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**FOR IMMEDIATE RELEASE**

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**MAK TOUR 2010 CELEBRATES  
JULIUS SHULMAN'S 100<sup>TH</sup>!**

**Sunday, October 10, 2010**

**11:00 a.m. – 6:00 p.m.**

**Annual architecture tour highlights career of famed architectural  
photographer**



Lovell Health House (R. J. Neutra, 1929) © J. Paul Getty Trust. Used with permission.  
Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10)

(West Hollywood, August 2, 2010) Widely acknowledged as one of the world's most significant architectural photographers, Julius Shulman (1910–2009) played an important role in the development of California Modernism. From the late 1930s until the 1980s, Shulman recorded, promoted and helped establish what would come to be known as mid-Century Modernism. On the occasion of what would have been Shulman's 100<sup>th</sup> birthday, the MAK Center for Art & Architecture dedicates its annual architecture tour to the much-beloved local institution. On **Sunday, October 10,**



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MAK Tour 2010 will visit six modernist residences—including interiors—that Shulman shot over his long career, featuring homes by R.M. Schindler, Richard Neutra, Carl Louis Maston, Raphael Soriano and Pierre Koenig.

An amateur photography enthusiast in his early years, Shulman shot Neutra's still under-construction **Kun House (1936)** when his friend, a draftsman in the Neutra office, took him by for a visit. The architect was so impressed by the prints that he began to use Shulman to document the bulk of his work, and introduced him to many other like-minded architects working in the area. Within a year, Shulman had established a professional photography business, using first his bathroom, and then a backyard shed as his darkroom. A stop on MAK Tour 2010, the three-level Kun House presents only its top floor to the street. With wide balconies to take advantage of city and ocean views, the large villa is supported by a unit-type wood chassis with continuous truss bracing.

Over the years, Shulman became known for precise black and white photos with dynamic compositions and dramatic use of shade and shadow. Shulman was appreciated for his ability to convey both a building's organizing ideas and its place in the landscape. Many Shulman images are now considered icons of Modernism, including a night shot of Pierre Koenig's Case Study House #22 and a pool view of Neutra's Kaufman House in Palm Springs. Both of these included models, which helped viewers engage with the images, and embodied the "good life" aspirations of the post-war era.

Julius Shulman photographed Neutra's seminal **Lovell Health House (1929)** on three occasions. As the first steel-framed residence in America, the Lovell House employed pre-fabricated framing elements that allowed the home's basic structure to be completed in two days! Reinforcing the home's machine aesthetic were rows of factory-made casement windows and the use of gunnite—sprayed-on concrete—for surfacing. Neutra exploited the steep site by spreading out the house horizontally and integrating terraced gardens. The house was widely published, and Neutra featured it on an extensive international lecture tour. His subsequent inclusion in the influential 1932 Museum of Modern Art *Modern Architecture* exhibition confirmed his international status.

Located in Studio City, Rudolph Schindler's **Gold House (1945)** was able to make use of an ample site to create generous spaces inside and out. The large, four-bedroom home sets a two-story bedroom and service wing at a 45-degree angle from the common living spaces. Set on a grassy knoll, the home employs a combination of gabled and flat roofs and a vocabulary of stone, wood and plaster. With contrasting geometries revealed in both plan and sight lines, the home is considered a good example of "the Schindler frame."



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The **Shulman House (1947–50)** represents a collaboration between the photographer and Raphael Soriano. Built on a ridge in Laurel Canyon, it was to be Shulman’s home for the next 59 years. The rooms of the one-story home and adjacent studio are organized along a staggered spine, creating a number of courtyards. The home was Soriano’s first exposed steel frame house, and Shulman’s notable contributions include a series of screened porches that ease the transitions from indoor to outdoor spaces. Garrett Eckbo designed the landscaping. The home was designated a Los Angeles Cultural Heritage monument in 1987.

Having a detached studio allowed Shulman to bring in an assistant and print-maker (who worked under his eagle-eyed supervision) and expanded his ability to take in more work. At the height of the mid-Century era, he was one of the most sought after architectural photographers, completing some 2200 assignments in the 1950s and 1600 assignments in the 1960s. Shulman was one of three staff photographers listed on the masthead of John Entenza’s influential *Art & Architecture* magazine. He was also prized as a photographer of ceramics and sculpture—much as with architecture, Shulman found the most telling angles and light conditions that would reveal a form’s essential qualities.

One Shulman project of this era was the documentation of the **Hillside House (1962)** by Carl Louis Maston. Designed for the architect and his wife, the modest 1600 square foot home is set into a hill with a 45-degree slope. Ingeniously adapted to the site, wall and floor slabs in reinforced concrete buttress each other to retain the earth wrapping around three sides of the structure. Developed vertically on three levels, a sundeck suspended above the driveway screens the bedrooms from the street. In recent years, the home suffered significant neglect and alteration, and the current owner was planning to tear down the house—until Julius Shulman’s original photographs were discovered on the property! Instead, those photographs inspired a complete, forensic historic renovation.

Although Shulman returned to professional work with an assistant in 2000, he officially retired in 1986, in great part due to his lack of enthusiasm for post-Modernism. MAK Tour 2010 represents Shulman’s later career with the **Gantert House (1981)** by Pierre Koenig, which Shulman photographed in 1986. Soaring above the Hollywood Hills with 180-degree helicopter views, this is a signature Koenig steel-and-glass case study-style home. Originally deemed a property too steep to build on, the home sits atop pylons and dramatically thrusts away from its ridge top site. Koenig’s ingenious engineering solution included a scheme to conduct construction from inside the frame of the house. Expanded and remodeled in 1985 with Billy Rose, the Gantert/Rose House has the distinction of being the last completed Koenig project.



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MAK Tour 2010 is designed as a self-drive tour, with an add-on shuttle option. Spanning the Hollywood Hills from Sunset Plaza and Studio City to Los Feliz, the tour is set for 11 a.m. to 6 p.m. on Sunday, October 10. Tour admission is \$85, \$75 for Friends of the MAK Center, students with I.D., and seniors, with a shuttle surcharge of \$60 and an organic lunch available for \$18.

**The MAK Center for Art & Architecture at the Schindler House** is located at 835 N. Kings Road in West Hollywood. Public hours are Wednesday through Sunday, 11 a.m. to 6 p.m. Free admission for Friends of the MAK Center and on Fridays, 4 to 6 p.m. Parking is available at the public structure at the northeast corner of Kings Road and Santa Monica Boulevard. For further information, visit [www.MAKCenter.org](http://www.MAKCenter.org) or call (323) 651-1510.

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