He changed the way we see buildings

Julius Shulman (1910-2009), who photographed and championed the works of such architectural luminaries as Richard Neutra and Oscar Niemeyer, once said that his job wasn't taking pictures, but 'selling modernism'

egainst mature in similar fashion – and brought thousands of tourists to the deser. "They sail loome from all over the world because of that photo," said the president of The Palm Springs Modern president of The Palm Springs Modern president of The Vent Status memory of the Desert Status "The reason everyone lowes these pho-tographs is because the houses are en-vironmental hybrowled," said Shulman in a recent interview in Metropolis, "and his was before the emphasion on what Shulman was an avid environmental-sis, and sepen years fighting suburban The legendary architectural photogra-pher, Julius Shulman, whose images virtually defined Modernist chie, died on 15 july, aged 98. Whose and exputring magical moments – a rare skill in the exacting world of ar-hitectural photography - Shulman's duzzing photography - Shulman's duzent in Photography - Shulman'

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"Julius was the one person most pro-foundly responsible for elevating the public's consciousness of the beauty, functionality, and environmental Shulman was an avid environmental-ist, and spent years fighting suburban sprawl, insensitive urban renewal, and the dominance of undistinguished, de-veloper-driven architecture. The recent upsurge in appreciation of postwar architecture and design has contributed to renewed interest in Shulman's work, culminating with the Contro Muron according the textback functionality, and environmental friendliness of modern architecture," says Steven Nash, the executive director of Palm Springs Art Museum, adding, "He was passionate about this pursuit and worked until the last few months of his long and incredibly productive life. He was truly a remarkable man." Palm Springers was the dramorran plaw

his long and incredibly productive life. Hewas truly aremarkable man." Palm Springs was the glamoras play-ground of the Hollwood ellite Frank and the play of the second second second based of the second second second second based and the U.S. As Catherine McGuigan of Newaweek noted: "Shuft base and weath in the U.S. As Catherine McGuigan of Newaweek noted: "Shuft he en...yout can practically hear the Si-natra tures wafting in the air and theice clinking in the cockall glasses." Shuftman came into his profession by with the architect, Rishard Neuran, put him on the path to becoming one of the vord's most important architectural photographers. With a roster of clients wright, John Lautner, Pierre Koeng, Wright, John Lautner, Pierre Koeng, Zero Saarinen and Osear Niemeyer - Shuftman's mission was to build the guisten explanation and Osear Niemeyer - Shuftman's mission was to build the guisten explanation and Osear Niemeyer - Shuftman's mission was to build the guisten explanation of the seginbut the whole leda of the idylic California linkespe. His images promoted in on linkespe. His images promoted in the linkesp lifestyle – played out in sleek, low-slung homes featuring ample glass, pools and

homes teaturing ample glass, pools and patios. Shulman would rearrange furniture to suit his perspective, bring props and models into the frame (usually the homes' inhabitants, rather than pro-fessional mannequins - and still a rare tessional mannequins - and still a rare sight in architectural photography). He was unapologetic about such tactics, saying that he wasn't just taking pic-tures, he was "selling modernism". "I sell architecture better than the archi-

sell architecture better than the archi-ter does," he once said. The image that would seal his reputa-tion was of Keening's Caas Study House No. 2.2 in the Hollywood Hills. Shot through the glass walls of the cambies below, it shows two elegant women in conversation. With its scenic setting, ro-mantic sensibility and strong perspec-tive, it scents conputer the best of mod-ernism - which in essence was about a belief in a promising future, where a belief in a promising future, where shift and the setting setting and the Shiftman's other masterpiece, a 1417 Shiftman's other masterpiece, a 1417





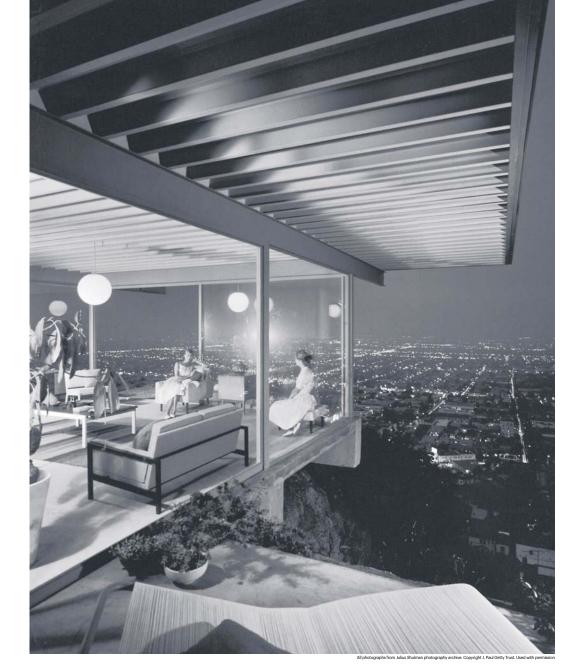


Top, Shulman's 1961 photograph of Che by John Lautner, Above, the Richard Net here, the Mali



and joy to know," Steven Nash told *The* Desert Sun. "He always had an energet-ic presence and has left us an incred-

ible legacy." "A light has gone out in LA," said Pier-luigi Serraino, who compiled *Modernism Rediscovered*, a book series published



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uan's 1960 photograph of Case Study House #22 desi amel House in Palm Springs designed in 1962 by Willi