

Bill Staats
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Monday.

Dear Click:

Just want to give credit where credit is due. As a self appointed biographer for Ed Quigley, I was really stuck for something I could use as an authoritative statement on the quality of his art until I ran across one of your byline stories in Quig's book of press clippings. You said it with authority, brevity and beautifully. I not only cribbed from your statement for a feature in the Oregon Journal Sunday magazine, but quoted liberally from it in the Western Horseman article. So I feel I owe you a debt of gratitude. Looks like we both feel Quig is one of the ~~last~~ of the great western painters in the ~~the~~ tradition of Russell, Remington etc. Quig tells me you're working on a book dealing with the Indians and their problems with river development. More power to you?

I used to hit Yakima pretty regularly in the late thirties when I was dishing out information for the Farm Security Administration and we had the farm labor camp wars in Yakima. Before that I was state agricultural extension editor at Washington State College from 1930-35. Until about four years ago I was with agriculture and since that I have been with Bonneville Power Administration here in Portland.

I met Quig a little over two years ago when I was trying to run down the guy that the picture, "The Wildhorse Roundup" because Dry Creek, the locale, was just behind my inlaw's ranch adjoining the Yakima Indian Reservation in the Bickleton country. Since then I've also taken up oil painting as a hobby with the class of the Oregon Society of Artists which Quig teaches. You may know some of the Shattuck tribe, Lewis of Toppenish, Howard with a stock setup in the valley, and Helmar in the Bickleton area. Thanks again for the help of your article.

Bill