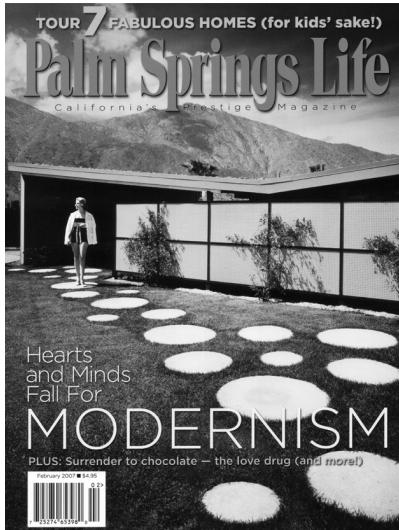


Time

Julius Shulman



When I made the now fifty-year-old image above, I “edited” the original scene. The specific way the sun lit the mountain in the background and the east-facing facade was controlled by my observation in time. My model (the wife of architect William Krisel) followed my directions. Her turned head-angle, the position of her feet, her body’s placement against the shadowy entry—all were a matter of one specific point in time!

At this moment in my reflections I cannot avoid wondering if this type of thinking would occur to an architect as a design is developed. The majority of architects, when questioned as to the feasibility of this subject, respond that they are consumed with the execution of the client’s needs—that is, whether the “plans” will be accepted. Time of day and the position of the sun on a proposed structure is not in their thought process! My personal



Kun Residence (Richard Neutra, architect), 1936. Allowing west facing shadowing to create a dimension favoring the east lighting's brilliance.

reaction to this oversight is negative. Negative because of my devotion to the god of the sun!

Among a group of architects who believe in my god there are few who would ask for my consultation. But after all, be it a home or a work place, we live with sun light constantly. Why not admit it in the planning stages? That is my plea! Although I fear that I may be declared a “naïve being,” the experience I had when I built my own home

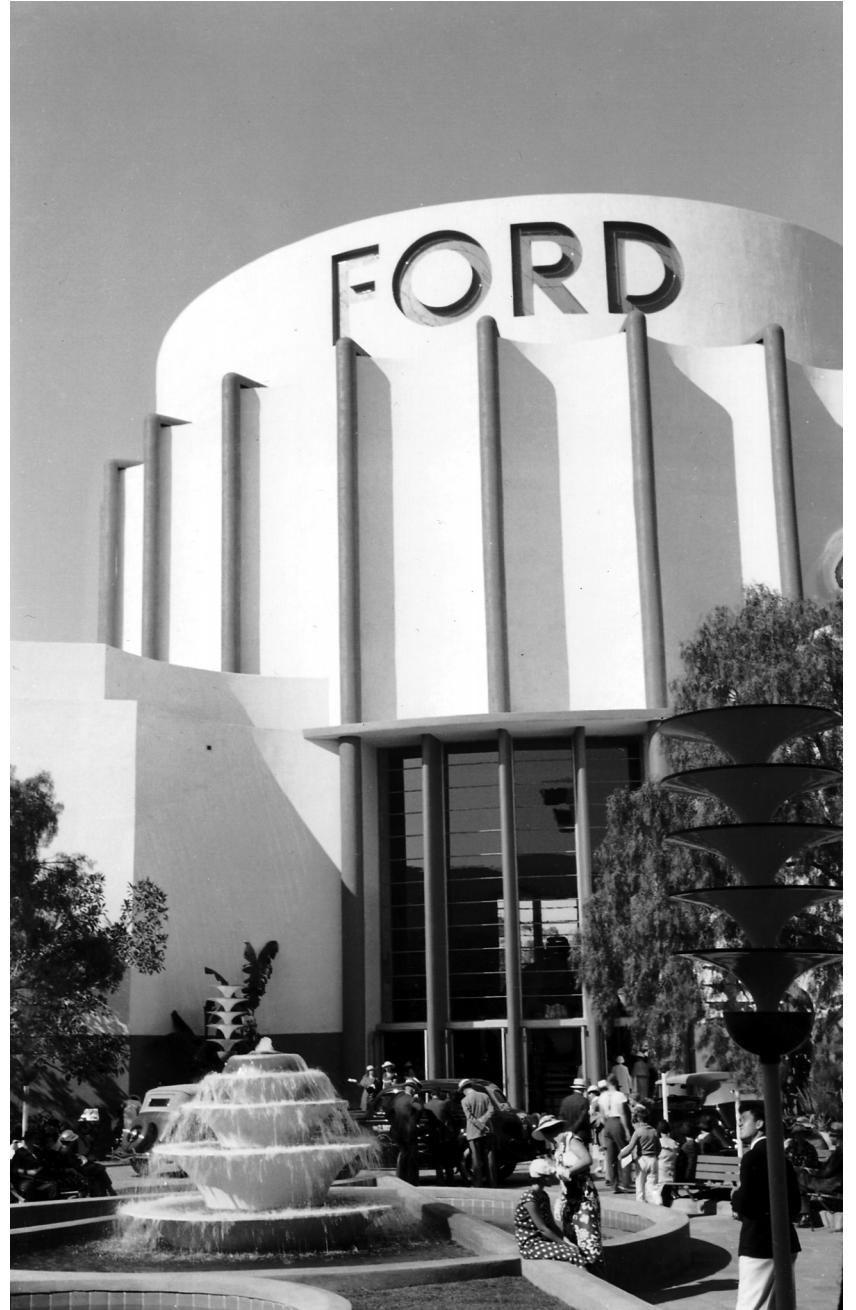
and studio 56 years ago denies that. The architect Raphael Soriano, and I were in constant communications throughout the design.

As my response to the editors’ request, I ask that the reader observe the selected group of compositions published here. Whatever the essence of each, time was the dominant factor as I created an objective statement. Among these images, with thoughtful evaluation, can my observers elicit elements of a

process mostly adhered to before the camera was brought into play? The breaking wave or my mother’s meditative expression—both are interrelated moments of time! These illustrations of my photography depict how my compositions embraced the elements of design, but they also captured the essence of time in each expression—how the “moment” was created with complete concern for the maximum quality of light as evidenced by the time of day selected to the minute.



Residence, entry. Time of day, as selected, created effective shadow-play on the curvilinear form's surface. Milton J. Black, architect, 1935.



Ford Building, 1934. A broad image of an International Exposition Structure, San Diego. Exposure was a matter of sensitive evaluation. Sunlight on the fountain was governing factor for exposure choice.



Mother, 1935. Natural window light, late morning to avoid shadows.



Berkeley, California, 1936. Women's Gymnasium, Julia Ann Morgan, architect. Shadow play, a matter of my choice for balance; areas between shadowed surfaces versus sunlit spaces.



Refinery, 1936. My specific time (moment) of exposure was governed by balance of sunlight; intensity versus shadowed surfaces. Care was imperative to avoid shadowed areas from becoming black and destroying detailing of content, low light, late morning to avoid shadows.





Boulder Dam, 1936. Filling of dam's first day. Water tone and inspector's boat created choice of time of exposure. On viewing my photograph, Bureau of Reclamation officials were at a loss in evaluating my time of exposure choice.



Breaking Wave, 1935. The speed of the volume of water breaking free from the smooth flow just prior to the breaking moment must be ascertained swiftly. As with the "refinery," light and darks are to be realized for balance of time.



Chuey Residence, (Richard Neutra, architect) Los Angeles, California, 1960.



Bradbury Building (George Wyman, architect) Los Angeles, California. Maximum rendering of mid-day light; highest position of sun at illuminates atrium uniformly. There was no need to attempt my own lighting— too great an area in consideration of the flooding of daylight at the angle of overhead time of day's sunlight.

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Kaufman House at twilight. Richard Neutra.