

THE GALKA SCHEYER HOUSE BY RICHARD NEUTRA.

A PROMENADE ARCHITECTURAL

WALTHER FUCHS

SUMMARY

Dem Konzept der »Promenade architecturale« folgend – einem auf den Betrachter ausgerichteten Weg durch den gebauten Raum – wird das von Richard Neutra entworfene Galka Scheyer-Haus in Hollywood unter Verwendung von historischen Bild- und Textdokumenten sowie aktuellen Ansichten

beschrieben und analysiert. Dazu zählen auch die Werke der Blauen Vier (Paul Klee, Wassily Kandinsky, Lyonel Feininger, Alexej von Jawlensky), Mobiliar und Objekte aus der Asiatika-Sammlung von Galka Scheyer, die auf dem Weg durchs Gebäude zu sehen sind, einschliesslich deren Provenienz.

Fig. 1
From left to right. Galka Schreyer with the »Blue Four«: Feininger, Kandinsky, Klee and Jawlensky, collage on a newspaper page of the »San Francisco Examiner« of November 1, 1925.
©Wikipeda

Fig. 2
Scheyer House from Neutra, 1880 Blue Heights, aerial view, view from the east, 2020.
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The still standing building underwent structural changes over the course of time

(FIG. 2). At the end of the 1930s, during Scheyer's lifetime, an upper floor was added to the eastern part of the building by Neutra's employee Gregory Ain, who was responsible for the construction of the original building, while Neutra was responsible for its design.³

The Scheyer House is missing from the Richard Neutra catalogue raisonné »Buildings and Projects« by Willi Bösiger (1951), which has been authorized by Neutra.⁴



Meanwhile the building is officially recognized by the Neutra research community as a work of the Austrian architect.⁵ For the reconstruction of the building, there is a lack of historical documents (architectural plans, etc.). As a result, the photographs and descriptions of the Scheyer House by Galka Scheyer are incredibly important.

According to Neutra's wife Dione, Galka Scheyer approached her husband »in 1931 or 32«⁶ with the idea of a new building.⁷ At the Art Institute of Chicago, an unpublished perspective study from 1933 is preserved, which

confirms Neutra's authorship (FIG. 3).⁸

Plans for a house with a gallery date back to the 1920s, as the »House Prototype San Francisco« building project of 1928 suggests (FIG. 4).⁹ The design is not by Neutra, but by his Viennese friend, Rudolph Schindler. The »sketch« shows a »modern house« with the functional areas such as an »apartment,« »gallery,« and »kindergarten« as well as »inner courtyard,« which Scheyer sought to unite in her house.¹⁰ Since moving to California in 1925, she lived in hotels and temporarily with friends.¹¹

Fig. 3
Galka Scheyer House, Los Angeles, California, *Perspective Study* by Richard Neutra. 1933, pencil on tracing paper, 25.4 x 40.6 cm, The Art Institute of Chicago.
©CC0 Public Domain.

Fig. 4
Rudolf Schindler, *Scheyer House, San Francisco, Halls Department Store*, 1928, blueprint (detail).
©UC Santa Barbara, Architecture and Design Collection, Art, Design and Architecture Museum.

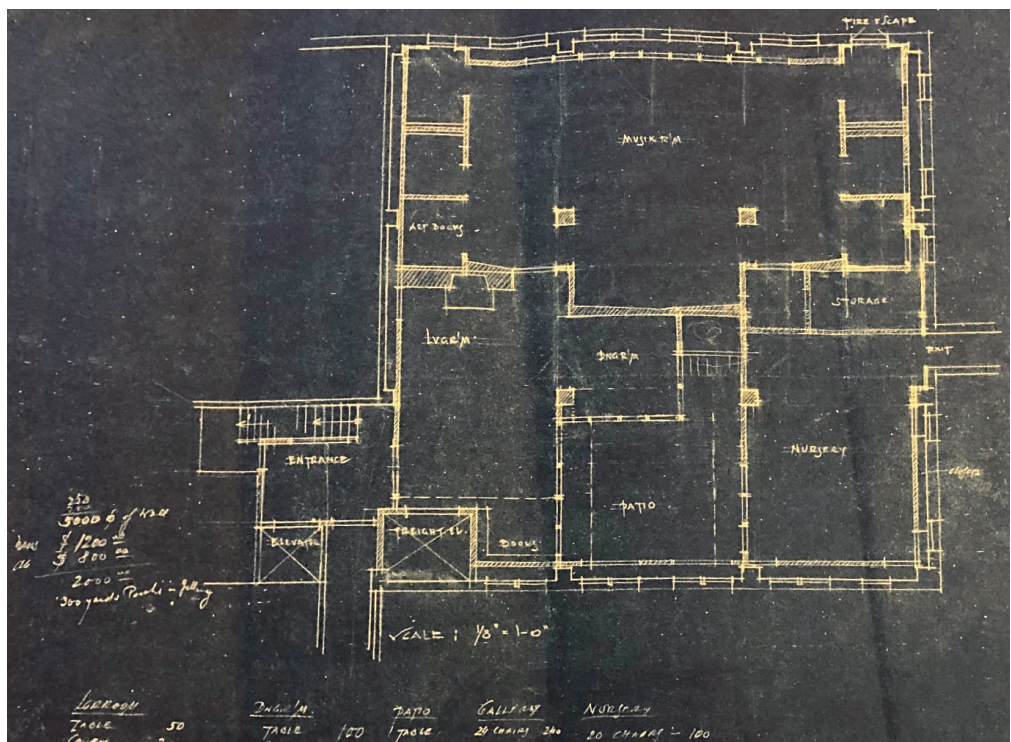
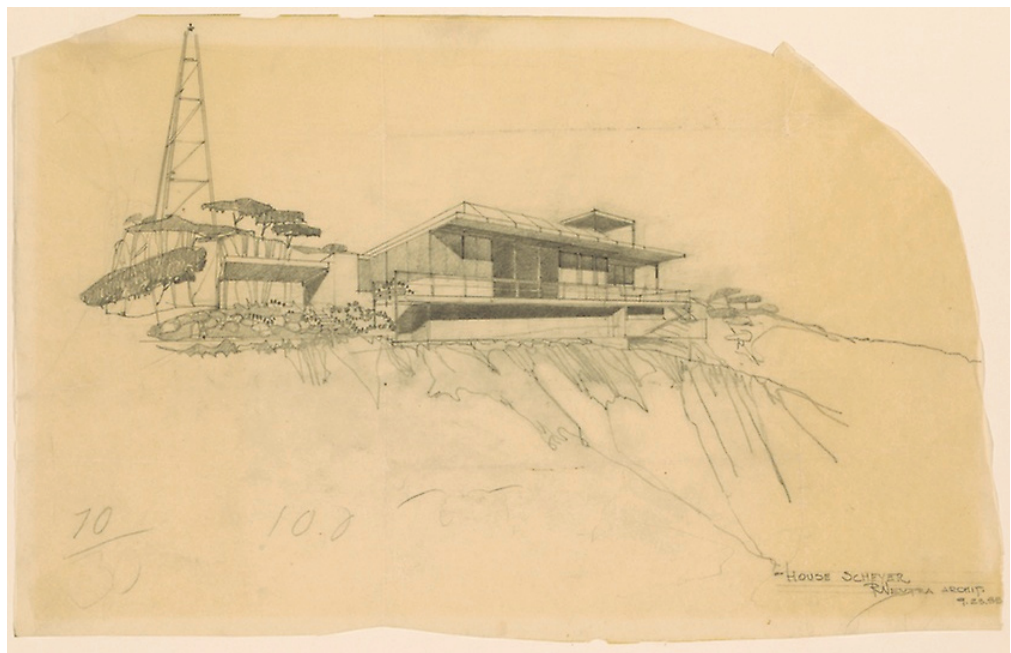


Fig. 5
Scheyer House with »400 feet of slope«, c.a. 1934, photo: G. Scheyer.
©Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou - Dist. RMN-Grand Palais

Fig. 6
Scheyer House from the South, c.a. 1934, photo: G. Scheyer, Bürgi
Archive in the Zentrum Paul Klee, Bern, donation Bürgi family, Bern.
©Zentrum Paul Klee, Bern, Picture Archive

She met Schindler and Neutra in June 1925.¹² Impressed by Schindler's architecture, she made him an honorary member of the Blue Four.¹³

After the Neutra family moved out in 1930, Scheyer temporarily moved into their apartment in Schindler's Kings Road House in LA,¹⁴ where she was already a guest in 1927,¹⁵ in order to study architecture with the »modern architect Schindler [studied with Frank Lloyd Wright]«.¹⁶

in the Santa Monica Mountains.¹⁹ She confided to her friend, Lette Valeska, that Neutra was the more modern architect.²⁰ In February 1934, she moved into the house in the hills of Hollywood, designed by Neutra and built by Ain. She received permission from the city of LA to call the mountain road leading to the house »Blue Heights Drive«.²¹ Despite a tight budget, the house was built for a construction sum of less than 3000 dollars.²²



According to Dione Neutra, Scheyer and Schindler became a couple for a short time¹⁷ after »late 1927«¹⁸ and Schindler's wife, Sophie Pauline Gibling, left the »Schindler House«. After a stormy affair, Scheyer and Schindler dissolved their relationship, and Scheyer subsequently commissioned Neutra and not Schindler to build the Scheyer House

LIKE A JUST LANDED »AIRSHIP,« THE LOCATION OF THE SCHEYER HOUSE

»Cheap and thin« was how²³ Frank Lloyd Wright sarcastically described the architectural buildings of his former employee Neutra. Today, this same impression can arise when visitors approach the Scheyer House

in the Santa Monica Mountains by car on the narrow serpentine road and see the building atop the »slope of 400 feet« slope for the first time (FIG. 5). Conceived as a floating house, the Scheyer House is enthroned like a newly landed »airship«²⁴ on the ridge of the »Blue Heights«.²⁵

She passed »a Balinese mural painting«²⁷, a »ceremonial hanging, probably made of cotton or bark raffia, polychrome painted in the style of the traditional courtly art of Kamasan, Bali; depicting a mythological scene from Hinduism,«²⁸ which was attached to the façade »below the balcony«²⁹ (FIG. 7).

Fig. 7
Scheyer House, lower entrance with »Bali Temple Painting«, c.a. 1934, photo: G. Scheyer, Bürgi Archive in the Paul Klee Centre, Bern, donation Bürgi family, Bern. ©Zentrum Paul Klee, Bern, Picture Archive

Fig. 8
Scheyer House, Open under the entrance hall, c.a. 1934, photo: G. Scheyer, Bürgi Archive in the Zentrum Paul Klee, Bern, donation Bürgi family, Bern. ©Zentrum Paul Klee, Bern, Picture Archive



If one drove closer to the building on »Blue Heights Drive«, one could see that the modern, rectangular »pearl grey« single-story flat-roofed building, built parallel to the slope, stands firmly anchored on supports on sloping terrain (FIG. 6), similar to the Lovell Health House, Griffith Park in Los Angeles from 1927.²⁶

A light steel framework, which is fixed to the roof frame with roof overhang, integrates the metal windows, supports, and forms the balcony in front and the open staircase. A cube of steel on the flat roof of the building demarks a roof garden.

VARIOUS ACCESSSES TO THE BUILDING

The official entrance to the »gallery« through the main entrance was from the west. Galka Schreyer, on the other hand, entered her private living area through the garden and an open staircase from the east, as she described to the representatives of the Blue Four in the collective letter of February 13, 1934.

Through the »lower [open] entrance hall« (FIG. 8) she reached a platform. From there she could enter the house via the »small kitchen garden«³⁰ going past the »bathing



pool»³¹, through the east entrance, or via »a staircase which is outside and leads to the eastern end of the balcony [to the 'upper entrance hall' with the 'sculpture gallery']«³² (FIG. 9).

Fig. 9
Scheyer Haus, east façade with
»Me [Galka Scheyer] in the pool«,
c.a. 1934, photo: Anonymous, Bürgi
Archive in the Zentrum Paul Klee,
Bern, donation Bürgi family, Bern.
©Zentrum Paul Klee, Bern, Picture
Archive

Fig. 10
Scheyer House of Neutra, 1880
Blue Heights, aerial view, view from
the west, 2020.
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THE EAST WING WITH THE PRIVATE ROOMS AND THE FUTURE GUEST APARTMENT

Access to the private rooms is through the so-called »upper entrance hall«. (...) »To the right is the bathroom and the dressing room [with the »bedroom«].³³ (...) »Straight ahead to the north is the kitchen, which has a door to the east and west, and the west door leads out behind the gallery, for the milkman, etc. (FIG. 10)«.³⁴

Left of the entrance was the »small room,« with the passage to the gallery. »From the [upper entrance] hall, a wall ladder leads to the roof, which in future will have a small apartment for (...) guests«.³⁵

The roof garden, which was assumed to exist by those who had seen the house just from afar, through the cube structure, and propagated in modern buildings of the inter-

national style, therefore did not exist. In Neutra's prospective design, one can see a pole that forms a sun sail, which may have served as a banner for the »Blue Four« apartment, realized by Gregory Ain in 1936/37.



THE »GALLERY« AND THE »WORKROOM«

In her description in the collection letter of February 13, 1934, Scheyer continued: »To the right of the entrance hall is the gallery, which has a ['fireproof'³⁶] workroom to the west.³⁷ The gallery is »pearl gray tinted« like the outside facade. It »is 32 feet long and 20 feet wide, it has a 16-foot long steel glass door, which (...) slides in front of the other 16-foot glass window (...) and gives access to the balcony through the 16-foot long opening,« »which stretches out like a promenade deck on a 40-foot long ship«.

A series of photographs, which Scheyer enclosed with her letters, provide insight into her art collection and that of the gallery. When labeling the photographs, she refers to the gallery alternatively as »Atelier« or »Studio«. Each of the Blue Four received photo prints on silver gelatin paper on which his works were displayed.³⁸ Two identical prints from the estate of Klee and Kandinsky show a section of the eastern transverse side of the gallery (FIG. 11).

Fig. 11
 Scheyer House in Hollywood, c.a. 1934, interior view, on the walls from left to right: Klee *Refuge*, 1930, Feininger, *Gross-Kromsdorf III*, 1921, photo: G. Scheyer, Bürgi Archive in the Paul Klee Centre, Bern, donation Bürgi family, Bern. ©Zentrum Paul Klee, Bern, Picture Archive.

Fig. 12
 Paul Klee, *Refuge*, 1930, 21 (L 1), oil, tempera and watercolour cardboard on stretcher frame, original white frame strips, 54.5 x 35.2 cm, Norton Simon Museum of Art, Pasadena, The Blue Four Galka Scheyer Collection. ©Zentrum Paul Klee, Bern, Picture Archive

Fig. 13
 Paul Klee, Commission list for Galka Scheyer, 6.5.1933. Zentrum Paul Klee, Bern, donation Bürgi family, Bern. ©Zentrum Paul Klee, Bern, Picture Archive



»STUDIO SOUTH EAST, VIEW OF SMALL ROOM«

The panel painting *Refuge* 1930, 21 (L1) (FIG. 12) by Paul Klee, standing on the floor and leaning against the wall, gives the impression that Scheyer was about to hang the collection at the time of the photograph.



According to the commission list³⁹ of May 6, 1933 (FIG. 13), Scheyer returned the painting *Refuge* 1930, 21 (L1) with 250⁴⁰ new works of the Blue Four, including 18 »Tafelbilder« (paintings) and 51 »Blatt« (watercolors and drawings) by Klee in July 1933 from their European tour to the USA.⁴¹

Bayer Meyer Prof. Paul Klee, Griselhof, Heimenste 36
 abgehold A Tafelbilder
 6. V. 33.

		Preis für die Arbeit
1	Fischzungen (1925 R5)	900 RM
2	Kleiner Mädchenbildnis in gelb (1925 E)	150 RM
3	Stilleben (1927 K8)	800 RM
4	Aquarium (1927. 3.)	350 "
5	beschränkte Heimat (1928 E7)	350 "
6	Segelflieger (1930 d.1)	350 " (in Papier und Leinwand)
7	Großbrucht (1930 L.1)	500 "
8	im Copula (1931. 2.9)	350 "
9	aufgehender Stern (1931. 10.10)	350 "
10	Panzergeheiß (1931 p.14)	600 RM
11	Blick in die Ebene (1932 K.10)	600 RM
12	Umfangen (1932 M7)	800 RM
13	Klarung (1932 M6)	700 RM
14	neuer Anker (1932 K2)	750 "
15	zwei Köpfe (1932 A.12)	900 "
16	Mädchen auf See (1932 K6)	1100 "
17	Blick in das Fruchtbare (1932 T9)	300 RM
18	Altes Mädchen (1932 K.8)	700 RM
B	Aquarelle 51 Blatt à 100 RM	5100 RM

Scheyer stayed in Europe from November 1932 to May 1933, but no encounter with Klee took place.⁴² The tense political situation in Germany, with Hitler's election as Reich Chancellor and the closure of the Bauhaus in Dessau, manifested itself in Scheyer's stress-related health problems, and so in January 1933 she did not, as Klee expected in his letter of December 28 1932,⁴³ go to Dessau to meet him, but for several weeks to cure in Braunlage in the Harz where Lily was also staying at that time (FIG. 14).⁴⁴

Lily told Galka in a note dated April 29, 1933 »[...] You are already travelling to the USA. You Are a happy Girl! So as soon as we have unpacked our most urgent things, Kl. will compile the pictures and hand them over to the forwarding agent. It is a real disaster

Fig. 14
 Scheyer and Lily Klee in Bad
 Harzburg, 1933, Photo: Anonymous,
 Blue Four papers.
 ©The Library Getty Research
 Institute, L.A.

Fig. 15
 Lyonel Feininger, *Gross-Kromsdorf
 III*, 1921, oil on canvas, 100 x 80 cm.
 Donation Mrs. Julia Feininger,
 Cambridge, Busch-Reisinger
 Museum.
 ©Pro Litteris

Fig. 16
 Scheyer House in Hollywood,
 interior view, c.a. 1934, on the walls
 from left to right: Kandinsky,
Locker-Fest, 1926, Jawlensky, *Ab-
 stract head: black and white*, 1931,
 Jawlensky, *Violet Lips*, 1912,
 Feininger, *Gross-Kromsdorf III*,
 1921, photo: G. Scheyer, Bürgi
 Archive in the Paul Klee Centre,
 Bern, donation Bürgi family, Bern.
 ©Zentrum Paul Klee, Bern, Picture
 Archive.



[...] that you didn't see Klee this time. (...). »⁴⁵
 In Dessau, where she met only Lily Klee,⁴⁶
 Scheyer selected 75 of the paintings in her
 studio to bring with her to the USA.⁴⁷ Accord-
 ing to the commission list, Klee ultimately
 selected 69 works from Scheyer's proposal
 and sent them from Hamburg to the USA on
 board the »SS Portland«⁴⁸ in May 1933. Pre-
 viously, on May 5 at »12 o'clock at night,«⁴⁹
 Scheyer left as a passenger of the »SS. City
 of Havre, Baltimore Mail Line United States
 Line from Hamburg,« Scheyer left⁵⁰ Germany
 for the USA without ever returning to her old
 home country. Scheyer never did sell the
 work *Refuge*, 1930, 21 (L1), and after Klee's
 death in 1942, she acquired it from Lily Klee

for her Blue Four artcollection.⁵¹

In the photograph, to the right of the en-
 trance to the »Little Room«⁵² with the glass
 showcase and the figurines from Asia, the
 picture *Gross-Kromsdorf III* by Lyonel
 Feininger is hanging on the wall (FIG. 15).⁵³



The oil painting was once on commission
 from the Möller Gallery⁵⁴ and was probably
 returned to Feininger in 1938.⁵⁵ Today, it be-
 longs to the Busch-Reisinger Museum in
 Cambridge, having likely been donated by
 Julia Feininger.⁵⁶

Another photograph of the⁵⁷ same wall
 (FIG. 16), taken from a slightly different angle,
 shows instead of the panel painting *Refuge*
 by Klee, the work *abstract head: black and
 white*, by Alexei von Jawlensky (FIG. 17).



Fig. 17

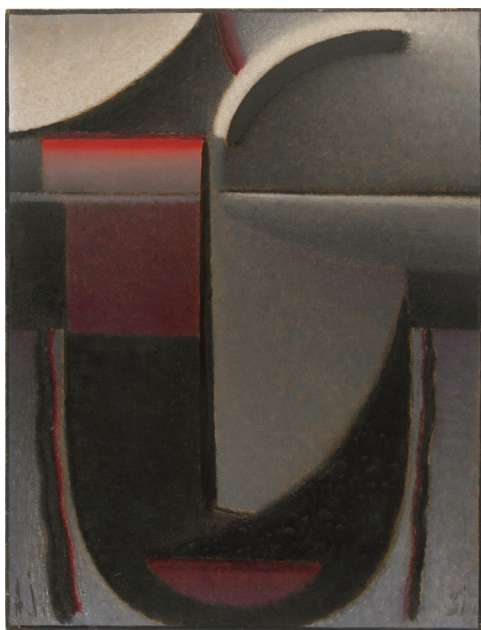
Alexei von Jawlensky, *abstract head: black and white*, 1931, n. 80, oil on paper on cardboard, 43 x 33.1 cm. Art Collections Chemnitz - Museum Gunzenhauser, property of the Gunzenhauser Foundation. ©Archive Museum Gunzenhauser

Fig. 18

Wassily Kandinsky, *Locker-Fest*, 1926, oil on canvas; 111 cm x 105 cm, Staatsgalerie Stuttgart. ©CC BY-SA 4.0

Fig. 19

Alexej von Jawlensky, *Violet Lips*, 1912, oil on canvas, 53.7 x 49.5 cm, The Louise and Walter Arensberg Collection, 1950, Philadelphia Museum of Art. ©philamuseum.org



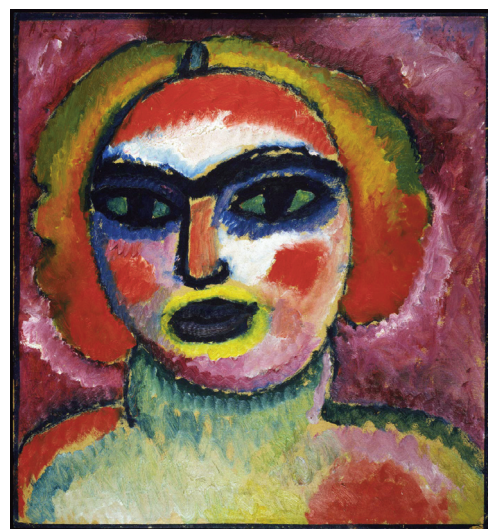
According to the Catalogue Raisonné Jawlensky, Scheyer acquired the work directly from the artist in 1933.⁵⁸

From April 2 to 23, 1933, she visited Jawlensky in Wiesbaden.⁵⁹ After Scheyer's death, it came into the possession of the Felix Landau Gallery, Los Angeles, in 1954 through a forced sale in L.A.⁶⁰ Afterwards, it became private property until it was acquired by the Gunzenhauser Gallery in Munich⁶¹ and today belongs to the Gunzenhauser Museum of the Chemnitz Art Collections.⁶²

To the right of it, the painting »Locker Fest« by Wassily Kandinsky can be identified (FIG. 18).⁶³ The work, acquired by the Staatsgalerie Stuttgart in 1999, was created in 1926 in the early Dessau phase, at a time when the



Bauhaus moved into the new building constructed by Gropius. A glance at the catalogue raisonné of Kandinsky von Roethel/Benjamin reveals the following provenance: Galka Scheyer, Los Angeles. (?) / Hildegard J. Prytek, New York / The Solomon R. Guggenheim Foundation, New York / Sotheby's New York 20.10.1971, Lot 23 / Heinz Berggrün, Paris / Private Collection Stuttgart / [Staatsgalerie Stuttgart].⁶⁴ When the work arrived in the USA it was a desideratum of provenance research.⁶⁵ In the room behind it, in the so-called »Little Room,« hangs another work by Jawlensky, *Violet Lips*, from 1912, which is slightly concealed by a curtain that is folded back (FIG. 19).



According to the catalogue raisonné, Scheyer acquired it directly from the artist⁶⁶ and sold it in 1935⁶⁷ to the collector Walter Arensberg, who bequeathed it to the Philadelphia Art Museum in 1950.⁶⁸

»STUDIO SOUTHWEST«

The collection of letters from Klee and Kandinsky were accompanied by further photographic prints showing parts of the opposite west wall of the gallery, with the passage to the »fireproof« workroom (FIG. 20).

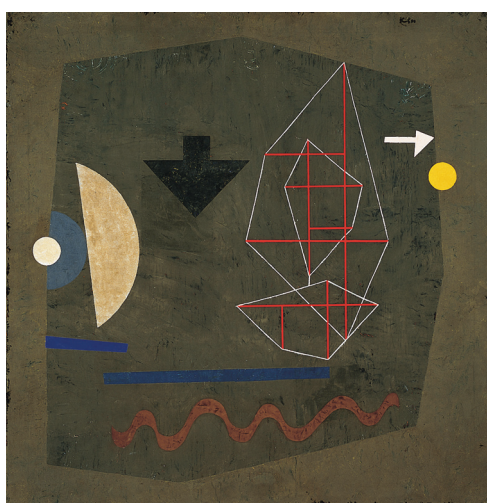
In the photograph, which was also taken from below, one can identify Klee's work *Possibilities at Sea*, 1932, 26 (FIG. 21), which is reproduced in the photograph slightly cropped.

According to the list of commissions, the panel painting was part of the shipload of works of art that arrived in the USA on board

Fig. 20
 Scheyer House in Hollywood,
 interior view c.a. 1934, on the walls
 from left to right: Feiniger, *Magic
 Sea*, 1932, Klee, *Possible at Sea*,
 1932, Neutra, *Cantilver Chair*, photo:
 G. Scheyer, Bürgi Archive at the
 Paul Klee Centre, Bern, donation
 Bürgi family, Bern.
 ©Zentrum Paul Klee, Bern, Picture
 Archive.

Fig. 21
 Paul Klee
Possibilities at sea, 1932, 26, oil
 paint on canvas, 97 x 95.5 cm.
 Norton Simon Museum of Art,
 Pasadena, The Blue Four Galka
 Scheyer Collection
 ©Zentrum Paul Klee, Bern, Picture
 Archive.

Fig. 22
 Lionel Feiniger, *Magic Sea*, 1932, oil
 on canvas, 40 x 66 cm, Julia
 Feininger Collection New York,
 burnt in a warehouse fire in
 Montana in 1946. Harvard Art
 Museums/Busch-Reisinger
 Museum, Gift of T. Lux Feininger,
 Photo:
 ©President and Fellows of Harvard
 College
 ©Pro Litteris, 2020



the cargo ship SS Portland in July 1933.

With a selling price of 1100 Reichsmark, it is the most expensive picture on the list.⁶⁹

(...) »I will give everything to have the painting 'Possibilities at sea' [despite my debts] in my collection,« Scheyer enthused at the end of the collection letter in a personal addendum to Klee.⁷⁰

Lily told Galka: »Klee wants you to know that he loves the painting 'Possibilities at sea' as much as you do and that he did not want to ignore your wish to show it in America.

He considers the picture to be quite rare, and a replacement for it is out of the question. Even in an emergency, the original price for this painting could not be reduced. He consoles himself with the fact that there is a harmony in the common love for this painting. (...)«⁷¹

The chair in the foreground is Neutra's

Cantilever Chair, recognizable by its characteristic steel spring, the curved connecting piece between the seat and the rear foot section made of chrome-plated tubular steel. This chair was designed in 1929 for the Lovell Health House and has a distinctive back spring that sets it apart from the cantilever designs of other design pioneers such as Marcel Breuer, Mart Stam or Mies van der Rohe. Thanks to this back spring, the chair offers improved comfort: seat and backrest can be moved independently—an innovation Neutra patented in 1931.⁷²

On the west wall of the gallery above the passage to the working room, the work *Magic Sea* by Lyonel Feiniger, created in 1932, can be seen with the aid of a magnifying glass (FIG. 22). Feiniger's catalogue raisonné names the Julia Feininger, New York collection as the owner of the oil painting, which was burnt in a warehouse fire in Montana in 1946.^{73 74}



Scheyer visited Feiniger in Dessau during their trip to Germany in March 1933, without selecting works for sale in the USA at the

outpost in Halle (Museum Moritzburg) as planned.⁷⁵ Because of the changed political situation, Scheyer left Germany early and surprised not only the Feiningers but also the Klees.⁷⁶ The Feiningers then selected the pictures themselves, which they sent to Scheyer in the USA.⁷⁷ The quantity and selection did not correspond to Scheyer's ideas which she made known in her outspoken manner.⁷⁸

Because of this criticism and other disagreements,⁷⁹ Feininger considered leaving the Blue Four: »The Blue Four no longer exists, it's just Blue Ones, and I hereby formally dissolve my association with the group«.⁸⁰

With the visit to Scheyer in Hollywood on June 18, 1936, Feininger and Scheyer were able to reconcile,⁸¹ so that they could write to Lily and Paul Klee together: »Dear Klee! Isn't it a fantastic fate that we are sitting here together in Emmy's little house, 2000 feet above the megalopolis, looking out into the sunny infinity and talking about the 'Blue Brothers'? Best wishes and greetings (...) for both of you. (...)« (FIG. 23).⁸²

rooms is reminiscent of the houses of Wright and Schindler.⁸⁴

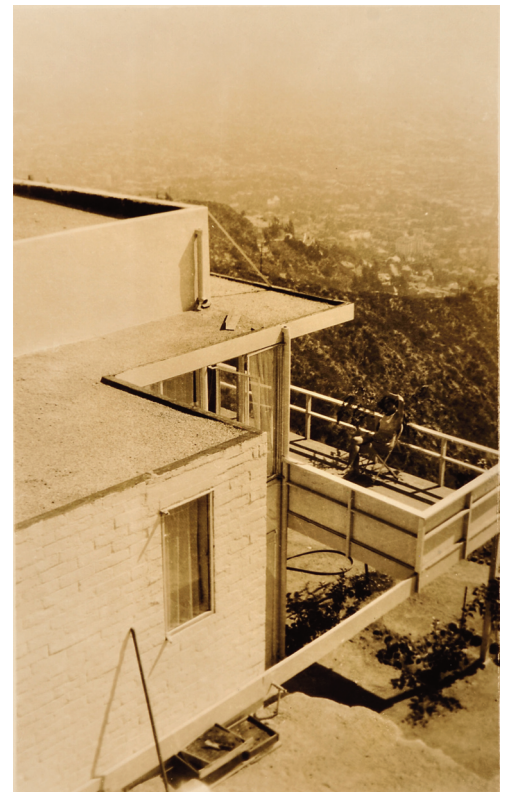
The »fireproof workroom,« which adjoins the gallery to the west, contained a »desk« and a »work table« for Scheyer, »shelves with pictures« of the Blue Four and their »own collection«.⁸⁵ No interior photographs of the room are known, but historical and contemporary photographs from the outside are. (FIG. 24, 10) like a safe deposit box, the rectangular building cube made of »concrete + steel«⁸⁶ is attached to the gallery and offers protection against fire, storms, earthquakes, and theft.

Fig. 23
Galka Scheyer and Lyonel Feininger
and the terrace of the Scheyer House
in Hollywood, Photo: Julia Feininger,
18 June 1936, ©President and
Fellows of Harvard College, Harvard
Art Museums/Busch-Reisinger
Museum, Gift of T. Lux Feininger
©Pro Litteris, 2020

Fig. 24
Scheyer House, east façade with
»workroom (window)« and Scheyer
on the balcony, c.a. 1934, photo:
Anonymous, Bürgi Archive in the
Zentrum Paul Klee, Bern, donation
Bürgi family, Bern.
©Zentrum Paul Klee, Bern, Picture
Archive



The photograph just described, showing the west wall of the gallery, provides a view of the southwest corner of the building. Cantilevered beams of the roof overhangs and the balcony construction, which continue beyond the outer walls and anticipate his later famous »Spider Legs,« allow glass corners inside the building and an uninterrupted view outside.⁸³ In contrast to the gallery, the ceiling here is lower. The varied cubature of the



THE »BALCONY« AS A SCULPTURE GALLERY AND »PROMENADE DECK« WITH A VIEW OF LA

In front of the glazed south façade is a balcony »which extends like a promenade deck on a ship 40 feet long«.⁸⁷

Access was from the gallery, through a modern sliding and balcony door made of glass and metal »of 16 feet in length,« which was prefabricated to the millimeter, or from the east, through the staircase from the outside, with a seat that had a place along the east side for sculptures »standing against the sky«. (FIG. 25)

Fig. 25

Galka Scheyer on the balcony of the Scheyer House, with sculptures from Southeast Asia (from left to right: male or demon figure head from Bali; head and female stone or terracotta fig. Bali; rice goddess Dewi Sri a. Bali standing), c.a. 1934, photo: Anonymous, Bürgi Archive at the Zentrum Paul Klee, Bern, donation Bürgi family, Bern. ©Zentrum Paul Klee, Bern, Picture Archive

Fig. 26

Scheyer House, view of L.A., by moonlight with Balinese figure (rice goddess Dewi Sri), c.a. 1934, photo: G. Scheyer, Bürgi Archive in the Zentrum Paul Klee, Bern, donation Bürgi family, Bern. ©Zentrum Paul Klee, Bern, Picture Archive



Richard Kunz of the Antikenmuseum Basel, identified the standing figure in the picture situated above Scheyer as a »Balinese sculpture, probably made of wood, representing a female figure, possibly the rice goddess Dewi Sri«. The head of stone or terracotta, lying to the left, »probably comes from Bali and possibly represents a female figure«. The head on the picture on the far left is »probably a stone figure, from Bali or Cambodia, male or demon figure«. ⁸⁸

In June 1930, Galka Scheyer undertook a

seven-month journey to Southeast Asia, accompanied by Angelika Achipenkeo.

The itinerary took⁸⁹ the Dutch »Java-China-Japan-Lijn« from »Los Angeles« via »Yokohama,« »Kobe,« »Shanghai,« »Hong Kong,« and »Manila« to »Java« and »Bali,« where they spent several weeks in September and October 1930 in Bali, at Walter Spies' Campuhan estate, a popular meeting place for an international art scene. ⁹⁰

In Bali, she acquired sculptures, murals, and textiles, which formed the basis of her collection of Far Eastern art. ⁹¹

From the balcony of the Scheyer Haus, »2000 feet above the giant city of Los Angeles,«⁹² an impressive panoramic view opened up. In the east, the snowy mountains, at the feet of Hollywood and LA, in the west the sea.

The sight of Los Angeles at night was particularly spectacular: a landscape full of artificial lights as far as the eye could see (FIG. 26).

»NOW WE KNOW WHAT YOUR PLACE IS LIKE AND WE CAN SEARCH YOUR MIND«

From November 1936 to June 1937,⁹³ Scheyer would implement her project of a guest apartment for the Blue Four by architect and Neutra employee Gregory Ain and add an upper floor. The⁹⁴ contemporary aerial photograph (FIG. 2) shows the guest apartment.

In the collective letter of January 31, 1937, she wrote enthusiastically to Klee, Kandinsky, Feininger and Jawlensky:

»The »Blue Four« apartment is a little dream between little trees, glittering through the snow mountains and the sea shimmering. It's up on the roof, has an extra entrance, is connected to a staircase to my apartment. It has a large room with eight feet of steel and glass sliding doors [,] which open out onto a 16 foot balcony surrounded by flower boxes [,] from where you can see 2000 feet of the city sea, the snow mountains to the east, the sea to the west. The small room faces east, where the sun rises, the one corner of 8 feet

Fig. 27
 Scheyer House, bedroom corner of the guest apartment Panel painting, Refuge 1930, 21 (L 1) by Paul Klee on the wall, c.a. 1937, photo: Scheyer
 © Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou - Dist. RMN-Grand Palais

Fig. 28
 Galka Scheyer on the roof of her house on Blue Heights Drive in Hollywood, ca. 1934, photo: Anonymous.
 ©Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou - Dist. RMN-Grand Palais

Fig. 29
 Paul and Lily Klee on the balcony of their apartment, Kistlerweg 6, Bern, 1935 Photographer: Fee Meisel, Bürgi Archive at the Zentrum Paul Klee, Bern.
 ©Zentrum Paul Klee, Bern, Picture Archive

is fully opened with steel sliding windows - doors (FIG. 27) and you walk, if you sleep there, directly with naive feet onto a small lawn sown on this small balcony, just big enough to stretch out there in the morning sun. When you are nice and warm, get up and get into the shower, which also has a 4 foot wide steel and glass sliding window. If you're very lazy [,] roll back onto the grass, or a little further back into bed. Small, simple but thought out with love and poetry. [The apartment includes] a tiny kitchen with a little balcony for dining, an anteroom as well as the area of one hand where the main entrance, the stairs down, entrance to the large room, entrance to the bathroom, to the small room and to the kitchen. A dream. Who comes first? (...)»⁹⁵



Despite all their efforts, none of the Blue Four should visit her anymore, but Lily and Paul Klee in their imagination should.

A letter from Lily Klee dated August 6 1935 expresses this:

»We were both extremely pleased about the photos and thank you very much. The house is really quite unique. Location, interiors, garden with bath, terraces. It is simply ideal and surpasses everything we imagined in our wildest fantasies. You have now surpassed us all by far in a beautiful artists' home. The view through the open studio

[gallery] window is magical. The beautiful interiors. Light, air. Space for the pictures and for yourself. (...) With joy I recognized all the pictures on the walls. How well you will feel in your home. Now we know what your home looks like and can search for you in our thoughts. (...) (FIG. 28, 29) «.⁹⁶



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¹ Scheyer 1934. The letter is reproduced from transcription in: Scheyer/Wünsche 2006, pp. 242-244. Personal additions and documents were added to the collective letters. Cf. Isabel Wünschens commentary in footnote 24.

² »[...] letter of 26 March [1935] with the delightful photos of your house [...]«. Scheyer 1935, quoted after: Scheyer/Wünsche 2006, p. 255.

³ Hines 1994, p. 119 including footnote 9 and Ain 2010a.

⁴ Boesiger/Neutra 1951.

⁵ Hines 1994, pp. 116-119 and Mac Lamprecht et al. 2015, no page references but see p. 106 An architectural drawing in the Art Institute Chicago bears the signature of Richard Neutra. Cf. Neutra 1933.

⁶ Hines 1994, p. 116.

⁷ Hines 1994, p. 116 and footnote 8 on page 328.

⁸ According to Gregory Aint, Neutra was responsible for the design and he for the construction. Cf. Hines 1994, p. 328, footnote 9. At that time, Aint was still working for Neutra's architectural practice: »He worked for Schindler intermittently in the early 1930s and Richard Neutra between 1930 and 1935. Ain began his independent architectural practice in 1935«. Cf. Ain 2010b. The evaluation of the Galka

Scheyer Paper in relation to the building project with Neutra remains a desideratum.

⁹ Schindler 1928. According to the »Schindler papers« (estate of Rudolph Schindler), there are other Schindler »house prototypes« related to Galka Schreyer. Cf. for Covid19- reasons these could not yet be indexed. Cf. Scheyer 2020

¹⁰ The names in quotation marks are taken from the architectural plan. Cf. Schindler 1928.

¹¹ On Scheyer's work in San Francisco from August 1925, see Scheyer/Wünsche 2006, pp. 109ff.

¹² Scheyer 1925, quoted after: Scheyer/Wünsche 2006, p. 97. On the relationship between Neutra, Schindler, and Galka Schreyer, see Hines 1994 and Hines 2019.

¹³ Hines 2019, p. 50 and footnote 35.

¹⁴ Hines 1994, p. 116.

¹⁵ Hines 2019, p. 50

¹⁶ Scheyer 1927, quoted after: Scheyer/Wünsche, 2006, p. 154.

¹⁷ Hines 1994, p. 116, footnotes 7 and 8. Interviews with Dione Neutra and her son Dion, as well as Lette Valeska. On Scheyer's relationship with Schindler see Hines, 2019, p. 51

¹⁸ Hines 2019, p.52.

¹⁹ Cf: Hines 1994, p. 116.

²⁰ Hines 1994, p. 116.

²¹ Scheyer 1934a, quoted after Scheyer/Wünsche, 2006, p. 242.

²² Hines 1994, p. 118.

²³ The occasion was the inclusion of Neutra in the 1932 exhibition »Modern architecture: international exhibition« organized by Hitchcock and Johnson at the Museum of Modern Art. Cf. Drexler et al. 1982, p. 49.

²⁴ Scheyer 1934a, quoted after Scheyer/Wünsche, 2006, p. 242.

²⁵ Scheyer 1934a, quoted after Scheyer/Wünsche, 2006, p. 242.

²⁶ Boesiger/Neutra 1951, pp. 18-25.

²⁷ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 242.

²⁸ Kunz 2020. See also Amy Wassing, expert for Asian art & objects / ethnographic & tribal art of Catawiki recognizes a Kamasan tapestry »[...] a large painting on cloth, a so called Kamasan painting from Bali« cf. Wassing 2020.

²⁹ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 242.

³⁰ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 242.

- ³¹ Name of Scheyer on the back of the photograph.
- ³² Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 242.
- ³³ Scheyer 1934a, quoted according to Scheyer/Wünsche 2006, p. 242 »I sleep, as I have no bedroom, in a partitioned part, the dressing room of the bathroom. My bed stands in a niche (...)« - Cf. Scheyer 1934, quoted after Scheyer/Wünsche 2006, p. 242. No historical photographs of the kitchen, the bathroom and the dressing room are known. The »upper entrance hall« is partly captured in photographs of the studio or gallery.
- ³⁴ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 242.
- ³⁵ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 243.
- ³⁶ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 242.
- ³⁷ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 242.
- ³⁸ Comment on the back of the photograph.
- ³⁹ Klee 1933b. The map is not included in Scheyer/Wünsche 2006.
- ⁴⁰ Scheyer 1933c, quoted after Scheyer/Wünsche 2006, p. 224; see also: Barnett 2002a, p. 17 and Endicott Barnett 1997, pp. 263-264.
- ⁴¹ See Barnett 2002b, p. 320.
- ⁴² Scheyer 1934a, pp. 217-218; see also Scheyer/Wünsche 2006, p. 217.
- ⁴³ Klee 1932, in: Scheyer/Wünsche 2006, p. 217.
- ⁴⁴ 6 January 1933 | Klee returned from Braunlage to Dessau. He had visited his wife Lily for a week, who stayed there from 17 November 1932 until the end of February 1933 for treatment in the Dr. Barner Sanatorium.
- ⁴⁵ Scheyer 1933a, quoted after Scheyer/Wünsche 2006, pp. 217-218, Cf. Frey/Hüneke 2003, p. 269.
- ⁴⁶ Klee 1933a and Frey/Hüneke 2003, p. 302.
- ⁴⁷ Frey/Hüneke 2003, p. 283.
- ⁴⁸ Baumgartner/Houstian 1997, p. 331.
- ⁴⁹ Scheyer 1933b.
- ⁵⁰ Scheyer 1933b. On the return journey to the USA, see Scheyer 1933c, quoted after Scheyer/Wünsche 2006, p. 224.
- ⁵¹ Barnett 2002b, p. 320.
- ⁵² Back of the photograph Fig. 11, from the Kandinsky estate. Cf. Galka E. Scheyer, *Scheyer House in Hollywood, Gallery southeast. On the walls from left to right Paul Klee, Refuge, 1930.21 (L1) and Lionel Feininger, Gross-Kromsdorf III, 1921, photography, 1934. Bibliothèque Kandinsky.*
- ⁵³ See Scheyer/Wünsche 2006, p. 315.
- ⁵⁴ Cf. the information on provenance on the website of the Harvard Museum of Art [Busch-Reisinger Museum], Harvard Museum of Art 2021: »Galerie Möller« [label is torn and only partially readable]. On the relationship of the Galerie Ferdinand Möller, Berlin to Galka Scheyer, cf. Frey 1997.
- ⁵⁵ Cf. Scheyer/Wünsche 2006, p. 338 The exact clarification of the facts remains a desideratum of research.
- ⁵⁶ Cf. Feininger 2020.
- ⁵⁷ From the estate of Klee, Kandinsky and Jawlensky. Cf. Scheyer/Wünsche 2006, p. 233.
- ⁵⁸ Jawlensky and others 1991, No. 1374.
- ⁵⁹ Baumgartner/Houstian 1997, p. 331.
- ⁶⁰ Jawlensky and others 1991, No. 1374.
- ⁶¹ Jawlensky and others 1991, No. 1374.
- ⁶² Judge 2020.
- ⁶³ Poltermann 2020.
- ⁶⁴ Roethel/Jean K. Benjamin/Kandinsky 1982, No. 812, p. 754.
- ⁶⁵ Poltermann 2020.
- ⁶⁶ Jawlensky and others 1991, No. 441.
- ⁶⁷ Barnett 2002b, p. 91, footnote 3.
- ⁶⁸ Alexei Yavlensky, Purple Lips 2020
- ⁶⁹ Klee 1933b, on the list, work number 16 for 1100 DM.
- ⁷⁰ Which pictures by Feininger, which were in commission at Scheyer, when they were returned remains a research desideratum. After his final move to the USA in 1937, Feininger demanded his works back from Scheyer. See Scheyer/Wünsche 2006, p.238.
- ⁷¹ Klee 1934, quoted after Scheyer/Wünsche 2006, pp. 245-246. Cf. also: Barnett 2002b, pp. 330-332. After Klee's death, Scheyer was able to purchase the work from Lily at half price after all. Cf. Scheyer 1941.
- ⁷² Mac Lamprecht/Neutra 2015, p. 58 The draft drawing attached to Neutra's patent application bears the signature of his colleague Gregory Ain.
- ⁷³ Hess/Feininger 1991, p. 280, no. 342.
- ⁷⁴ Baumgartner/Houstian 1997, p. 331 and Feininger 1936c, as transcription in: Scheyer/Wünsche 2006, p. 263.
- ⁷⁵ Feininger 1936c, as transcription in: Scheyer/Wünsche 2006, pp. 263-265.
- ⁷⁶ Feininger 1936c, as transcription in:

- Scheyer/Wünsche 2006, p. 263 and »You are already travelling to USA. [...]«: Scheyer 1933b, quoted after Scheyer/Wünsche 2006, p. 217; see also Scheyer/Wünsche 2006, p. 194.
- ⁷⁷ Feininger 1936c, as transcription in: Scheyer/Wünsche 2006, p. 264.
- ⁷⁸ Feininger 1936c, as transcription in: Scheyer/Wünsche 2006, pp. 263-265; see also Scheyer/Wünsche 2006, p. 237.
- ⁷⁹ Julia, for loans see Feininger 1936a, Feininger 1936b, Feininger 1936c. The letters are reproduced in transcription in Scheyer/Wünsche 2006, pp. 258, 250, 263-265.
- ⁸⁰ Feininger 1936a, as transcription in: Scheyer/Wünsche 2006, p. 258; see also the commentary by Scheyer/Wünsche 2006, p. 237.
- ⁸¹ Feininger 1936c, as transcription in: Scheyer/Wünsche 2006, p. 263-265
- ⁸² Scheyer/Feininger/Feininger 1936, as transcription in: Scheyer/Wünsche 2006, pp. 265-266. Neutra got to know Klee personally on the occasion of his visit to the Bauhaus Dessau in 1930. Cf. Hines 1994, pp. 95-96.
- ⁸³ On the subject of »Spider Legs« at Neutra, see Rhodes 2017, p. »Neutra's Ha-Ha«.
- ⁸⁴ Mac Lamprecht et al. 2015, Building 106.
- ⁸⁵ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 243.
- ⁸⁶ Inscription by Scheyer on the back of the photograph from the Kandinsky estate. Cf. Anonymous 1934.
- ⁸⁷ Scheyer 1934a, quoted after Scheyer/Wünsche 2006, p. 243.
- ⁸⁸ Kunz 2020.
- ⁸⁹ On a picture postcard to Wassily and Nina Kandinsky, dated September 5, 1930, Scheyer drew their route from Los Angeles to Bali with the individual stops by hand in ink. The picture postcard is reproduced in: Cf. Scheyer/Wünsche 2006, p. 229.
- ⁹⁰ »Write me a line, please, at the address Walter Spies, Ocoed, Bali Holland East Indies [.]: Scheyer 1930, reproduced in: Scheyer/Wünsche 2006, p. 197 The German painter and musician Walter Spies (1895-1942) signed on as a sailor in 1923 and travelled via Java to Bali, where he settled in 1927 and created an artists' colony in Ubud. Spies died on 19 January 1942 as a prisoner of the Dutch colonial government (imprisoned because of his homosexuality), on board the Dutch steamer Van Imhoff, which was sunk by a Japanese aerial bomb.
- Cf. Schindhelm/Butz 2018
- ⁹¹ The whereabouts of the sculptures and wall paintings are unknown, but the textiles can be found today in the Asian Art Collection at the Norton Simon Museum in Pasadena. Cf. Scheyer/Wünsche, 2006, p. 190, footnote 5.
- ⁹² Scheyer/Feininger/Feininger 1936, quoted after Scheyer/Wünsche, 2006, p. 265.
- ⁹³ »It is being built«, see Scheyer 1937, quoted after Scheyer/Wünsche, 2006, pp. 269-270.
- ⁹⁴ Ain 2020a.
- ⁹⁵ Scheyer 1937, quoted after Scheyer/Wünsche, 2006, pp. 269-270.
- ⁹⁶ Scheyer 1935, quoted after Scheyer/Wünsche, 2006, pp. 255-257 After emigrating to Bern at the end of December 1933, Paul and Lily Klee stayed for a short time in the house of Klee's parents at Obstbergweg 6. In January 1934 they moved into the small furnished apartment at Kollerweg 6 until they were able to move into the three-room apartment at Kistlerweg 6 in the Elfenauquartier on 1 June 1934. On Klee's »last place of residence and work,« cf. Okuda / Zentrum Paul Klee 2015

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