

In 1946, Julius Shulman authored a *Los Angeles Times* article entitled, "Modern is More than a Great Adventure." Animatedly worded, he told readers to "forget the old prejudice that modern is extreme" and called for the "elimination of artificial fireplaces, false shutters, and gingerbread."

Unless otherwise noted, all images are by Julius Shulman. Julius Shulman Photography Archive, Research Library at the Getty Research Institute. ©J. Paul Getty Trust. (2004.R.10)



Julius Shulman at work, ca. 1950. Image courtesy Judy McKee.

As we reflect on his adventure promoting architecture and design, we realize there are even more stories to be told through his extensive archive.



Julius Shulman photographing Case Study House #22, Pierre Koenig, photographed in 1960.

Now housed at the Getty Research Institute, we find iconic images of modern living . . .



Case Study House #22, Pierre Koenig, photographed in 1960.

as well as some images of . . . gingerbread.



Outtake of a Christmas cookie assignment for *Sunset* magazine, 1948.

More than a great
adventure, the Julius
Shulman Photography
Archive illustrates the
lifelong career of Julius
Shulman . . .



Julius Shulman on assignment in Israel, 1959.

in California . . .



Downtown Los Angeles at night showing Union Bank Plaza, photographed in 1968.

across the United States . . .



Marina City, Bertrand Goldberg, Chicago, Illinois, photographed in 1963.

and abroad.



View of Ministry of Justice and Government Building from Senate Building, Oscar Niemeyer, Brasília, Brazil, photographed in 1977.

Interspersed throughout the archive are handwritten thoughts . . .

the Neutra skill in
the use of space—
enhancing mirrors
is evident here;
difficult to define
which is "real"
or a mirrored
image!!
JS

essays . . .

AREA CODE	ZIP CODE	TELEPHONE
		(NAME) AND ADDRESSES
		NEUTRA
		1. → KUN at beginning
		How my first compositions
		were achieved
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		→ GRACE L. MILLER house
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		Kaufman - Mrs. attitude
		re: white interiors
		& her dislike of Falling Water
		as well
		5. →
		Why the grease pencil
		retouching - the
		branches? the
		John Danton filling in
		of pools - see #6
		TELEPHONE
		(NAME) AND ADDRESSES

occasional celebrity sightings . . .



Actress Jayne Mansfield demonstrates an in-counter blender for NuTone Inc., 1959.

and photographic evidence of his spirited sense of humor!



The last shot of 153 images taken at Bullock's Pasadena, Wurdeman and Becket, 1947.

In addition to being an important visual record of architecture and design, the archive documents the extraordinary, decades-long career of a tireless Los Angeles photographer.



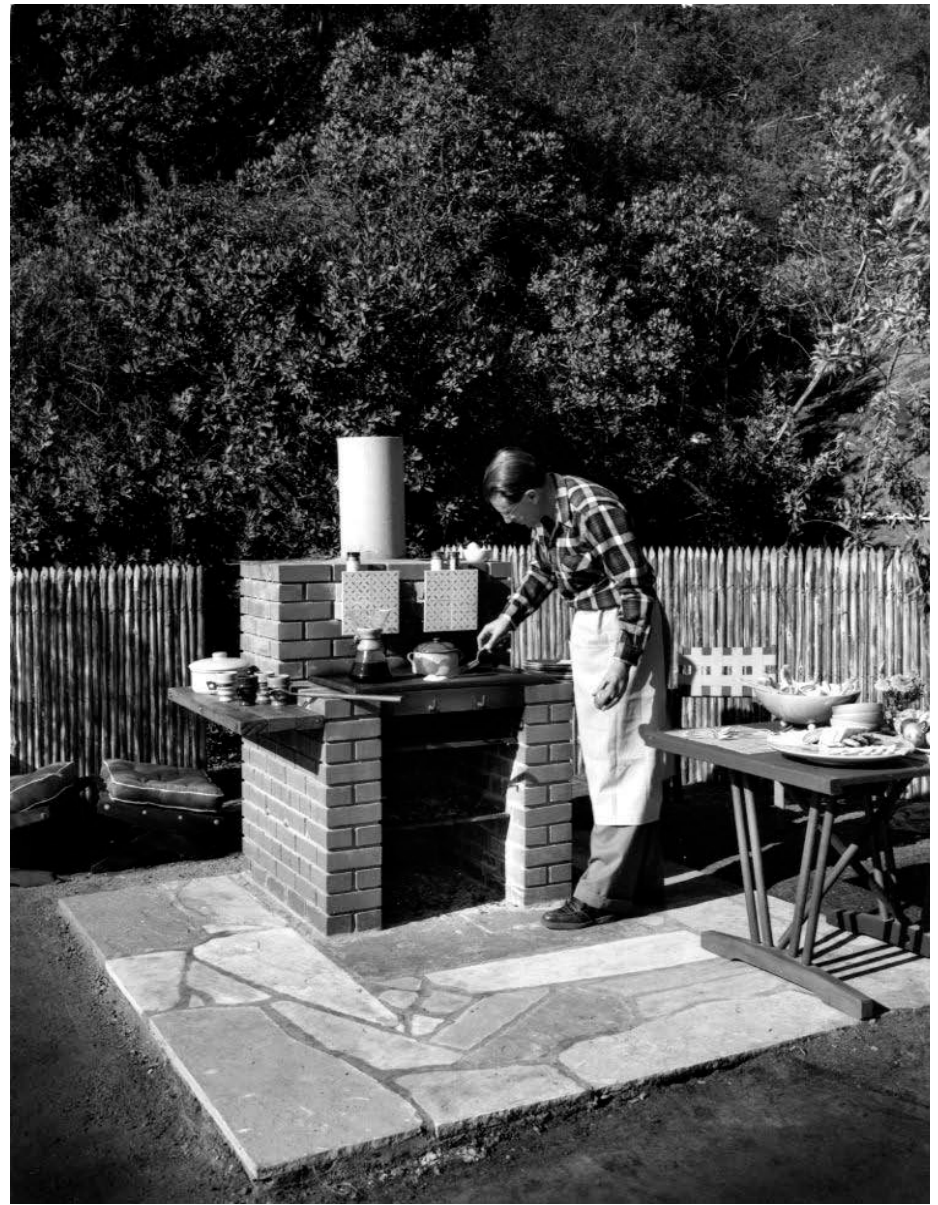
Construction of the Los Angeles Union Passenger Terminal, John and Donald Parkinson, photographed in 1933.

However, it is also the exceptional adventure of someone incredibly open and accessible, at times showcasing his "regular guy" spirit and can-do attitude: building his own barbeque . . .



Julius Shulman building his own barbeque for a feature in *Popular Home*, 1951.

and having a barbeque!



Julius Shulman barbeques for a feature in *Popular Home*, 1951.

It tells of his fondness for growing succulents . . .



Image for succulent story featuring Architectural Pottery, 1958.

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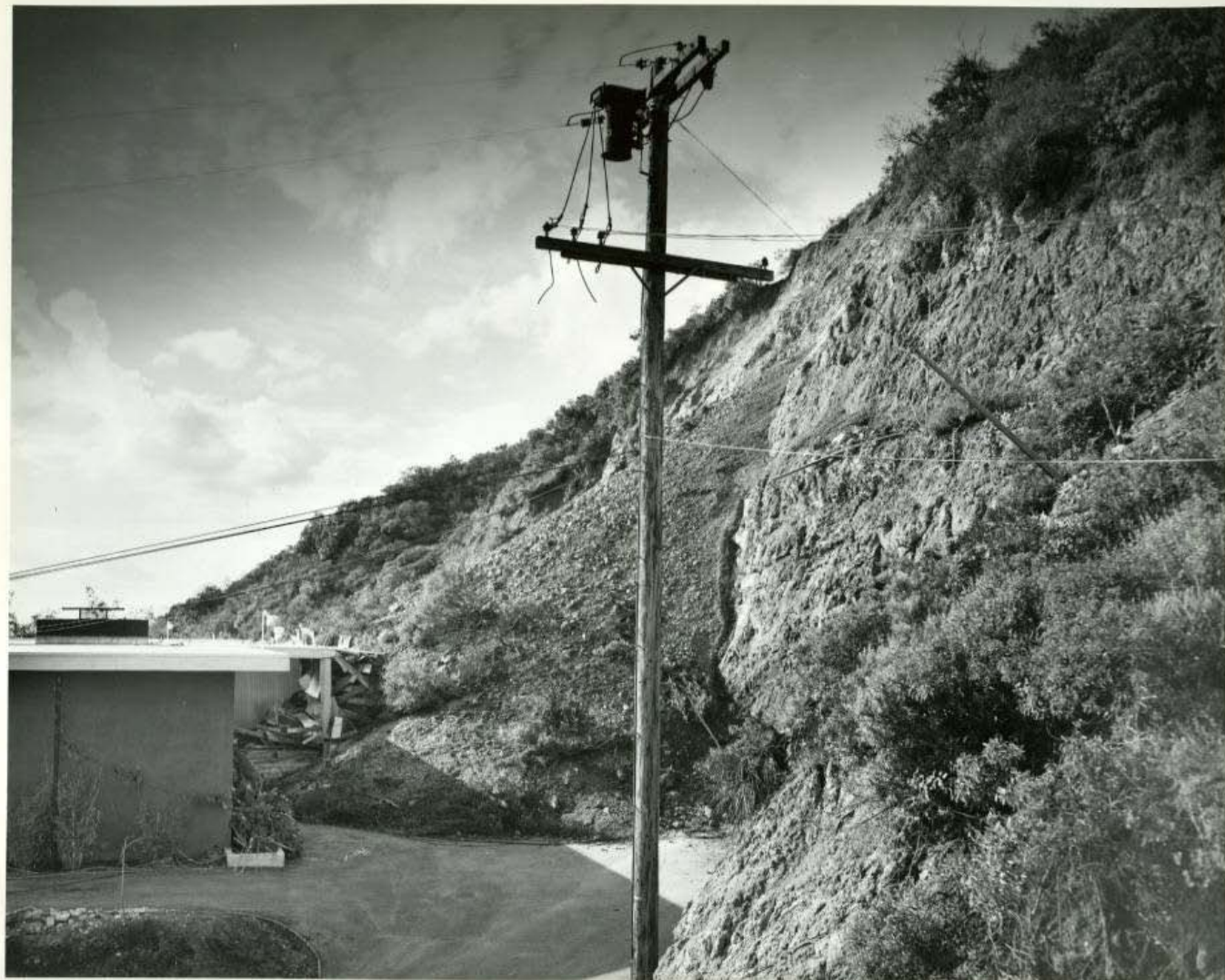
Shulman

SUCCULENT STORY TO ACCOMPANY PHOTOGRAPHS PREVIOUSLY SUBMITTED

For new excitement and gratifying rewards from your gardening activities, try succulents. Garden enthusiasts throughout the country are learning that this most unusual plant material is easy to grow, requires a minimum of maintenance, and offers a vast variety of forms and colors of every conceivable hue. The plants have fleshy leaves or stems, and often appear so complex that certainly no other plants resemble them.

Excerpt from "Succulent Story" written by Julius Shulman.

Julius Shulman's archive tells of real-life brushes with danger . . .



The Shulman residence and studio crushed by a landslide, 1952.

such as when the hillside got "cozy" with the Shulman residence and studio. A caption describing this event in an AIA newsletter made playful reference to "indoor-outdoor living."



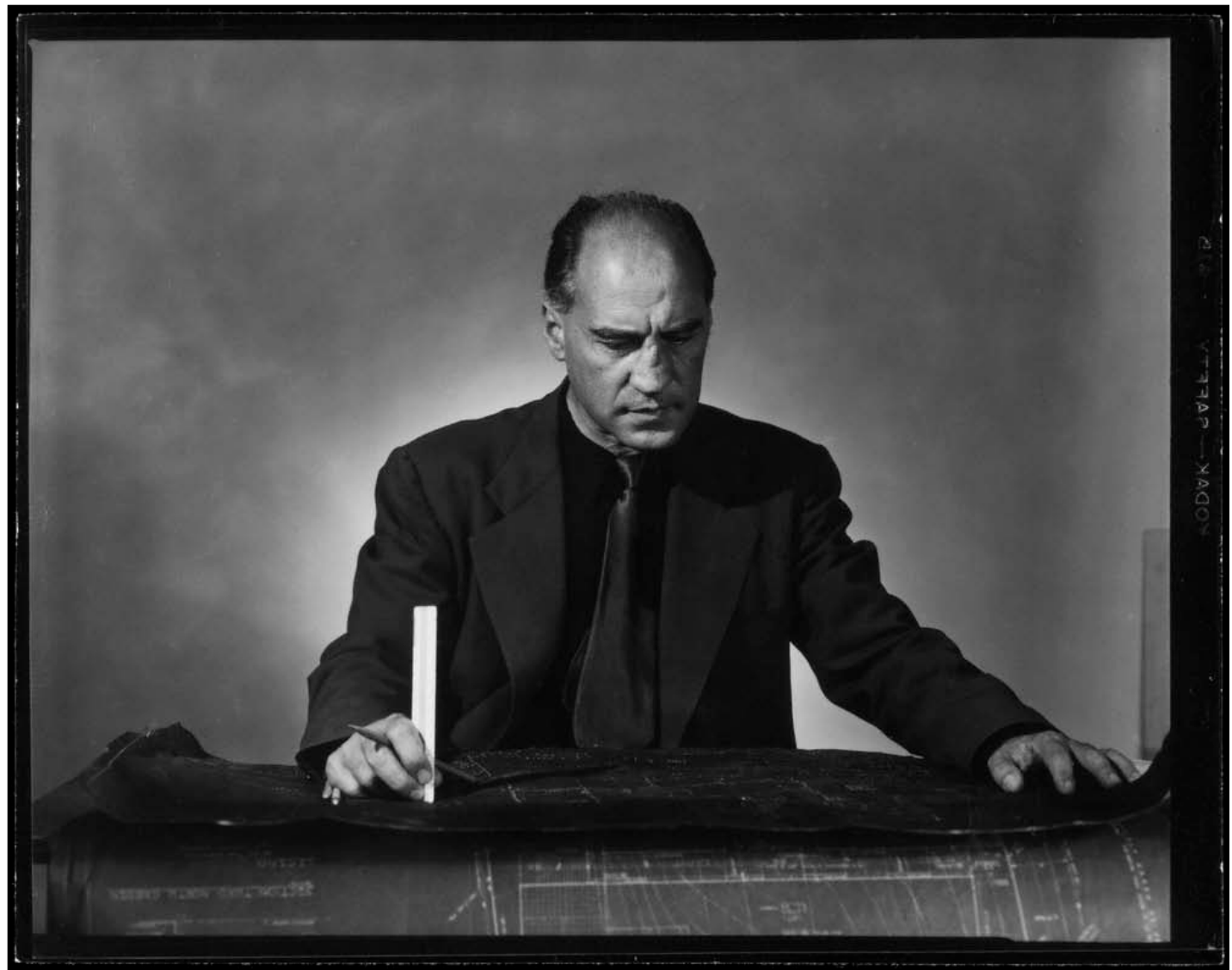
The living room of the Shulman residence invaded by a landslide, 1952.

Julius Shulman would credit architects such as Richard Neutra . . .



Richard Neutra poses with a view camera at the Davis residence, Bakersfield, 1942.

and Raphael Soriano with offering their guidance and patience as he began his career. (Soriano would also be the architect for the Shulman residence and studio.)



Raphael Soriano with blueprints, 1950.

Self-taught, his early images demonstrate an awareness of modernist photography such as this image of the Greer Building . . .



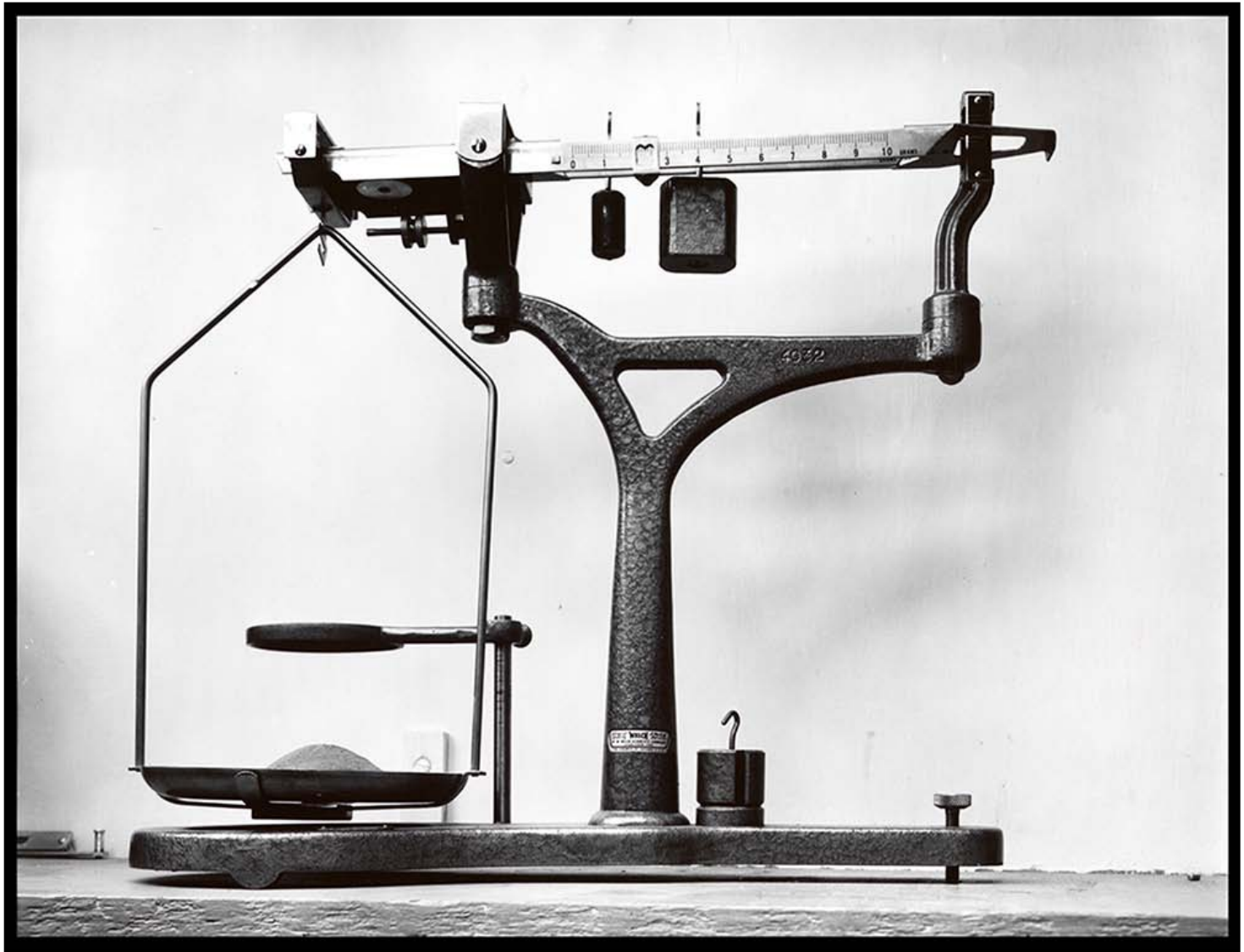
Greer Building, photographed in 1941.

and this image of the
Lever Brothers' plant.



Lever Brothers' plant, Welton Becket and Associates, photographed in 1951.

Photographs taken at the Kwikset locks factory are at once modernist abstractions . . .



Scale, Kwikset locks factory, 1954.

and social commentary.



Women working at Kwikset locks factory, 1954.

Others recall imagery taken with his vest-pocket Kodak.

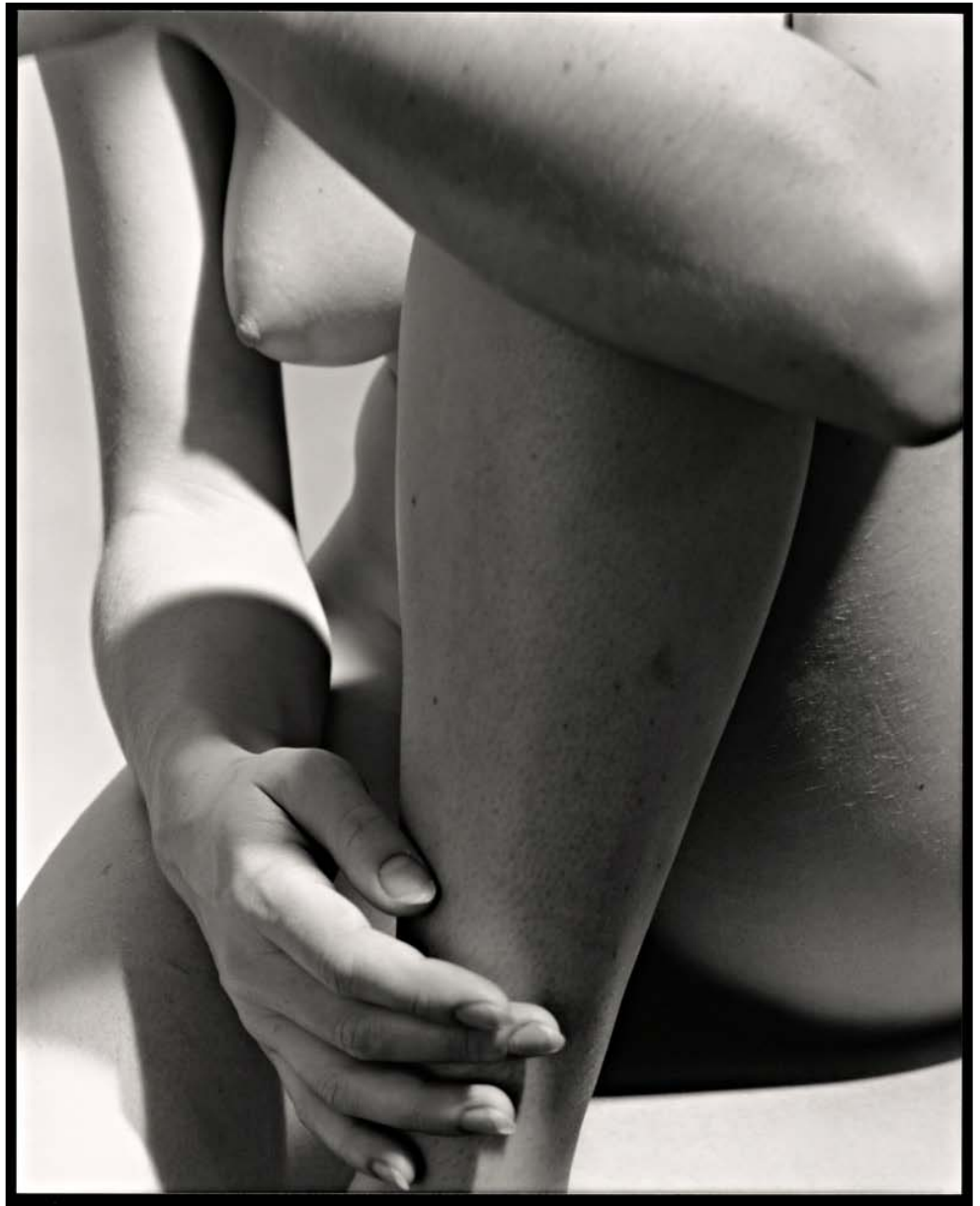


Windswept Tree, 1934. Courtesy Judy McKee.



Hatton house, Clark & Frey, Palm Springs, photographed in 1947.

His photograph of a female nude entitled *Architectural Nude* or *Triangulation*, closely resembles Imogen Cunningham's *Triangles*.



Triangulation, 1951.

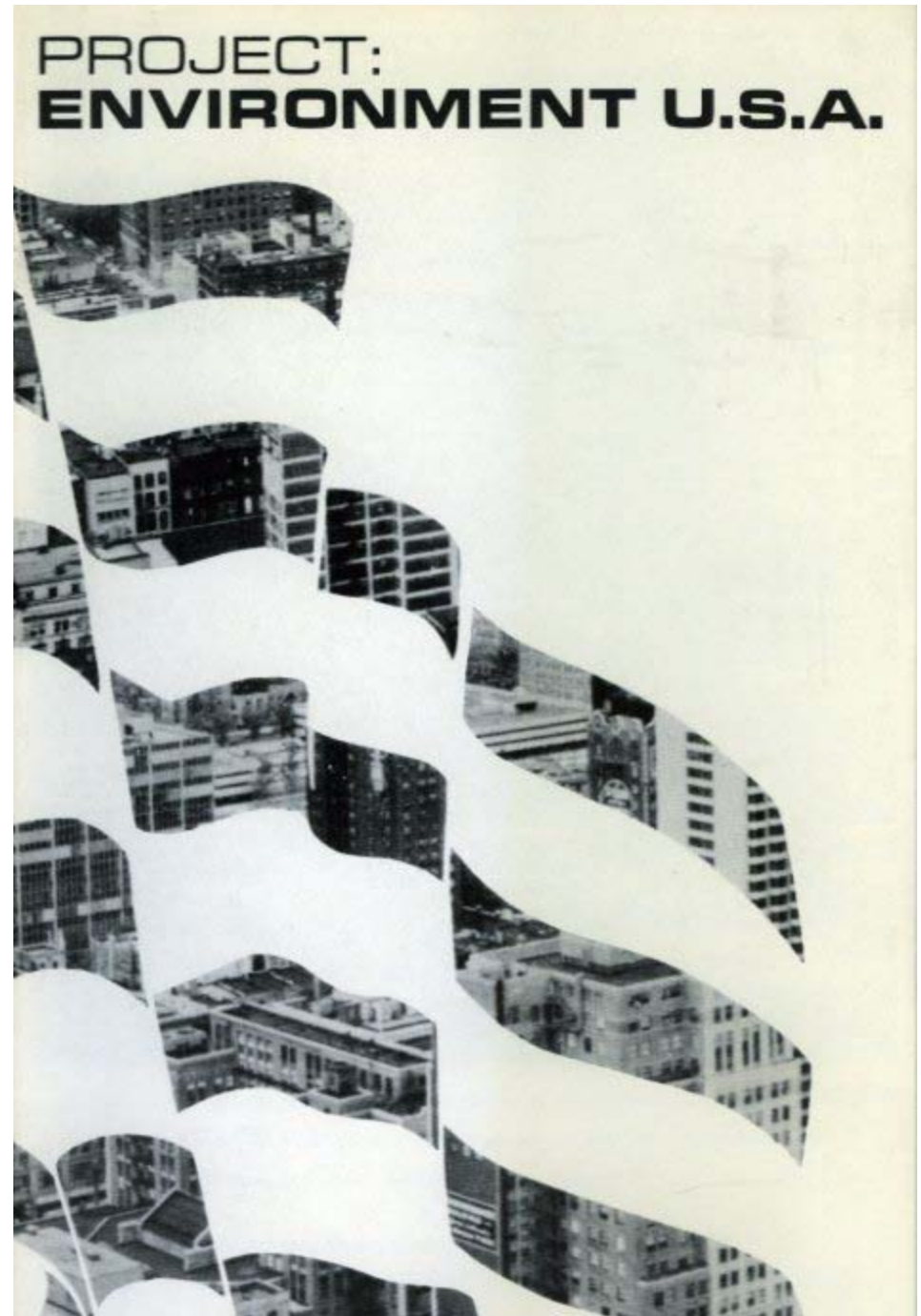
Julius Shulman challenged architectural photography through his unconventional use of infrared film which Ansel Adams, whom he admired, openly discouraged.



United Covenant Church, Crites and McConnell, Danville, Illinois, photographed in 1967.

Of great importance to him was the exhibit *Project: Environment U.S.A.* piloted by the Architectural Panel, which combined images from his commercial archive with personal photographs.

The exhibit was meant to promote good design in harmony with the environment, or, as Shulman more directly puts it, to declare "war on community ugliness."



Some of the exhibit's most commanding images are not images promoting architecture and design, but rather those that are uniquely Shulman's own.







Most exceptional about Shulman's legacy and archive is the shared history he built for us.



Wilshire Town House Apartments dining room at lunchtime, 1950.

Visitors to the
archive have looked
at images and said:

"I used to live here."



Tract home, Smith and Williams, Reseda, California, photographed in 1953.

They've also said:

"My parents would take us there."



Van de Kamp's Coffee Shop, Wurdeman and Becket, photographed in 1952.

Or:

"That was my school."

Nicholas Avenue School, Smith, Powell and
Morgridge, Fullerton, California,
photographed in 1956.



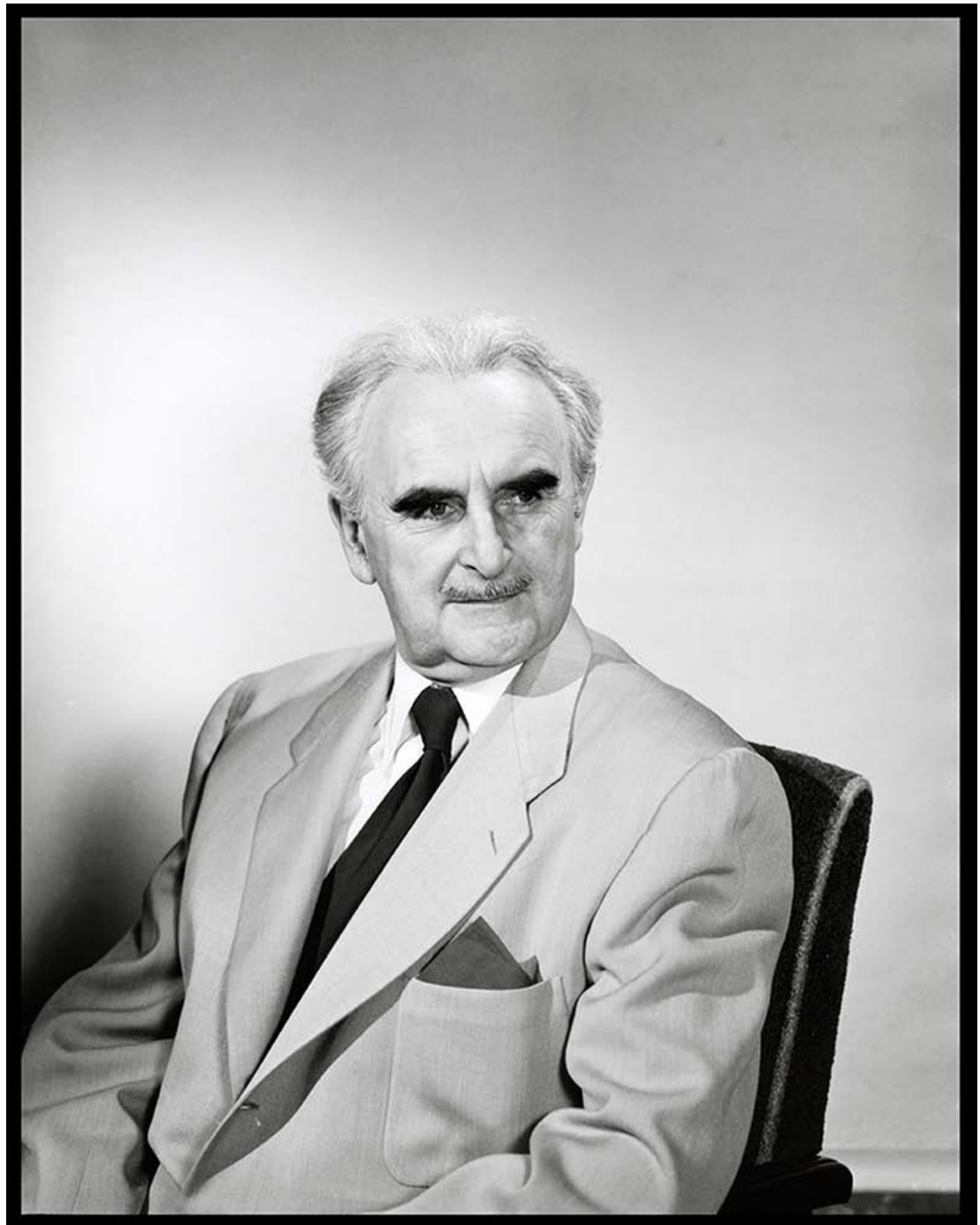
Julius Shulman never really worked alone and it seems he preferred not to as he bluntly stated in the May 1959 *AIA Journal*:

"Architects rarely accompany their photographers . . . [saying] you know it better . . . so go to it, old man . . . this is a wrong attitude."



Longtime collaborators Julius Shulman and Raphael Soriano at the site of the Shulman residence and studio, 1947.

The full list of collaborations is too numerous to list here, but a few highlights include:



Architect Richard Neutra, Shulman's mentor, collaborator, and friend, 1967.

Architect Raphael Soriano, ca. 1978.



Architect Albert Frey in front of Frey House II,
Palm Springs, photographed in 1954.



Architect and interior designer Paul László, ca.
1947.



Architects Albert C. Martin (center) with his two sons Albert C. Martin Jr. and Edward Martin, 1951.





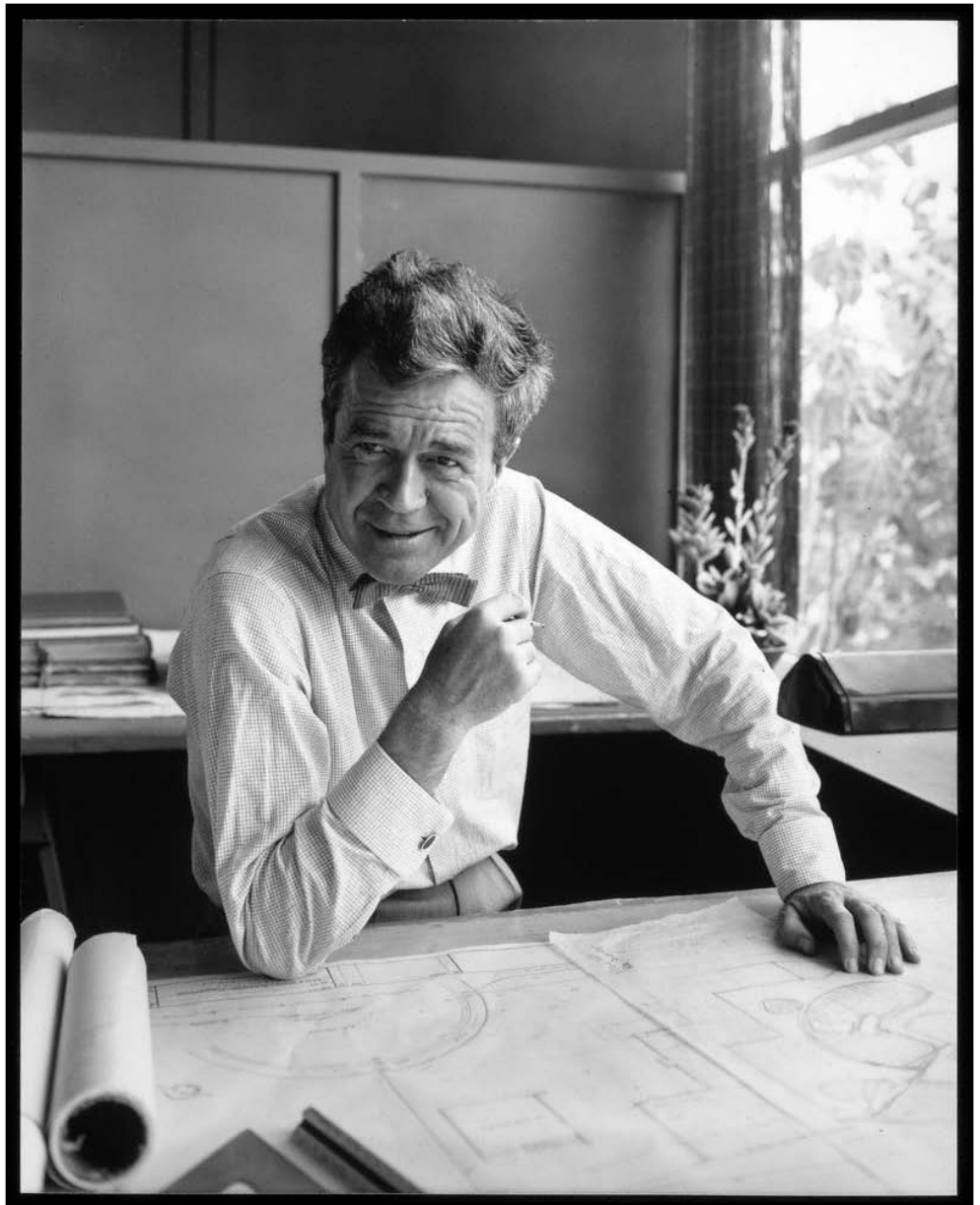
Architects Welton Becket (left) and Walter Wurdeman (right), 1948.



Architects Dan Palmer (left) and William Krisel (right), 1958.



Architect Paul Williams, 1952.



Architect Garrett Eckbo, 1957.



Architect John Lautner standing below the Chemosphere, 1970.

He also forged close working relationships with writers and editors who were advocates for California modern architecture such as Esther McCoy . . .



Architectural historian Esther McCoy, 1960.

. . . as he notes on the back of McCoy's portrait, and reminds us in pink pen that he is an honorary member of the AIA.

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PHOTOGRAPHY BY
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LOS ANGELES, CA 90046

HON AIA

(1960)

Esther McCoy
with whom I
collaborated for
several decades

And Dan MacMasters, associate editor of the *Los Angeles Times* Sunday supplement *Home*.



Cover image, Julius Shulman, 1969.
Los Angeles Times, © 1963.
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In this hazy Polaroid we see those who worked alongside Julius Shulman in his studio helping to build and maintain the archive.

Although not pictured, there was also Julius Frank, Hildegard's husband, who printed his photographs for decades; Leland Lee, his assistant for eight years; and secretary Esther Roe.



Several members of Shulman's studio staff. From left to right: Judy Nelson, Hildegard Frank, Carlos von Frankenberg. Image courtesy of Judy McKee.

His wife Emma was also instrumental in helping to build and maintain his archive.



Emma in the living room of the Shulman residence, Raphael Soriano, photographed in 1956.

Along with Emma, his daughter Judy was affectionately featured in his photographs.



Judy "dances" with Johnnie, 1956.



Emma and Judy walk on the path to the future site of the Shulman residence, 1948.

Richard Neutra's
forward to Shulman's
first book:
"Architectural
photographers like
Julius Shulman apply
themselves to the art
of the befriended
architect."



Richard Neutra on the roof of the VDL house, photographed in 1966.

"They must select, to approximate essential memory images . . ."



IBM facility, Ricardo Legorreta, Guadalajara, Mexico, photographed in 1976.

“ . . . a photographer can and does speak to human souls
. . . ”



Case Study House #22, Pierre Koenig, photographed in 1960.