder (4/10) CAC65/BP/5/DLIT-SW/2.02
1 Booklet on kitchen planning put out by the Konsument Institutet [Consumer Institute].
(S)
- File folder (5/10) CAC65/BP/5/DLIT-SW/2.03
5 Issues of *Konsument Institutet Meddelar* [Consumer Institute Report] featuring
kitchens. (S, E)
- File folder (6/10) CAC65/BP/5/DLIT-SW/2.04
1 Book on kitchen design. (S)

- File folder (7/10) CAC65/BP/5/DLIT-SW/4.01
 Issues of *Hemmens Forskningsinstitut* [Home Research Institute] from 1946. (S)
- File folder (8/10) CAC65/BP/5/DLIT-SW/4.02
 Issues of *Hemmens Forskningsinstitut* [Home Research Institute] from 1947. (S)
- File folder (9/10) CAC65/BP/5/DLIT-SW/5.01
 2 Reports of Sweden's National Committee for Building Research and a list of National Swedish Building Research publications. (S, E)
- File folder (10/10) CAC65/BP/5/DLIT-SW/3.01
 Pamphlets on assorted topics. (S)

PUBLICITY NEWSCLIPPINGS

67 Newspaper Clippings. (1930-1988)
 F2

- File folder (1/2) CAC65/BP/5/PR/5.01
 Articles on, and/or references to, Bülow-Hübe and her work. Most concern the work she did in Sweden. (S, E)
- File folder (2/2) CAC65/BP/5/PUBL/4.01
 Mainly reviews of Bülow-Hübe's book for homebuilders, *Vi Tänkar Bygga* [*We Think to Build*]. (S)
 See guide entry 247, file CAC65/BP/5/PUBL/3.01, for a copy of the book.

For other publicity newsclippings, see Appendix V of Bülow-Hübe's resume (guide entry 247, file CAC65/BP/5/PORTF/2.01). For publicity pertaining to Habitat '67, see Appendix III (guide entries 244 and 247, file CAC65/BP/5/PR/2.02).

PHOTOGRAPHS

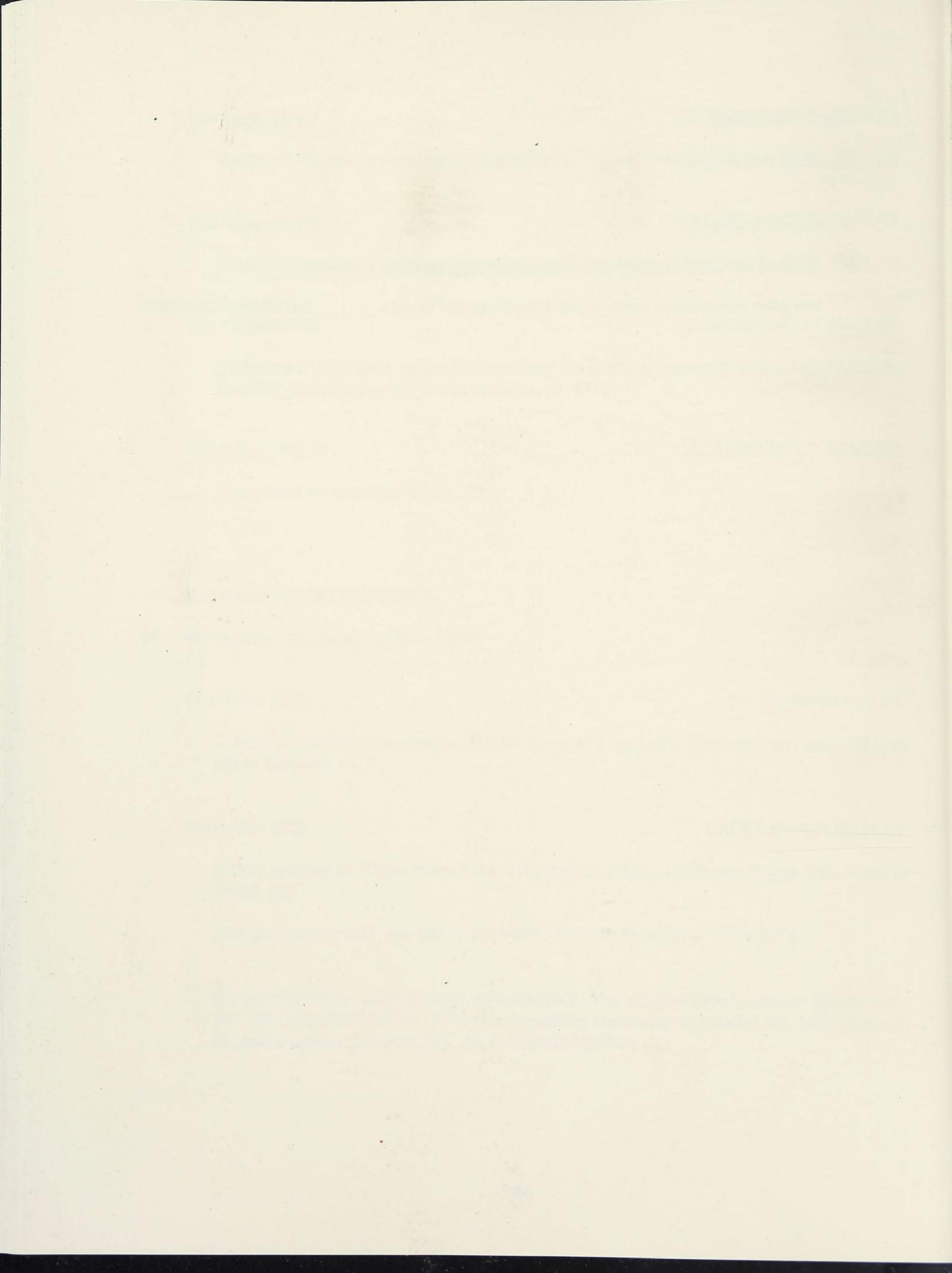
68 Museum File Photos
P17

Photographs (17/17)

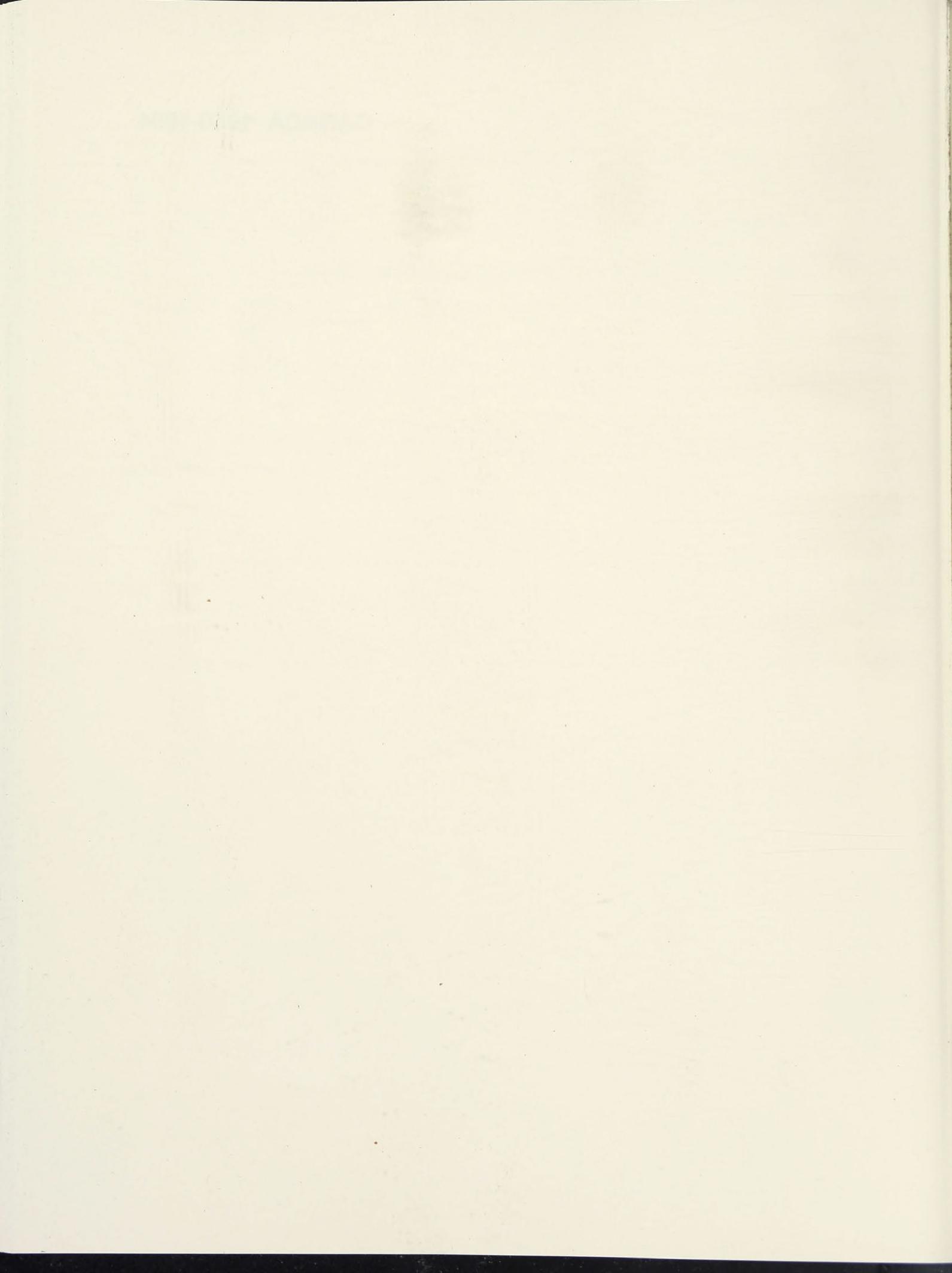
Source: Nordiska Museet [Northern Museum], Sweden

B/W prints representing a variety of period furnishings and interiors.

CAC65/BP/4/NORDISKA/3
through 17



CANADA 1950-1994



CANADIAN DESIGN PRACTICE, 1950-1994
ARCHITECTURE

DRAWINGS, FILES AND PHOTOGRAPHS

RESIDENTIAL

COMMERCIAL

CANADIAN DESIGN PRACTICE, 1950-1994

ARCHITECTURE

While Bülow-Hübe's Canadian practice consisted mainly of interior and industrial design, the designer also undertook a number of small scale architectural projects. Those documented by the archive are listed below. All but two of the projects are for residential designs. Entries are arranged chronologically and provide descriptions of all project-related drawings, files and/or photographs. The series lists a total of 17 projects and represents 17 oversize folders, 1 file folder and 3 photographs.

RESIDENTIAL

- 69 Summer House. Not numbered. (1955-1955)**
Client: A. Kusak
OS1

Oversize folder (1/1): 5 Drawings

CAC65/D/2/900/B/1

5 Working

1 Plans / exterior elevations

4 Structural plans / sections

5 Pencil on tracing paper

- 70 House ['for Gunnel and Kaj']. Not numbered. (1955-1955)**
OS1

Oversize folder (1/1): 1 Drawing

CAC65/D/2/900/D/1

1 Working

1 Plans / exterior elevations

1 Pencil on tracing paper

71 House. Not numbered. [nd]
OS1

Oversize folder (1/1): 3 Drawings

CAC65/D/2/900/E/1

3 Sketches

1 Plan

1 Exterior elevations

1 Exterior perspective

2 Pencil on tracing paper

1 Pencil and coloured pencil on tracing paper

72 Alterations to Window Openings. Not numbered. (1959-1959)
Client: Dr. K.A.C. Elliott
Location: Fitch Bay
OS1

Oversize folder (1/1): 5 Drawings

CAC65/D/2/900/F/1

2 Measured

3 Working

1 Plans / sections / elevations / details

4 Sections

5 Pencil on tracing paper

73 Farmhouse Addition. Drawings 901-903. [nd]
OS1

Oversize folder (1/1): 9 Drawings

CAC65/D/2/900/G/1

9 Sketches

7 Plans

2 Exterior elevations

6 Pencil on tracing paper

3 Blueprints

74 House. Not numbered. (1961-1961)
OS1

Oversize folder (1/1): 2 Drawings

CAC65/D/2/900/H/1

1 Measured

1 Sketch

1 Plan

1 Plans / section / exterior elevations

2 pencil on tracing paper

75 Country House. Not numbered. [nd]
OS1

Oversize folder (1/1): 4 Drawings

CAC65/D/2/900/I/1

4 Sketches

2 Site plans

2 Plans / sections / exterior elevations

4 Pencil on tracing paper

76 Country House. Drawings 909A, 909B, 909C. (1969-1969)
Client: Mr. & Mrs. N. Letovsky
Location: Ste-Agathe-des-Monts, Quebec
OS1

Oversize folder (1/1): 3 Drawings

CAC65/D/2/900/J/1

3 Working

3 Plans

3 Pencil on tracing paper

- 77 Residential Addition. Drawings 910, 911. (1969-1969)**
Preliminary study
Client: T & T Solowij
Location: Iron Hill
OS1

Oversize folder (1/1): 2 Drawings

CAC65/D/2/900/K/1

2 Sketches

2 Plans / exterior elevations / exterior perspectives

2 Pencil on tracing paper

- 78 Residential Addition. Drawings 906, 912. (1967-1970)**
Client: K. & G. Gummerus
Location: East Berkshire, Vermont
OS1

Oversize folder (1/1): 2 Drawings

CAC65/D/2/900/L/1

2 Working

1 Plans / sections / exterior elevations / details (includes foundation plan)

1 Plans / sections / elevations (includes kitchen plan and elevations)

2 Pencil on tracing paper

- 79 3 Houses. Drawings 913, 914. (1970-1973)**
3 Designs: 1 1½ Story single family house, detached or semi-detached
1 1½ Story single family house, convertible into 2 dwellings
1 Farmhouse
OS1

Oversize folder (1/1): 3 Drawings

CAC65/D/2/900/M/1

3 Working

2 Site plans / floor plans / sections / exterior elevations

1 Site plans / floor plans / exterior elevations

2 Pencil on tracing paper

1 Pencil and coloured pencil on tracing paper

80 Residential Addition and Greenhouse. Drawing 916. (1974-1974)

Client: Dr. A. Morton

Location: Ste-Marguerite, Quebec

OS1

Oversize folder (1/1): 1 Drawing

CAC65/D/2/900/N/1

1 Working

1 Plans / exterior elevations / sectional elevations

1 Pencil on tracing paper

81 Residential Additions. Drawings 918A, 918B. (1976-1976)

Client: Mr. & Mrs. N. Letovsky

Location: Ste-Agathe, Quebec

OS1

Oversize folder (1/1): 3 Drawings

CAC65/D/2/900/O/1

3 Working

1 Plans

1 Exterior elevations

1 Interior layouts / interior perspectives

3 Pencil on tracing paper

82 Residential Remodelling. Drawing 919. (1976-1976)

Proposal

OS1

Oversize folder (1/1): 1 Drawing

CAC65/D/2/900/P/1

1 Working

1 Plans / sections / exterior elevations

1 Pencil on tracing paper

- 83 Fireplace and Chimney. Not numbered. [nd]**
OS1

Oversize folder (1/1): 4 Drawings

CAC65/D/2/900/Q/1

4 Sketches

1 Plans / sections / elevations

1 Plans / sections

1 Elevations

1 Miscellaneous

4 Pencil on tracing paper

COMMERCIAL

- 84 Remodelling: Hotel Mont Joli, Quebec. Not numbered. [nd]**
Client: Dr. L. Verreault
Location: Mont Joli, Quebec
OS1 / F1 / P3

Oversize folder (1/1): 3 Drawings

CAC65/D/2/900/A/1

3 Sketches

2 Plans

1 Exterior elevations / perspectives

3 Pencil on tracing paper

File folder (1/1)

CAC65/D/2/900/A/2

Field notes. Includes sketches.

Photographs (3/3)

Photographer/studio: [-]

Hotel Mt. Joli: exterior

B/W snapshot

CAC65/D/4/900/A/1/01

Hotel Mt. Joli: exterior

B/W snapshot

CAC65/D/4/900/A/2/01

Hotel Mt. Joli: exterior

B/W snapshot

CAC65/D/4/900/A/2/03

85 Gift Shop. Not numbered. (1955-1956)
Location: Valleyfield, Quebec
OS1

Oversize folder (1/1): 3 Drawings

CAC65/D/2/900/C/1

1 Sketch

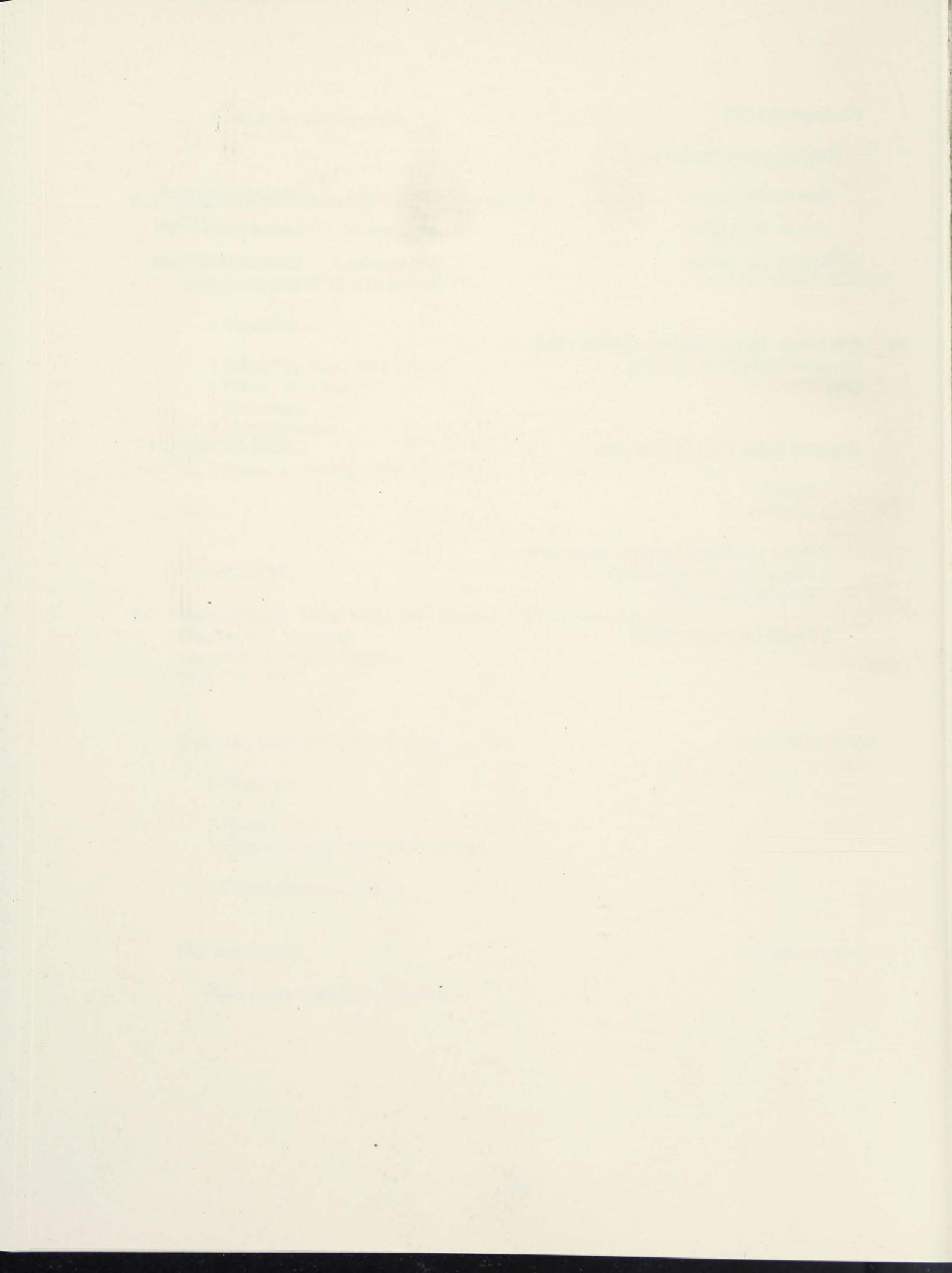
2 Working

1 Plans / sections / exterior elevations

1 Plans / exterior elevations

1 Exterior perspective

3 Pencil on tracing paper



CANADIAN DESIGN PRACTICE, 1950-1994
INTERIORS AND FURNITURE

DRAWINGS

SECTIONAL FURNITURE (PRE-AKA)

LAYOUTS

LAYOUTS / ELEVATIONS

LAYOUTS / PERSPECTIVES

'BUILT-INS': MILLWORK / TRIM

FREESTANDING TABLES

FREESTANDING CHAIRS

FREESTANDING SOFAS

FREESTANDING BEDS

FREESTANDING CABINETS

ELECTRONIC EQUIPMENT CABINETS

LAMPS, LIGHTING FIXTURES AND MISC.

THE HISTORY OF THE UNITED STATES OF AMERICA

CHAPTER I

THE DISCOVERY OF AMERICA

1492

CHRISTOPHER COLUMBUS

THE VOYAGE

THE DISCOVERY

THE RETURN

THE CONSEQUENCES

THE SETTLEMENTS

THE GROWTH

THE INDEPENDENCE

THE CONSTITUTION

THE UNION

CANADIAN DESIGN PRACTICE, 1950-1994

INTERIORS AND FURNITURE

From 1953 to 1968, Bülow-Hübe and Reinhold Koller ran the AKA Furniture Company (initially AKA Works), an innovative and award-winning Montreal studio that specialized in interior planning and the design of furniture prototypes using wood. Designs produced for the company are particularly well documented by the archive and are represented, in part, by this series (this series pertains to drawings only; for boards and photographs of Bülow-Hübe's AKA designs, consult the following two series of the catalogue). This series also includes drawings for any Canadian interior and/or furniture designs Bülow-Hübe worked on prior to, or independently of, AKA. Within the series, which is organized by folder rather than by project, folders are grouped according to design and drawing type and listed chronologically. Folders representing general layout and design consist mainly of sketches (which are listed in the catalogue according to type of view rather than drawing type), while those representing interior trim, 'built-ins', and freestanding furniture consist almost entirely of working drawings and factory templates. The majority of the drawings have been executed in lead pencil on tracing paper, although coloured pencil also figures in some of the interior layouts. The working drawings represent varying combinations of views, the most common format combining plan, plan-section or top view, with one or more elevations and/or sectional elevations. In some cases, details and/or a perspective is included. Most of the working drawings and templates are signed, dated and numbered in series, and notes about materials and costs frequently appear in the margins. The series features twelve NIDC award-winning designs (including Bülow-Hübe's competition entries at the 1957 Triennale de Milano and the 1958 Brussel's World's Fair), as well as lines of 'knock-down' office furniture, and furnishings designed for Habitat 67. A total of 133 oversize folders are represented: pre-AKA designs (3); interior layouts (1); interior layouts and elevations (28); interior layouts and perspectives (5); 'built-ins', or millwork and trim (13); freestanding tables (33); freestanding chairs (18); freestanding sofas (6); freestanding beds (4); freestanding cabinets (17); electronic equipment cabinets (4); and lamps, lighting fixtures and miscellany (2).

PRE-AKA

- 86 "A portrait of the studio just before Pat Hadden left it , anno domini 1950." (1950)

CAC65/B/2/PRE-AKA/1

1 Illustration

1 Ink on tracing paper

- 87 Sectional Furniture. Not Numbered. (1951-1951)** **CAC65/B/2/PRE-AKA/2**
- 1 Design **WORKING**
- Cabinets, shelves, chairs, and tables
- 8 Drawings
- 8 Working
- 8 Pencil on tracing paper
- Various perspectives of sectional components and sample combinations*

- 88 Sectional Furniture. Not Numbered. (1952-1952)** **CAC65/B/2/PRE-AKA/3**
- 1 Design **WORKING**
- Bookcases, cabinets, tables, bases, and benches
- 12 Drawings
- 12 Working
- 12 Pencil on tracing paper
- Various perspectives of sectional components and sample combinations*

INTERIOR LAYOUTS

- 89 Interior Layouts. Not Numbered. (1957-1957)** **CAC65/B/2/1900/16**
- 3 Designs
- 3 Residential (2 general layouts, 1 dining room)
- 3 Drawings
- 3 Sketches
- 3 Pencil on tracing paper

INTERIOR LAYOUTS AND ELEVATIONS

90 Interior layouts and elevations. Not numbered. (1955-1955) CAC65/B/2/1900/06

9 Designs

7 Residential (3 general layouts, 2 living rooms, 1 kitchen, 1 bedroom)
1 Dental clinic and office

10 Drawings

9 Sketches
1 Working

10 Pencil on tracing paper

91 Interior Layouts and Elevations. Not Numbered. (1955-1971) CAC65/D/2/1900/1

17 Designs

14 Residential (5 bedrooms, 2 general layouts, 2 living-dining rooms, 2 living rooms, 1 dining room, 1 TV & guest room, 1 library)

3 Offices

15 Drawings

14 Sketches
1 Working

13 Pencil on tracing paper
1 Pencil and coloured pencil on tracing paper
1 Pencil and coloured ink on tracing paper

92 Interior Layouts and Elevations. Not Numbered. (1956-1956) CAC65/B/2/1900/07

4 Designs

3 Residential (2 bedrooms, 1 living room, 1 dining room)
1 Office

4 Drawings

4 Sketches

4 Pencil on tracing paper

- 93 Interior Layouts and Elevations. Not Numbered. (1956-1956) CAC65/B/2/1900/12**
- 12 Designs
 - 12 Residential (5 dens, 3 bedrooms, 2 living rooms, 1 dining room, 1 general layout)
 - 11 Drawings
 - 11 Sketches
 - 10 Pencil on tracing paper
 - 1 Pencil and coloured pencil on tracing paper
- 94 Interior Layouts and Elevations. Not Numbered. (1956-1956) CAC65/B/2/1900/21**
- 2 Designs
 - 2 Residential (1 general layout, 1 living-dining room)
 - 2 Drawings
 - 2 Sketches
 - 1 Pencil on tracing paper
 - 1 Pencil and coloured pencil on tracing paper
- 95 Interior Layouts and Elevations. Not Numbered. (1957-1957) CAC65/B/2/1900/08**
- 4 Designs
 - 4 Residential (3 general layouts, 1 living room)
 - 4 Drawings
 - 4 Sketches
 - 1 Pencil on tracing paper
 - 3 Pencil and coloured pencil on tracing paper

96 Interior Layouts and Elevations. Not Numbered. (1957-1957) CAC65/B/2/1900/13

11 Designs

11 Residential (4 dens, 3 bedrooms, 2 living-dining rooms, 1 dining room, 1 kitchen)

11 Drawings

11 Sketches

11 Pencil on tracing paper

97 Interior Layouts and Elevations. Not Numbered. (1957-1958) CAC65/B/2/1900/22

3 Designs

3 Residential (1 living-dining room, 1 bedroom-den, 1 bedroom)

4 Drawings

4 Sketches

4 Pencil on tracing paper

98 Interior Layouts and Elevations. Not Numbered. (1958-1958) CAC65/B/2/1900/09

4 Designs

4 Residential (1 living room, 1 living room and hall, 1 dining room, 1 family room)

4 Drawings

4 Sketches

4 Pencil on tracing paper

99 Interior Layouts and Elevations. Not Numbered. (1958-1958) CAC65/B/2/1900/14

22 Designs

22 Residential (8 bedrooms, 6 living-dining rooms, 3 dens, 1 living room, 1 dining room, 1 office, 1 basement, 1 general layout)

21 Drawings

20 Sketches

1 Working

21 Pencil on tracing paper

Includes 1 perspective.

100 Interior Layouts and Elevations. Not Numbered. (1958-1959) CAC65/B/2/1900/17

3 Designs

3 Residential (3 living-dining rooms)

3 Drawings

3 Sketches

3 Pencil on tracing paper

101 Interior Layouts and Elevations. Not Numbered. (1959-1959) CAC65/B/2/1900/10

10 Designs

10 Residential (2 living rooms, 2 dining rooms, 1 living-dining room, 1 den, 1 play-room, 1 bedroom, 1 bookshelf wall, 1 general layout)

9 Drawings

9 Sketches

9 Pencil on tracing paper

102 Interior Layouts and Elevations. Not Numbered. (1959-1959) CAC65/B/2/1900/15

4 Designs

4 Residential (1 entrance hall, 1 living room, 1 living-dining room, 1 basement)

6 Drawings

6 Sketches

5 Pencil on tracing paper
1 Pencil and coloured pencil on tracing paper

103 Interior Layouts and Elevations. Not Numbered. (1959-1960) CAC65/B/2/1900/27

2 Designs

1 Residential (1 kitchen)
1 Shoe store

2 Drawings

1 Sketch
1 Working

2 Pencil on tracing paper

Includes an interior designed for Betty's Shoe Store, Montreal. See folder CAC65/B/2/1900/03 (guide entry 118) for a perspective drawing.

104 Interior Layouts and Elevations. Not Numbered. (1960-1960) CAC65/B/2/1900/11

14 Designs

12 Residential (6 bedrooms, 3 living rooms, 1 kitchen, 1 den, 1 playroom)
1 Office
1 Exhibition installation

19 Drawings

17 Sketches
2 Working

19 Pencil on tracing paper

Includes the plan for an AKA exhibit at the Montreal Museum of Fine Arts.

105 Interior Layouts and Elevations. Not Numbered. (1960-1960) CAC65/B/2/1900/18

4 Designs

4 Residential (1 bedroom, 1 playroom, 1 library, 1 sunroom)

3 Drawings

3 Sketches

2 Pencil on tracing paper

1 Pencil and coloured pencil on tracing paper

106 Interior Layouts and Elevations. Not Numbered. (1961-1961) CAC65/B/2/1900/19

20 Designs

19 Residential (9 bedrooms, 4 living-dining rooms, 2 living rooms, 1 dining room, 1 playroom, 1 basement, 1 study)

1 Company reception room

22 Drawings

22 Sketches

19 Pencil on tracing paper

3 Pencil and coloured pencil on tracing paper

Includes 1 perspective. Contains a reception room designed for Fraser-Brace Engineering.

107 Interior Layouts and Elevations. Not Numbered. (1961-1961) CAC65/B/2/1900/28

2 Designs

1 Residential (1 bedroom)

1 Office waiting room

2 Drawings

2 Sketches

2 Pencil on tracing paper

Contains a waiting room designed for Bell Telephone Co. of Canada.

108 Interior Layouts and Elevations. Not Numbered. (1962-1962) CAC65/B/2/1900/20

14 Designs

13 Residential (4 dens, 3 living rooms, 3 bedrooms, 2 studies, 1 living-dining room, 1 playroom, 1 sewing room, 1 basement)

1 Executive office

14 Drawings

14 Sketches

13 Pencil on tracing paper

1 Pencil and coloured pencil on tracing paper

Includes 1 perspective. Contains an executive office designed for Aluminum Co. of Canada Ltd.

109 Interior Layouts and Elevations. Not Numbered. (1962-1962) CAC65/B/2/1900/23

8 Designs

7 Residential (3 bedrooms, 2 living rooms, 1 living-dining room, 1 den, 1 study)

1 Business office

10 Drawings

10 Sketches

10 Pencil on tracing paper

Includes 1 perspective. Contains an office interior designed for World Renown Films.

110 Interior Layouts and Elevations. Not Numbered. (1962-1962) CAC65/B/2/1900/29

1 Design

Offices and waiting rooms for a dental building

2 Drawings

2 Sketches

2 Pencil on tracing paper

111 Interior Layouts and Elevations. Not Numbered. (1963-1963) CAC65/B/2/1900/24

12 Designs

10 Residential (8 bedrooms, 2 living rooms)
2 Offices

12 Drawings

11 Sketches
1 Working

9 Pencil on tracing paper
3 Pencil and coloured pencil on tracing paper

112 Interior Layouts and Elevations. Not Numbered. (1963-1964) CAC65/B/2/1900/30

4 Designs

1 Residential interior (1 living-dining room)
1 Apartment house lobby
1 Business office and waiting room
1 Reception-waiting room

4 Drawings

4 Sketches

3 Pencil on tracing paper
1 Pencil and coloured pencil on tracing paper

Clients include Dom Tar Chemicals and Goodfellow Lumber.

113 Interior Layouts and Elevations. Not Numbered. (1964-1964) CAC65/B/2/1900/25

6 Designs

6 Residential (2 living-dining rooms, 2 storage walls, 1 living room, 1 den)

6 Drawings

4 Sketches
2 Working

6 Pencil on tracing paper

114 Interior Layouts and Elevations. Not Numbered. (1965-1965) CAC65/B/2/1900/26

13 Designs

12 Residential (4 bedrooms, 2 living rooms, 2 living-dining rooms, 2 dining rooms, 1 den, 1 playroom)

1 Office

15 Drawings

13 Sketches

1 Working

1 Template

13 Pencil on tracing paper

1 Felt pen and coloured pencil on tracing paper

1 Blueprint

115 Interior Layouts and Elevations. Not Numbered. (1965-1965) CAC65/B/2/1900/31

10 Designs

9 Residential (4 bedrooms, 2 living rooms, 2 dens, 1 general layout)

1 Office

10 Drawings

8 Sketches

2 Working

9 Pencil on tracing paper

1 Blueprint

Contains an office interior designed for Great West Life Assurance Co.

116 Interior Layouts and Elevations. Not Numbered. (1966-1966) CAC65/B/2/1900/32

5 Designs

5 Residential (3 bedrooms, 1 general layout, 1 general layout for an apartment)

5 Drawings

4 Sketches

1 Working

5 Pencil on tracing paper

117 Interior Layouts and Elevations. Not Numbered. (1967-1967) CAC65/B/2/1900/33

4 Designs

4 Residential (2 living rooms, 1 kitchen, 1 bedroom)

4 Drawings

4 Sketches

3 Pencil on tracing paper

1 Pencil and coloured pencil on tracing paper

Includes 1 perspective.

INTERIOR LAYOUTS AND PERSPECTIVES

118 Interior Layouts and Perspectives. Not Numbered. (1952-1953) CAC65/B/2/1900/01

6 Designs

4 Residential (1 living room, 1 living room and hall, 1 dining room, 1 bedroom)

1 Company foyer

1 Executive office

6 Drawings

6 Sketches

6 Pencil on tracing paper

Clients include Pratt and Whitney.

119 Interior Layouts and Perspectives. Not Numbered. (1954-1954) CAC65/B/2/1900/02

19 Designs

17 Residential (10 living rooms, 5 bedrooms, 1 den, 1 basement)

1 Reception room

1 Dress shop

22 Drawings

21 Sketches
1 Presentation

21 Pencil on tracing paper
1 Pencil and ink on tracing paper

120 Interior Layouts and Perspectives. Not Numbered. (1954-1954) CAC65/B/2/1900/05

4 Designs

4 Residential (2 dining rooms, 1 living room, 1 living-dining room)

4 Drawings

2 Sketches
2 Working

4 Pencil on tracing paper

121 Interior Layouts and Perspectives. Not Numbered. (1955-1959) CAC65/B/2/1900/03

11 Designs

9 Residential (4 dens, 1 living-dining room, 1 kitchen, 1 bedroom, 1 music room, 1 entrance hall)
1 Dental clinic waiting room
1 Shoe store

13 Drawings

12 Sketches
1 Presentation

11 Pencil on tracing paper
1 Pencil and coloured pencil on tracing paper
1 Blueprint

Includes an interior designed for Betty's Shoe Store, Montreal. See folder CAC65/B/2/1900/27 (guide entry 100) for layout and elevation drawings.

122 Interior Layouts and Perspectives. Not Numbered. (1961-1966) CAC65/B/2/1900/04

12 Designs

- 6 Residential (3 living rooms, 2 kitchens, 1 living-dining room)
- 1 Boutique
- 1 Motel
- 4 Motel furnishings

14 Drawings

- 11 Sketches
- 2 Working (interior)
- 1 Working (furniture)

- 9 Pencil on tracing paper
- 1 Pencil and coloured pencil on tracing paper
- 3 Pencil and ink on tracing paper
- 1 Ink on tracing paper

'BUILT-INS': INTERIOR MILLWORK AND TRIM

123 Millwork and Trim. Drawings 806 to 839. (1954-1956) CAC65/B/2/800/1

17 Designs

WORKING

- 6 Residential interiors (4 kitchens, 1 den, 1 basement)
- 11 Miscellaneous designs

25 Drawings

- 20 Working (interior)
- 5 Working (other)

- 25 Pencil on tracing paper

Includes layouts. Also contains table 1242 and various wood-based industrial designs.

124 Millwork and Trim. Drawings 820 to 886. (1954-1958) CAC65/D/2/800/1

15 Designs

WORKING

- 12 Residential interiors (5 kitchens, 1 laundry, 1 bathroom, 1 bedroom, 1 entrance, 1 foyer, 1 living room, 1 den)

- 1 Dress shop facade and interior
- 1 Showroom
- 1 Clothes bar

21 Drawings

21 Working

21 Pencil on tracing paper

Includes layouts.

125 Millwork and Trim. Drawings 843 to 879. (1956-1958)

CAC65/B/2/800/2

19 Designs

WORKING

- 3 Residential interiors (1 kitchen, 1 studio, 1 den)
- 1 YMCA recreation room
- 15 Miscellaneous designs

20 Drawings

- 16 Working (interior)
- 2 Working (furniture)
- 2 Working (other)

20 Pencil on tracing paper

Includes layouts and 1 interior perspective. Also contains sofa 339 and various wood-based industrial designs.

126 Millwork and Trim. Drawings 881 to 8947. (1958-1961)

CAC65/B/2/800/3

38 Designs

WORKING

- 15 Residential interiors (7 kitchens, 3 bedrooms, 2 dens, 2 powder rooms, 1 breakfast room)
- 1 Clothing store
- 1 Office
- 11 Miscellaneous designs

27 Drawings

- 20 Working (interior)
- 7 Working (other)

27 Pencil and ink on tracing paper

Includes layouts and 1 interior perspective. Also includes various wood-based industrial designs.

127 Millwork and Trim. Drawings 890 to 8928. (1958-1960)

CAC65/D/2/800/2

17 Designs

WORKING

14 Residential interiors (6 kitchens, 2 basements, 1 dining room,
1 breakfast room, 1 laundry, 1 bathroom, 1 den, 1 vestibule)

1 Clothing store

2 Doctors' offices

22 Drawings

22 Working (interior)

22 Pencil on tracing paper

Includes layouts.

128 Millwork and Trim. Drawings 8930 to 8971. (1960-1962)

CAC65/D/2/800/3

16 Designs

WORKING

12 Residential interiors (4 kitchens, 2 laundry rooms, 1 pantry, 1 den,
1 playroom, 1 bedroom, 1 dressing room, 1 bath and powder rooms)

1 Showroom

1 Telephone booths and display cases

2 Stair railings

21 Drawings

21 Working (interior)

21 Pencil on tracing paper

Includes layouts.

129 Millwork and Trim. Drawings 8952 to 8995. (1961-1965) CAC65/B/2/800/4

18 Designs WORKING

- 6 Residential interiors (2 kitchens, 2 basements, 1 garage, 1 conservatory)
- 3 Business offices
- 9 Miscellaneous designs

23 Drawings

- 1 Working (architectural)
- 21 Working (interior)
- 1 Working (other)

23 Pencil and ink on tracing paper

Includes layouts and a colour scheme for office walls. Also includes various wood-based industrial designs.

130 Millwork and Trim. Drawings 8976 to 8999A. (1962-1965) CAC65/D/2/800/4

12 Designs WORKING

- 7 Residential interiors (2 kitchens, 1 apartment house, 1 bedroom, 1 sauna dressing rooms, 1 corridor, 1 entrance)
- 1 House porch and railing
- 1 Boutique
- 3 Miscellaneous designs

21 Drawings

- 1 Sketch
- 20 Working (interior)

19 Pencil on tracing paper
2 Lead pencil and coloured pencil on tracing paper

Includes layouts.

131 Millwork and Trim. Drawings 81000 to 81017B. (1965-1967) CAC65/D/2/800/5

15 Designs WORKING

- 9 Residential interiors (6 kitchens, 2 bathrooms, 1 powder room)
- 1 Company reception area with offices

5 Miscellaneous designs

14 Drawings

- 12 Working (interior)
- 1 Working (furniture)
- 1 Working (other)

- 16 Pencil on tracing paper
- 2 Pencil and felt pen on tracing paper

Includes layouts. Also includes various wood-based industrial design.

132 Millwork and Trim. Drawings 81018 to 81033. (1965-1983)

CAC65/D/2/800/6

12 Designs

WORKING

- 11 Residential interiors (7 kitchens, 1 den, 1 bathrooms and closets,
1 powder room, 1 basement)
- 1 Miscellaneous design

23 Drawings

- 1 Measured
- 22 Working (interior)

- 21 Pencil on tracing paper
- 2 Pencil and ink on tracing paper

Includes layouts. Also includes 4 interior perspectives for the Gelber kitchen.

133 Millwork and Trim. Drawings 821 to 868. (1954-1957)

CAC65/D/1/800/1

13 Designs

TEMPLATES

- 3 Residential interiors (1 living-dining room, 1 den, 1 kitchen)
- 1 Dress shop
- 1 Offices
- 8 Miscellaneous designs

23 Drawings

- 2 Measured
- 1 Working (interior)
- 1 Working (other)

19 Templates

22 Pencil on tracing paper

Includes 2 wood-based industrial designs. See board CAC65/D/3/AKA/17 (guide entry 240) for a photograph of 'built-in' cabinet 853.

134 Millwork and Trim. Drawings 8902 to 8985. (1959-1963) CAC65/D/1/800/2

13 Designs TEMPLATES

1 Residential interior (1 den)

1 Display window

11 Miscellaneous designs

14 Drawings

14 Templates

14 Pencil on tracing paper

135 Millwork and Trim. Drawings 89921 to 81028. (1964-1965) CAC65/D/1/800/3

9 Designs TEMPLATES

2 Residential interiors (1 kitchen, 1 basement)

1 Boutique

1 Business office

1 Custom coach

4 Miscellaneous designs

13 Drawings

1 Measured

12 Templates

12 Pencil on tracing paper

1 Blueprint

Contains 2 drawings from 1970.

TABLES

- 136 Tables. Drawings 101 to 159. (1952-1953)** **CAC65/B/2/100/01**
- 32 Designs **WORKING**
- 28 Tables, 2 desks, 2 serving wagons
- 30 Drawings
- 30 Working
- 30 Pencil on tracing paper
-
- 137 Tables. Drawings 106 to 169. (1953-1954)** **CAC65/D/2/100/01**
- 25 Designs **WORKING**
- 22 Tables, 2 desks, 1 tea wagon
- 24 Drawings
- 24 Working
- 24 Pencil on tracing paper
-
- 138 Tables. Drawings 165 to 1239. (1953-1954)** **CAC65/B/2/100/02**
- 25 Designs **WORKING**
- 18 Tables, 3 desks, 2 corner units, 2 multi-purpose units
- 27 Drawings
- 27 Working
- 27 Pencil on tracing paper
- Includes drawing 411*

139 Tables. Drawings 171 to 1209. (1953-1954) CAC65/D/2/100/02
25 Designs WORKING
 24 Tables, 1 stool
24 Drawings
 24 Working
 24 Pencil on tracing paper
 Includes drawing 231

140 Tables. Drawings 1211 to 1235. (1954-1954) CAC65/D/2/100/03
25 Designs WORKING
 23 Tables, 2 desks
25 Drawings
 25 Working
 25 Pencil on tracing paper
 Includes drawing 195

*For a photograph of coffee table 1215, see board CAC65/D/3/AKA/21 (guide entry 239).
For a photograph of extension table 1235, see photo CAC65/D/3/AKA/09. See folder
CAC65/D/1/100/2 (guide entry 163) for both templates.*

141 Tables. Drawings 1240 to 1279. (1954-1955) CAC65/B/2/100/03
30 Designs WORKING
 20 Tables, 5 desks, 3 multi-purpose units, 1 serving wagon, 1 shelves
29 Drawings
 29 Working
 29 Pencil on tracing paper
 Includes drawings 634, 635

142 Tables. Drawings 1244 to 1318. (1954-1955) CAC65/D/2/100/04

28 Designs WORKING

 22 Tables, 4 desks, 1 serving wagon, 1 bench

27 Drawings

 27 Working

 27 Pencil on tracing paper

Includes 1 drawing from 1957

See board CAC65/D/3/AKA/21 (guide entry 239), and photos CAC65/BP/4/AKA/09/1, CAC65/BP/4/AKA/09/2 and CAC65/BP/4/AKA/10/1, for b/w photographs of cocktail tables 1244 and 1269. See folder CAC65/D/1/100/2 (guide entry 163) for their templates.

143 Tables. Drawings 1280 to 1329. (1955-1956) CAC65/B/2/100/04

35 Designs WORKING

 26 Tables, 7 multi-purpose units, 2 desks

31 Drawings

 31 Working

 31 Pencil on tracing paper

Includes drawings 417, 417A, 557, and 594

144 Tables. Drawings 1320 to 1396. (1955-1957) CAC65/D/2/100/05

35 Designs WORKING

 33 Tables, 1 desk, 1 bench

30 Drawings

 30 Working

 30 Pencil on tracing paper

Includes 1 drawing from 1961

- 145 Tables. Drawings 1330 to 1369. (1956-1956)** CAC65/B/2/100/05
37 Designs WORKING
25 Tables, 5 desks, 2 multi-purpose units, 2 shelves, 2 serving wagons, 1 stool
34 Drawings
34 Working
34 Pencil on tracing paper
Includes drawings 268, 421
- 146 Tables. Drawings 1372 to 1399. (1956-1957)** CAC65/B/2/100/06
20 Designs WORKING
10 Tables, 4 desks, 3 multi-purpose units, 2 serving wagons, 1 headboard
17 Drawings
17 Working
17 Pencil on tracing paper
Includes drawing 434 and 1 drawing from 1959
- 147 Tables. Drawings 1400 to 1489. (1957-1958)** CAC65/B/2/100/07
33 Designs WORKING
19 Tables, 6 desks, 6 multi-purpose units, 1 headboard, 1 drawing board
32 Drawings
32 Working
32 Pencil on tracing paper
Includes drawings 231, 297, 443 and 557A

- 148 Tables. Drawings 1401 to 1428. (1957-1958)** CAC65/D/2/100/06
- 24 Designs WORKING
- 21 Tables, 1 bench, 1 serving wagon, 1 multi-purpose unit
- 23 Drawings
- 23 Working
- 23 Pencil on tracing paper
- Includes 1 drawing from 1961*
- See also board CAC65/D/3/AKA/2 (guide entry 239), for a photograph of coffee table 1412.*
-
- 149 Tables. Drawings 1430 to 1459. (1957-1962)** CAC65/D/2/100/07
- 24 Designs WORKING
- 21 Tables, 2 desks, 1 headboard
- 24 Drawings
- 24 Working
- 24 Pencil on tracing paper
- Includes extension table 1434, winner of a 1958 NIDC award. See folder CAC65/D/1/100/4 (guide entry 167) for the template. See board CAC65/D/3/AKA/16 (guide entry 235) for a b/w photograph.*
-
- 150 Tables. Drawings 1460 to 1497. (1958-1959)** CAC65/D/2/100/08
- 22 Designs WORKING
- 20 Tables, 1 desk, 1 headboard
- 21 Drawings
- 21 Working
- 21 Pencil on tracing paper

Includes drawing 446

151 Tables. Drawings 1490 to 1549. (1958-1965) CAC65/B/2/100/08

37 Designs WORKING

21 Tables, 7 multi-purpose units, 4 desks, 1 vanity, 1 storage wall, 1 stool,
1 mirror, 1 set of table legs

33 Drawings

2 Sketches
31 Working

33 Pencil on tracing paper

Includes drawings 2307, 5675, and 5702

152 Tables. Drawings 1501 to 1544. (1959-1962) CAC65/D/2/100/09

29 Designs WORKING

20 Tables, 3 desks, 3 multi-purpose units, 1 serving wagon, 1 bench, 1 stool

28 Drawings

28 Working

28 Pencil on tracing paper

Includes drawing 5711

153 Tables. Drawings 1550 to 1579. (1961-1964) CAC65/D/2/100/10

29 Designs WORKING

23 Tables, 4 desks, 1 multi-purpose unit, 1 serving wagon

29 Drawings

29 Working

29 Pencil on tracing paper

- 154 Tables. Drawings 1558 to 1597. (1961-1962)** **CAC65/B/2/100/09**
- 12 Designs **WORKING**
- 6 Tables, 5 multi-purpose units, 1 desk
- 12 Drawings
- 12 Working
- 12 Pencil on tracing
-
- 155 Tables. Drawings 1581 to 1599. (1961-1965)** **CAC65/D/2/100/11**
- 10 Designs **WORKING**
- 7 Tables, 2 desks, 1 serving wagon
- 14 Drawings
- 14 Working
- 14 Pencil on tracing paper
- Includes executive desk 1588, part of AKA's line of office furniture. For b/w photographs of the desk, see board CAC65/D/3/AKA/22 (guide entry 241) and proof CAC65/BP/4/AKA/61/1. For the template, see folder CAC65/D/1/100/4 (guide entry 167).*
-
- 156 Tables. Drawings 1600 to 1619. (1962-1963)** **CAC65/D/2/100/12**
- 30 Designs **WORKING**
- 16 Desks, 14 tables
- 31 Drawings
- 31 Working
- 31 Pencil on tracing paper
- Includes 1 drawing from 1967, 1 drawing from 1969*

157 Tables. Drawings 1610 to 1666. (1962-1965) CAC65/B/2/100/10

14 Designs WORKING

5 Tables, 5 desks, 2 multi-purpose units, 1 shelves, 1 set of table legs

13 Drawings

13 Working

13 Pencil on tracing paper

Includes drawings 1569, 5675

158 Tables. Drawings 1620 to 1649. (1963-1964) CAC65/D/2/100/13

29 Designs WORKING

26 Tables, 3 desks

28 Drawings

28 Working

28 Pencil on tracing paper

Includes drawing 6011 and 1 drawing from 1966

For the template to low table 1640A, part of AKA's line of 'knock-down' office furniture, see folder CAC65/D/1/100/5 (guide entry 168). See also board CAC65/D/3/AKA/23 (guide entry 242) and photographs CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1; and CAC65/BP/4/AKA/64/1.

159 Tables. Drawings 1650 to 1669. (1964-1965) CAC65/D/2/100/14

17 Designs WORKING

11 Tables, 6 desks

16 Drawings

16 Working

16 Pencil on tracing paper

- 160 Tables. Drawings 1670 to 1699A. (1965-1972)** CAC65/D/2/100/15
32 Designs WORKING
23 Tables, 7 desks, 1 headboard, 1 bench
32 Drawings
1 Sketch
31 Working
32 Pencil on tracing paper
Includes telephone table 1689, part of AKA's line of 'knock-down' office furniture. See also board CAC65/D/3/AKA/23 (guide entry 242) and photographs CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1; and CAC65/BP/4/AKA/64/1.
- 161 Tables. Drawings 104 to 1253. (1953-1954)** CAC65/B/1/100/1
21 Designs TEMPLATES
18 Tables, 3 serving wagons
20 Drawings
20 Templates
20 Pencil on tracing paper
- 162 Tables. Drawings 106 to 197. (1953-1954)** CAC65/D/1/100/1
27 Designs TEMPLATES
26 Tables, 1 tea wagon
25 Drawings
25 Templates
25 Pencil on tracing paper
Includes 1 drawing from 1958, 1 drawing from 1995

129 Millwork and Trim. Drawings 8952 to 8995. (1961-1965) CAC65/B/2/800/4

18 Designs

WORKING

- 6 Residential interiors (2 kitchens, 2 basements, 1 garage, 1 conservatory)
- 3 Business offices
- 9 Miscellaneous designs

23 Drawings

- 1 Working (architectural)
- 21 Working (interior)
- 1 Working (other)

23 Pencil and ink on tracing paper

Includes layouts and a colour scheme for office walls. Also includes various wood-based industrial designs.

130 Millwork and Trim. Drawings 8976 to 8999A. (1962-1965) CAC65/D/2/800/4

12 Designs

WORKING

- 7 Residential interiors (2 kitchens, 1 apartment house, 1 bedroom, 1 sauna dressing rooms, 1 corridor, 1 entrance)
- 1 House porch and railing
- 1 Boutique
- 3 Miscellaneous designs

21 Drawings

- 1 Sketch
- 20 Working (interior)

19 Pencil on tracing paper
2 Lead pencil and coloured pencil on tracing paper

Includes layouts.

131 Millwork and Trim. Drawings 81000 to 81017B. (1965-1967) CAC65/D/2/800/5

15 Designs

WORKING

- 9 Residential interiors (6 kitchens, 2 bathrooms, 1 powder room)
- 1 Company reception area with offices

5 Miscellaneous designs

14 Drawings

12 Working (interior)

1 Working (furniture)

1 Working (other)

16 Pencil on tracing paper

2 Pencil and felt pen on tracing paper

Includes layouts. Also includes various wood-based industrial design.

132 Millwork and Trim. Drawings 81018 to 81033. (1965-1983)

CAC65/D/2/800/6

12 Designs

WORKING

11 Residential interiors (7 kitchens, 1 den, 1 bathrooms and closets,
1 powder room, 1 basement)

1 Miscellaneous design

23 Drawings

1 Measured

22 Working (interior)

21 Pencil on tracing paper

2 Pencil and ink on tracing paper

Includes layouts. Also includes 4 interior perspectives for the Gelber kitchen.

133 Millwork and Trim. Drawings 821 to 868. (1954-1957)

CAC65/D/1/800/1

13 Designs

TEMPLATES

3 Residential interiors (1 living-dining room, 1 den, 1 kitchen)

1 Dress shop

1 Offices

8 Miscellaneous designs

23 Drawings

2 Measured

1 Working (interior)

1 Working (other)

19 Templates

22 Pencil on tracing paper

Includes 2 wood-based industrial designs. See board CAC65/D/3/AKA/17 (guide entry 240) for a photograph of 'built-in' cabinet 853.

134 Millwork and Trim. Drawings 8902 to 8985. (1959-1963)

CAC65/D/1/800/2

13 Designs

TEMPLATES

1 Residential interior (1 den)

1 Display window

11 Miscellaneous designs

14 Drawings

14 Templates

14 Pencil on tracing paper

135 Millwork and Trim. Drawings 8992I to 81028. (1964-1965)

CAC65/D/1/800/3

9 Designs

TEMPLATES

2 Residential interiors (1 kitchen, 1 basement)

1 Boutique

1 Business office

1 Custom coach

4 Miscellaneous designs

13 Drawings

1 Measured

12 Templates

12 Pencil on tracing paper

1 Blueprint

Contains 2 drawings from 1970.

TABLES

136 Tables. Drawings 101 to 159. (1952-1953)

CAC65/B/2/100/01

32 Designs

WORKING

28 Tables, 2 desks, 2 serving wagons

30 Drawings

30 Working

30 Pencil on tracing paper

137 Tables. Drawings 106 to 169. (1953-1954)

CAC65/D/2/100/01

25 Designs

WORKING

22 Tables, 2 desks, 1 tea wagon

24 Drawings

24 Working

24 Pencil on tracing paper

138 Tables. Drawings 165 to 1239. (1953-1954)

CAC65/B/2/100/02

25 Designs

WORKING

18 Tables, 3 desks, 2 corner units, 2 multi-purpose units

27 Drawings

27 Working

27 Pencil on tracing paper

Includes drawing 411

139 Tables. Drawings 171 to 1209. (1953-1954) CAC65/D/2/100/02

25 Designs WORKING

24 Tables, 1 stool

24 Drawings

24 Working

24 Pencil on tracing paper

Includes drawing 231

140 Tables. Drawings 1211 to 1235. (1954-1954) CAC65/D/2/100/03

25 Designs WORKING

23 Tables, 2 desks

25 Drawings

25 Working

25 Pencil on tracing paper

Includes drawing 195

*For a photograph of coffee table 1215, see board CAC65/D/3/AKA/21 (guide entry 239).
For a photograph of extension table 1235, see photo CAC65/D/3/AKA/09. See folder
CAC65/D/1/100/2 (guide entry 163) for both templates.*

141 Tables. Drawings 1240 to 1279. (1954-1955) CAC65/B/2/100/03

30 Designs WORKING

20 Tables, 5 desks, 3 multi-purpose units, 1 serving wagon, 1 shelves

29 Drawings

29 Working

29 Pencil on tracing paper

Includes drawings 634, 635

- 142 Tables. Drawings 1244 to 1318. (1954-1955)** **CAC65/D/2/100/04**
- 28 Designs **WORKING**
- 22 Tables, 4 desks, 1 serving wagon, 1 bench
- 27 Drawings
- 27 Working
- 27 Pencil on tracing paper
- Includes 1 drawing from 1957*
- See board CAC65/D/3/AKA/21 (guide entry 239), and photos CAC65/BP/4/AKA/09/1, CAC65/BP/4/AKA/09/2 and CAC65/BP/4/AKA/10/1, for b/w photographs of cocktail tables 1244 and 1269. See folder CAC65/D/1/100/2 (guide entry 163) for their templates.*
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- 143 Tables. Drawings 1280 to 1329. (1955-1956)** **CAC65/B/2/100/04**
- 35 Designs **WORKING**
- 26 Tables, 7 multi-purpose units, 2 desks
- 31 Drawings
- 31 Working
- 31 Pencil on tracing paper
- Includes drawings 417, 417A, 557, and 594*
-
- 144 Tables. Drawings 1320 to 1396. (1955-1957)** **CAC65/D/2/100/05**
- 35 Designs **WORKING**
- 33 Tables, 1 desk, 1 bench
- 30 Drawings
- 30 Working
- 30 Pencil on tracing paper
- Includes 1 drawing from 1961*

- 145 Tables. Drawings 1330 to 1369. (1956-1956)** CAC65/B/2/100/05
37 Designs WORKING
25 Tables, 5 desks, 2 multi-purpose units, 2 shelves, 2 serving wagons, 1 stool
34 Drawings
34 Working
34 Pencil on tracing paper
Includes drawings 268, 421
- 146 Tables. Drawings 1372 to 1399. (1956-1957)** CAC65/B/2/100/06
20 Designs WORKING
10 Tables, 4 desks, 3 multi-purpose units, 2 serving wagons, 1 headboard
17 Drawings
17 Working
17 Pencil on tracing paper
Includes drawing 434 and 1 drawing from 1959
- 147 Tables. Drawings 1400 to 1489. (1957-1958)** CAC65/B/2/100/07
33 Designs WORKING
19 Tables, 6 desks, 6 multi-purpose units, 1 headboard, 1 drawing board
32 Drawings
32 Working
32 Pencil on tracing paper
Includes drawings 231, 297, 443 and 557A

- 148 Tables. Drawings 1401 to 1428. (1957-1958)** CAC65/D/2/100/06
- 24 Designs WORKING
- 21 Tables, 1 bench, 1 serving wagon, 1 multi-purpose unit
- 23 Drawings
- 23 Working
- 23 Pencil on tracing paper
- Includes 1 drawing from 1961*
- See also board CAC65/D/3/AKA/2 (guide entry 239), for a photograph of coffee table 1412.*
-
- 149 Tables. Drawings 1430 to 1459. (1957-1962)** CAC65/D/2/100/07
- 24 Designs WORKING
- 21 Tables, 2 desks, 1 headboard
- 24 Drawings
- 24 Working
- 24 Pencil on tracing paper
- Includes extension table 1434, winner of a 1958 NIDC award. See folder CAC65/D/1/100/4 (guide entry 167) for the template. See board CAC65/D/3/AKA/16 (guide entry 235) for a b/w photograph.*
-
- 150 Tables. Drawings 1460 to 1497. (1958-1959)** CAC65/D/2/100/08
- 22 Designs WORKING
- 20 Tables, 1 desk, 1 headboard
- 21 Drawings
- 21 Working
- 21 Pencil on tracing paper

Includes drawing 446

151 Tables. Drawings 1490 to 1549. (1958-1965) CAC65/B/2/100/08

37 Designs WORKING

21 Tables, 7 multi-purpose units, 4 desks, 1 vanity, 1 storage wall, 1 stool,
1 mirror, 1 set of table legs

33 Drawings

2 Sketches
31 Working

33 Pencil on tracing paper

Includes drawings 2307, 5675, and 5702

152 Tables. Drawings 1501 to 1544. (1959-1962) CAC65/D/2/100/09

29 Designs WORKING

20 Tables, 3 desks, 3 multi-purpose units, 1 serving wagon, 1 bench, 1 stool

28 Drawings

28 Working

28 Pencil on tracing paper

Includes drawing 5711

153 Tables. Drawings 1550 to 1579. (1961-1964) CAC65/D/2/100/10

29 Designs WORKING

23 Tables, 4 desks, 1 multi-purpose unit, 1 serving wagon

29 Drawings

29 Working

29 Pencil on tracing paper

- 154 Tables. Drawings 1558 to 1597. (1961-1962)** CAC65/B/2/100/09
- 12 Designs WORKING
- 6 Tables, 5 multi-purpose units, 1 desk
- 12 Drawings
- 12 Working
- 12 Pencil on tracing
-
- 155 Tables. Drawings 1581 to 1599. (1961-1965)** CAC65/D/2/100/11
- 10 Designs WORKING
- 7 Tables, 2 desks, 1 serving wagon
- 14 Drawings
- 14 Working
- 14 Pencil on tracing paper
- Includes executive desk 1588, part of AKA's line of office furniture. For b/w photographs of the desk, see board CAC65/D/3/AKA/22 (guide entry 241) and proof CAC65/BP/4/AKA/61/1. For the template, see folder CAC65/D/1/100/4 (guide entry 167).*
-
- 156 Tables. Drawings 1600 to 1619. (1962-1963)** CAC65/D/2/100/12
- 30 Designs WORKING
- 16 Desks, 14 tables
- 31 Drawings
- 31 Working
- 31 Pencil on tracing paper
- Includes 1 drawing from 1967, 1 drawing from 1969*

157 Tables. Drawings 1610 to 1666. (1962-1965) CAC65/B/2/100/10

14 Designs WORKING

5 Tables, 5 desks, 2 multi-purpose units, 1 shelves, 1 set of table legs

13 Drawings

13 Working

13 Pencil on tracing paper

Includes drawings 1569, 5675

158 Tables. Drawings 1620 to 1649. (1963-1964) CAC65/D/2/100/13

29 Designs WORKING

26 Tables, 3 desks

28 Drawings

28 Working

28 Pencil on tracing paper

Includes drawing 6011 and 1 drawing from 1966

For the template to low table 1640A, part of AKA's line of 'knock-down' office furniture, see folder CAC65/D/1/100/5 (guide entry 168). See also board CAC65/D/3/AKA/23 (guide entry 242) and photographs CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1; and CAC65/BP/4/AKA/64/1.

159 Tables. Drawings 1650 to 1669. (1964-1965) CAC65/D/2/100/14

17 Designs WORKING

11 Tables, 6 desks

16 Drawings

16 Working

16 Pencil on tracing paper

160 Tables. Drawings 1670 to 1699A. (1965-1972) CAC65/D/2/100/15

32 Designs WORKING

 23 Tables, 7 desks, 1 headboard, 1 bench

32 Drawings

 1 Sketch

 31 Working

 32 Pencil on tracing paper

Includes telephone table 1689, part of AKA's line of 'knock-down' office furniture. See also board CAC65/D/3/AKA/23 (guide entry 242) and photographs CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1; and CAC65/BP/4/AKA/64/1.

161 Tables. Drawings 104 to 1253. (1953-1954) CAC65/B/1/100/1

21 Designs TEMPLATES

 18 Tables, 3 serving wagons

20 Drawings

 20 Templates

 20 Pencil on tracing paper

162 Tables. Drawings 106 to 197. (1953-1954) CAC65/D/1/100/1

27 Designs TEMPLATES

 26 Tables, 1 tea wagon

25 Drawings

 25 Templates

 25 Pencil on tracing paper

Includes 1 drawing from 1958, 1 drawing from 1995

163 Tables. Drawings 1209 to 1332. (1954-1958) CAC65/D/1/100/2

24 Designs TEMPLATES

21 Tables, 2 desks, 1 serving wagon

24 Drawings

24 Templates

24 Pencil on tracing paper

For photographs of tables 1215, 1244 and 1269, see board CAC65/D/3/AKA/21 (guide entry 239), and photos CAC65/BP/4/AKA/09/1, CAC65/BP/4/AKA/09/2, and CAC65/BP/4/AKA/10/1. For the working drawings to 1244 and 1269, see folder CAC65/D/2/100/4 (guide entry 142). See folder CAC65/D/2/100/03 (guide entry 140) for the working drawings to 1215.

See board CAC65/D/3/AKA/09 (guide entry 228) for a photograph of table 1235. See folder CAC65/D/2/100/03 (guide entry 140) for the working drawings.

164 Tables. Drawings 1254 to 1345A. (1954-1957) CAC65/B/1/100/2

24 Designs TEMPLATES

22 Tables, 1 serving wagon, 1 desk

21 Drawings

21 Templates

21 Pencil on tracing paper

165 Tables. Drawings 1350 to 1428. (1956-1961) CAC65/D/1/100/3

17 Designs TEMPLATES

16 Tables, 1 serving wagon

17 Drawings

17 Templates

- 166 Tables. Drawings 1357 to 1663. (1956-1965)** CAC65/B/1/100/3
- 15 Designs TEMPLATES
- 9 Tables, 3 desks, 2 serving wagons, 1 dual-purpose unit
- 14 Drawings
- 14 Templates
- 14 Pencil on tracing paper
-
- 167 Tables. Drawings 1430/1430A to 1599. (1957-1964)** CAC65/D/1/100/4
- 24 Designs TEMPLATES
- 21 Tables, 3 desks
- 27 Drawings
- 2 Sketches
- 25 Templates
- 27 Pencil on tracing paper
- The two sketches accompany template 1432*
- Includes table 1434, winner of a 1958 NIDC award. For the working drawing, see folder CAC65/D/2/100/07 (guide entry 149). For a b/w photograph, see board CAC65/D/3/AKA/16 (guide entry 235).*
- Also included is executive desk 1588, part of AKA's line of 'knock-down' office furniture. See folder CAC65/D/2/100/11 (guide entry 155) for the working drawing and board CAC65/D/3/AKA/22 (guide entry 241) for both a b/w photograph and pages from an AKA catalogue illustrating assembly options. See also proof CAC65/BP/4/AKA/61/1.*
-
- 168 Tables. Drawings 1606 to 1697/333. (1962-1967)** CAC65/D/1/100/5
- 20 Designs TEMPLATES
- 15 Tables, 4 desks, 1 sofa
- 14 Drawings
- 14 Templates

14 Pencil on tracing paper

Includes drawing 333 and designs for Habitat furnishings

For the working drawing to low table 1640A, part of AKA's line of 'knock-down' office furniture, see folder CAC65/D/2/100/13 (guide entry 158). See also board CAC65/D/3/AKA/23 (guide entry 242) and photographs CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1; and CAC65/BP/4/AKA/64/1.

CHAIRS

169 Chairs. Not numbered. [nd] CAC65/D/1/200/9

Assorted sketches dealing mainly with seating angles SKETCHES

8 Drawings

8 Sketches

8 Pencil on tracing paper

Accompanied template for chair 2357

170 Chairs. Drawings 201 to 249. (1952-1955) CAC65/D/2/200/1

30 Designs WORKING

24 Chairs, 6 stools

28 Drawings

28 Working

28 Pencil on tracing paper

Includes 1 drawing from 1964

Contains 2 NIDC award winning designs: swivel back chair 220 and easy chair 238. For the template to 220, see folder CAC65/B/1/200/1 (guide entry 176). For a b/w photograph, see board CAC65/D/3/AKA/03 (guide entry 222). For the template to 238, see folder CAC65/D/1/200/2 (guide entry 178). See also board CAC65/D/3/AKA/07 (guide entry 223) and photos CAC65/BP/4/AKA/17A/1; CAC65/BP/4/AKA/17B/1; and CAC65/BP/4/AKA/44/1.

For b/w photographs of dining chairs 225 and 226, also found in this folder, see board

CAC65/D/3/AKA/04 (guide entry 223) and photos CAC65/BP/4/AKA/01A/1; CAC65/BP/4/AKA/01B/1; CAC65/BP/4/AKA/02A/1 and CAC65/BP/4/AKA/02B/1. See folder CAC65/D/1/200/1 (guide entry 177) for both templates. Photographs of chair 228 can be found on board CAC65/D/3/AKA/06 (guide entry 225) and photo CAC65/BP/4/AKA/20/1. See folder CAC65/D/1/200/2 (guide entry 178) for the template.

171 Chairs. Drawings 202A to 255. (1953-1955)

CAC65/B/2/200/1

27 Designs

WORKING

22 Chairs, 5 stools

26 Drawings

26 Working

26 Pencil on tracing paper

For a photograph of easy chair 234/234A, see board CAC65/D/3/AKA/05 (guide entry 224). See folder CAC65/B/1/200/2 (guide entry 179) for the template.

172 Chairs. Drawings 256 to 298. (1955-1958)

CAC65/D/2/200/2

28 Designs

WORKING

18 Chairs, 9 stools, 1 bench

27 Drawings

27 Working

27 Pencil on tracing paper

Includes 5 NIDC award winning designs: dining chair 258; dining chairs 289 and 290; easy chair 296 and footstool 297. For a b/w photograph of chair 258, see board CAC65/D/3/AKA/08 (guide entry 227). For a b/w photograph of chairs 289 and 290, see board CAC65/D/3/AKA/15 (guide entry 234). See folder CAC65/D/1/200/4 (guide entry 182) for the template to 289 and folder CAC65/D/1/200/5 (guide entry 183) for the template to 290. The templates for 296 and 297 are also found in folder CAC65/D/1/200/5. B/W photographs of the two can be found on board CAC65/D/3/AKA/07 (guide entry 226). See also photo CAC65/BP/4/AKA/24/1. Folder CAC65/D/1/200/4 (guide entry 182) contains the template to arm chair 280, also found in this folder. For b/w photographs, see board CAC65/D/3/AKA/14 (guide entry 233) and photos CAC65/BP/4/AKA/46/1 and CAC65/BP/4/AKA/46/2.

- 173 Chairs. Drawings 260 to 2347. (1955-1961)** CAC65/B/2/200/2
- 29 Designs WORKING
- 23 Chairs, 5 stools, 1 chaise longue
- 26 Drawings
- 26 Working
- 26 Pencil on tracing paper
-
- 174 Chairs. Drawings 2300 to 2339S. (1958-1965)** CAC65/D/2/200/3
- 37 Designs WORKING
- 29 Chairs, 8 stools
- 35 Drawings
- 2 Sketches
- 33 Working
- 35 Pencil on tracing paper
- Includes chair 2323 (W; W/S; U/S), part of AKA's Office Furniture Line. For templates, see folder CAC65/D/1/200/6 (guide entry 184). For photographs and sample catalogue pages, see board CAC65/D/3/AKA/24 (guide entry 243). See also photos CAC65/BP/4/AKA/27/1; CAC65/BP/4/AKA/27/2; CAC65/BP/4/AKA/28/1; CAC65/BP/4/AKA/29/1; and CAC65/BP/4/AKAK/29/2.*
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- 175 Chairs. Drawings 2341 to 2370. (1961-1969)** CAC65/D/2/200/4
- 32 Designs WORKING
- 24 Chairs, 5 stools, 3 benches
- 31 Drawing
- 2 Sketches
- 5 Development
- 24 Working
- 26 Pencil on tracing paper
- 5 Lead pencil and coloured felt pen on tracing paper

Includes designs for Habitat furnishings.

176 Chairs. Drawings 202A to 231. (1953-1954) CAC65/B/1/200/1

11 Designs TEMPLATES

10 Chairs, 1 stool

10 Drawings

10 Templates

10 Pencil on tracing paper

Includes swivel-back chair 220, winner of a 1953 NIDC award. For the working drawing, see folder CAC65/D/2/200/1 (guide entry 114). For a b/w photograph, see board CAC65/D/3/AKA/03 (guide entry 222).

177 Chairs. Drawings 203/302 to 226. (1953-1954) CAC65/D/1/200/1

15 Designs TEMPLATES

12 Chairs, 2 settees, 1 chesterfield

9 Drawings

9 Templates

9 Pencil on tracing paper

Includes drawings 302, 308A and 308AA

For the working drawings to dining chairs 225 and 226, see folder CAC65/D/2/200/1 (guide entry 170). For photographs, see board CAC65/D/3/AKA/4 (guide entry 223) and photos CAC65/BP/4/AKA/01A/1; CAC65/BP/4/AKA/01B/1; CAC65/BP/4/AKA/02A/1; and CAC65/BP/4/AKA/02B/1.

178 Chairs. Drawings 227 to 239/240. (1953-1955) CAC65/D/1/200/2

13 Designs TEMPLATES

12 Chairs, 1 footstool

9 Drawings

9 Templates

9 Pencil on tracing paper

Includes drawing 218

For photographs of easy chair 238, winner of an NIDC award, see board CAC65/D/3/AKA/07 (guide entry 226) and photos CAC65/BP/4/AKA/17A/1; CAC65/BP/4/AKA/17B/1; and CAC65/BP/4/AKA/44/1. For a photograph of chair 228, see board CAC65/D/3/AKA/06 (guide entry 225) and photo CAC65/BP/4/AKA/20/1. For both working drawings, see folder CAC65/D/2/200/1 (guide entry 170).

179 Chairs. Drawings 234A to 266. (1954-1956)

CAC65/B/1/200/2

12 Designs

TEMPLATES

9 Chairs, 2 sofas, 1 stool

10 Drawings

10 Templates

10 Pencil on tracing paper

Includes drawings 324, 326

For a photograph of easy chair 234, see board CAC65/D/3/AKA/05 (guide entry 224). For the working drawing, see folder CAC65/B/2/200/1 (guide entry 171).

180 Chairs. Drawings 241 to 263. (1954-1956)

CAC65/D/1/200/3

7 Designs

TEMPLATES

7 Chairs

7 Drawings

7 Templates

7 Pencil on tracing paper

- 181 Chairs. Drawings 267 to 2336. (1956-1959)** CAC65/B/1/200/3
- 12 Designs TEMPLATES
- 8 Chairs, 3 sofas, 1 chaise longue
- 8 Drawings
- 8 Templates
- 8 Pencil on tracing paper
- Includes drawings 328, 342*
- For a photograph of sofa 328, see board CAC65/D/3/AKA/12 (guide entry 231). For the the working drawing, see folder CAC65/D/2/300/1 (guide entry 187).*
-
- 182 Chairs. Drawings 274/329 to 289. (1956-1965)** CAC65/D/1/200/4
- 12 Designs TEMPLATES
- 8 Chairs, 3 stools, 1 sofa
- 11 Drawings
- 11 Templates
- 11 Pencil on tracing paper
- Includes drawing 329*
- For a photograph of dining chair 289, winner of a 1958 NIDC award, see board CAC65/D/3/AKA/15 (guide entry 234). For a photograph of armchair 280, also found in this folder, see board CAC65/D/3/AKA/14 (guide entry 233). See also photos CAC65/D/4/AKA/46/1 and CAC65/D/4/AKA/46/2. For both working drawings, see folder CAC65/D/2/200/2 (guide entry 172).*
-
- 183 Chairs. Drawings 290 to 2318/346. (1957-1961)** CAC65/D/1/200/5
- 19 Designs TEMPLATES
- 10 Chairs, 5 stools, 4 sofas
- 15 Drawings

15 Templates

15 Pencil on tracing paper

Includes drawings 335, 337, 345A, and 346

Also includes 4 award-winning designs (dining chair 290; easy chair 296; footstool 297; sofa 335) and council chair 299. For the working drawings to 290, 296 and 297, see folder CAC65/D/2/200/2 (guide entry 172). See board CAC65/D/3/AKA/15 (guide entry 234) for a photograph of 290. For photographs of 296 and 297, see board CAC65/D/3/AKA/07 (guide entry 226) and photo CAC65/BP/4/AKA/24/1. For the working drawing to sofa 335, see folder CAC65/D/2/300/1 (guide entry 187). For photographs, see board CAC65/D/3/AKA/20 (guide entry 238) and photos CAC65/BP/4/AKA/38A/1 and CAC65/BP/4/AKA/38B/1. See board CAC65/D/3/AKA/01 for the working drawing to council chair 299.

184 Chairs. Drawings 2321 to 2333U/333U. (1960-1964)

CAC65/D/1/200/6

14 Designs

TEMPLATES

12 Chairs, 2 sofas

11 Drawings

11 Templates

11 Pencil on tracing paper

Includes drawings 333, 333U

Also includes chair 2323 (W; W/S; U/S), part of AKA's Office Furniture Line. For working drawings, see folder CAC65/D/2/200/3 (guide entry 174). For a photograph and sample catalogue pages, see board CAC65/D/3/AKA/24 (guide entry 243). See also photos CAC65/BP/4/AKA/27/1; CAC65/BP/4/AKA/27/2; CAC65/BP/4/AKA/28/1; CAC65/BP/4/AKA/29/1 and CAC65/BP/4/AKA/29/2.

185 Chairs. Drawings 2337/2338 to 2355/355. (1961-1963)

CAC65/D/1/200/7

18 Designs

TEMPLATES

14 Chairs, 4 sofas

14 Drawings

14 Templates

14 Pencil on tracing paper

Includes drawings 343, 343W, 343U, 355

186 Chairs. Drawings 2357/357 to 2370L. (1966-1967)

CAC65/D/1/200/8

20 Designs

TEMPLATES

13 Chairs, 4 sofas, 2 settees, 1 sofa-bed

15 Drawings

15 Templates

15 Pencil on tracing paper

Includes drawings 357, 368, 368A, 368B, 369, and 369U. Also includes designs for Habitat furnishings.

SOFAS

187 Sofas. Drawings 301 to 348. (1952-1962)

CAC65/D/2/300/1

34 Designs

WORKING

23 Sofas, 5 benches, 3 chesterfields, 2 settees, 1 love seat

34 Drawings

34 Working

34 Pencil on tracing paper

Includes sofa 335, winner of a 1959 NIDC award. For the template, see folder CAC65/D/1/200/5 (guide entry 183). For a photograph, see board CAC65/D/3/AKA/20 (guide entry 238). See also photos CAC65/BP/4/AKA/38A/1 and CAC65/BP/4/AKA/38B/1.

For a photograph of sofa 320, also found in this folder, see board CAC65/D/3/AKA/06 (guide entry 225). See folder CAC65/D/1/300/2 (guide entry 189) for the template.

For a photograph of sofa 328, see board CAC65/D/3/AKA/12 (guide entry 231). See folder CAC65/B/1/200/3 (guide entry 182) for the template.

188 Sofas. Drawings 303 to 363. (1953-1963) CAC65/B/2/300/1

28 Designs WORKING

17 Sofas, 3 settees, 3 benches, 2 bed-sofas, 1 chesterfield, 1 window seat,
1 stool

29 Drawings

29 Working

29 Pencil on tracing paper

189 Sofas. Drawings 352A to 371. (1957-1969) CAC65/D/2/300/2

20 Designs WORKING

9 Sofas, 5 benches, 2 couches, 1 settee, 1 love seat, 1 sofa-bed, 1 table

20 Drawings

2 Sketches

15 Working

3 Development

16 Pencil on tracing paper

4 Pencil and coloured felt pen on tracing paper

Includes designs for Habitat furnishings

190 Sofas. Drawings 304 to 315. (1953-1954) CAC65/D/1/300/1

12 Designs TEMPLATES

7 Sofas, 2 settees, 1 chesterfield, 1 bench, 1 stool

11 Drawings

11 Templates

11 Pencil on tracing paper

191 Sofas. Drawings 318 to 348. (1954-1960)

CAC65/D/1/300/2

13 Designs

TEMPLATES

8 Sofas, 3 benches, 1 settee, 1 chair

12 Drawings

12 Templates

12 Pencil on tracing paper

Includes drawing 2311

For a photograph of sofa 320, see board CAC65/D/3/AKA/06 (guide entry 225). For the working drawing, see folder CAC65/D/2/300/1 (guide entry 187).

192 Sofas. Drawings 350 to 370. (1960-1965)

CAC65/D/1/300/3

9 Designs

TEMPLATES

4 Sofas, 2 chairs, 1 couch, 1 bench, 1 bench table

8 Drawings

1 Sketch

7 Templates

8 Pencil on tracing paper

Includes drawings 2348, 2351

BEDS

193 Beds. Drawings 401 to 429. (1953-1956)

CAC65/D/2/400/1

33 Designs

WORKING

13 Headboards, 10 beds, 6 multi-purpose units, 3 night tables, 1 crib

28 Drawings

28 Working

28 Pencil on tracing paper

Includes drawing 146

*For a photograph of trundle bed 419, see board CAC65/D/3/AKA/02 (guide entry 221).
For the template, see folder CAC65/D/1/400/1 (guide entry 196).*

194 Beds. Drawings 430 to 459. (1956-1959) CAC65/D/2/400/2

33 Designs WORKING

13 Headboards, 10 beds, 6 multi-purpose units, 3 bed-sofas, 1 couch

33 Drawings

33 Working

33 Pencil on tracing paper

Contains 3 drawings from the 1960s. Includes drawing 1529.

195 Beds. Drawings 460/461 to 497/498. (1960-1967) CAC65/D/2/400/3

43 Designs WORKING

18 Beds, 12 headboards, 9 multi-purpose units, 2 night tables, 1 couch,
1 sofa-bed

40 Drawings

2 Sketches

38 Working

39 Pencil on tracing paper

1 Blueprint

Includes drawings 1626, 1687

196 Beds. Drawings 401 to 495. (1953-1967) CAC65/D/1/400/1

17 Designs TEMPLATES

7 Beds, 5 headboards, 4 beds with headboards, 1 couch

19 Drawings

19 Templates

19 Pencil on tracing paper

Includes templates for Habitat furnishings

*For a photograph of trundle bed 419, see board CAC65/D/3/AKA/02 (guide entry 214).
For the working drawing, see folder CAC65/D/2/400/1 (guide entry 193).*

CABINETS

197 Cabinets. Drawings 501 to 539. (1952-1954)

CAC65/B/2/500/1

32 Designs

WORKING

6 Multi-purpose units, 6 sideboards, 5 dressers, 4 cabinets, 3 buffets,
3 shelves, 1 bar, 1 base, 1 rack, 1 mirror, 1 table

32 Drawings

32 Working

32 Pencil on tracing paper

198 Cabinets. Drawings 513 to 5667. (1953-1965)

CAC65/D/2/500/1

37 Designs

WORKING

13 Sideboards, 9 dressers, 6 multi-purpose units, 5 cabinets, 2 shelves,
2 mirrors

35 Drawings

35 Working

35 Pencil on tracing paper

Includes sideboard 5663, winner of a 1958 NIDC award. For a photograph, see board CAC65/D/3/AKA/16 (guide entry 235). For the template, see folder CAC65/D/1/500/1 (guide entry 207).

For photographs of hanging sideboard 5636, also found in this folder, see board CAC65/D/3/AKA/10 (guide entry 229) and photo CAC65/BP/4/AKA/05A/1.

For a photograph of double dresser 5639, see board CAC65/D/3/AKA/11 (guide entry 230).

199 Cabinets. Drawings 540 to 559A. (1954-1957) CAC65/B/2/500/2

33 Designs WORKING

17 Shelves, 7 multi-purpose units, 4 cabinets, 3 sideboards, 1 cabinet wall,
1 dresser

33 Drawings

33 Working

33 Pencil on tracing paper

200 Cabinets. Drawings 560 to 589. (1954-1955) CAC65/B/2/500/3

29 Designs WORKING

9 Multi-purpose units, 7 cabinets, 5 dressers, 3 sideboards, 2 shelves,
1 radiator screen, 1 table, 1 counter

28 Drawings

28 Working

28 Pencil on tracing paper

1 drawing is from 1962. Includes designs 813 A & B, 1265.

201 Cabinets. Drawings 590 to 5619. (1954-1955) CAC65/B/2/500/4

28 Designs WORKING

7 Cabinets, 7 sideboards, 6 dressers, 5 multi-purpose units, 3 shelves

27 Drawings

27 Working

27 Pencil on tracing paper

SIDEBOARD WITH TOP CABINET 5682.

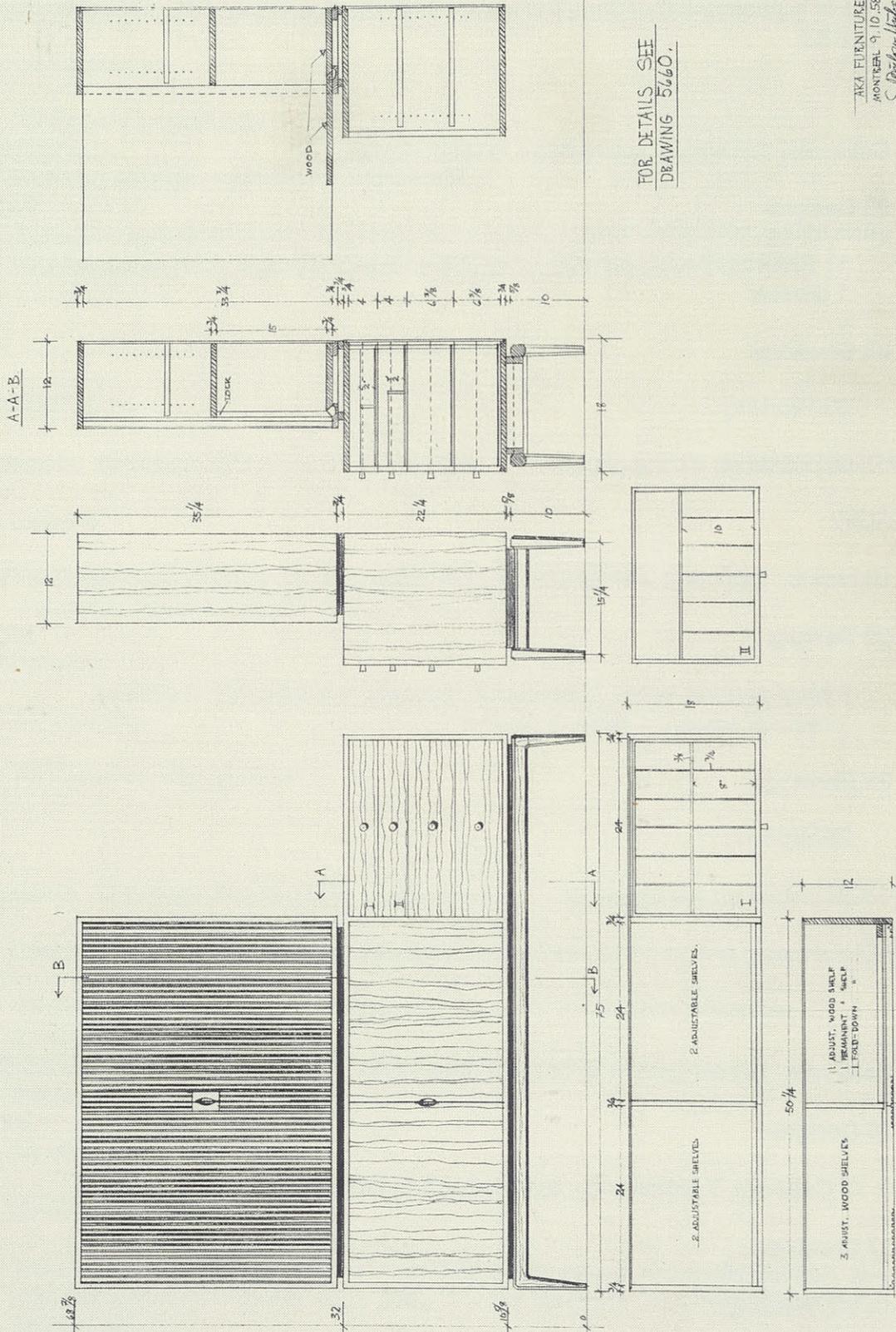


Fig. 8: Working drawing for sideboard with top cabinet 5682. Pencil on tracing paper.

Includes drawing 557

- 202 Cabinets. Drawings 5620 to 5631. (1956-1959)** CAC65/B/2/500/5
- 13 Designs WORKING
- 5 Multi-purpose units, 3 sideboards, 2 shelves, 2 cabinets, 1 bar
- 15 Drawings
- 1 Sketch
14 Working
- 14 Pencil on tracing paper
1 Sepia print
- Includes drawing 557A*

- 203 Cabinets. Drawings 5670 to 5719A. (1958-1965)** CAC65/D/2/500/2
- 30 Designs WORKING
- 10 Dressers, 5 sideboards, 5 shelves, 4 system units, 3 cabinets,
2 storage units, 1 mirror
- 32 Drawings
- 2 Sketches
30 Working
- 32 Pencil on tracing paper
- For photographs and a sample catalogue page illustrating storage wall system 5675, see board CAC65/D/3/AKA/18 (guide entry 236). For related working drawings, see folders CAC65/B/2/100/08 (guide entry 151) and CAC65/B/2/100/10 (guide entry 153). For templates, see folders CAC65/D/1/500/1 (guide entry 207); CAC65/B/1/500/1 (guide entry 209); CAC65/B/1/500/2 (guide entry 210) and CAC65/B/1/500/4 (guide entry 212).*

- 204 Cabinets. Drawings 5724 to 5799. (1961-1966)** CAC65/D/2/500/3
- 24 Designs WORKING
- 6 Dressers, 5 cabinets, 4 sideboards, 3 system units, 3 shelves,

3 multi-purpose units

25 Drawings

1 Sketch
24 Working

25 Pencil on tracing paper

205 Cabinets. Drawings 5800 to 5817. (1966-1969)

CAC65/D/2/500/4

17 Designs

WORKING

4 Multi-purpose units, 3 cabinets, 3 wall units, 3 shelves, 2 dressers,
1 sideboard, 1 wardrobe

19 Drawings

1 Sketch
18 Working

19 Pencil on tracing paper

Includes designs for Habitat furnishings

206 Cabinets. Drawings 502 to 5753. (1953-1962)

CAC65/B/1/500/6

13 Designs

TEMPLATES

4 cabinets, 3 dressers, 2 sideboards, 1 executive side units, 1 bar,
1 closet, 1 mantle piece and shelves

12 Drawings

12 Templates

12 Pencil on tracing paper

207 Cabinets. Drawings 513 to 5675/6-7. (1953-1964)

CAC65/D/1/500/1

13 Designs

TEMPLATES

4 Multi-purpose units, 3 sideboards, 3 storage wall units, 2 cabinets,



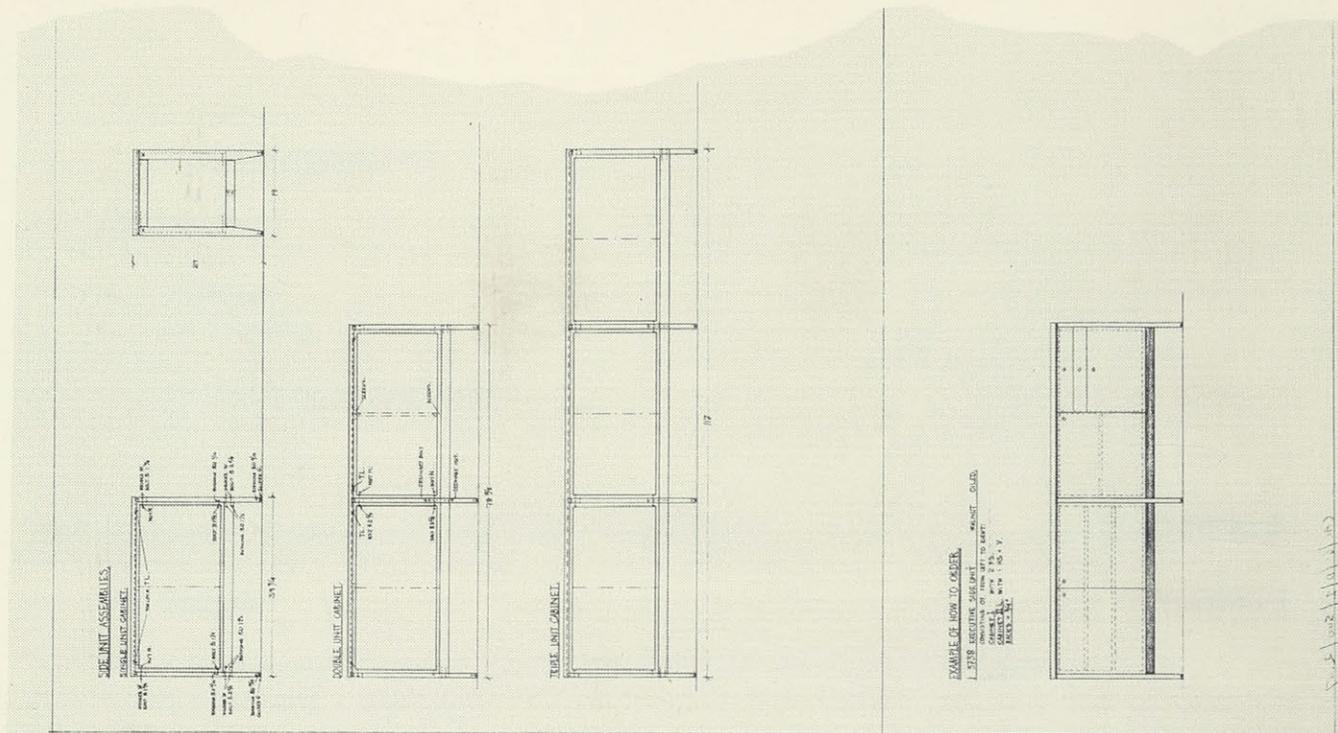


Figure 9

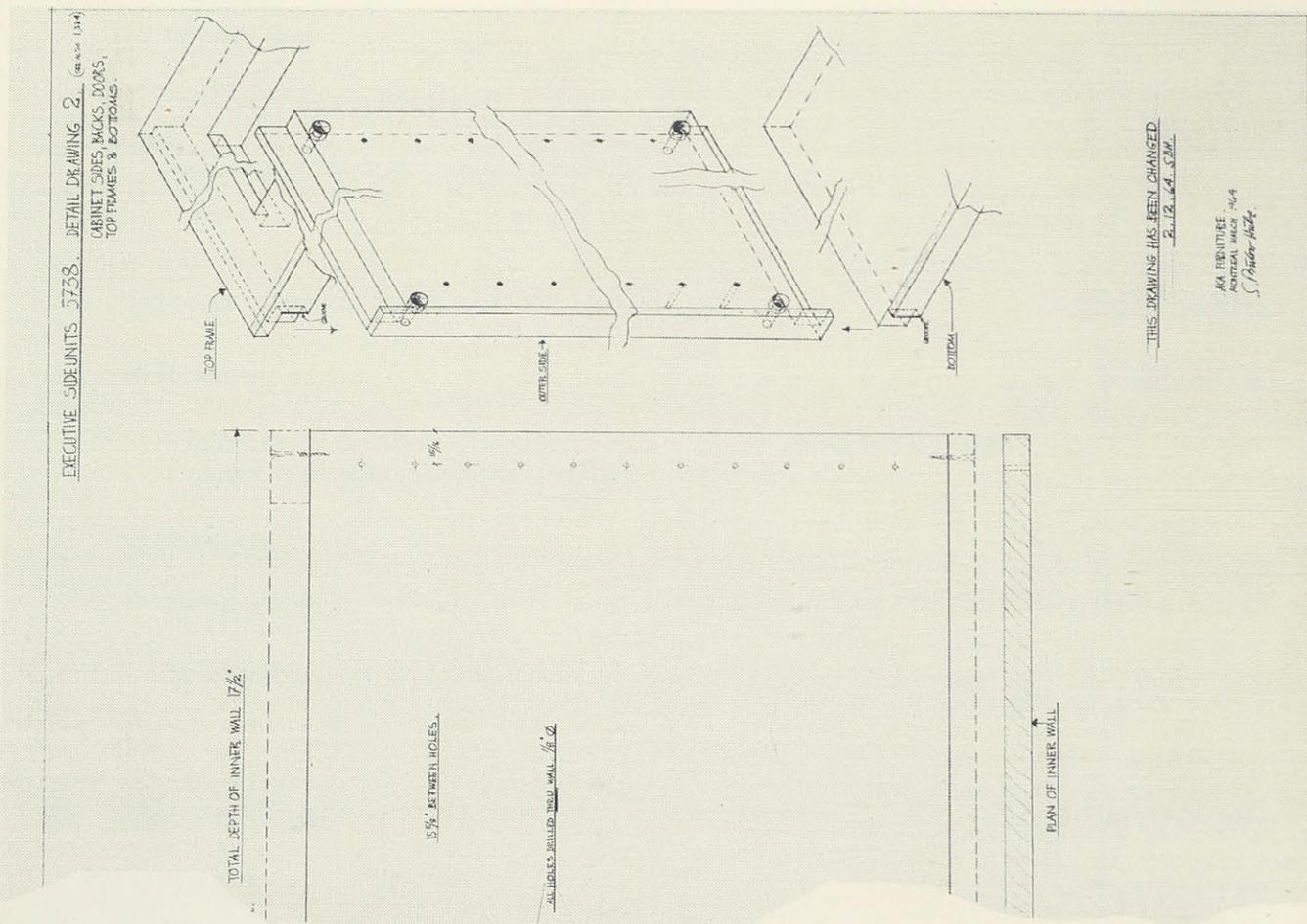


Figure 10

Fig. 9: 'Knock-down' Office Furniture Line: system drawing for executive side units 5738. Detail. Pencil on tracing paper.

Fig. 10: 'Knock-down' Office Furniture Line: detail drawing for executive side units 5738. Detail. Pencil on tracing paper.

1 dresser

24 Drawings

24 Templates

24 Pencil on tracing paper

Includes sideboard 5663, winner of a 1958 NIDC award. For a photograph, see board CAC65/D/3/AKA/16 (guide entry 235). For working drawings, see folder CAC65/D/2/500/1 (guide entry 198).

For a photograph and sample AKA catalogue page illustrating storage wall system 5675, see board CAC65/D/3/AKA/18 (guide entry 236). For related working drawings, see folders CAC65/D/2/500/2 (guide entry 199); CAC65/B/2/100/08 (guide entry 151) and CAC65/B/2/100/10 (guide entry 153). For variations on the template, see folders CAC65/B/1/500/1 (guide entry 209); CAC65/B/1/500/2 (guide entry 210) and CAC65/B/1/500/4 (guide entry 212).

208 Cabinets. Drawings 5680/5680A to 5810. (1958-1967) CAC65/D/1/500/2

10 Designs TEMPLATES

3 Cabinets, 3 room dividers, 2 sideboards, 1 side unit, 1 dresser and clothes bar

14 Drawings

14 Templates

14 Pencil on tracing paper

Includes executive side unit 5738, part of AKA's line of 'knock-down' office furniture. For related templates, see folder CAC65/B/1/500/4 (guide entry 212). See also board CAC65/D/3/AKA/23 (guide entry 242) and photographs CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1; and CAC65/BP/4/AKA/64/1.

209 Cabinets. Drawings 5631 to 5679. (1956-1961) CAC65/B/1/500/1

34 Designs TEMPLATES

13 Multi-purpose units, 9 cabinets, 8 shelves, 1 sideboard, 1 dresser, 1 storage wall, 1 glass case

33 Drawings

33 Templates

33 Pencil on tracing paper

Includes drawings 557A, 264

For a photograph and sample AKA catalogue page illustrating storage wall system 5675, see board CAC65/D/3/AKA/18 (guide entry 236). For related working drawings, see folders CAC65/D/2/500/2 (guide entry 203); CAC65/B/2/100/08 (guide entry 151); and CAC65/B/2/100/10 (guide entry 153). For related templates, see folders CAC65/D/1/500/1 (guide entry 207); CAC65/B/1/500/2 (guide entry 210) and CAC65/B/1/500/4 (guide entry 212).

210 Cabinets. Drawings 5681 to 5710II. (1958-1960)

CAC65/B/1/500/2

21 Designs

TEMPLATES

9 Multi-purpose units, 3 cabinets, 3 shelves, 2 room dividers,
1 storage wall, 1 sideboard, 1 dresser, 1 chest

22 Drawings

1 Sketch

21 Templates

22 Pencil on tracing paper

Includes storage wall system 5675. For a photograph and sample AKA catalogue page illustrating the system, see board CAC65/D/3/AKA/18 (guide entry 236). For related working drawings, see folders CAC65/D/2/500/2 (guide entry 203); CAC65/B/2/100/08 (guide entry 151); and CAC65/B/2/100/10 (guide entry 153). For related templates, see folders CAC65/D/1/500/1 (guide entry 207); CAC65/B/1/500/1 (guide entry 209) and CAC65/B/1/500/4 (guide entry 212).

211 Cabinets. Drawings 5711 to 5749A. (1960-1962)

CAC65/B/1/500/3

31 Designs

TEMPLATES

12 Multi-purpose units, 6 cabinets, 3 side units, 3 shelves, 2 dressers,
2 room dividers, 1 bar, 1 sideboard, 1 window ledge

32 Drawings

3 Sketches
29 Templates

32 Pencil on tracing paper

212 Cabinets. Drawings 5750 to 5769. (1961-1963)

CAC65/B/1/500/4

20 Designs

TEMPLATES

6 Shelves, 5 cabinets, 4 multi-purpose units, 3 wall units, 1 sideboard,
1 closet

20 Drawings

1 Sketch
19 Templates

20 Pencil on tracing paper

Also includes designs based on 5675, 5738. For a photograph and sample AKA catalogue page illustrating storage wall system 5675, see board CAC65/D/3/AKA/18 (guide entry 236). For related working drawings, see folders CAC65/D/2/500/2 (guide entry 203); CAC65/B/2/100/08 (guide entry 151); and CAC65/B/2/100/10 (guide entry 153). For related templates, see folders CAC65/D/1/500/1 (guide entry 207); CAC65/B/1/500/1 (guide entry 209) and CAC65/B/1/500/2 (guide entry 210). For other templates related to side unit 5738, part of AKA's line of 'knock-down' office furniture, see folder CAC65/D/1/500/2 (guide entry 208). See also board CAC65/D/3/AKA/23 (guide entry 242) and photographs CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1; and CAC65/BP/4/AKA/64/1.

213 Cabinets. Drawings 5771 to 5793. (1963-1965)

CAC65/B/1/500/5

16 Designs

TEMPLATES

5 Shelves, 4 wall units, 3 multi-purpose units, 2 cabinets, 1 set of cabinet
legs, 1 closet

15 Drawings

1 Sketch
14 Templates

15 Pencil on tracing paper

ELECTRONIC EQUIPMENT CABINETS

214 Electronic Equipment Cabinets. Drawings 701 to 729. (1953-1957)

CAC65/B/2/700/1

42 Designs

WORKING

20 Cabinets, 20 storage units, 1 shelves, 1 multi-purpose unit

29 Drawings

29 Working

29 Pencil on tracing paper

Includes drawing 557A

215 Electronic Equipment Cabinets. Drawings 730 to 759. (1957-1960)

CAC65/B/2/700/2

28 Designs

WORKING

18 Cabinets, 3 storage units, 2 wall units, 1 shelves, 1 multi-purpose unit,
1 bench, 1 base, 1 remote control box

29 Drawings

29 Working

29 Pencil on tracing paper

216 Electronic Equipment Cabinets. Drawings 760 to 774. (1961-1966)

CAC65/B/2/700/3

16 Designs

WORKING

10 Cabinets, 2 wall units, 2 record cases, 1 room divider, 1 support

16 Drawings

16 Working

16 Pencil on tracing paper

217 Electronic Equipment Cabinets. Drawings 703 to 771. (1953-1966) CAC65/D/1/700/1

10 Designs TEMPLATES

9 Cabinets, 1 television stand

10 Drawing

10 Templates

10 Pencil on tracing paper

LAMPS, LIGHTING FIXTURES AND MISCELLANY

218 Lamps, Lighting Fixtures and Miscellany. Drawings 601 to 617S. (1953-1967) CAC65/D/1/600/1

18 Designs TEMPLATES

15 Lamps and lighting fixtures, 1 tray, 1 lazy susan, 1 set of salad bowls

24 Drawings

2 Sketches

22 Templates

24 Pencil on tracing paper

219 Iron Candlestick. Not Numbered. (1964-1964) CAC65/D/2/CAND/1

1 Design

6 Drawings

4 Sketches

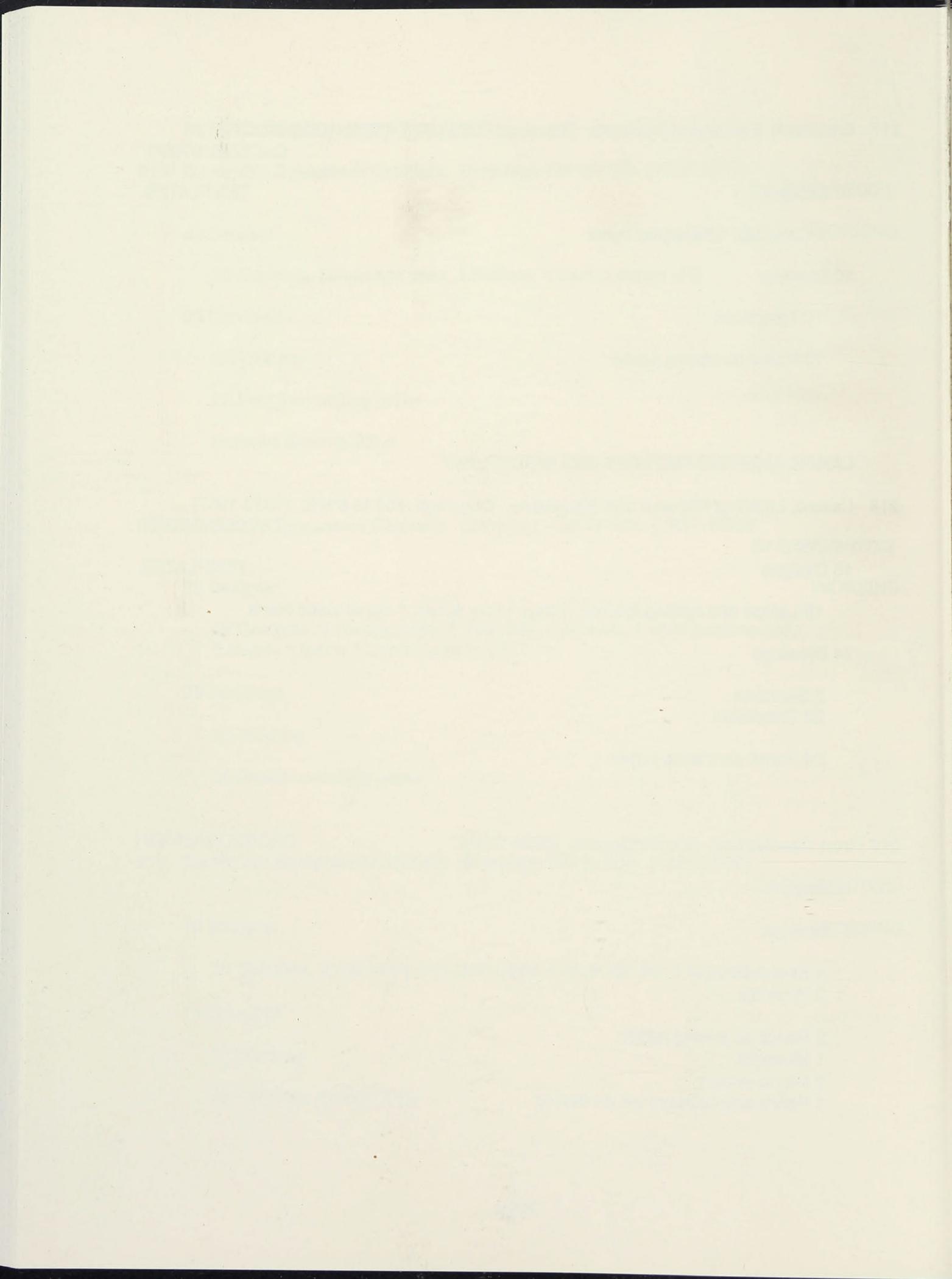
2 Working

2 Pencil on tracing paper

1 Blueprint

2 Ink on tracing

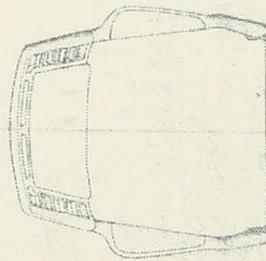
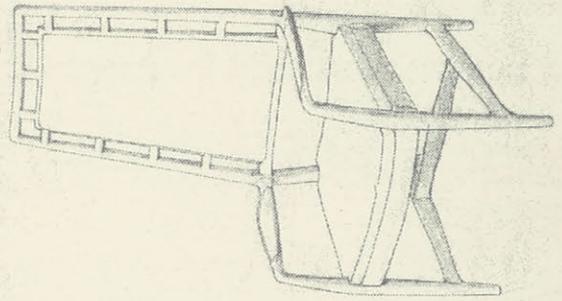
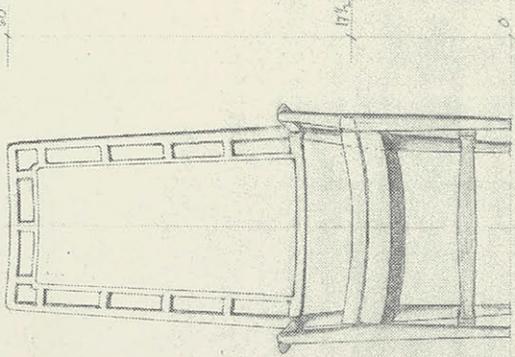
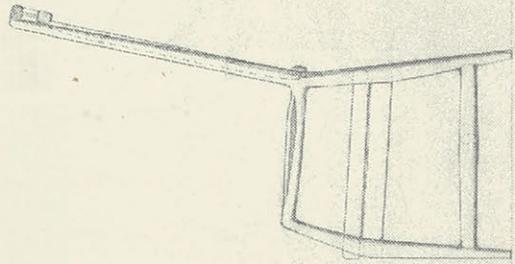
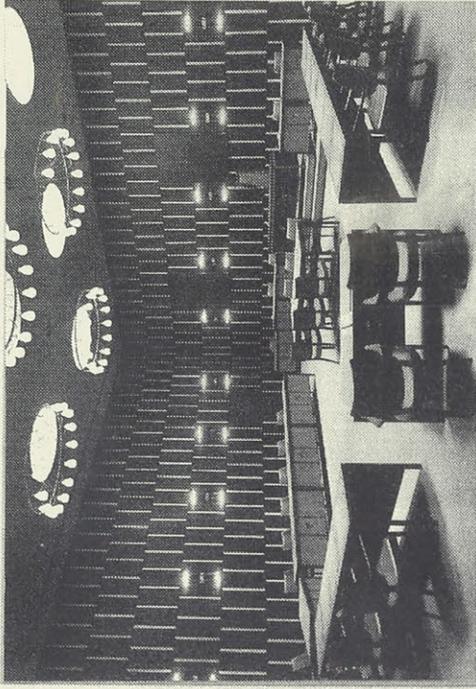
1 Pencil and coloured ink on tracing



CANADIAN DESIGN PRACTICE, 1950-1994
INTERIORS AND FURNITURE

BOARDS

HIGH COUNCIL ROOM CHAIR. 299.
OTTAWA CITY HALL.



MONTREAL 7.3.58.
S. Proulx-Herby

Fig. 11: Chairs, tables and wall panel for the main council chamber, Ottawa City Hall.
1 B/W print and 1 pencil on tracing paper, mounted.

15 Templates

15 Pencil on tracing paper

Includes drawings 335, 337, 345A, and 346

Also includes 4 award-winning designs (dining chair 290; easy chair 296; footstool 297; sofa 335) and council chair 299. For the working drawings to 290, 296 and 297, see folder CAC65/D/2/200/2 (guide entry 172). See board CAC65/D/3/AKA/15 (guide entry 234) for a photograph of 290. For photographs of 296 and 297, see board CAC65/D/3/AKA/07 (guide entry 226) and photo CAC65/BP/4/AKA/24/1. For the working drawing to sofa 335, see folder CAC65/D/2/300/1 (guide entry 187). For photographs, see board CAC65/D/3/AKA/20 (guide entry 238) and photos CAC65/BP/4/AKA/38A/1 and CAC65/BP/4/AKA/38B/1. See board CAC65/D/3/AKA/01 for the working drawing to council chair 299.

184 Chairs. Drawings 2321 to 2333U/333U. (1960-1964)

CAC65/D/1/200/6

14 Designs

TEMPLATES

12 Chairs, 2 sofas

11 Drawings

11 Templates

11 Pencil on tracing paper

Includes drawings 333, 333U

Also includes chair 2323 (W; W/S; U/S), part of AKA's Office Furniture Line. For working drawings, see folder CAC65/D/2/200/3 (guide entry 174). For a photograph and sample catalogue pages, see board CAC65/D/3/AKA/24 (guide entry 243). See also photos CAC65/BP/4/AKA/27/1; CAC65/BP/4/AKA/27/2; CAC65/BP/4/AKA/28/1; CAC65/BP/4/AKA/29/1 and CAC65/BP/4/AKA/29/2.

185 Chairs. Drawings 2337/2338 to 2355/355. (1961-1963)

CAC65/D/1/200/7

18 Designs

TEMPLATES

14 Chairs, 4 sofas

14 Drawings

14 Templates

223 Dining Chairs, 1954

CAC65/D/3/AKA/04

2 Chairs (225 and 226)

2 Photographic prints (b/w), taped to board

For the template to 225, see folder CAC65/D/1/200/1 (guide entry 177).

For the working drawing to 226, see folder CAC65/D/2/200/1 (guide entry 172).

*See also photos CAC65/BP/4/AKA/01A/1; CAC65/BP/4/AKA/01B/1;
CAC65/BP/4/AKA/02A/1; CAC65/BP/4/AKA/02B/1.*

224 Easy Chair, 1954

CAC65/D/3/AKA/05

1 Chair (234/234A)

1 Photographic print (b/w), taped to board

For the working drawing, see folder CAC65/B/2/200/1 (guide entry 171).

For the template, see folder CAC65/B/1/200/2 (guide entry 179).

225 Sofa and Chair, 1954

CAC65/D/3/AKA/06

1 Sofa (320) and 1 chair (228).

2 Photographic prints (b/w), taped to board

For the working drawing to 320, see folder CAC65/D/2/300/1 (guide entry 187).

For the template, see folder CAC65/D/1/300/2 (guide entry 191).

For the working drawing to 228, see folder CAC65/D/2/200/1 (guide entry 170).

For the template, see folder CAC65/D/1/200/2 (guide entry 178).

See also photo CAC65/BP/4/AKA/20/1.

**226 Small Easy Chair, 1954. NIDC Award 1956.
High Easy Chair and Footstool, 1958. NIDC Award 1959**

CAC65/D/3/AKA/07

2 Chairs (238 and 296), and 1 stool (297)

2 Photographic prints (b/w), taped to board

For the working drawing to 238, see folder CAC65/D/2/200/1 (guide entry 170).

For the template, see folder CAC65/D/1/200/2 (guide entry 178).

*See also photos CAC65/BP/4/AKA/17A/1; CAC65/BP/4/AKA/17B/1; and
CAC65/BP/4/AKA/44/1.*

For the working drawings to 296 and 297, see folder CAC65/D/2/200/2 (guide entry 172).

For the templates, see folder CAC65/D/1/200/5 (guide entry 183).

See also photo CAC65/BP/4/AKA/24/1.

- 227 Dining Chairs, 1955. NIDC Awards 1956** CAC65/D/3/AKA/08
- 1 Chair (258)
- 2 Photographic prints (b/w), taped to board
- For the working drawing, see folder CAC65/D/2/200/2 (guide entry 172).*
-
- 228 Extension Table, 1955** CAC65/D/3/AKA/09
- 1 Table (1235)
- 1 Photographic print (b/w) and 1 'cut-out', glued to board
- For the working drawing, see folder CAC65/D/2/100/03 (guide entry 140).*
For the template, see folder CAC65/D/1/100/2 (guide entry 163).
-
- 229 Hanging Sideboard, 1956** CAC65/D/3/AKA/10
- 1 Sideboard (5636)
- 2 Photographic prints (b/w), taped to board
- Includes detail of drawer interior.*
For the working drawing, see folder CAC65/D/2/500/1 (guide entry 198).
See also photo CAC65/BP/4/AKA/05A/1.
-
- 230 Dresser, 1956** CAC65/D/3/AKA/11
- 1 Double dresser (5639)
- 1 Photographic print (b/w), taped to board
- For the working drawing, see folder CAC65/D/2/500/1 (guide entry 198).*

- 231 2-Part Sofa, 1956. Sofa & Table, 1964** CAC65/D/3/AKA/12
- 2 Sofas (355 II and 328), and 1 table (unidentified).
- 2 Photographic prints (b/w), taped to board
- For the working drawing to 355 II, see folder CAC65/D/2/300/2 (guide entry 189).
For related templates, see folder CAC65/D/1/200/7 (guide entry 185).
For the working drawing to 328, see folder CAC65/D/2/300/1 (guide entry 187).
For the template, see folder CAC65/B/1/200/3 (guide entry 181).*
-
- 232 Bedsofa, 1956. NIDC Award 1957** CAC65/D/3/AKA/13
- 1 Bedsofa (428)
- 1 Photographic print (b/w), taped to board
-
- 233 Armchair, 1957** CAC65/D/3/AKA/14
- 1 Chair (280)
- 1 Photographic print (b/w), taped to board
- For the working drawing, see folder CAC65/D/2/200/2 (guide entry 172).
For the template, see folder CAC65/D/1/200/4 (guide entry 182).
See also photos CAC65/BP/4/AKA/46/1 and CAC65/BP/4/AKA/46/2*
-
- 234 Dining Chairs, 1957. NIDC Awards, 1958** CAC65/D/3/AKA/15
- 2 Chairs (289 and 290)
- 1 Photographic print (b/w), taped to board
- For the working drawing to 289, see folder CAC65/D/2/200/2 (guide entry 172).
For the template, see folder CAC65/D/1/200/4 (guide entry 182).
For the template to 290, see folder CAC65/D/1/200/5 (guide entry 183).*

- 235 Extension Table and Sideboard, 1957. NIDC Award 1958** CAC65/D/3/AKA/16
- 1 Table (1434) and 1 sideboard (5663)
- 2 Photographic prints (b/w), taped to board
- For the working drawing to 1434, see folder CAC65/D/2/100/07 (guide entry 149).
For the template, see folder CAC65/D/1/100/4 (guide entry 167).
For the working drawing to 5663, see folder CAC65/D/2/500/1 (guide entry 198).
For the template, see folder CAC65/D/1/500/1 (guide entry 207).*
- 236 Storage Wall System, 1958** CAC65/D/3/AKA/18
- 1 Storage wall system (5675)
- 2 Photographic prints (b/w), 1 colour snapshot, 1 AKA catalogue page (June 1962), taped to board.
- For working drawings, see folders CAC65/D/2/500/2 (guide entry 199);
CAC65/B/2/100/08 (guide entry 151) and CAC65/B/2/100/10 (guide entry 153).
For templates, see folders CAC65/D/1/500/1 (guide entry 207); CAC65/B/1/500/1 (guide entry 209); CAC65/B/1/500/2 (guide entry 210) and CAC65/B/1/500/4 (guide entry 212).*
- 237 Armchair, 1958** CAC65/D/3/AKA/19
- 1 Chair (2303)
- 1 Photographic print (b/w), taped to board
- For the working drawing, see folder CAC65/D/2/200/3 (guide entry 174)*
- 238 Sofa, 1958. NIDC Award, 1959** CAC65/D/3/AKA/20
- 1 Sofa (335)
- 1 Photographic print (b/w), taped to board
- For the working drawing, see folder CAC65/D/2/300/1 (guide entry 187).
See also chair template in folder CAC65/D/1/200/5 (guide entry 183) and photos CAC65/BP/4/AKA/38A/1 and CAC65/BP/4/AKA/38B/1.*

239 Coffee Tables, 1954-60

CAC65/D/3/AKA/21

2 Cocktail tables (1244 and 1269); 2 coffee tables (1215 and 1412).

4 Photographic prints (b/w), taped to board

For the working drawings to 1244 and 1269, see folder CAC65/D/2/100/04 (guide entry 142).

For the templates, see folder CAC65/D/1/100/2 (guide entry 163).

See also photos CAC65/BP/4/AKA/09/1; CAC65/BP/4/AKA/09/2 and CAC65/BP/4/AKA/10/1.

For the working drawing to 1215, see folder CAC65/D/2/100/03 (guide entry 140).

For the template, see folder CAC65/D/1/100/2 (guide entry 163).

For the working drawing to 1412, see folder CAC65/D/2/100/06 (guide entry 148).

240 Wall Panelling, Sliding Doors, Stairs and Railing, 1957

CAC65/D/3/AKA/17

4 Interior trim (including 851 and 852) and 1 'built-in' cabinet (853)

2 Photographic prints (b/w), taped to board

For the working drawings to 851 and 852, see folder CAC65/D/2/800/1 (guide entry 121). For the template to 853, see folder CAC65/D/1/800/1 (guide entry 130).

241 'Knock-Down' Desks for AKA Office Furniture Line, 1961

CAC65/D/3/AKA/22

1 Executive desk (1588)

3 Photographic prints (b/w); 2 AKA catalogue pages; taped to board

For the working drawing, see folder CAC65/D/2/100/11 (guide entry 155).

For the template, see folder CAC65/D/1/100/4 (guide entry 167).

See also photo CAC65/BP/4/AKA/61/1.

242 'Knock-Down' Telephone Table, Low Table & Side Unit For AKA Office Furniture Line, 1961

CAC65/D/3/AKA/23

1 Telephone table (1689), 1 low table (1640A) and 1 side unit (5738)

3 Photographic prints (b/w), taped to board

For the working drawing to 1689, see folder CAC65/D/2/100/15 (guide entry 160).

For the working drawing to 1640A, see folder CAC65/D/2/100/13 (guide entry 158).

*For the template, see folder CAC65/D/1/100/5 (guide entry 108).
For templates to 5738, see folders CAC65/D/1/500/2 (guide entry 208) and
CAC65/B/1/500/4 (guide entry 212).
See also photos CAC65/BP/4/AKA/62/1; CAC65/BP/4/AKA/63/1;
CAC65/BP/4/AKA/64/1.*

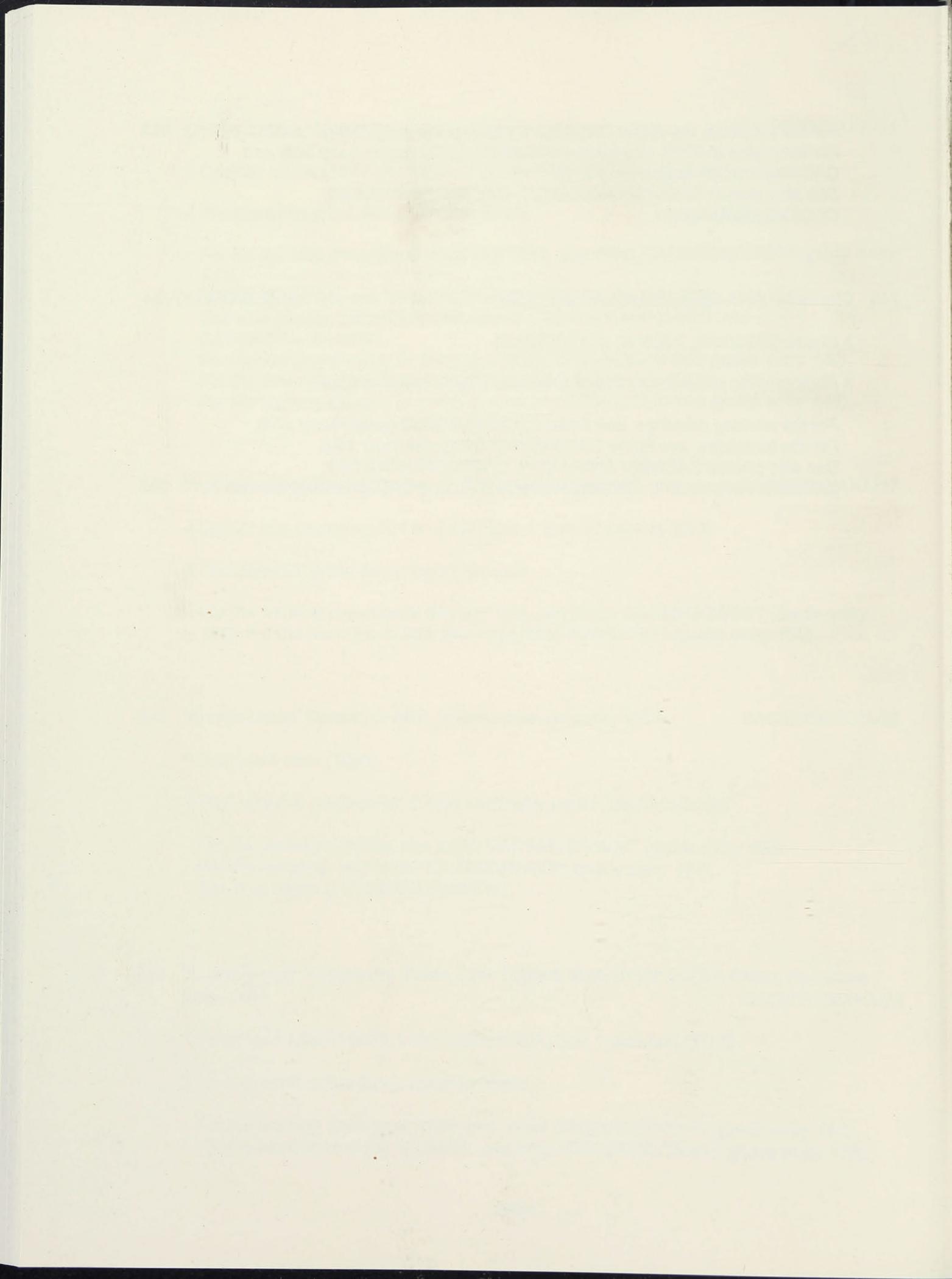
243 Chairs for AKA Office Furniture Line, 1961

CAC65/D/3/AKA/24

3 Chairs (2323/W/S, 2323/W, and 2323/U/S)

3 Photographic prints (b/w); 2 AKA catalogue pages; taped to board

*For the working drawings, see folder CAC65/D/2/200/3 (guide entry 174).
For the templates, see folder CAC65/D/1/200/6 (guide entry 184).
See also photos CAC65/BP/4/AKA/27/1; CAC65/BP/4/AKA/27/2;
CAC65/BP/4/AKA/28/1; CAC65/BP/4/AKA/29/1; and CAC65/BP/4/AKA/29/2.*



CANADIAN DESIGN PRACTICE, 1950-1994
INTERIORS AND FURNITURE

PHOTOGRAPHS



Fig. 12: Trundle bed. Coloured slide.

CANADIAN DESIGN PRACTICE, 1950-1994

INTERIORS AND FURNITURE

This series represents designs produced mainly for AKA. The series is organized by item rather than by project and pertains to photographic reproductions only (for drawings and/or boards of Bülow-Hübe's Canadian interior and/or furniture designs, see the preceding two series of the catalogue). The majority of the photographs are b/w prints and feature designs for interiors, 'built-ins' and/or furniture. The series also includes colour snapshots of the AKA showroom, a folder of b/w prints that served as Appendix II of Bülow-Hübe's resume, and fourteen slides. 99 prints are listed.

Photographers/studios/sources : 1=O.G. Asmenis, Mtl.; 2=Graphic Ads, Mtl.; 3=Lionel Miller, Mtl.; 4=C-I-L Public Relations Department, Mtl.; 5=Freiman's Photo Studio, Mtl.; 6=Capital Press Service, Ottawa; 7=Henry Koro; 8=H.J. Busse, Pointe Claire, Que.; 9=Ronald Roth-Watts, Mtl.; 10=W.K. McConnel, St. Michel, Que.; 11=Max Sauer, Mtl.

Combined card-dining table 106, dining chairs 209 and 225	B/W print	1	CAC65/BP/4/AKA/01A/1
Dining chair 226	B/W print	1	CAC65/BP/4/AKA/01B/1
Dining chair 225 and dining table	B/W print	1	CAC65/BP/4/AKA/02A/1
Dining chair 225	B/W print	1	CAC65/BP/4/AKA/02B/1
Table and dining chairs	B/W print	1	CAC65/BP/4/AKA/03A/1
Table and dining chairs, cabinet 5688	B/W print	1	CAC65/BP/4/AKA/03B/1
Dining chair	B/W print	1	CAC65/BP/4/AKA/03C/1
Solid oak table 128, arm chair 215, chair 216	B/W print	1	CAC65/BP/4/AKA/04A/1
Armchair 215	B/W print	1	CAC65/BP/4/AKA/04B/1
Dining table 1369, chair 272, and sideboard 5636	B/W print	2	CAC65/BP/4/AKA/05A/1
Chair 272	B/W print	2	CAC65/BP/4/AKA/05B/1
Serving table 191	B/W print	1	CAC65/BP/4/AKA/06/1
Coffee table 1223, chair and sofa	B/W print	1	CAC65/BP/4/AKA/07/1
Coffee table 1223A	B/W print		CAC65/BP/4/AKA/08/1
Cocktail table 1244 ('Canadian Design Index' sheet <i>au verso</i>)	B/W print		CAC65/BP/4/AKA/09/1
Cocktail table 1244	B/W print		CAC65/BP/4/AKA/09/2

Cocktail table 1269	B/W print	3	CAC65/BP/4/AKA/10/1
Sideboard 5611, dining table 1321 and chairs	B/W print	2	CAC65/BP/4/AKA/11/1
Side table 1371	B/W print	2	CAC65/BP/4/AKA/12/1
Side table 1371	B/W print	2	CAC65/BP/4/AKA/12/2
Oval dining table, dining chairs, side board, serving cart	B/W print	4	CAC65/BP/4/AKA/13/1
Boardroom table and arm chairs 258L	B/W print	2	CAC65/BP/4/AKA/14/1
Small conference table and chairs	B/W print	5	CAC65/BP/4/AKA/15/1
Night table 1375	B/W print		CAC65/BP/4/AKA/16/1
Cocktail table 108, small easy chair 238	B/W print	1	CAC65/BP/4/AKA/17A/1
C.D. Howe seated in easy chair 238	B/W print	6	CAC65/BP/4/AKA/17B/1
Chair 203 and stool 248	B/W print	1	CAC65/BP/4/AKA/18/1
Chair 218AA	B/W print	1	CAC65/BP/4/AKA/19/1
Easy chair 228	B/W print	1	CAC65/BP/4/AKA/20/1
Wing chair 245	B/W print		CAC65/BP/4/AKA/21/1
Dining chair 256	B/W print	3	CAC65/BP/4/AKA/22/1
Chair 279 and side table	B/W print		CAC65/BP/4/AKA/23/1
High contour chair 296 with footstool 297	B/W print		CAC65/BP/4/AKA/24/1
Easy chair 292	B/W print		CAC65/BP/4/AKA/25/1
Easy chair 287	B/W print		CAC65/BP/4/AKA/26/1
Reclining easy chair 287	B/W print		CAC65/BP/4/AKA/26/2
Side chair 2323	B/W print		CAC65/BP/4/AKA/27/1
Side chair 2323	B/W print		CAC65/BP/4/AKA/27/2
Desk chair 2323W (office furniture line)	B/W print		CAC65/BP/4/AKA/28/1
Swivel chair 2323W/S (office furniture line)	B/W print		CAC65/BP/4/AKA/29/1
Swivel chair 2323W/S (office furniture line)	B/W print		CAC65/BP/4/AKA/29/2
Armless easy chair 2343	B/W print	7	CAC65/BP/4/AKA/30A/1
Armless easy chair 2343	B/W print		CAC65/BP/4/AKA/30B/1
Armless easy chair 2343	B/W print		CAC65/BP/4/AKA/30B/2
Easy chair, 2343W	B/W print		CAC65/BP/4/AKA/31A/1
Easy chair 2343W	B/W print		CAC65/BP/4/AKA/31A/2
Easy chair 2343W	B/W print	8	CAC65/BP/4/AKA/31B/1

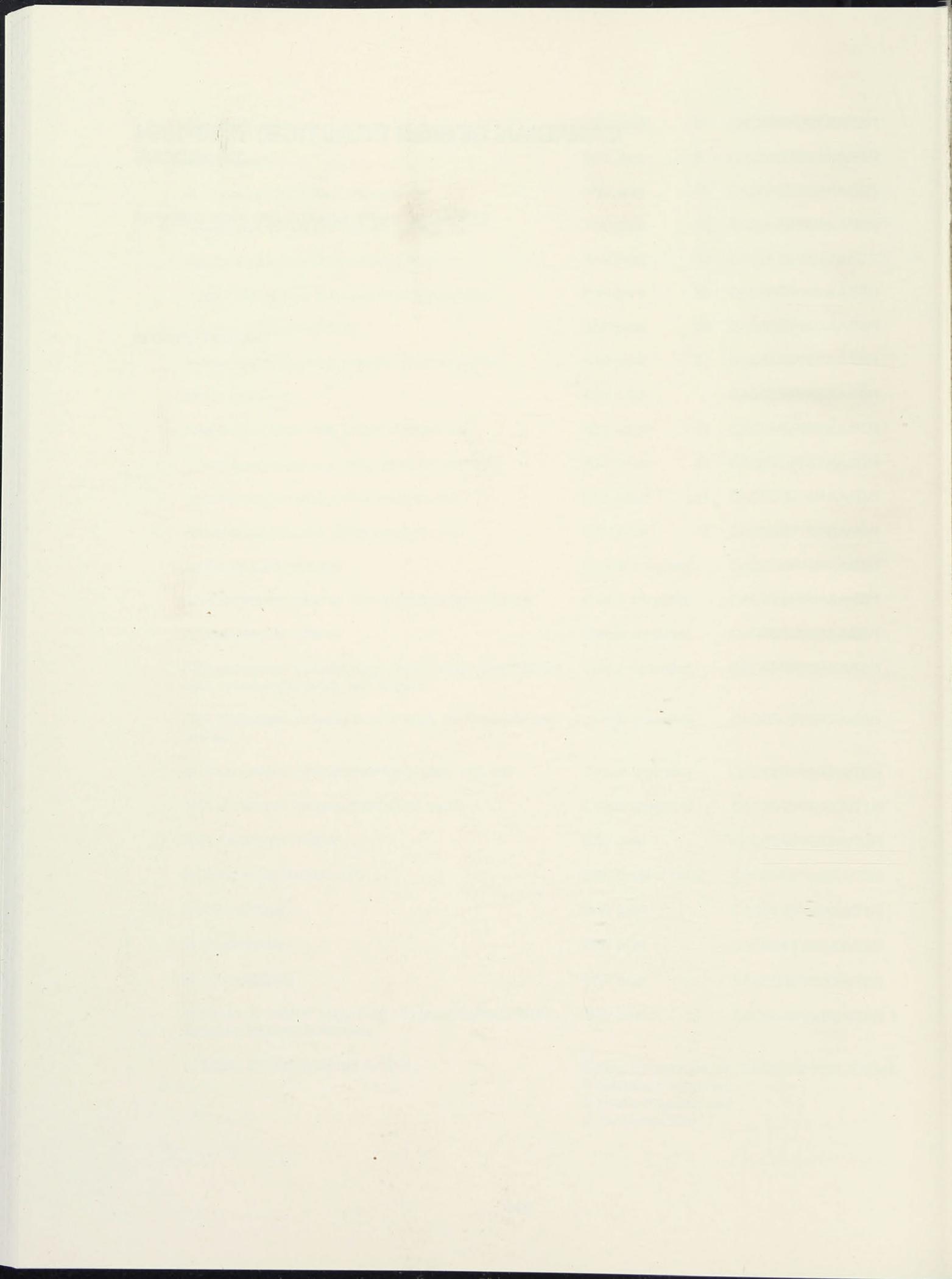
Easy chair 2343W	B/W print		CAC65/BP/4/AKA/31B/2
Easy chair 2343U	B/W print		CAC65/BP/4/AKA/32/1
Easy chair 2343U	B/W print		CAC65/BP/4/AKA/32/2
Sofa and end table	B/W print	1	CAC65/BP/4/AKA/34/1
Sofa 323 ('Canadian Design Index' sheet <i>au verso</i>)	B/W print		CAC65/BP/4/AKA/35/1
Sofa 323	B/W print	3	CAC65/BP/4/AKA/35/2
Sofa 329	B/W print		CAC65/BP/4/AKA/36/1
Sofa 329	B/W print		CAC65/BP/4/AKA/36/2
Sofa 333U	B/W print		CAC65/BP/4/AKA/37/1
Sofa 335	B/W print		CAC65/BP/4/AKA/38A/1
Sofa 335	B/W print		CAC65/BP/4/AKA/38B/1
Day bed 421	B/W print	3	CAC65/BP/4/AKA/39A/1
Day bed 421	B/W print	3	CAC65/BP/4/AKA/39B/1
Headboard 432 with night table 1375	B/W print	2	CAC65/BP/4/AKA/40/1
Trundle bed and Omni wall unit	B/W print	9	CAC65/BP/4/AKA/41/1
Night table 1425, bed, drawer-desk, chair, easy chair	B/W print	9	CAC65/BP/4/AKA/42/1
Coffee table 182, side tables 1209, corner table 178 and sofas	B/W print	1	CAC65/BP/4/AKA/43/1
Sofa 324, chair 238, chair 262, table 1309, side table 1310	B/W print	2	CAC65/BP/4/AKA/44/1
Sofa 328, round coffee table 1370, chairs, end table, cocktail table	B/W print	2	CAC65/BP/4/AKA/45/1
Living room (client: Rolbin). Includes sofa 344, armchairs 280, round coffee table 1510, corner table 1456A, side table 1457.	B/W print	10	CAC65/BP/4/AKA/46/1
Living room (client: Rolbin). Includes sofa 344, arm chairs 280, round coffee table 1510, corner table 1456A, side table 1457.	B/W print	10	CAC65/BP/4/AKA/46/2
Desk 1231 and chair	B/W print	1	CAC65/BP/4/AKA/47/1
Desk 1274 and chair	B/W print	3	CAC65/BP/4/AKA/48/1
Dresser-desk 1532, bookshelf 5705, headboard 460, bed 461	B/W print	10	CAC65/BP/4/AKA/49/1
Dresser 1532, bed 460, headboard/night table 461, shelves 5705	B/W print	10	CAC65/BP/4/AKA/50/1
Desk-dresser unit (client: Rolbin)	B/W print	10	CAC65/BP/4/AKA/51/1
Cabinet	B/W print	1	CAC65/BP/4/AKA/52/1

Side Cabinet	B/W print	3	CAC65/BP/4/AKA/53/1
Side cabinet	B/W print	3	CAC65/BP/4/AKA/54/2
Hi-Fi cabinet 757 (client: Rosenblatt)	B/W print	10	CAC65/BP/4/AKA/55/1
Interior stair railing 8934 (client: Lazar)	B/W print	10	CAC65/BP/4/AKA/56A/1
Interior stair railing 8934 (client: Lazar)	B/W print	10	CAC65/BP/4/AKA/56B/1
Interior sliding door & panel (client: Rosenblatt)	B/W print	10	CAC65/BP/4/AKA/57/1
Kitchen (client: Rosenblatt)	B/W print	10	CAC65/BP/4/AKA/58/1
Interior wood panelling, shelves, desk, and chair	B/W print	2	CAC65/BP/4/AKA/59/1
Mirror and shelf	B/W print		CAC65/BP/4/AKA/60/1
Knock-down desk 1588 (office furniture line)	B/W proof	11	CAC65/BP/4/AKA/61/1
Knock-down telephone table (office furniture line)	B/W proof	11	CAC65/BP/4/AKA/62/1
Knock-down low table (office furniture line)	B/W proof	11	CAC65/BP/4/AKA/63/1
Knock-down side unit (office furniture line)	B/W proof	11	CAC65/BP/4/AKA/64/1
AKA showroom: exterior	Colour snapshot		CAC65/BP/4/AKA/65/1
AKA showroom: exterior, Sherbrooke Street entrance	Colour snapshot		CAC65/BP/4/AKA/66/1
AKA showroom: interior	Colour snapshot		CAC65/BP/4/AKA/67/1
AKA showroom: includes easy chair & stool, nestle tables, sofa, round coffee table, wall system	Colour snapshot		CAC65/BP/4/AKA/68/1
AKA showroom: includes trundle beds, desk-dresser unit, shelves	Colour snapshot		CAC65/BP/4/AKA/69/1
AKA showroom: includes bed/headboard, wall unit	Colour snapshot		CAC65/BP/4/AKA/70/1
AKA showroom: includes bent wood couch	Colour snapshot		CAC65/BP/4/AKA/71/1
AKA showroom: interior	B/W print		CAC65/BP/4/AKA/72/1
Sculptures (by Vaillancourt)	B/W contact sheet		CAC65/BP/4/AKA/73/1
Wood sculpture	B/W print		CAC65/BP/4/AKA/74/1
Metal sculpture	B/W print		CAC65/BP/4/AKA/75/1
Mobile sculpture	B/W print		CAC65/BP/4/AKA/76/1
Appendix II: 1 folder containing 14 photographs of AKA-designed furniture & interiors	B/W prints		CAC65/BP/4/PORTF/1.1
14 Slides of AKA-designed furniture	Colour transparencies;		CAC65/BP/4/SLIDES/4 9 cardboard mounted, 3 plastic mounted and 2 metal mounted

CANADIAN DESIGN PRACTICE, 1950-1994
EXHIBITIONS

DRAWINGS, FILES, BOARDS AND PHOTOGRAPHS

HABITAT, EXPO 67



CANADIAN DESIGN PRACTICE, 1950-1994 EXHIBITIONS

Several of Canada's leading architects and designers were selected to furnish sample units in Moshe Safdie's Habitat, an experimental form of mass housing featured at Montreal's Expo 67. Bülow-Hübe's interior designs for Habitat House 1030, along with related files and architectural blueprints prepared by Habitat architects Moshe Safdie and David, Barott, Boulva, constitute this series. A total of 2 oversize folders, 3 file folders, 1 board and 33 photographs are listed.

HABITAT

244 Habitat, Expo 67. (1965-1967)

Interior design and furnishings for a sample unit (Habitat House 1030)

Location: Montreal, Quebec

OS2 / F3 / B1 / P33

Oversize folder (1/2): 12 Drawings

CAC65/B/2/HABI/1

Phase 1 (Boxes): Various 'boxes' or units; public and outdoor areas

2 Working (architectural)

2 Working (electrical)

6 Working (interior)

2 Working (other)

2 Electrical

2 Plans / sections / elevations (boxes)

1 Sections / details (closets and storage)

1 Plans / sections / details (stairs)

1 Plans / sections / elevations (partitions and finishes)

1 Plans (partitions and finishes)

1 Plans (public areas, decks and gardens)

1 Sections / elevations / details (decks)

12 Blueprints

All drawings in this folder are by David, Barott, Boulva, associated architects, and Moshe Safdie, consultant

Oversize folder (2/2): 14 Drawings

CAC65/D/2/HABI/1

Interior layouts, perspective sketches, and designs for assorted furnishings: 2 beds, 2 chairs, 1 sofa-bed, 1 wall unit, 1 shelving unit.

12 Sketches
2 Development

1 Pencil on tracing paper
1 Blueprint
12 Pencil and coloured felt pen on tracing paper

For working drawings and templates, consult the folders listings found in the section on Canadian Design Practice: Furniture (see entries 168, 175, 186, 189, and 205).

File folder (1/3)

CAC65/BP/5/EXPO/1.01

Various papers pertaining to Expo 67, including a letter from Robert F. Shaw, Deputy Commissioner General of the Canadian Corporation for the 1967 World Exhibition, accepting Bülow-Hübe's sponsorship of Habitat apartment 1030. The file also includes the draft of a letter to D. Piper of *Canadian Interiors*, in which Bülow-Hübe discusses her designs for the apartment.

File folder (2/3)

CAC65/BP/5/HABI/1.01

2 AKA price lists for furniture featured in Habitat House 1030. Includes model numbers and locations.

File folder (3/3):

CAC65/BP/5/PR/2.02

Publicity concerning Bülow-Hübe's designs for Habitat House 1030. Includes 4 magazines and a 1967 Design Canada catalogue (Appendix III of Bülow-Hübe's portfolio).

Board (1/1)

CAC65/D/3/HABI/1

Habitat House 1030: Interior views of dining and living areas

2 Photographic prints (b/w), taped to board

Photographs (33/33)

Photographer/studio: Max Sauer Studio, Mtl.

Habitat House 1030: living area, with description sheet	B/W print	CAC65/BP/4/HABI/1/01
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/02
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/03
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/04
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/05
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/06
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/07
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/08
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/09
Habitat House 1030: living area	B/W print	CAC65/BP/4/HABI/1/10
Habitat House 1030: living-dining areas	B/W print	CAC65/BP/4/HABI/2/01
Habitat House 1030: living-dining areas	B/W print	CAC65/BP/4/HABI/2/02
Habitat House 1030: living-dining areas	B/W print	CAC65/BP/4/HABI/2/03
Habitat House 1030: living-dining areas	B/W print	CAC65/BP/4/HABI/2/04
Habitat House 1030: dining area, with description sheet	B/W print	CAC65/BP/4/HABI/3/01
Habitat House 1030: dining area	B/W print	CAC65/BP/4/HABI/3/02
Habitat House 1030: dining area	B/W print	CAC65/BP/4/HABI/3/03
Habitat House 1030: dining area	B/W proof	CAC65/BP/4/HABI/3/04
Habitat House 1030: bedroom	B/W print	CAC65/BP/4/HABI/4/01
Habitat House 1030: bedroom	B/W print	CAC65/BP/4/HABI/4/02
Habitat House 1030: bedroom	B/W print	CAC65/BP/4/HABI/4/03
Habitat House 1030: bedroom	B/W print	CAC65/BP/4/HABI/4/04
Habitat House 1030: bedroom	B/W proof	CAC65/BP/4/HABI/4/05
Habitat House 1030: children's room, with description sheet	B/W print	CAC65/BP/4/HABI/5/01
Habitat House 1030: children's room	B/W print	CAC65/BP/4/HABI/5/02
Habitat House 1030: children's room	B/W print	CAC65/BP/4/HABI/5/03
Habitat House 1030: children's room	B/W print	CAC65/BP/4/HABI/5/04
Habitat House 1030: children's room	B/W print	CAC65/BP/4/HABI/5/05

Habitat House 1030: children's room	B/W print	CAC65/BP/4/HABI/5/06
Habitat House 1030: children's room	B/W print	CAC65/BP/4/HABI/5/07
Habitat House 1030: bedroom	B/W proof	CAC65/BP/4/HABI/6/01
Table lamp 1-2-3	B/W print	CAC65/BP/4/AKA/77A/1
Table lamp 1-2-3	B/W print	CAC65/BP/4/AKA/77B/1

CANADIAN DESIGN PRACTICE, 1950-1994
OPERATIONS AND MARKETING

FILES



Fig. 13: AKA showroom, Sherbrooke Street, Montreal. Photograph courtesy of Mrs. Raymonde Grant.

CANADIAN DESIGN PRACTICE, 1950-1994
OPERATIONS AND MARKETING

OPERATIONS

245 AKA Project/Client Listing. (1953-)
F1

File folder (1/1)

CAC65/D/5/AKA/1.01

1 Notebook containing a record of AKA projects and clients. (S, E)

MARKETING

246 AKA Catalogues. (1964-67)
OS1 / F2

Oversize folder (1/1): 14 Drawings

CAC65/D/2/AKA/1

14 Working

Sample page layouts for AKA's 1964 and 1966 Contract Division catalogues. The pages represent the company's office furniture line and include illustrations, descriptions, model numbers, dimensions, information on materials and shipping, and price lists.

6 Pencil on tracing paper
3 Pencil and ink on tracing paper
5 Blueprints

File folder (1/2)

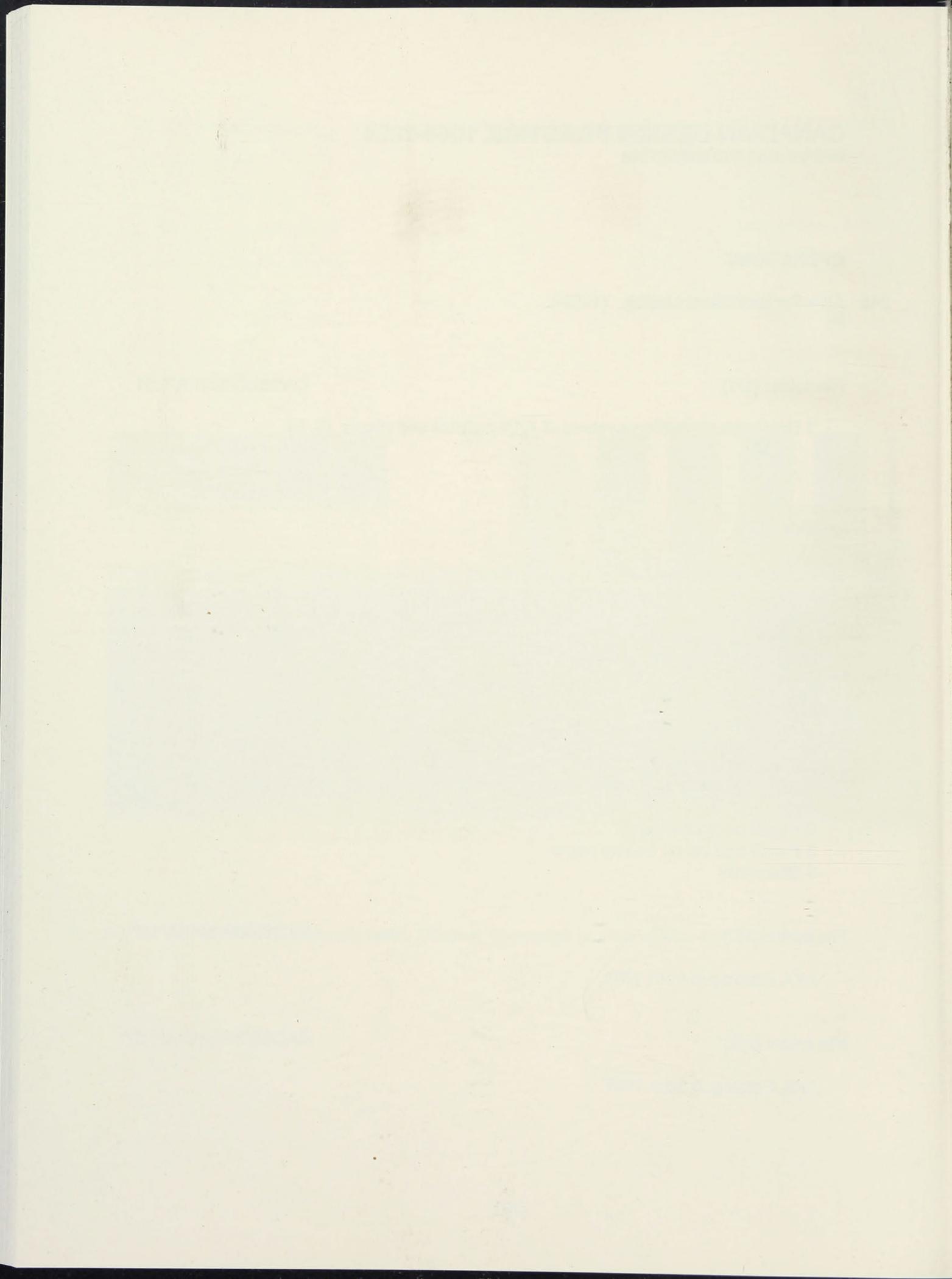
CAC65/BP/5/AKA/1.01

AKA Catalogue from 1965.

File folder (2/2)

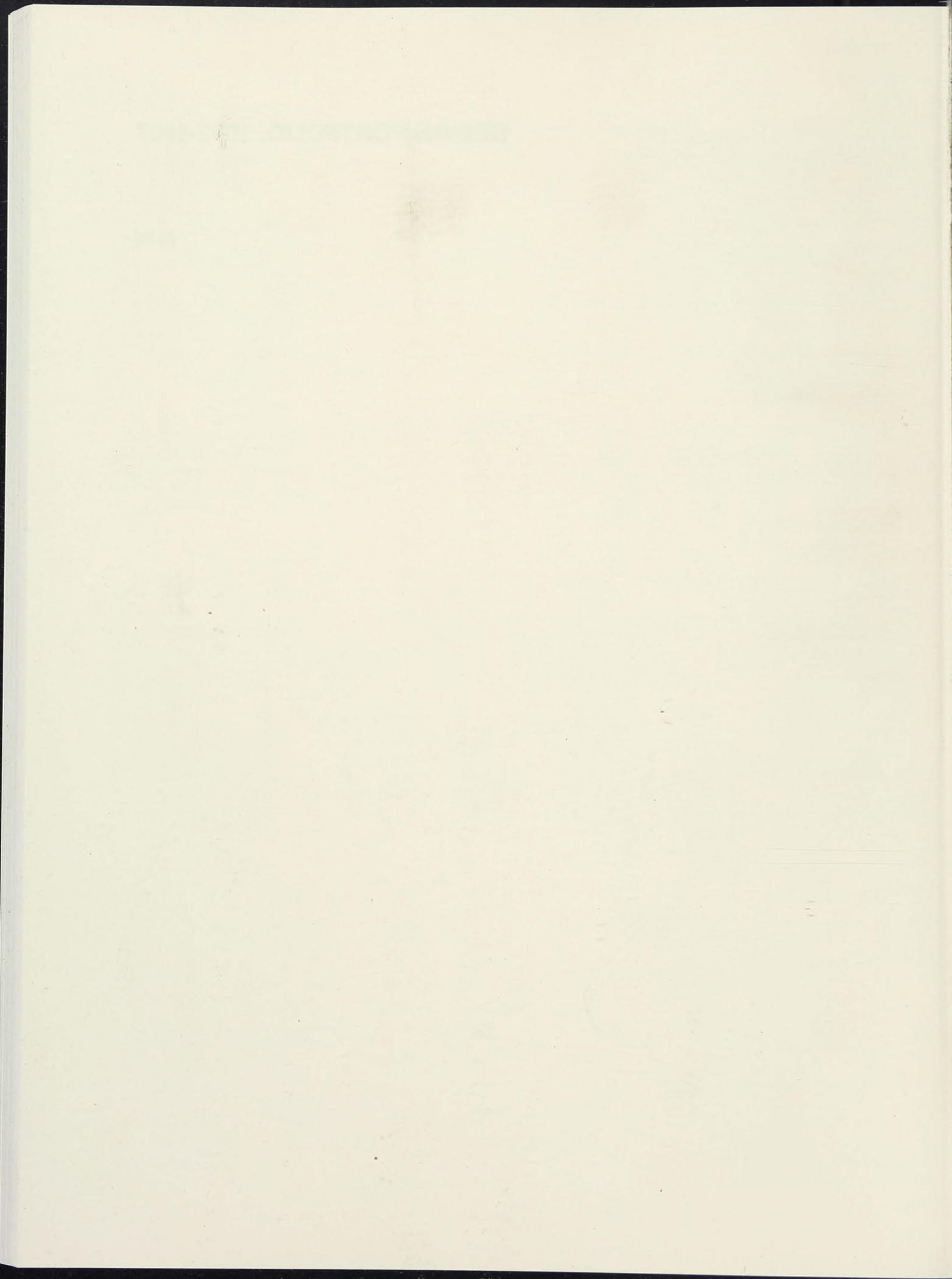
CAC65/BP/5/AKA/1.02

AKA Catalogue from 1967.



DESIGN PORTFOLIO, 1942-1967

FILES



DESIGN PORTFOLIO, 1942-1967

This series represents a group of 'portfolio' folders that Bülow-Hübe compiled as appendices to her 1970 resume, as well as material pertaining to her portfolio with the Royal Canadian Academy of Arts. A total of 7 folders and 30 slides are listed.

PORTFOLIO FOLDERS

247 Appendices (II through VII) to Bülow-Hübe Resume. (1942-1967)
F6

File folder (1/6) CAC65/BP/4/PORTF/1.01

Appendix II. Photographs (Interiors and Industrial Designs). (1953-1968)

File folder (2/6) CAC65/BP/5/PR/2.02

Appendix III. Design Canada Catalogue: Habitat '67. (1967)

File folder (3/6) CAC65/BP/5/PORTF/1.01

Appendix IV: Design Awards. (1947-1959). Also contains 2 b/w photographs of the designer receiving awards.

File folder (4/6) CAC65/BP/5/PORTF/2.01

Appendix V: Newspaper Clippings. (1942-1967). Reviews of Bülow-Hübe's work and related publicity. Also includes magazine articles and 4 b/w snapshots of the Malmö City Theatre lobby. (S, E)

File folder (5/6) CAC65/BP/5/PORTF/3.01

Appendix VI: Travelling Exhibition on Swedish Housing and Building Policy. (1949). B/W snapshots of display panels featured in the exhibit. The exhibit was designed by Bülow-Hübe on behalf of the Swedish National Housing Board and drew, in part, on ideas derived from her 1948-49 research tour in the United States. (In Swedish, with captions in English).

For drawings and project files pertaining to the exhibit, see guide entry 54. For more on the American research tour, see entries 56-65.

File folder (6/6)

CAC65/BP/5/PUBL/3.01

Appendix VII: Publications. (1950). This appendix represents some of Bülow-Hübe's published writings on small house design. It contains a copy of her book, *Vi Tänkar Bygga* [We Think to Build], and various articles based on her American research tour. Drafts of some of these articles can be found in folder CAC65/BP/5/PUBL/2.01 (guide entry 65). Most of the articles pertain to designs for prefabricated homes. Among those featured are Walter Gropius' designs for the General Panel Corporation; Carl Standlund's popular 'Lustron' home; and the 'California Cabin', a plywood design produced by Production Line Structures. (S)

For reviews of her book, Vi Tänkar Bygga, see folder CAC65/BP/5/PUBL/4.01 (guide entry 67). See also guide entry 55 for some of the Swedish Housing Research Committee material on which the book was based. For more on her research tour in the United States, see guide entries 56-65.

See guide entry 270 for Bülow-Hübe's resume.

ROYAL CANADIAN ACADEMY OF ARTS

248 Royal Canadian Academy of Arts Portfolio. (1990)
F1 / S30

File folder (1/1)

CAC65/BP/5/SLIDES/2.01

2 Sheets that accompany slides of Bülow-Hübe's work (see below), providing slide titles and dates. The slides represent her portfolio at the RCAA.

Slides (30/30)

30 Slides sent to Gerald Tooke, National Director,
RCAA, Toronto, for S. B-H. portfolio at RCAA

Colour transparencies,
mounted

CAC65/BP/4/SLIDES/2

See also the Boards section of this guide for b/w prints of many of these slides.

CANADIAN DESIGN RESEARCH, 1950-1994

DRAWINGS AND FILES

CMHC KITCHEN RESEARCH PROJECT

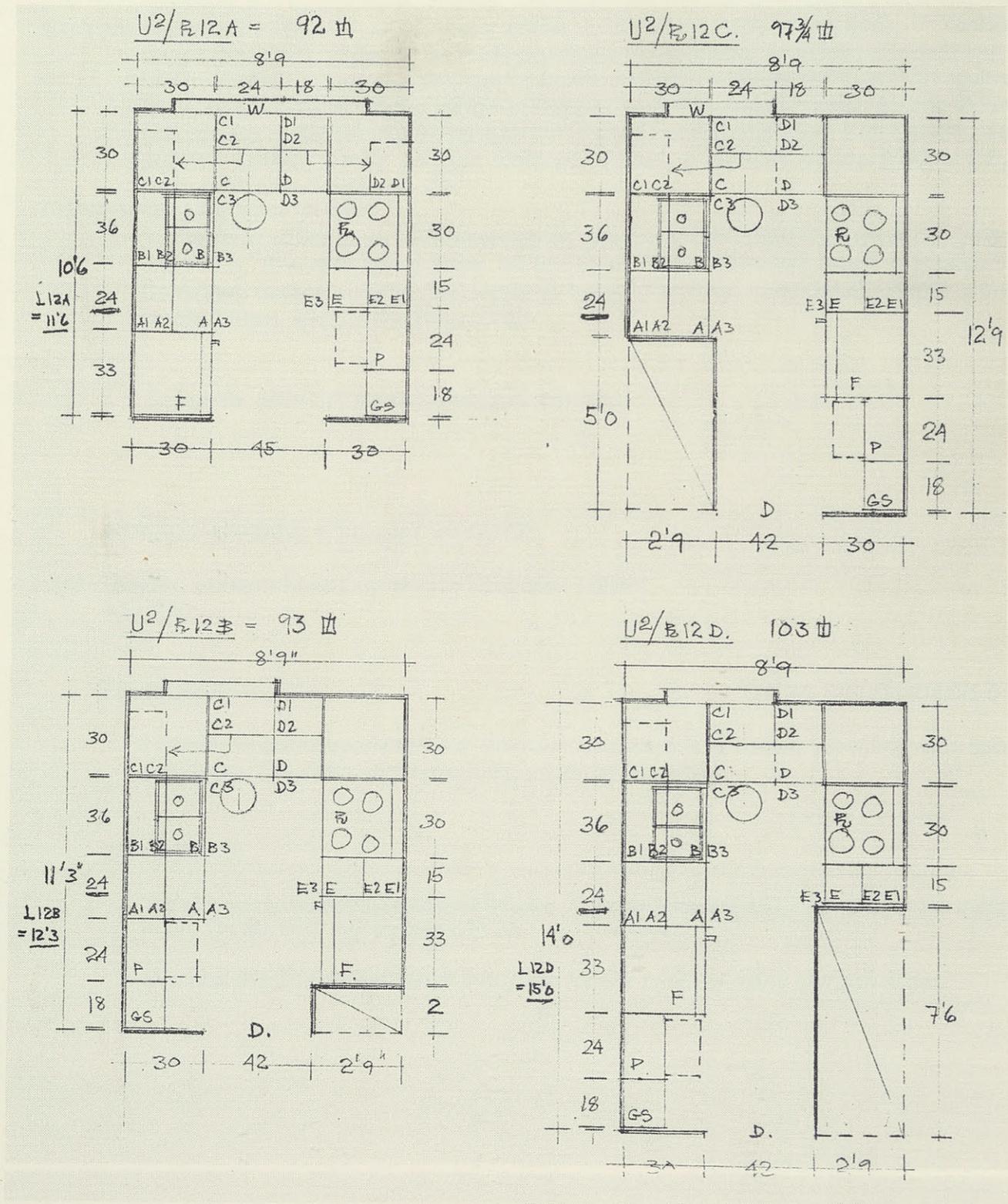


Fig. 14: U-shaped kitchen layouts, Central Mortgage and Housing Corporation kitchen research project. Detail. Pencil on tracing paper.

CANADIAN DESIGN RESEARCH, 1950-1994

After leaving AKA in 1968, Bülow-Hübe undertook a kitchen research project funded by the Central Mortgage and Housing Corporation. The purpose of the project was to formulate general guidelines for kitchen planning that would be of use to Canadian industry. Completed in 1970, the study comprised both an analysis of the existing literature on kitchen design and a field survey that assessed the cooking and buying habits and storage requirements of the average Canadian household. The project is documented extensively by the archive and forms the sole basis of this series. The material consists of 29 file folders and 4 oversize folders.

CENTRAL MORTGAGE AND HOUSING CORP.: KITCHEN RESEARCH PROJECT

249 Research Files. Appendix 1. [circa late 1960s]
F1

File folder (1/1)

CAC65/BP/5/CMHC/05.01

1 Book on consumer dynamics and 1 notebook containing data analysis.

250 Research Files. Appendix 2. (1968-1968)
F3

File folder (1/3)

CAC65/BP/5/CMHC/06.01

Returned questionnaires. Names and addresses of survey participants are included.

File folder (2/3)

CAC65/BP/5/CMHC/06.02

Returned questionnaires. Names and addresses of survey participants are included.

File folder (3/3)

CAC65/BP/5/CMHC/06.03

Returned questionnaires. Names and addresses of survey participants are included.

251 Research Files. Appendix 3. (1967-1968)
F1

File folder (1/1)

CAC65/BP/5/CMHC/07.01

Correspondence with survey participants. Index included.

252 Research Files. Appendix 4. (1967-1969)
F1

File folder (1/1)

CAC65/BP/5/CMHC/08.01

Diary of contacts and a list of publications on kitchen design. Index included.

253 Research Files. Appendix 5. (1967-1971)
F1

File folder (1/1)

CAC65/BP/5/CMHC/09.01

Correspondence with the CMHC. Includes copies of reports prepared by Bülow-Hübe for the CMHC.

254 Research Files. Appendix 6. (1967-1970)
F1

File folder (1/1)

CAC65/BP/5/CMHC/10.01

Daybook, used to log research expenses.

255 Research Files. Appendix 7. (1966-1966)
F12

File folder (1/12)

CAC65/BP/5/CMHC/11.01

Research notes derived from the Dominion Bureau of Statistics.

File folder (2/12)

CAC65/BP/5/CMHC/11.02

Research notes on packaging measurements.

File folder (3/12)	CAC65/BP/5/CMHC/11.03
Research notes on work areas, based on interviews.	
File folder (4/12)	CAC65/BP/5/CMHC/11.04
Research notes on energy expenditure. Sketches included.	
File folder (5/12)	CAC65/BP/5/CMHC/11.05
Research notes on traffic patterns.	
File folder (6/12)	CAC65/BP/5/CMHC/11.06
Research notes on traffic patterns. Includes sketches.	
File folder (7/12)	CAC65/BP/5/CMHC/11.07
Miscellaneous research notes. Includes sketches.	
File folder (8/12)	CAC65/BP/5/CMHC/11.08
Research notes on storage analysis. Includes plans and sketches	
File folder (9/12)	CAC65/BP/5/CMHC/11.09
Research notes on planning opinions. Contains letters from project participants.	
File folder (10/12)	CAC65/BP/5/CMHC/11.10
Research notes pertaining to analysis of the questionnaires.	
File folder (11/12)	CAC65/BP/5/CMHC/11.11
Research notes on foods and buying habits.	
File folder (12/12)	CAC65/BP/5/CMHC/11.12
Research notes. Draft material for the final report.	

256 Final Report. Manuscript. (1970-1970)
F1

File folder (1/1)

CAC65/D/5/CMHC/1.01

Unbound manuscript of the final report.

257 Final Report. Volume 1 - Schedule A. (1967-1970)
F2

File folder (1/2)

CAC65/BP/5/CMHC/1.01/(1)

Spiral bound book containing the main text of the final report.

File folder (2/2)

CAC65/BP/5/CMCH/1.01/(2)

Duplicate of file CAC65/BP/5/CMHC/1.01/(1).

258 Appendices to the Report. Volume 2 - Appendix 1A - 1D. (1967-1970)
OS1 / F2

Oversize folder (1/1): 27 Sheets

CAC65/D/2/CMHC/1

1 Appendix.

Appendix 1B: Tabulation of Questionnaires. 27 sheets of data analysis tables.

2 Pencil on tracing paper
25 Sepia prints

File folder (1/2)

CAC65/BP/5/CMHC/2.01/(1)

Vol. 2 - Appendix 1A-1D. Metal ring binder containing questionnaire forms, data analysis, information on buying patterns, and average supplies estimates.

File folder (2/2)

CAC65/BP/5/CMHC/2.01/(2)

Duplicate of file CAC65/BP/5/CMHC/2.01/(1)

259 Appendices to the Report. Volume 3 - Appendix 2A - 2B. (1967-1970)
OS1 / F2

Oversize folder (1/1): 78 Sheets

CAC65/D/2/CMHC/2

2 Appendices.

Appendix 2A: Storage volumes. 25 Measured drawings of standard household groceries, supplies and utensils, accompanied by storage layouts.

Appendix 2B: Storage Cabinet Plans. 53 Sheets of model storage modules for household groceries, supplies and utensils, shown in plan and elevation.

78 Typewriting and pencil on tracing paper.

File folder (1/2)

CAC65/BP/5/CMHC/3.01/(1)

Vol. 3 - Appendix 2A-2B. Metal ring binder containing diagrams of estimated storage volumes and corresponding cabinet units.

File folder (2/2)

CAC65/BP/5/CMHC/3.01/(2)

Duplicate of file CAC65/BP/5/CMHC/3.01/(1)

260 Appendices to the Report. Volume 4 - Appendix 3 - 5A. (1967-1970)
OS1 / F2

Oversize folder (1/1): 24 Sheets

CAC65/D/2/CMHC/3

5 Appendices.

Appendix 3: Energy Expenditure. 2 Sheets of time-motion studies.

Appendix 4: Basic Cabinet Units. 2 Sheets of designs for cabinet units, shown in plan, section, and elevation.

Appendix 4A: Traffic Patterns. 8 Sheets of diagrams illustrating traffic and movement patterns during food preparation, serving and cleaning up.

Appendix 5: Room Studies. 10 Sheets showing various layouts for corridor, L-shaped and U-shaped kitchens.

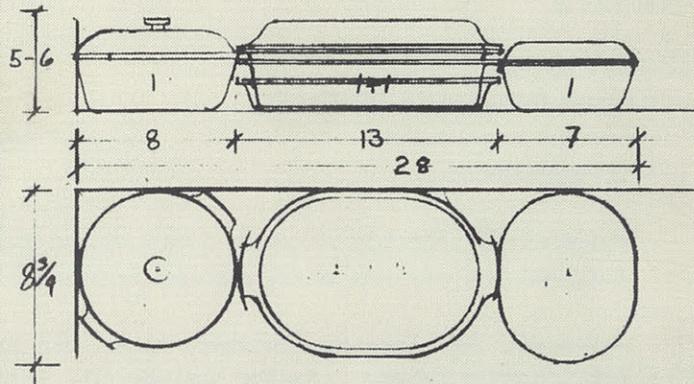
Appendix 5A: Composite Room Sizes. 2 Sheets of graphs.

Average supplies for a 4 - 6 pers. Household.

STORAGE VOLUMES. 12.
Cooking utensils.

CASSEROLES, POTS.

1. Assorted Casseroles 4



- 2. Sauce pan, 1 pint 1
- 3. " " 1 quart 1
- 4. " " 1 1/2 " 1
- 5. " " 2 " 1
- 6. " " 3 " 1
- 7. Large pot 6 " 1
- 8. Double boiler 1
- 9. Covered roaster 1

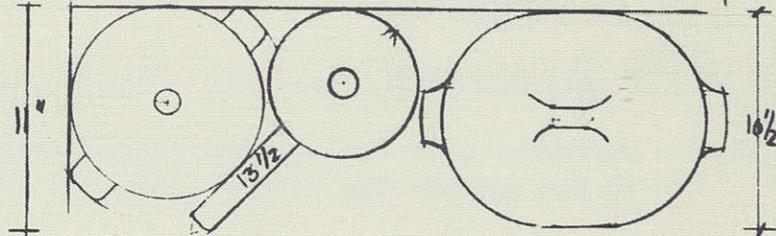
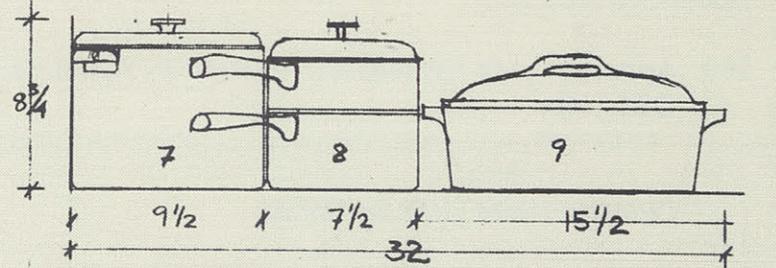
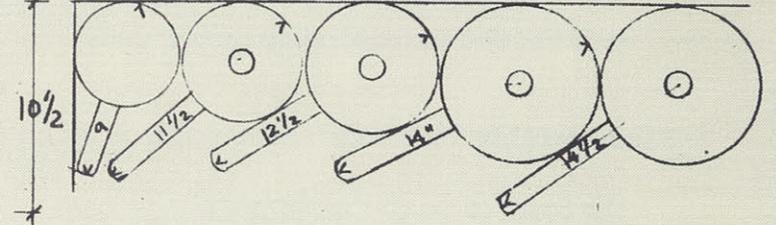
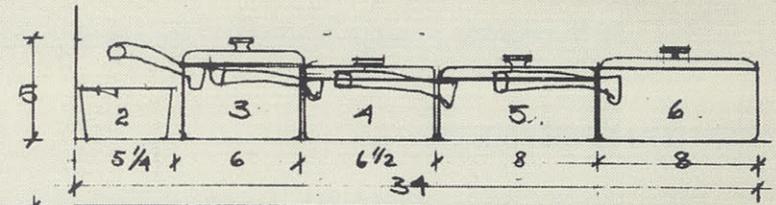
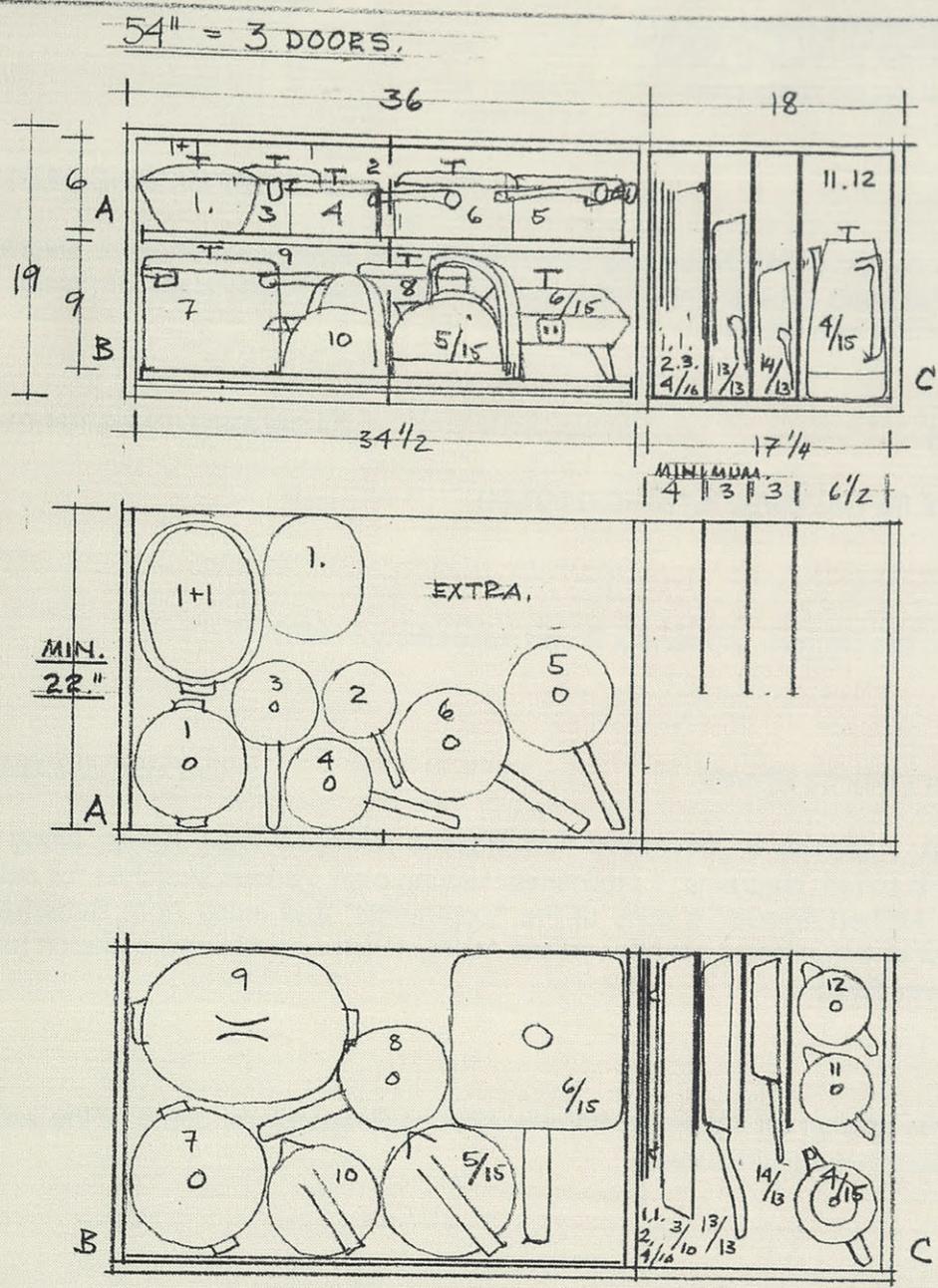


Fig. 15: Storage volumes for cooking utensils, Central Mortgage and Housing Corporation kitchen research project. Pencil on tracing paper.

POTS, CASSEROLES,
PANS, EL. COOK. UT.

24" DEEP STORAGE CABINETS. MODULE 18". C^{24/5}
SUPPLIES FOR 4-6 PERS. HOUSEHOLD. COOKING UTENSILS.



SQUARE AREA: 1026 sq in

SUITABLE FOR UNDER COUNTER LOCATION.

FIXED SHELF WITH 3 PARTITIONS 1' 5"

2 PULL OUT SHELVES 5' 9"

MINIMUM FOR 54" WIDTH.

VERY GOOD FOR ORGANIZATION AND ACCESSIBILITY.

EXTRA SPACE ON 6" HIGH SHELF.

INCLUDES EL. FRY PAN, WATER KETTLE AND COFFEE MAKER.

Fig. 16: 18" storage module for cooking utensils, Central Mortgage and Housing Corporation kitchen research project. Detail. Pencil on tracing paper.

14 Pencil on tracing paper
2 Pencil and ink on tracing paper
8 Pencil and ink on sepia print

File folder (1/2)

CAC65/BP/5/CMHC/04.01/(1)

Vol. 4. - Appendix 3-5A. Metal ring binder containing energy expenditure diagrams, blueprints for basic cabinet units, traffic pattern diagrams, theoretical room plans and composite room size charts.

File folder (2/2)

CAC65/BP/5/CMHC/04.01/(2)

Duplicate of file CAC65/BP/5/CMHC/04.01/(1)

261 Appendices to the Report. Appendix 6 and miscellany. (1967-1970)
OS1

Oversize folder (1/1): 62 Sheets

CAC65/D/2/CMHC/4

1 Appendix, *Appendix 6: Movement and Motions Between Work Areas*, along with various traffic pattern diagrams; 1 preliminary kitchen plan; various sketches for cabinet plans and kitchen layouts; a copy of the "Comments" and Index from Schedule A; originals for and duplicates of, Appendices 1B(A), 1B(B) and 4A; and a sketch for the report's cover design.

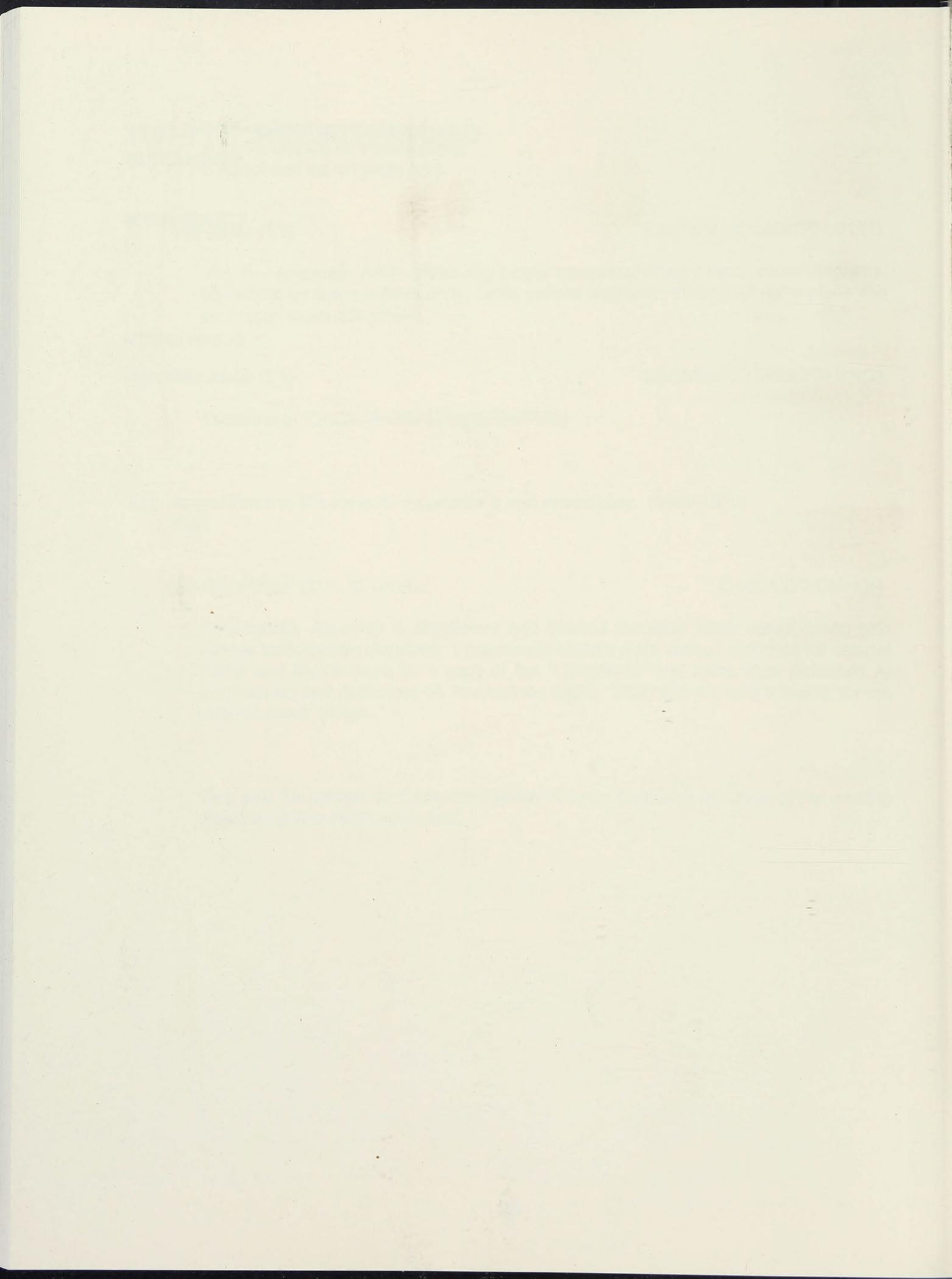
See also the section on Canadian Papers: Kitchen Research for some of the existing literature Bülow-Hübe consulted.

CANADIAN DESIGN, 1971-1977
CONSULTING

FILES AND SLIDES

DESIGN CANADA

ROYAL MINT JURY



CANADIAN DESIGN, 1971-1977 CONSULTING

From 1971 to 1977, Bülow-Hübe worked for the Canadian government as Senior Design Consultant at the Office of Design's Department of Industry, Trade and Commerce. There she promoted the professionalization of industrial design through such projects as the Scholarships and Grants Program and the reorganization of the Record of Designers. Files pertaining to these and other aspects of her work at the department are represented by this series, as are papers pertaining to her service on the Royal Mint's Selection Committee. A total of 23 file folders and 20 slides are listed.

DESIGN CANADA

262 Record of Designers. (1970-1977)
F2

File folder (1/2)

CAC65/BP/5/DCAN/4.01

Binder containing the Record of Designers. Includes a Designer Index, and a National Record of Designers service form. (R)

File folder (2/2)

CAC65/BP/5/DCAN/4.02

1978 Study Report on the Record of Designers.

See also folders CAC65/BP/5/DCAN/2.01 and CAC65/BP/5/DCAN/5.01 (guide entry 265).

263 European Trip. (1974-1975)
F13

File folder (1/13)

CAC65/BP/5/DCAN/3.01

Metal ring binder containing correspondence, memoranda, itinerary and notes.

File folder (2/13)

CAC65/BP/5/DCAN/3.02

School calendar and prospectus from the London College of Furniture, England.

- File folder (3/13) CAC65/BP/5/DCAN/3.03
Royal College of Art syllabus and curricula. 1 *Design* magazine article and a few notes also included.
- File folder (4/13) CAC65/BP/5/DCAN/3.04
Design Council press kit.
- File folder (5/13) CAC65/BP/5/DCAN/3.05
School calendar from the Birmingham Polytechnical School in England; business cards.
- File folder (6/13) CAC65/BP/5/DCAN/3.06
Syllabi from the Kunst Akademiet, Denmark; business cards. (D, E)
- File folder (7/13) CAC65/BP/5/DCAN/3.07
Material pertaining to the Konstindustriskolan in Göteborg, Sweden. Included are a school calendar, notes, articles, and magazines. (S,E)
- File folder (8/13) CAC65/BP/5/DCAN/3.08
Correspondence; notes; a directory for the Design Centre in Malmö, Sweden; copies of articles; and a copy of S.I.D.'s Design Award 1974. (S, E)
- File folder (9/13) CAC65/BP/5/DCAN/3.09
Mainly publications of the Swedish Society for Industrial Design. (S, E)
- File folder (10/13) CAC65/BP/5/DCAN/3.10
Correspondence and one newsletter from the Department of Industry, Stockholm. (S, E)
- File folder (11/13) CAC65/BP/5/DCAN/3.11
Notes and copies of articles that pertain to the Konstfackskolan in Sweden. (S, E)

File folder (12/13)

CAC65/BP/5/DCAN/3.12

Material from the Kunsthåndverdk in Oslo. Includes a school calendar, copies of articles, and a business card. (N)

File folder (13/13)

CAC65/BP/5/DCAN/3.13

Copies of various articles collected during the Finnish leg of the tour.

264 Scholarships Program. (1974-1978)
F2

File folder (1/2)

CAC65/BP/5/DCAN/6.01

Memoranda, reports and an analysis of the program's effectiveness.

File folder (2/2)

CAC65/BP/5/DCAN/6.02

Case histories on recipients of Design Canada Scholarships.

See also folders CAC65/BP/5/DCAN/2.01 and CAC65/BP/5/DCAN/2.02 (guide entry 265).

265 Miscellaneous. (1965-1978)
F5 / P20

File folder (1/5)

CAC65/BP/5/DCAN/1.01

Office diaries. Small, desk-top calendars in which Bülow-Hübe recorded appointments and the like while working at Design Canada. There are eight, one for each year she spent with the department (1971-1978).

File folder (2/5)

CAC65/BP/5/DCAN/2.01

Various departmental publications and reports. Most of the material pertains to the Scholarship Program and the Record of Designers.

File folder (3/5)

CAC65/BP/5/DCAN/2.02

Various Design Canada publications and a National Design Council bibliography. Also

included are case histories prepared for the Council's scholarship program.

File folder (4/5)

CAC65/BP/5/DCAN/5.01

Binder containing employment contracts from 1974-1978. Invoices, correspondence and contracts related to the Record of Designers project are also included.

File folder (5/5)

CAC65/BP/5/DCAN/7.01

Pre-Retirement Program.

Slides (20/20)

20 Slides taken at the Office of Design, Queen Street, Ottawa. Includes 1 shot of Bülow-Hübe, shots of her co-workers and views from her office windows.

Colour transparencies:
12 plastic mounted,
8 cardboard mounted

CAC65/BP/4/SLIDES/3

ROYAL MINT JURY

266 Royal Mint Jury. (1977-1980)
F1

File folder (1/1)

CAC65/BP/5/MINT/1.01

Manilla envelop containing material sent to members of the Royal Mint jury. Includes photographs.

CANADIAN PAPERS, 1950-1994

FILES AND SLIDES

KITCHEN RESEARCH

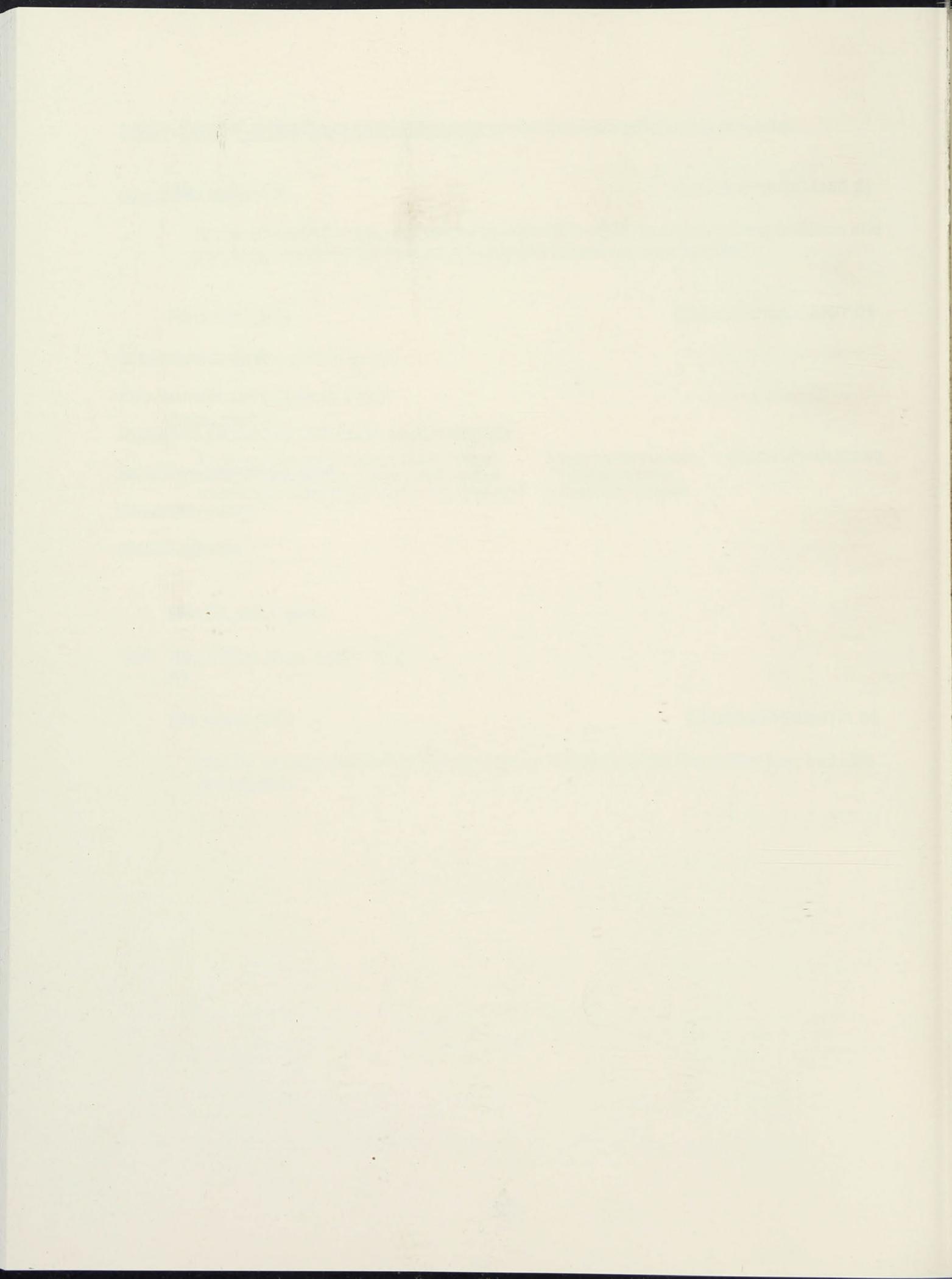
ROYAL CANADIAN ACADEMY OF ARTS

ASSOCIATION OF INDUSTRIAL DESIGNERS OF CANADA

GENERAL CORRESPONDENCE

LECTURES

MISCELLANEOUS



CANADIAN PAPERS, 1950-1994

This series represents both professional and personal papers and features assorted correspondence, notes, reference literature and miscellany. Included are files of correspondence with the Royal Canadian Academy of Arts and the Association of Canadian Industrial Designers, as well as a binder of wide-ranging professional correspondence that contains a copy of Bülow-Hübe's resume. Also featured in the series are some lecture notes and slides, assorted reference literature on kitchen design (Swedish and North American), and a variety of miscellaneous reference books, pamphlets and catalogues. A total of 40 file folders, 36 slides and 1 board are represented by the series.

KITCHEN RESEARCH

267 Kitchen Research Reference Material. (1946-1968)
F13

File folder (1/13)

CAC65/BP/5/KITCHEN/01.01

This file contains articles and advertisements pertaining to kitchen design, as well as handwritten sheets outlining the classification system Bülow-Hübe used in organizing her kitchen research material. (S, E)

File folder (2/13)

CAC65/BP/5/KITCHEN/02.01

Class 'A' pamphlets, dating from 1952 to 1966.

File folder (3/13)

CAC65/BP/5/KITCHEN/03.01

Class 'B' pamphlets, 1949-1967.

File folder (4/13)

CAC65/BP/5/KITCHEN/03.02

Class 'B' pamphlets from 1965.

File folder (5/13)

CAC65/BP/5/KITCHEN/04.01

Class 'C' pamphlets and articles, 1951-1966.

File folder (6/13)	CAC65/BP/5/KITCHEN/05.01
Class 'D' pamphlets from 1963.	
File folder (7/13)	CAC65/BP/5/KITCHEN/06.01
Class 'E' pamphlets, 1960-1961.	
File folder (8/13)	CAC65/BP/5/KITCHEN/07.01
Class 'T' pamphlets, 1958-1967.	
File folder (9/13)	CAC65/BP/5/KITCHEN/08.01
Pamphlets, from 1966-1967. No classification.	
File folder (10/13)	CAC65/BP/5/KITCHEN/09.01
University of Illinois circulars from 1960.	
File folder (11/13)	CAC65/BP/5/KITCHEN/10.01
Material from the Smithsonian Institute, 1964-1967.	
File folder (12/13)	CAC65/BP/5/KITCHEN/11.01
Material on the disabled from the Institute of Physical Medicine and Rehabilitation / Paralyzed Veterans.	
File folder (13/13)	CAC65/BP/5/KITCHEN/12.01
Articles and pamphlets issued by the General Electric Co., 1964-1967.	

ROYAL CANADIAN ACADEMY OF ARTS

**268 Royal Canadian Academy of Arts (RCAA). (1973-1992)
F5**

File folder (1/5)

CAC65/BP/5/PAPERS/2.01

Binder containing a copy of the RCAA constitution and by-laws, as well as membership lists, contract forms, and trust fund documents. The file also includes various RCAA reports and newsletters. (1973-1974).

File folder (2/5)

CAC65/BP/5/PAPERS/2.02

Incoming correspondence (1974-1977). Included are RCAA bulletins, newsletters, notices, agendas, minutes of meetings, financial statements, and membership lists.

File folder (3/5)

CAC65/BP/5/PAPERS/2.03

Incoming correspondence (1976-1978). Included are RCAA bulletins, newsletters, notices, agendas, minutes of meetings, financial statements, and membership lists.

File folder (4/5)

CAC65/BP/5/PAPERS/2.04

Correspondence. (1977-1978).

File folder (5/5)

CAC65/BP/5/PAPERS/2.05

Correspondence (1978-1992). Includes some correspondence with the Association of Canadian Industrial Designers (ACID).

ASSOCIATION OF CANADIAN INDUSTRIAL DESIGNERS

**269 Association of Canadian Industrial Designers (ACID). (1970-1977)
F1**

File folder (1/1)

CAC65/BP/5/PAPERS/3.01

Binder of ACID correspondence containing membership lists, bulletins, press-releases, memoranda, agendas and minutes of meetings.

ASSORTED CORRESPONDENCE

270 Correspondence. (1967-1970)
F1

File folder (1/1)

CAC65/BP/5/PAPERS/1.04

Metal ring binder containing copies of incoming and outgoing correspondence. Included is a resume; RCAA correspondence concerning Bülow-Hübe's nomination and election as an Associate member; communications with the Department of Industry, Trade and Commerce regarding her position as a department consultant; various letters of application; and correspondence regarding some of her AKA commissions. (E, S)

LECTURES

271 Lecture Notes. (1962-)
F1 / S:36

File folder (1/1)

CAC65/BP/5/PUBL/3.02

Lecture notes prepared for the YWCA, the Kitchen Manufacturer's Association, and the Swedish Women's Club. (S, E)

Slides (36/36)

Part of a lecture given by Bülow-Hübe on 'good and bad design'.

36 colour transparencies:
36 cardboard mounted

CAC65/BP/4/SLIDES/1

MISCELLANEOUS

272 Assorted Papers. (1947-1992)
F3

File folder (1/3)

CAC65/BP/5/PAPERS/1.01

Specifications for a proposed residence (Arnold Schrier, architect); a copy of a Henry Strub lecture on design; General Panel publicity and correspondence; Design Canada's Expo 67 catalogue; and a copy of an article on Canadian design (*Cahier des arts visuels au Québec '84*). Material dates from 1947-1984.

File folder (2/3) CAC65/BP/5/PAPERS/1.02

Copies of articles pertaining to design and a press kit for an exhibition on modern design. Material dates from 1975-1992.

File folder (3/3) CAC65/BP/5/PAPERS/1.03

Assorted papers, notes and correspondence from the 1940s through 1990. (S, E)

273 Assorted Reference Literature. (1940-1989)
F19

File folder (1/19) CAC65/BP/5/DLIT-CA/1.02

2 Pamphlets on ceramics.

File folder (2/19) CAC65/BP/5/DLIT-CA/1.10

1 Book on Montreal's Ecole du Meuble.

File folder (3/19) CAC65/BP/5/DLIT-CA/1.03

1 Book on bathroom design.

File folder (4/19) CAC65/BP/5/DLIT-CA/1.04

2 Expo 67 catalogues, 1 Expo 67 guide.

File folder (5/19) CAC65/BP/5/DLIT-CA/1.09

Design Canada publications.

File folder (6/19) CAC65/BP/5/DLIT-CA/1.06

2 Government reports on design.

File folder (7/19) CAC65/BP/5/DLIT-CA/1.12

1 Trade catalogue for Val Royal Building Materials Ltd.

- File folder (8/19) CAC65/BP/5/DLIT-CA/1.13
1 Trade catalogue for C-I-L Vinyl Fabrics.
- File folder (9/19) CAC65/BP/5/DLIT-CA/1.01
1 Book on aluminum sheet metal practice in the building industry, 1 issue of *RAIC*.
- File folder (10/19) CAC65/BP/5/DLIT-CA/1.05
1 Copy of the ICSID Canadian Congress Report, 1 Design Canada publication.
- File folder (11/19) CAC65/BP/5/DLIT-CA/1.07
3 Booklets.
- File folder (12/19) CAC65/BP/5/DLIT-CA/1.08
1 RCAA exhibition catalogue, 1 issue of *Armagazine*.
- File folder (13/19) CAC65/BP/5/DLIT-CA/1.08
1 Copy of the Association of Quebec Industrial Designers Handbook, 1 Office of Design publication on selling industrial services and 1 RCAA newsletter.
- File folder (14/19) CAC65/BP/5/DLIT-NA/1.01
Copies of articles from *The Architect's Journal*.
- File folder (15/19) CAC65/BP/5/DLIT-NA/1.02
Trade catalogues.
- File folder (16/19) CAC65/BP/5/DLIT-NA/1.03
Various pamphlets, bulletins, newsletters and publication lists, along with a number of circulars from the Small Homes Council - Building Research Council.

File folder (17/19)

CAC65/BP/5/DLIT/2.01

1 Catalogue for a town planning exhibit and 1 book on urbanization in Sweden.

File folder (18/19)

CAC65/BP/5/DLIT/1.01

1 Journal, 1 trade catalogue. (F)

File folder (19/19)

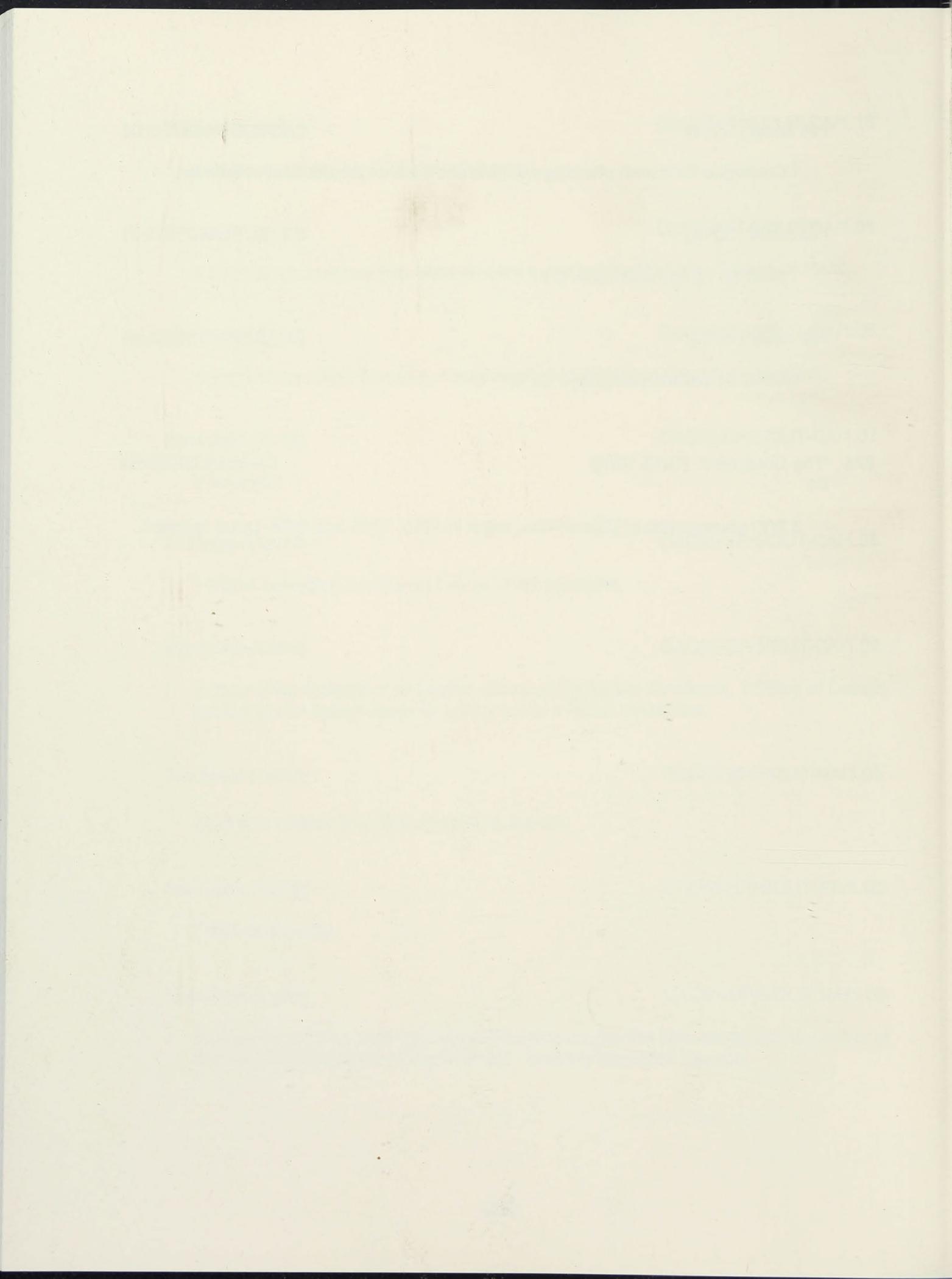
CAC65/BP/5/DLIT/3.01

Various books and pamphlets. (S, E)

274 'The Designer.' (1915-1978)
B1

CAC65/D/3/S.B-H/1

3 B/W photographs of Bülow-Hübe, taken in 1915, 1956 and 1978, taped to board.



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