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."

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.
More than a great adventure, the Julius Shulman Photography Archive illustrates the lifelong career of Julius Shulman...
Downtown Los Angeles at night showing Union Bank Plaza, photographed in 1968.
across the United States . . .

and abroad.

View of Ministry of Justice and Government Building from Senate Building, Oscar Niemeyer, Brasilia, Brazil, photographed in 1977.
Interspersed throughout the archive are handwritten thoughts...

The Neutra skill in the use of space—enhanced by mirrors—is evident here; difficult to define which is "real" or a mirrored image!!
essays . . .

1. → KUN at beginning
   How my first compositions were achieved, off-shoot of my landscape & personal photo-camps

2. → Transition to others
   (GRACIA, SCHLOSSER, AIN)

3. → GRACE L. MILLER house
   e.g.: experiences with LP critiques in letters

4. → Other P.S. experiences —
   Kaufman — Mrs. attitude
   re: white interior & her dislike of Falling Water as well

5. → Why the grease pencil
   (over)
   branches — the
   (over)
   John Blanton filling in of pools — see #6
occasional celebrity sightings . . .

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 . . .
Excerpt from “Succulent Story” written by Julius Shulman.

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.
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.)
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.
Women working at Kwikset locks factory, 1954.
Others recall imagery taken with his vest-pocket Kodak.
His photograph of a female nude entitled *Architectural Nude* or *Triangulation*, closely resembles Imogen Cunningham’s *Triangles.*
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.
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 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.
He also forged close working relationships with writers and editors who were advocates for California modern architecture such as Esther McCoy . . .

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

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

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