

# REGARDING: FRITZ POOCK ETC.

Hollywood Citizen-News

## Draftsman's Paintings at Stendahl's Show Fine Perspectives

By H. RAYMOND HENRY

Fritz Poock, now showing at the Stendahl Art Galleries, 3006 Wilshire Blvd., began his art career in mechanical drafting, laying a foundation for the rendering in water color of the industrial subject matter so much a part of his individual desire.

The precision demanded of the draftsman creating design for steel construction, the materials of which must run through a mill controlled by robots, allows for no mistakes but it is, however, a good foundation for the picturesque, in this day of mechanical understanding.

Thus we find the "Colorado Street Bridge" of Pasadena pictured from below, the artist painting from the Arroyo Seco, giving a most unusual and difficult perspective of one of America's most beautiful bridges, or put into existence by the women's clubs, which insisted upon beauty as well as utility, setting an example in the art of bridge building and supplying an inspiring beauty for the artists to place on canvas or paper.

### Technical Mastery

Few painters in water color arrive at the stage of technical expression where they can give the fullness of color in the first wash, which is the secret of the beautiful clear tones in a fine water color such as Poock's sketch of "The Old Settler's Home" in the Arroyo Seco near the ostrich farm. An old house and a camp wagon are shown under the trees with a sparkling sun pouring through the sycamores and again "San Andreas Canyon," at Palm Springs, is alive and vibrant.

"Manzanillo Bay," a sweltering seaport on the west coast of Mexico, as well as many interesting sketches of the land of cacti, pulque (the national drink), and seroritas give added interest to those who romance in foreign lands through the eyes of the artist.

### Fine Perspective

Again, one may look down upon the roofs of the "Santa Barbara Court House" to visualize a problem in perspective rendering, or be brought to the Los Angeles River bed to view "Four Bridges" woven into a fine design, or see a 200 ton floating crane place a boiler on board the Saratoga in San Pedro Harbor.

Fritz Poock's exhibition at Stendahl's is a fair example of clear handling of water color and unusually fine perspective.

In the hilltop home at 6018 El Mio drive which they built with their own hands, even fashioning the plans and standing side by side to pour the concrete foundations, Fritz and Doris Poock, artists, are exhibiting some 100 or more of their etchings, water colors and oil paintings.

More than a half hundred of the paintings are of nearby scenes, many in the High Sierras, captured by the facile brush of Fritz Poock during leisurely journeys on foot about California. Others are vivid studies of flowers and fruits and delicate broach-head etchings done by Mrs. Poock.

The display monopolizes all four walls of the Poock's reception room, takes full advantage of an adjoining sun nook and overflows into an offset from which three large windows look down over the Highlands and off along the San Gabriel valley.

Poock being partial to water colors, by which he claims art can be more faithfully expressed, this type of painting makes up the bulk of the exhibit. Outstanding—or so it occurred to this visitor—is a brilliant reproduction of the Santa Barbara courthouse, its red tile roof bathed in sunlight so skillfully focused and shaded that one can almost feel the warmth of it.

But this is not Poock's favor-

ite. He wavers among three or four other water colors. There is one little picture, a woodland scene of lights and shadows and soft colors among trees, which he regards with perhaps the greatest pride because he feels he has achieved in it all the living qualities of the original scene.

Not to be overlooked, however are a number of fine line pen and ink sketches. In this field Poock is a master, thanks to early training in mechanical drawing. Many of these sketches present views of old world buildings—courthouses, cathedrals, sundry public edifices dating back as far as 1000 years, glimpses of Poock's home town, Halberstadt Saxony.

This Poock, incidentally, is not pale, gaunt and mysteriously self-absorbed fellow standing aloof like artists are popularly supposed to stand aloof and talk. On the contrary, he is hale and hearty and sun-bronzed eager to talk, glad to be friendly Mrs. Poock, too.

Son and daughter of the Fatherland, they left Germany in 1903, went to Mexico, lived there eight years, and came to California in 1911. They built their El Mio drive studio eight years ago and have lived there since.

Their exhibit, which is open to all lovers of art, will continue the rest of this month.