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Louis Bassi Siegriest Reminiscences

A tape recorded interview with
Louis Siegriest and his son
Lundy Siegriest.

March 4, 1954

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INTRODUCTION

What the final word will be on the paintings of Louis and Lundy Siegriest is not for us to say. Our aim was to get -- with the aid of that silent partner, the tape recorder -- an artists' story of his own life in his own words. We chose Louis Siegriest and his son because their roots go back deep into the history of this region; the third protagonist of this tale is, then, the environment in which the artists lived.

The broader program of which this interview is a part was begun experimentally in August, 1953 under the general direction of Robert E. Burke, head of Bancroft Library's Manuscript Division. We have sought, with the help of our tape-recorder, to capture the memories of politicians, businessmen, labor leaders, lawyers, poets, artists -- all of Northern California focussing around the San Francisco Bay Area. Their composite story should give us a vivid insight into fifty years or more of "living history".

The Siegriests were hospitable, candid, and completely cooperative. "Laid up" in bed after the initial interview, Louis elaborated in manuscript upon his experiences with the Society of Six. This excerpt has a life and color all its own, and we have kept it intact and appended it hereto. Paul Mills, director of the Oakland Art Museum, contributed generously to our endeavor.

Bancroft Library
3 March, 1954

Corinne L. Gilb

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Louis Bassi Siegriest

Louis Bassi Siegriest, dean of Northern California painters whose artistic career spanned 60 years, died at a Berkeley convalescent hospital Tuesday at the age of 90.

His works are currently being shown at the M. H. de Young Memorial Museum in Golden Gate Park, in an exhibition of six California colorists, which is to run through December 31.

Mr. Siegriest was featured in a book published last year, "The Society of Six: California Colorists," by Nancy Boas, which led to the current exhibition.

He was the last survivor of six modernist painters who worked in Northern California in the 1920s. In 1979, Chronicle critic Thomas Albright called Mr. Siegriest "perhaps the greatest of contemporary landscape painters."

A stroke in 1974 curtailed his painting, but he continued until his eyes failed him in the mid-1980s.

Except for a brief period, Mr. Siegriest lived in the house he was born in in Oakland, where he was surrounded by young artists who admired his craftsmanship, his sense of humor and his gift for storytelling.

At his request, there will be no services. Burial will be in Mountain View Cemetery in Oakland.

Memorial contributions are preferred to Alta Bates Hospital in Berkeley or to the Louis and Lundy Siegriest Scholarship Fund, named for himself and his late son, California College of Arts and Crafts Alumni, 5212 Broadway, Oakland 94618.

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INTERVIEW

Gilb:

This is December 22, 1953, and we are in a studio in the basement of 5203 Miles Avenue, Oakland, California -- the home of Lundy Siegriest. Lundy is the son of Louis Bassi Siegriest, the subject of this interview. The studio is an attractive place with wide windows and paintings all about the walls. We came in through the back garden and past a furnace, I believe, and a washing machine and a lithograph press, into this pleasant place. We're seated about a long table, we being Mr. Siegriest, himself, a gentleman in his middle 50's with a mustache, bright blue eyes and a somewhat weatherbeaten face; and his son, Lundy, a young man of 28; and Mr. Paul Mills, who has recently become Director of the Oakland Art Gallery, a new young man in Bay Area art. I am Corinne Gilb, who is doing this interview for the University of California Library.

FAMILY BACKGROUND

Let's start, Mr. Siegriest, by discussing your family background -- what were the

INTERVIEW

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FAMILY BACKGROUND

Let's start, Mr. Siegrist, by discussing your family background -- what were the

to the names of your parents?

Louis Siegriest: My mother's name was Emilia Bassi. She was born in San Francisco, from Italian descent. Her father was Guiseppi Bassi, and her mother's name was Maria Bassi. I don't know the year when they came here, but it was 1850-something. They came to San Francisco and were married in San Francisco, and then went to Virginia City.

Gilb: Your parents, you mean?

Louis S.: Sure. My grandparents. That's how I became fond of Virginia City, through hearing them talk about it -- not my grandparents, but my mother and father, because they died a year before I was born, but the family used to talk about Virginia City. So I always made my way to Virginia City to sketch and paint in that territory.

Gilb: What was it that drew them to Virginia City; were they in mining?

Louis S.: Well, it was like all the other people at that time; it was the gold, I guess. My grandfather was an amalgamater, whatever that is, I really don't know. It had something to do with the processing of gold. And they lived -- actually they didn't live in Virginia City. They lived

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in Gold Hill, which is a suburb of Virginia City. They had a boarding house, so I understand, and must have made a little money because they came to San Francisco and purchased property which is now where the Bohemian Club is at the present day. My mother inherited that property, but it was a few days before the earthquake when she sold it, I think, for \$2400. It's worth a couple of hundred thousand dollars today, I imagine, that property.

Gilb: Sure, it must be.

Louis S.: But \$2400 was what she sold it for.

Gilb: What were your father's parents, what were they like?

Louis S.: My father was from New York, a German Swiss,

Louis S.: my father was born in New York. His parents

had a mill, that weaved cloth. And then there

was a panic in the 70's, and they lost their

money and they moved to Virginia, went on a farm

Louis S.: in Virginia. So my father spent his teenages

in Virginia. He got tired of farming, and he took

off. They were building the railroad that ran

up into Seattle or thereabouts.

Gilb: Northern --

Louis S.: Northern Pacific, I think it was. So he went

up there to get a job on the railroad, and he

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Gilb: Northern --

Louis S.: Northern Pacific, I think it was. So he went up there to get a job on the railroad, and he didn't like it. It was too hard work, I guess.

- Gilb: So he and three other fellows hiked from Minneapolis all the way to Vancouver, Washington through the woods. And that's how he came out this way. He got to Vancouver, and then he took a boat -- worked on a farm in Vancouver to make enough didn't money to get passage to San Francisco. And he came to San Francisco and finally met my mother and married here. He worked on the streetcars -- horsecars -- here at that time, and then he went into the oil business. It was some kind of fly-by-night oil field in the northern part of the state here in which, that I hear, what money my grandparents left me he sunk it all in this oil well, about ten thousand bucks. draw, why, she
- Gilb: And that flew by night? (laughter) liked it herself.
- Louis S.: That flew by night, yes. possibly wouldn't have
- Mills: Both San Francisco and Virginia City were about the two biggest cities on the West Coast or in this part of the country, at that time. ned in
- Louis S.: Well, at one time -- I mean, before that, Virginia City was larger than San Francisco.
- Mills: That was back when your mother's family was there? something about the way you were brought
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Gilb: What did your father do after he was in oil?

Louis S.: Oh, then he went into making an acetylene gas

Louis S.: machine which provided lights for homes. He

did that for, oh, I guess, twenty years, until

Gilb: electric lights put him out of business. He didn't

Louis S.: do a thing after that. They had some property

here, which was enough to -- the income of it

that he -- He retired. (laughter) in Seattle.

Gilb: Did they have any interest in art at all?

Louis S.: Not my father. My mother, I think, would have

been an artist. She used to like to draw plans

of homes. She was always sitting down drawing

plans of houses and even the exteriors, sketched

out. I know when I started to draw, why, she

always encouraged me because she liked it herself.

If it wasn't for her, I possibly wouldn't have

been an artist.

Gilb: Were you the only child in the family?

Louis S.: No, there was another boy. He was drowned in

Alaska. He went to Alaska when he was 24, and

Louis S.: he was drowned in Alaska. I always drew.

Gilb: What kind of childhood did you have? Can you
tell us something about the way you were brought
up? It was good to grammar school --

Louis S.: Well, it was like most middle-class families.

Louis S.: It was a very good family life we had. Everything

Mills: was quite easy -- things went on very well.

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Gilb: S.: Where did you spend your childhood, here in Oakland?

Louis S.: Right across the street, where I was born. (February 24, 1899)

Gilb: All your life, you've been here, then.

Louis S.: I've been here all my life -- When I was 20 or 21 I went to Seattle, and I was there for two and a half years. I was married in Seattle.

Louis S.: And then I came back here and went to Texas. By that time I was interested in commercial art. I had to make a living because I was married, so

Louis S.: I got interested in commercial art. There was a job offered in Texas so I went there and worked for a year. All this time I wanted to go to Chicago because the best commercial art was done in Chicago at that time.

EDUCATION

Gilb: S.: I'd like to trace back a bit part of this time. When did you first become interested in art?

Louis S.: Well, ever since I was a kid, I always drew. I wanted to be a cartoonist. I mean I started out that way. I was interested in cartoons, and while I was goin' to grammar school --

Gilb: Here in Oakland.

Louis S.: In Oakland.

Mills: What school?

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Gibb: Here in Oakland.

Louis S.: In Oakland.

Mills: What schools?

Louis S.: At the Claremont School, Claremont and Shafter Avenue, I think it is. There was a contest by Bud Fisher, who drew Mutt and Jeff. It was in the Chronicle paper, and they offered \$50 to the one who could draw the best strip and would take us to the theater in San Francisco. Well, I won the contest.

Mills: Do you still have the cartoon?

Louis S.: No, I don't, but I have a clipping put away, out of the paper which told about it.

Gilb: What year was that?

Louis S.: Well, that must have been in 1913, I imagine, that far back, because I was goin' to grammar school; and that really started me, because all the kids said, "Oh, this fellow's good because his name was in the paper," and I thought I was, also.

Gilb: Your parents were pleased at this?

Louis S.: Very pleased. And they encouraged me to go to art school. Although the teachers in school also thought that I should go to Saturday classes or night school, which it was decided that I could go three nights a week to the Arts and Crafts in Berkeley.

Mills: That was the College of Arts and Crafts?

Louis S.: Yes. It was in Berkeley at that time.

Gilb: Was it customary for boys as young as you to go?

Louis 2.: At the Claremont School, Claremont and Shafter Avenue, I think it is. There was a contest by Bud Fisher, who drew Muff and Jeff. It was in the Chronicle paper, and they offered \$50 to the one who could draw the best strip and would take us to the theater in San Francisco. Well, I won the contest.

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Gibb: Was it customary for boys as young as you to go?

Louis S.: I was the youngest that I know of in school. Of course that was in night school. They put me in the cast class, which I wasn't too hot about. I wanted to go in the life class -- I could see all these paintings in the other room, and they had a life class. I had never seen a life class in my life before. I used to peek through the door to see what was going on in there (laughter). It was Professor Perham Nahl that was teaching, and at the end of the term I received a scholarship and he said that I could go into the life class, which almost stopped me because they were all older people and he put me right down in the front seat, and here this nude model came out and I almost died. (laughter). I couldn't even look at her -- I'd start to draw and sort of look up.

Mills: What was Nahl's first name, by the way?

Louis S.: Perham. He comes from a family -- they were all artists, California artists. In Sacramento, one of his brothers or some relation has some of his pictures hanging in the Crocker Art Gallery. I think there's one in that book there also. So my first impression of art school, with this nude model --

Mills: A pretty racy place.

Louis S.: So I think I only stayed there at night a year.

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Louis S.: So I think I only stayed there at night a year.

Oh, I met a young fellow there -- he was older than I -- who told me about the California School of Fine Arts, which was then the Mark Hopkins School, where the Mark Hopkins Hotel is at the present time. And he said, "Why don't we go over there and look at this school." So I went over with him on a Saturday, and they were more advanced painters at that school than there was at the School of Arts and Crafts, I thought at the time. And there was an instructor there by the name of Frank Van Sloun, who came from the East. He had studied with Robert Henri, who at that time was a very well-known painter.

Gilb: Still is. This interview. It was quite hard to

Louis S.: Yes. And I liked that style of painting, and so I started to school there.

Mills: This was in 1914? -- I went out to Foster and

Louis S.: No, that was about 1916 or '17. -- So I enrolled there in the daytime, and then Mr. Van Sloun started a school of his own, so I went with him.

Louis S.: He took about twenty students from the school

Gilb: and opened his own school. And I went with him

Louis S.: and stayed with him for about a year or a year and a half. And then as I say all this time -- I

Mills: don't know what, I think by looking at billboards I saw these posters and I thought, "That's what

Louis S.: I want to do." And I got acquainted with a fellow

at that time was a very well-known painter. He had studied with Robert Henri, who by the name of Frank Van Sloan, who came from the time. And there was an instructor there at the School of Arts and Crafts, I thought at vanced painters at that school than there was with him on a Saturday, and they were more ad- there and look at this school." So I went over present time. And he said, "Why don't we go over School, where the Mark Hopkins Hotel is at the of Fine Arts, which was then the Mark Hopkins than I -- who told me about the California School Oh, I met a young fellow there -- he was older

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I saw these posters and I thought, "That's what

I want to do." And I got acquainted with a fellow

- by the name of Maurice Del Mue, who had worked there as a poster artist, and he said, "Come on out sometime and maybe I can get you a job as sort of a flunky around the place," which he did. I left art school and went to work for Foster and Kleiser. Maurice Del Mue was a friend of my mother -- or rather his mother and father came from Europe the same time my grandparents came to this country -- I believe Maurice's father was a chef at the Palace Hotel in San Francisco. My grandmother was French -- she was born in Paris, France. I did not tell you the nationality of my grandmother when we first opened up this interview. It was quite hard to get an art job at Foster and Kleiser at that time because, all the younger artists wanted to get a job there -- I went out to Foster and Kleiser to see Maurice Del Mue -- and he was the one who got me the job.
- Gilb: Are you developing any...
- Gilb: You never went to high school, then?
- Louis S.: I went two and a half years to high school.
- Gilb: You knew already art was going to be your life.
- Louis S.: Yes.
- Mills: By the way, did you get any classes in art in grammar school? Were they giving classes in art at that time?
- Louis S.: Yes, it was very set things. We even had casts

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in grammar school.

Mills: A lot of drawing from casts.

Louis S.: I think that's one reason I went through Arts and Crafts so quickly -- through the cast class -- on account of we used to have casts in grammar school and also in high school. It wasn't new to me, and I went through that quickly. I wanted to get rid of it, anyway; I didn't like those casts.

Gilb: What did the first World War do to your life?

Louis S.: Well, I was very fortunate in the first World War because I was -- that was 1917, wasn't it -- I was underage. I was 18. Although I enlisted, I enlisted the day before the end of the war. So I didn't have to go.

Mills: Nice timing. (laughter)

AS A YOUNG IMPRESSIONIST; THE SOCIETY OF SIX

Gilb: In those early years, were you developing any special group of friends already, or associating with any?

Louis S.: Oh, yes. In 1917, a laundryman who used to deliver laundry to our place had seen my cartoon, and he said, "Do you like to do landscapes?" and I said, "I don't know a thing about it, but I would like to do some." "Well, I know a fellow that is a landscape painter, and maybe he can

in grammar school.

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I enlisted the day before the end of the war.

So I didn't have to go.

Mills: Nice timing. (laughter)

AS A YOUNG IMPRESSIONIST: THE SOCIETY OF SIX

Gilb: in those early years, were you developing any

social group of friends already, or associating

with any?

Louis S.: Oh, yes. in 1917, a laundryman who used to

deliver laundry to our place had seen my cartoon,

and he said, "Do you like to do landscapes?"

I said, "I don't know a thing about it, but I

would like to do some." "Well, I know a fellow

that is a landscape painter, and maybe he can

Louis S.: give you some lessons." And so I said I'd like to see him, and so he brought me up there one Saturday afternoon. And that's where I met this fellow Seldon Gile, and August Gay. They were living on James Avenue in Oakland at that time.

Mills: They were later part of the Group of Six.

Louis S.: Yes. Gile asked me if I would like to go painting with him some Saturday afternoon, which I rushed home quickly to get my mother to buy me a set of paints. I didn't even have any oil paints.

Mills: And she bought me a set of oil paints, and I went that Saturday afternoon painting with him out in the hills in back of, near the Claremont Hotel, which was all fields at that time. So that gave me an in to these already established artists, which they invited me to come back again. I went on painting expeditions with them up until 1927.

Gilb: In these early years, were you influenced at all by the painting going on in Europe? Did you have any knowledge of it?

Louis S.: No. I had no influence at all. I had no knowledge of really what was goin' on because I think in those days there were very few art books and magazines, at least I didn't see too many, unless you went to the library.

Gilb: Which you didn't do.

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to see him, and so he brought me up there one Saturday afternoon. And that's where I met this fellow Seldon Gile, and August Gay. They were living on James Avenue in Oakland at that time.

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less you went to the library. Which you didn't do.

Louis S.: Which I didn't do. No, I was too much interested in painting for myself, and I guess I was influenced by these two other painters. I thought that the things that they did at that time was fine what I would like to do and nothin' else counted. We had a few art books, old art books, at home, with the old masters, which I didn't care too much about. They were too dark for me.

Mills: Well, during 1916 did you get to see the Panama-Pacific International Exposition?

Louis S.: Yes. That was another phase which -- I went to the Palace of Fine Arts and the thing that impressed me the most was an exhibition of paintings by Ignacio Zuloaga, the Spanish painter. I purchased a catalogue, and it gave a lot of the history of Spanish painting. From there I found the name of Goya, who I hardly knew at the time. Then, I finally went to a library and got a book on Goya and I was very much impressed with his work, which I am still today. But the fair of 1915 was really a great influence for me, I mean as far as seein' great works of art.

Mills: Do you remember how you reacted to the French paintings; I know there was a Matisse in that exhibition.

Louis S.: No, I don't think I reacted to the French at all. I have no memory of that at all, of the French

Louis 2.: Which I didn't do. No, I was too much interested in painting for myself, and I guess I was influenced by these two other painters. I thought that the things that they did at that time was what I would like to do and nothing else counted. We had a few art books, old art books, at home, with the old masters, which I didn't care too much about. They were too dark for me.

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 Mills: of the impressionist painters. There must have
 been some Monets there, because all this time I was
 Louis S.: painting with the impressionist group at that time
 Mills: and those things influenced me. But, as I say,
 Louis S.: when I saw this Spanish painter, Zuloaga, that
 sort of changed the picture for me. I thought,
 Mills: "Now this is the way I want to paint." Because
 he used black, where all this time I wasn't usin'
 black at all, only pure color.
 Mills: In other words you were already doing pretty much
 the impressionist technique.
 Gilb: Had you developed this technique spontaneously,
 Louis S.: without any influence from abroad? the impression-
 ist technique?
 Louis S.: No. I was influenced by Selden Gile and --
 August Gay.
 Gilb: And they had been influenced, I see.
 Louis S.: They had been influenced by Monet, and Sisley,
 Louis S.: and Pissarro and --
 Mills: Also there had been a very active movement in
 this country through people like Childe Hassan.
 Louis S.: Yeah, Childe Hassan was another that was a big
 Louis S.: influence on the painters in the West here because
 I know that in their studio they used to have
 tacked up on the wall reproductions of Childe
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paintings. The only other painters were some of the impressionist painters. There must have been some Monets there, because all this time I was painting with the impressionist group at that time and those things influenced me. But, as I say, when I saw this Spanish painter, Zuloaga, that sort of changed the picture for me. I thought, "Now this is the way I want to paint." Because he used black, where all this time I wasn't using back of all, only pure color.

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Mills: Also there had been a very active movement in this country through people like Gilda Hassan.

Louis S.: Yeah, Gilda Hassan was another that was a big influence on the painters in the West here because I know that in their studio they used to have tacked up on the wall reproductions of Gilda Hassan and Daniel Garber and many others. I don't

remember. as they kept them there. So I used to

Mills: Childe Hassan at one time painted on the West Coast. I know he did some things in Portland.

Louis S.: I didn't know that. I didn't know that.

Mills: He was never around here? appeared in 1910.

Louis S.: Not that I know of. He was always an Eastern painter to me. of anything much going on there

Mills: One thing about the fair that rather interested me,

Louis S.: looking at it from my standpoint, it seems as though a great deal of the interest in art in the

Mills: Bay Region as well as up and down the coast started

Louis S.: ed from the fair and the enthusiasm for art which that encouraged. I must have been in about '19-

Louis S.: The 1915 fair, you're speaking of? Yes, I think so, yes, very much so, because up to that time I don't think there was any showing of any European art in galleries on the West Coast here. At least I don't know of any. picture (to your show).

Gilb: Did you go to the galleries often, around here?

Louis S.: Well, there was only two galleries to go to, that was the DeYoung Museum and the Palace of Fine Arts. the Logan, Bernard von Siedow, and

Gilb: Did they influence you much? 1911, 1912 meeting

Louis S.: Yes. Sure, I used to go back. It was more or less of a permanent exposition after the fair because that was during wartime. The war came along and these pictures couldn't be sent back

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to Europe so they kept them there. So I used to go with some of the students from the Van Sloun Art School or the Mark Hopkins Art School to the museums, especially on Saturday.

Mills: The Oakland Art Gallery was opened in 1916.

Louis S.: 1916.

Mills: Were you aware of anything much going on there

Louis S.: at that time?

Louis S.: No. I don't think it was until about '17 or '18 that I was aware of the Oakland Art Gallery.

Mills: What was going on there then that you remember?

Louis S.: Well, it wasn't until the Society of Six got together, and that must have been in about '18 or '19 that I started going to the Oakland Art Gallery. Because they would have their annual show, and I know that Mr. Gile encouraged me to send a picture. It was accepted, and I thought it was wonderful, the first picture I'd ever shown.

Gilb: What was the Society of Six?

Louis S.: Well, that was a group of impressionist painters composed of Selden Gile, and August Gay, William Clapp, Maurice Logan, Bernard von Eirchman, and myself. And that came out of this here meeting of Gile, and he was a very fine cook and he used to invite us to go sketching with him and in the evening we would bring our paintings to his home and discuss our paintings. Mr. Gile thought

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that we should form this little Society and exhibit our paintings. At that time Mr. Clapp was the Director of the Oakland Art Gallery, and so he arranged that we have a group showing. I don't remember the details of the thing now, but. I did have a lot of clippings.

Gilb:

Louis S.:

Gilb & Mil
In unison:

Mills:

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Louis S.:

Do you remember the year?
It must have been 1919. I think it was quite well received, which encouraged us to paint a great deal, and I know that the group show went on different tours of the country, not the whole country, went to Los Angeles, and I think to Arizona, New Mexico, Utah, and Seattle and back again. It was the only group at that time that I know of that was exhibiting on a circuit.

Mills:

Louis S.:

Were those yearly exhibitions?
Yes. We had yearly exhibitions, and of course we contributed also to all the annual shows that went on.

Gilb:

Louis S.:

Louis S.:

Did this go on while you were working up in Seattle?
Yes. I would send my paintings down to Mr. Gile, and he would pick out what he thought was some of my best things and put them in the show for me. That also went on while I was in Texas and in Chicago, and I lived in Milwaukee, also. I did a bunch of work in Milwaukee and I would send my paintings from Milwaukee to Gile, and he would

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put them in the shows for me.

Gilb: How long did this go on, this group?

Louis S.: Well, it went on until 1927, and at that time Mr. Gile moved from Oakland to Tiburon, and -- and I don't know whether I should tell all this.

Gilb & Mills: Of course, he was the first to start?

In unison: Go ahead! (laughter)

Mills: Let's give a little life to history.

Louis S.: Well, all this time Gile -- he drank, but he wasn't what you'd call a heavy drinker. But he started hittin' the bottle pretty heavy, and when he moved to Tiburon he drank so much that the fellows didn't come around too often because he got in a very argumentative mood. Sometimes, you weren't even welcome in the place. It would all depend on how he was feeling that day. So the group just sort of petered out because he really held it together until this came on, and so they just disbanded the whole thing.

Mills: While the group was active were there any what you might call major stylistic developments, was there any general trend through those years toward more brilliant color, freehand in painting -- ?

Louis S.: Well, they were always trying to paint more -- the whole group painted in very high key. In fact, if anyone used black, being that Mr. Gile

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was sort of leader of this group, he would comment on it and say that black shouldn't be used. We were impressionist painters and that's no black. He would even paint his canvases red and work color against that for brilliancy, transparency. Of course, he was the first to start that. I thought that was a very good system myself, and I did the same thing. It all depended on the subject we were painting. Sometimes, if it was in the summertime, I'd paint the whole canvas yellow and let the yellow show through, the yellow fields, in painting.

Mills: Did you work directly in the open?

Louis S.: We worked directly in the open, always in the open. No one of the group ever painted indoors. It was always outdoors. We packed our sketching material on Saturday and Sunday, and we'd generally hike. We wouldn't have to go far because it was mostly open fields around here at that time, and our best subject was blossoms in the springtime. If someone saw a peach tree or some kind of fruit tree, we'd head right for that and paint those trees in impressionist style.

Gilb: You were doing posters during this time, did that influence your style?

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Louis S.: I was using, but in those days it didn't influence me.

Gilb: How did you divide your time between your commercial work and your other painting?

Louis S.: Well, it was what you call a Sunday painter.

Luddy S.: It was always done on Saturday or Sundays. And we would do a lot of painting, sometime we would do four or five a day. They'd be 16-20 size;

Louis S.: it was very seldom that we would do anything

Gilb: larger than the 16-20. Of course, later on when

Mills: Mr. Gile moved to Tiburon, he used to paint on his

Louis S.: porch there. He never went out because he lived

on the water and he painted sailboats, and he

Painted quite large. He would do 6 feet can-

vases, but he was the only one of the group that

Painted large then. Of the whole group, no one

Painted figures except Mr. Gay, who left the

group, didn't leave it, but moved to Carmel.

Mills: He was influenced by the Italian fishermen there.

Louis S.: He started to do groups of fishermen, with the

Monterey Bay in the background. But the rest of

Mills: the group painted strictly landscape.

Mills: The color in a lot of these paintings, like some of the ones that are here now, looks a little

Louis S.: more like the Fauve coloring than the impression-

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ist. Was there much direct interest in the

Fauve painters? way, and painting.

Louis S.: Well, I can't say, Paul, about that, because there was very little talk at that time, that I can remember, of the Fauve painters. It was always on the impressionist painters -- Monet,

Gilb: Sisley and Pissarro -- up in the Galkashier.

Lundy S.: Didn't you tell me one time that down at the Oakland Art Gallery they had the exhibition of the Blue Four group?

Louis S.: The Blue Four. was very active in those days was

Gilb: When was that? How did he fit into the pic-

Mills: That was in the middle 20's, '25 or '27.

Louis S.: That was in the middle 20's sometime, and I know it must have influenced Gile and von Eirchman, because they got rather bold with their work after seein' that. They used a bigger brush, I know,

Louis S.: after that, and more powerful. Before that time it was more or less the pointellist type of thing, small brush. for myself and I think the group

Mills: Clapp continued that style. influence of all.

Louis S.: Yes, he continued that style, the pointellist type of painting. it was still active then.

Mills: Well, all of the paintings in that Blue Four exhibition were nonobjective paintings with rather flat, geometrical design. an exhibition,

Louis S.: Klee was in the group. or it.

Mills: Kandinsky, the early Kandinsky I remember was

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Louis S.: I guess it didn't influence me a great deal because I thought they were kind of crazy at that time. I mean it was a little beyond me.

Gilb: Isn't that what the word, fauve, means?

Mills: The Fauves and the group in the Galkashier collection were two entirely different groups; I don't think there were any Fauve connections and influences on the Blue Four. Another name, an artist who was very active in those days was Xavier Martinez. How did he fit into the picture for you and the Group of Six?

DETAC

Louis S.:

Louis S.: Well, Martinez to me -- I didn't like that style of painting. I thought it was too flat, and it didn't have any color for me.

GILB:

Mills: Much more like Whistler.

Louis S.:

Louis S.: More like Whistler, yes. He was a big name here at that time and very influential on a lot of painters, but for myself and I think the group that I painted in, he was no influence at all. Martinez, they called the tobacco--juice painter.

Louis S.:

Mills: Well, William Keith was still alive then.

Louis S.:

Louis S.: Yes, William Keith, and he was another one that they referred to as tobacco--juice painter. I don't think we even -- if he had an exhibition, that we'd even go to see it.

MILLS:

Gilb: But he had the reputation.

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Gill: But he had the reputation.

Louis S.: Yes, he had the reputation, the only other painter who was a big influence out here was William Ritchell, in Monterey, in Carmel. He painted marine scenes, and very successful I understand. Got as high as \$15-20,000 for a canvas. We'd make trips to Carmel and we'd see him painting down on the rocks there, and we'd go down and look at his painting and talk to him and wish that we could do one like it.

Gilb: Were you selling in those days?

Louis S.: No. I never sold a painting, in fact very few of the fellows sold a painting at all. I don't think any one of the group that I know of sold any paintings.

Gilb: Public interest wasn't so great as it is now, was it?

Louis S.: No, it was not.

Mills: Well, the 20's were good times for selling paintings, but they had to be the right kind of paintings.

Louis S.: The right type of paintings. I think, well, like Keith and Martinez and those fellows, I guess they sold quite a bit.

Gilb: There's always a lag in public taste.

Mills: Another thing that was being done then, both Martinez and Clapp did quite a few monoprints, monotypes.

Louis S.: Monotypes. Yeah. That was done a wet canvas,

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Louis S.: Monotypes. Yeah. That was done a wet canvas.

where you'd put a paper on and pull the transfer off. Gile used to do that and Clapp, also. I never did it myself.

Mills: The Bohemian Club, which your mother once owned, or owned the property --

Louis S.: Well, the property.

Mills: Well, that was very active during that time, wasn't it?

Louis S.: Yes, the Bohemian Club was active. In fact, there's something I forgot to tell you about it. When I was going to art school with Frank Van Sloun, he did the murals in the dining room of the Bohemian Club, and he took two of his students to help him. I was one. I'll never forget that because it was my first job working on a big flat wall, but he painted more or less in the impressionistic style and so he gave me one wall to do and this other fellow another wall. The only sketches that we had were pen and ink drawings that he made, but we knew quite a bit how his style of painting, that we'd go ahead and paint, try to imitate his style and then he would come along and sort of pull it together. And they were quite large. I forget the dimensions. It's the whole dining room of the Bohemian Club. I haven't seen the thing for years. I should go back there sometime and look at 'em.

where you'd put a paper on and pull the trans-
fer off. Gile used to do that and Clapp, also.
I never did it myself.

Mills: The Bohemian Club, which your mother once owned,
or owned the property --

Louis S.: Well, the property.

Mills: Well, that was very active during that time,
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Louis S.: Yes, the Bohemian Club was active. In fact,
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Louis S.: AS A COMMERCIAL ARTIST

Gilb: I'd like to follow your commercial work. We left it way back there.

Mills: What particular thing got you interested in commercial art?

Louis S.: Well, there was -- Foster and Kleiser, the billboard agency, at that time did the best posters even today, I mean way beyond what they're doing today. They had Maynard Dixon, Harold Von Schmidt, and 22 other artists working there, and they produced posters in flat pattern that they're not doing today. Today they're nothing but illustrations, magazine illustrations blown up. And I always liked that type of work, so I used to hang around there to get a job and I finally did. I cleaned up and washed the brushes and finally they gave me a couple of small posters to do. And I stayed there about a year and a half. This was previous to going to Seattle, and when I came back from Seattle, I was married that time and Louis was born in 1922, I went back to Foster and Kleiser and I worked there for another year, I believe. And then a job came up in Texas which paid quite a bit of money at that time, \$125 a week.

Gilb: Oh, my yes.

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And then a job came up in Texas which paid quite

a bit of money at that time, \$125 a week.

Gilb: Oh, my yes.

Louis S.: Which was big money, so I went to Texas for a year. And from there I went to Chicago, and I worked for one of the large studios there that -- well, they did Coca-Cola and all that type of of thing.

Mills: S.: Another commercial art firm. before I was married

Louis S.: Yes. Commercial art. -- we lived on Lake Wash-

Mills: Well, you started with Foster and Kleiser in San Francisco and went to Seattle and worked for Foster and Kleiser there?

Louis S.: No, not in Seattle. All this time there was two commercial artists, Willard Cox and a fellow name of Louis Hughes that kept writing me letters to come to Seattle because the big steamship companies were in Seattle, the Pacific Steamship Company, and the Admiral, Oriental, and Hawaiian and so forth. They were the two biggest money-makers in Seattle; these two boys were just coining money, and they needed help. And bein' that I leaned towards posters, they asked me to come up there. And I went to Seattle, and I did mostly posters for the steamship companies. I did a few menus and things of that kind, but mostly posters.

Mills: Do you have any of those posters in your collection now?

Louis S.: No, I don't. for an advertising agency in Texas

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Mills: Do you have any of those posters in your col-

lection now?

Louis S.: No, I don't.

Gilb: Could they be obtained somewhere?

Louis S.: Well, they were billboards, so there wouldn't be any -- the sketches went to agencies, so there wouldn't be anything left of them that I know of.

Gilb: That's a shame.

Louis S.: But at that time -- that was before I was married when I first went there -- we lived on Lake Washington, the three of us there, and money was easy because you could go out and make a hundred bucks there in two days easy, doing these posters, that we just wasted a lot of time. I mean, we'd go down to work in the morning and go back to the lake and swim all afternoon and maybe never show up for a couple of days. And this went on for a year, or a year and a half. And finally the people that we did the work for thought that we weren't very responsible (laughter) and brought in other artists, so things got a little tough. That's why I -- The other two boys stayed, and I came back to San Francisco.

Mills: Did you go back with Foster and Kleiser?

Louis S.: Then I went back with Foster and Kleiser?

Lundy S.: You have some of the rough of that work.

Louis S.: Foster and Kleiser? Yes, I have some of that.

Gilb: You were going to Texas. What did you do in Texas?

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Gilb: What did you do when you came back?

Louis S.: When I came back here, well, I freelanced for a short time in San Francisco. That was during the depression years, and things weren't too good. The San Francisco Chronicle was looking for a man to take charge of their art department of their advertising promotion. I went to the work for the Chronicle, and I stayed there two years, two or three years. I left the Chronicle on account of the Newspaper Guild that was put into effect. Some departments, they cut down, they done away with the whole advertising promotion department and myself and these other three artists were

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let out.

Mills: Was William Cameron working for the Chronicle at that time?

Louis S.: No. William Cameron was not working for the Chronicle -- he was working for the Call-Bulletin, I believe, at that time.

Gilb: In what capacity?

Louis S.: He worked as artist. Of course, they were different than -- I was in the advertising promotion, and they were in the pictorial end, regular run-of-the-mill stuff, photographs, and retouching, and that type of thing.

ART WORK FOR THE WPA; THE WORLD FAIR OF '39

Mills: Were you active in the WPA art project?

Louis S.: Well, not too much. I went to work in the WPA a very short time. William Gaskin, who was the head man in the WPA at that time, I met him on the street one day and he said, "Well, why don't you come and do some work for us?" I said, "Well, what can I do?" He said, "Well, we have all kinds of jobs. You've done posters. You can come and do some posters." So I went out there, and for a couple of weeks there was nothing that I could do. He told me to go home and paint and bring some paintings in. I tried to

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that I could do. He told me to go home and

paint and bring some paintings in. I tried to

do some oils. So then the fair was coming along; that was in --

Gilb: '39, wasn't it?

Louis S.: '38. This was before the fair opened. They were getting ready to, do posters and so forth. He said that he had a group of Indian posters for me to do. A man by the name of Rene d'Har-noncourt, who was the head of the Indian Arts and Crafts Board here at that time, wanted a poster man, and so he gave me this job to make some posters. So I worked on these posters for, oh, about a month for the WPA. And then I was offered a job to do a mural for Southern Pacific. It wouldn't be my sketch, but to paint from somebody

Gilb: else's prepared sketch. And I was offered a pretty

Louis S.: good price to do it, and I went to Mr. Gaskin and told him that I was offered this money to do this mural.

Gilb: Would it be indiscreet to ask you the price?

Louis S.: \$1000. Gaskin said, "Well, possibly we could arrange so that you could be on the payroll of the Indian Arts and Crafts Board, and you'd be better off in the long run. You'd have a job for maybe a year or two years, as long as they ran." So I thought it over, and I thought it would be better for me to do that. I think they paid me \$3 an hour straight, and I put in as much over-

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time as I wanted to do. So he put me in charge of the whole thing, the screen process and all, which was under the WPA. I was sort of the Supervisor in getting out these screen reproductions, although I was working for the Indian Arts and Crafts Board. And I stayed there for two years, let's see, '38 and '39 with the Indian Arts and Crafts Board, and then I went back to the WPA because they were all through with their poster work and Mr. Gaskin said that the Writers' Project needed posters and the Theater Project. So I went back to the WPA and worked, I'd say six or eight months, doing posters for the Writers' and the Theater Project.

Gilb: Could any of those posters be found today?

Louis S.: I doubt it. I have a few of the sketches myself. Not the finished product, just the sketches. I have a few.

Mills: Before we leave the WPA school and the 30's behind, was the what they call the ash-can school and the painters who were in it who were doing work of some social significance, was that very active out here? Did you do any work of that sort?

Louis S.: No. Well, that possibly went on that I had no knowledge of. It must have been in the East. I heard very little of that out here.

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Gilb: You continued to paint as an impressionist?

Louis S.: No. By that time I started changing over. I think it was doing posters when I started to work more or less in flat pattern. I did quite a lot of flat pattern work for a long time, landscapes and even figure work. I sort of leaned towards mural painting; I wanted to do murals. I know I worked up a lot of things which I think they've been destroyed. I lived in San Francisco at the time and when I moved over here I know there were piles of stuff that I burned. I don't think that I have too much of that left.

Mills: No more burning! Maybe you could say a little more about the art activities at the fair in

Louis S.: 1939? Diego Rivera came here during the

Gilb: Was it very influential in Bay Area art circles?

Louis S.: Oh, yes. There was a lot of mural painting going on. There was Hermon Volts², who had his large mural at the fair. Lucien Labandt. And -- God, I've forgotten the names of these fellows now. There was an awful lot of activity in mural painting, which was done under the WPA, but they were large-scale murals that these boys were doing. I guess that was another thing that I forgot -- I wanted to be a mural painter -- I asked Mr. Gaskin if I could get ahold of a mural to do. By

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that time, things were sort of petering out anyway, and there was never any mural for me to do. But there was an awful lot of mural painting going on at that time. In fact, one of the best things around here that I can think was the mosaic that's down at the Oakland Court House done by a woman; I don't remember her name.

Mills: That's the Alameda Court House.

Louis S.: Yes.

Mills: Was that in the fair grounds?

Louis S.: No, but it was done during that time.

Gilb: Was there any other outside influence in art that was important in the '30's? Were the Mexicans important?

Louis S.: Oh, yes. Well, Diego Rivera came here during the fair in '39, and he influenced a lot of the artists at that time. He didn't influence me because I've never liked that type of work that he did. He's an interesting fellow himself, and I liked to watch him work. But his art never did influence me. But it influenced a great deal of the artists around here.

Gilb: How would you assess the way the Federal Art Project was administered? Do you think it was handled well?

Louis S.: Yes, I do. I think it was handled very well.

As far as what I had seen I thought it was hand-

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Gilb: Do you have any criticisms of the project?

Louis S.: Well, I guess -- no, I haven't any criticism of the project because it did a lot for me and other people who I associated with. It helped them a great deal. I have no -- nothing at all.

OTHER EMPLOYMENT: ART TEACHER; CAMOUFLEUR;

WITH THE USO; MORE COMMERCIAL ART

Gilb: S.: During the '20's and '30's, did you ever work

as an art teacher?

Louis S.: Yes, I did.

Gilb: When, and where?

Louis S.: In -- let's see -- 1927. I was living in Milwaukee at the time. And I was doing commercial art. And at that time, I went to a party one night and I got into a fight and hurt my hand. It laid me up for eleven months.

Gilb: Some party!

Louis S.: So -- Yes, it was really some party, I'm telling you. (laughter)

Gilb: Is this common in artistic circles?

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Louis S.: This was a little different. Anyway, I had to do something because I couldn't do any commercial work, although I painted. I was living on an island on the Milwaukee river, and I could go out painting. I used to have to strap a brush to my hand to hold it. I'd put a cord around my wrist. But practically every day, I'd paint. And someone said they were looking for an instructor at the Layton Art School, in poster work. So I went down there, and I got a job and I stayed there for '27, '28, and '29, I believe, until my hand was better, and then I went back to commercial art again.

Gilb: Did you teach in the '30's?

Louis S.: No. Not in the 30's, no. I think up to '29.

Mills: Did you have any one-man exhibitions or did you exhibit in any national competitive shows during that time?

Louis S.: No. I showed in Milwaukee at the time. I showed with the Wisconsin Painters. But I'd show out here. I mean, I'd ship them back to here, but no national shows.

Gilb: Vocationally, we left you in 1939 and '40. What did you do then?

Louis S.: After the fair, I went back to commercial art, and I worked for a concern called Shawl, Neyland & Seavey. That's a big art concern.

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Mills: Advertising agency?

Louis S.: Advertising artists. It wasn't an agency, strictly commercial artists who did work for the advertising agencies. And I worked for them for about three years.

Gilb: Right up to the war?

Louis S.: That was in San Francisco. Yes. Oh, now wait a minute. I'm jumping myself. I worked there 'til 1940, I guess, and the war came along and that was in 1940, wasn't it?

Gilb: '41.

Louis S.: Well, up until the war, and I knew a man who had been in the first World War as a camoufleur. He called me up and asked me if I would like to come down and join the camouflage outfit. So I thought that would be a thing I would want to do, and I went down and joined the camouflage outfit.

Mills: This was a branch of the government?

Louis S.: That was the -- U.S. Engineers. That was I think the third day after the war, three days after the war.

Gilb: Hmm. Prompt action.

Mills: Yes.

Louis S.: Oh, they were looking for camofleurs at that time, and they were very hard to get because very few people had experience, which I didn't

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Louis S.: Oh, they were looking for camouflagers at that time, and they were very hard to get because very few people had experience, which I didn't

myself, but this man, he was in the first World War, and he was with St. Gaudens and Abe Ratner, the painter.

Gilb: Yes.

Louis S.: He was with them. So he sort of took charge of the training of the men to be camoufleurs because the men who were head of the department knew nothing of it. They had to read all this time while this fellow took over and trained us to do this type of work.

Mills: What was the name of the man?

Louis S.: His name was Stanley Long. He is an artist, himself. He has a show at the present time at the Maxwell Gallery of cowboys and horses. He's pretty good at it, too, Western type of painting. Through that work I met a number of the war artists that did work for Life magazine: Aaron Bohrod, Henry Poor, Friedenthal, Shannon, and Barse Miller. I think there were twenty of them that came through. They came to our office before they went overseas; they processed there, and they stayed there for a month so I got to know quite a few of them, of the Life war artists. All this time, I was painting war things, myself, because I wanted to get in that branch myself. I would go to the newsreels every night and see shots of war things, and I would come home and

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Gilb: Yes.

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Mills: Sloane's Furniture Store. sketches.

Mills: Hmm. That's interesting.

Louis S.: of war paintings. I don't think of what it was. Yeah.

Mills: These were done from --

Gilb.: Newsreels!

Louis S.: Yes. Done from newsreels. away from the camouflage

Lundy S.: Did you have a show at the Legion of Honor, too?

Louis S.: Where? camouflage work got you somewhat inter-

Lundy S.: Legion of Honor, of that war --

Louis S.: No. all this time we were working on

Lundy S.: I thought you did. camouflage installations.

Louis S.: No, it was at Sloane's. packed out in flat picture.

Mills: You stayed with the camouflage outfit all through the war?

Louis S.: I stayed with them up until practically the end of the war, but in the meantime a fellow by the name of Paul Forster, who teaches at the California School of Fine Arts, said, "I want to go overseas." And he said, "The quickest way for you to go overseas as a war artist would be with the OWI." So I went to the OWI and made out an application, and I never heard from them. And then when the camouflage outfit let us all go because they knew that nothing was going to happen

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Gibb: Newsteels!

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what branch was that?

Mills: What sort of work were you doing?

Louis S.: Oh, I was doing portrait sketches.

Gilb: Oh, the USO. Sure.

Louis S.: The USO. I couldn't think of what it was. Yeah.
The USO.

Mills: Maybe before we get into the USO and portrait
work and are not too far away from the camouflage
thing, it might be a good idea to talk about
how the camouflage work got you somewhat inter-
ested in abstract painting.

Louis S.: Oh, yes. Well, all this time we were working on
the drawings of camouflage installations, it
had to be -- it was worked out in flat pattern.
And they all worked into sort of abstract patterns,
and that sort of interested me because I had never
worked that way. But I had a feeling all the
time that that was something I would like to do.
So it sort of changed my painting, after working
in this camouflage work. I saw things with a
different view than I had before. And I still
don't paint as an abstract, but I use an abstract
pattern as a base in practically everything I
do. I mean I start that way, in more or less
flat pattern. And then I work my realistic in-
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than the way I used to work, just straight painting and trying to pull it all together. This way I start out with a pattern, and I worked into it that way.

Gilb: Tell us about your USO work.

Louis S.: Then, I joined the USO. They were looking for men to sketch in the hospitals. Of course, all this time the artists were busy doing things, and no one seemed to want to go out. I think I was the only one that went out in the field from around here. I went for 26 weeks to 28 different hospitals -- Utah, Washington, Oregon, California. And it was things that I had never done before, to do portraits. I mean, I had done them in school, but it was very good training for me. You'd go in cold into a ward and ask these fellows to pose for their portrait. They all figured you were trying to sell them something, being I was a civilian, and they'd make all kinds of wisecracks at you. By that time, it made it a little tough to sit down and draw a portrait because they'd all stand around you. So what I would do, I'd always take some easy subject: I'd look for a Negro fellow or a fellow with a lot of character and do him first. I could generally do a fairly good likeness of a person of that kind, and then the

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Louis S.:

fellows would all want their portrait done. I wasn't supposed to spend too much time in one ward. I was assigned to a hospital for a week.

Gilb: These were given to the fellows?

Louis S.: They were given, but they all figured I was trying to sell them something, see. At first. So I'd do these portraits, and I'd have them put their name and address and who they wanted them sent to, and they were shipped to the USO, New York, and they would photostat them, as many as they wanted. They'd get the original and photostats, as many as they wanted, to their wives and sweethearts who asked for them. It was very fine training for me because I did I imagine over a thousand of them. And the way I did them, I started out in charcoal, and the nurses would give me the devil because I'd get their beds all full of charcoal. And I thought, "My God, I have to do something different." So I used pen and ink. I used a big, broad Speedball pen, and I used to put in tones I would take a stump. That's what they use in charcoal. And I would model just a slight bit with this stump, dip it in the ink and model a little with that. There was no mess to it. It would dry, and all I'd have to do was every week roll them up and put them in a tube and send them out. There's something I

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At that time my wife and I wasn't wanted to say here, and I forget what it was, I wanted to talk about. Oh, and all this time I was in these hospitals, I would spend all day doing portraits. You see, I lived right in the hospital. And I'd do these things for myself. I have I guess hundreds of drawings of fellows, not portraits, but figure sketches, you see, ward sketches. I thought sometime I was going to do something with them, but I forgot all about it. I still have the drawings of these fellows.

Gilb: Whatever became of your ambition to be a cartoonist?

Louis S.: Well, I think after going to art school and getting into painting, it changed my cartooning. I don't know why or how, but after I got into paint, why, I never went in for cartoons.

Gilb: You've never done them.

Louis S.: No. Never did.

Mills: You know, Monet started out as a cartoonist.

Louis S.: Is that so?

VIRGINIA CITY

Gilb: After you worked for the USO, where did you work?

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VIRGINIA CITY

Gilb: After you worked for the USO, where did you

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Louis S.: Oh, I went back to the Shaw, Nevlund & Seavey
 to do commercial work. And I stayed with them

'til 1945. At that time my wife and I wasn't getting along, and I went to Nevada for a divorce.

Gilb: Had she been interested in painting?

Louis S.: No. No. She wasn't interested in painting.

So I went to Virginia City, and I stayed. I stayed there all of '45 and '46. I did come home, oh, maybe for a week at a time, but I'd go back. So that started my real painting of Virginia City. I'd been there a number of times before, but more or less just go there and make some quick paintings and get out. But I'd always felt that I wanted to go back some time and stay there and paint. So when I was there in '45, I got to know the place pretty well and thought, "This is what I want to do." "I want to paint Virginia City, because it is a background that I've always heard about." So I went to work and painted every day, oh, for months, right from the subject. Until I got the feel of the thing, and then I would make drawings --

Mills: Well, I hate to miss hearing more about Virginia City, but I have another appointment, and I guess I'm going to have to go.

(time taken out to say goodbye to Paul Mills)

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Louis S.:

As I say, I started with painting outdoors in

Virginia City, but I could see that I wasn't painting real sincere pictures. I was just doing more or less documental type things, which comes in very handy today, because I've kept all those paintings. They're not exhibition pictures; they're just for my own record. It gave me the feeling of Virginia City, the color. At that time there were much more buildings than there are today. They were being torn down even in 1945 because the contractors would come up there and buy a building, which you could buy for \$300 or \$400, and they would get \$2000 worth of brick out of the thing, so they would tear these buildings down. The people of Virginia City were very foolish to do that. I guess they're realizing it now, but at that time when more or less they called it a ghost town -- it never has been, but there was only a few hundred people living there. So from these sketches I made, I still use all that material and that's very valuable to me, because some of the things I've used many a time. Certain subjects I use over and over, certain walls and types of building. Now I paint from memory of what I've seen. I don't paint from any subject at all.

Gilb: Are you going up there again?

Gilb: Do you take any part in the policy discussions?

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Gilb:

Louis S.: Oh, yes. Soon. I go back and forth all the time, up until this last year. I haven't been able to get away too often on account of my father, I mean to stay any length of time. Because he's in a condition now that, we have a housekeeper, but he falls down and she can't handle him, you know. He gets up at night and moves around where he shouldn't. And so I have to sort of be around. Otherwise, I'd be up there right now.

Gilb: Are you taking any part in the restoration of Virginia City?

Louis S.: Yes. I donated a picture on this Nevada Day celebration which they had here in August, August 21, I believe, at Mosswood Park. I donated this picture towards the restoration program, which in turn will be I believe raffled. They haven't figured out how they're going to -- They have a valuation of \$1000 on it, and they hope to raise some money from the picture that way. And I will also give further pictures if they need them, because I hope they do something to preserve Virginia City. They can't restore it. It's impossible to do. But they're going to hold what they have. Like new roofs, and fixin' the foundation, and proppin' up a wall. The material is gone; they cannot bring it back.

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Gilb: Do you take any part in the policy discussions?

Louis S.: No. Because it's in an early stage right now.

Frank Sullivan, who is a publicity man, is taking it over. And I understand there's quite a lot of friction goin' on. I mean, there's jealousy amongst the people up there -- who's head of this and who's head of that -- there's sort of a friction going on. Mr. Sullivan said that he thought that it would be ironed out shortly.

Gilb: Where are the funds coming from for this?

Louis S.: Well, what I understand, he said if he could get enough money from the people of Nevada that the big companies, like Ford Foundation and General Motors and Standard Oil or, I'm saying, those people, that they had funds that would be allocated to this. So he said it's been done before and he's quite sure he can get it. But it has to be started by the people in Nevada first, before he can approach these big companies. And so far for the last couple of months, I haven't heard much about what's goin' on, but I see in the newspaper, in the Territorial Enterprise, that funds are still coming in from the people of Nevada.

Gilb: When you went back to work after the war with that commercial art group, how long did you stay with them then?

Louis S.: Well, about a year -- I think it was about a year.

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Gilb: When you went back to work after the war with that commercial art group, how long did you stay with them then?

Louis S.: Well, about a year -- I think it was about a year.

Gilb: What have you been doing since then?

Louis S.: Well, since that time, as I say I stayed in Nevada practically for two years, although I came home maybe a week or two weeks, maybe a month. And then there was a new art school started in San Francisco, called Art League of California, and they asked me to come over there to teach so I joined the faculty there. And I stayed with them until two years ago.

Lundy S.: About '51, I guess.

Louis S.: I liked it very much, it was fine for me.

Gilb: Did you teach anything special?

Louis S.: I was teaching figure drawing and painting. It was sort of a workshop. You really can't teach art. I mean, there's no such thing as teaching art, but you can help 'em and find out what they can do and help them along the lines that they are after. Some fellows are doing abstract painting and realistic painting, everything going on at the same time. So, as I say I stayed there that length of time and Lundy was going to art school at the time, graduating from art school, and I was getting a little tired of it because I wasn't doing enough painting. It takes too much time, and I figured that if I stepped out, he could take my place. So I told them I was

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 and that Lundy could take my place. So he stepped
 in from then on in and took over. So all
 I'm doing now is just painting. Straight painting,
 always circling around the house drawing.

LUNDY SIEGRIEST

Gilb: Let's talk a bit about Lundy's development? Did
 you have any interest in art as a young boy?

Lundy S.: Yes, I always liked to draw and make poster paint-
 ings and things like that.

Gilb: What was your education?

Lundy S.: You mean the art -- or not at all?

Gilb: No. Before that. Did you go to high school
 or directly to art school?

Lundy S.: Oh, I went to high school and then the war came
 along. Went into service.

Gilb: What branch?

Lundy S.: Naval Construction Battalion.

Louis S.: Seabees. He was around a lot of artists also.

Lundy S.: Then, after that, I had the G.I. Bill of Rights,
 so I went up to the College of Arts and Crafts.
 Studied there for four years. Used around a lot

Gilb: How young were you when you first started to
 draw and to paint?

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Gilb: Did he show talent, even at that time? It was

Louis S.: Oh, yes. I never thought too much about it.

Gilb: It was like all kids' drawing, I mean. You know,

Lundy S.: he was always sittin' around the house drawing.

Gilb: I remember I used to chase him out of the place

here. He was drawing these zoot suit guys and

Lundy S.: stuff of that kind, cowboys and Indians. I know

his pals would come around and say, "Come on

out." And he'd say, "No, I'm busy drawing." But

I never took too much interest in it.

Gilb: Did you try to teach him, in any form?

Louis S.: Oh, no. No. Oh, no, not at all.

Gilb: What did you think about your father's vocation when you were a boy?

Lundy S.: Oh, I was very much interested in it, and I

guess that stimulated me when I was a boy.

Gilb: You always knew you wanted to be an artist?

Lundy S.: Yes. I always felt that.

Louis S.: Of course, he was around a lot of artists also, mostly commercial artists. See, we lived in

San Francisco, where our friends were mostly

commercial artists and he had been around a lot

of these -- Willard Cox and big names of com-

mmercial art out here, and he had seen a lot of

Gilb: commercial art work? Have you seen any of that

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guess that stimulated me when I was a boy.

Gilb:

You always knew you wanted to be an artist?

Luddy S.:

Yes. I always felt that.

Louis S.:

Of course, he was around a lot of artists also,

mostly commercial artists. See, we lived in

San Francisco, where our friends were mostly

commercial artists and he had been around a lot

of these -- Willard Cox and big names of com-

mercial art out here, and he had seen a lot of

commercial art work.

Lundy S.: When I went to art school, I had planned to go into commercial art, but I didn't like it very well and --

Gilb: Did you ever take a job in commercial art?

Lundy S.: No.

Gilb: You didn't. In other words, you've just painted ever since you left school?

Lundy S.: Yes. The only commercial I've done, I did some sign painting in the Navy. That was on the islands. --And that's about all. And I just picked that up from -- there was a Chief there, I took over his place. He showed me how to do it and after that I was on my own.

Gilb: You've made a living just from selling or from awards or from teaching?

Lundy S.: Mostly awards and teaching.

Gilb: If you were going to describe any differences between your art and your father's, what would you say? Between your techniques of working --

Lundy S.: Well, I guess I'm more of an expressionist. I usually start -- I start out with a nonobjective painting, actually, and work up into some sort of subject matter. I don't think I ever will get away from the subject matter. I don't think I will be a nonobjective painter. I can't tell.

Gilb: You're still growing? Have you been influenced

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Gillb.: You're still growing? Have you been influenced

by any foreign schools of painting?

Lundy S.: I guess I've been influenced by many, many things. I like Goya and El Greco and Gauguin very much, and some of the American painters.

Gilb: Which ones?

Lundy S.: Stuempfig and Kuniyoshi and Carl Knath. All of these different painters -- I can pick out a little bit from each one. That's the way I've always worked in school, too. I could never get settled down to any one teacher. I would be taking a little here and a little there, trying to put it together for myself.

Gilb: I wanted to ask you one question; after the Society of Six broke up, did you ever affiliate with any other group of artists?

Lundy S.: No. No other group. Only the Artist Equity which is a nonexhibiting group.

Gilb: You've always been sort of apart from then on? Did you ever belong to any special group?

Lundy S.: No. I don't think I want to. I'd rather work on my own.

Gilb: You mentioned the other day that you'd gone to Mexico not very long ago. Where did you go there?

Lundy S.: Oh, I went to Mexico City, went through the museums there, mainly to see the Aztec, Toltec, and primitive arts. I don't care too much for the mod-

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Gilb: My goodness, I'm looking here at a list of your awards. They go on and on. When did you first start to exhibit?

Lundy S.: In '47. State Fair. I was going to school at the time, and you (his father) were going to enter the State Fair that year, so I said, "I'll put one in and see what happens," and I ended up getting an honorable mention. He got a first award that year, and that sort of started me off. I felt more confident then. I kept entering the shows from then on.

Gilb: Do you find that all of this entering into shows and the getting of awards has subtly affected your painting in any way? Do you find you are tempted to paint to get awards?

Lundy S.: No, not to get awards, but it encourages you, yes.

Gilb: I mean, you know the taste of the people who give awards -- do you find yourself painting to please that taste?

Lundy S.: No, no. I please myself.

PUBLIC CONTROVERSY, 1952

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PUBLIC AFFAIRS, 1952

Gild: Sealing of the reaction of the public, I'd

like to bring up this controversy at the De-Young a year or so about your "Miner Going to Church." The story of that was in the newspapers.

What was your feeling about the controversy?

Louis S.: Well, it was a shock to me. I knew nothing about this thing. The picture was submitted with a group of paintings -- I think we entered 22 pictures apiece --

Gilb: You and your son did.

Louis S.: It was a two-man show, my son and myself. And a couple of weeks before the opening of the show, Ninfa Valvo, who was the curator over there, asked us to bring some photographs to be used in the catalogue, in publicity, and so forth. And I know at the time there were some of them I didn't have titled because it was two weeks before the show. You paint pictures, and you don't always title them until you have to. One picture, which I called on the spur of the moment "Miner Going to Church" -- it could have been anything. It could have been "A man Walking Down the Street". But being that it had a church in the background and this figure of a miner, which I called, I called it "A Miner Going to Church." This picture was chosen for the catalogue by Ninfa Valvo, and it was sent out. And this woman received

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 and it was sent out. And this woman received

one of these catalogues, and she right away
 protested.

Gilb: Who was she?

Louis S.: Her name was Vere de Vere Adams Hutchins.

Gilb: Just an "art lover," in quotes.

Louis S.: Well, she was an old crackpot. (laughter)

Gilb: Without quotes.

Louis S.: I understand that she has written a number of
 things, about different things that have gone
 on, not only about art, but political things,
 at the University of California and all over,
 because both Fried and Frankenstein said that
 they had letters in their files, a number of
 them, that she had written to them. And they
 just did nothing with them. They just leave
 in the file. About various things. He didn't
 quote at all. He just said he had eight or ten
 letters from her, complaining about different
 things. Well, anyway she hit it the right time
 because she sent this letter to the Board of
 Directors of the DeYoung Museum -- it was a time
 when the money was to be appropriated to the
 DeYoung Museum, and Walter Heil, the director, read
 this article. Or a newspaper man went out and
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religious and pornographic, which I think he made a big mistake. He should have stuck with the artist and all he had to do was to call me up and say, "This picture here is controversial, and would you take it out?" I would have taken it out of the show, because it didn't mean that much to me, the picture, at the time.

Gilb: You don't think controversial pictures should be shown?

Louis S.: Well, yes it should be. I do now. But at the time I thought, "Why all this fuss over a picture.

Gilb: A title --

Louis S.: Yeah, "some title, thing of that kind." And another mistake that Dr. Heil made was by taking that picture and locking it up and going home. He said he was sick, although I understand, in fact, I saw him one night at a cocktail party and he all this time was supposed to be home sick. And this dragged on I think almost a month. I went to Artists' Equity. They had a special meeting, and they decided that the thing for me to do was to demand that picture be hung on the wall, and if he was to take the picture down, a card was to go on the wall, saying that this picture was taken down by the director of the museum, and just leave a blank space with a card, giving the title of the picture. Gurdon Wood, who was

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President of Artists' Equity at that time, said that, "Well, let's go out and get that picture." We went to the DeYoung Museum and asked for Dr. Heil, and we were told that he wasn't there and that he was home. And so we got on the phone, and I called him. And he said that he was very, very sorry that he was sick, that he couldn't come down. And I said, "When could I get that picture? I want the picture. When could I see you?" And he said, "I possibly will be in Monday or Tuesday." Well, I went Monday and Tuesday, and he never came in at all while I was around there. So, as I say, this thing was dragging on for so long that I was getting tired of it myself, and we decided we'd pull the whole show from the DeYoung Museum and put it in the Legion of Honor, if we were accepted there. I called Mr. Howe, and he asked me to come out and see him, and he said, "Well, why don't you go on with the show and have it?" And I said, "No, I'm just kind of tired of this whole thing and I'm going to take it out." After I'd taken it out, I called him and asked if we could have the show there, and he said, "Yes, it wouldn't be 'til after the Japanese show, and it would probably be March or April of '53." For some reason or other, I've never heard from

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EXHIBITING; CURRENT TECHNIQUES OF PAINTING

Gilb: Do you have any plans to exhibit in the near future?

Louis S.: Well, I'm still going out to see Mr. Howe and find out why he didn't have that show. And I'd like to have a show at the Legion of Honor. But as far as the DeYoung Museum, as long as Dr. Heil is there, I wouldn't have a one-man or two-man show there, while he's there. I'll show in a group, but never that way. Whether he cares or not, I don't know. But I feel that he didn't handle the thing in the right manner.

Gilb: Do you think there's plenty of opportunity for artists to exhibit in the Bay Area?

Lundy S.: Oh, yes.

Gilb: What do you think of the jury system of giving awards here, do you have any criticisms of it?

Lundy S.: Well, it's as good as it can possibly be. Jurying an exhibition is kind of a tough deal, I mean, you have so many different factions, you can't please everybody. There's no perfect way to jury a show, and the systems that they do have here are all right.

Gilb: Have you noticed any general changes in art here

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in the Bay Area during the many years that you have been painting?

Louis S.: Are you speaking to me?

Gilb: Yes.

Louis S.: Oh, yes.

Gilb: What sort of changes?

Louis S.: Well, it's gone more or less to nonobjective painting. They have more or less of a school here, sort of a name tacked on to, the "blob" school, which developed at the California School of Fine Arts. I'm not against it, at all. It's an experimental type of thing. And that at the present time is, seems to be in vogue. From there I don't know where they're going. But I know something good will come out of it, how I don't know.

Lundy S.: Well, there has been a slight change lately toward more objective painting; subject matter is starting to come back in. There's less and less of the blob school. A lot of the painters have switched over to big flat patterns, sort of like Lautrec.

Louis S.: Yes. That's only amongst a few, though.

Lundy S.: It's growing. So I imagine it will go back to subject matter.

Louis S.: I don't know, you can't go too far with that

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Gilb: blob type of thing. It just goes that far and what do you do from there? I don't know.

Gilb: S.: Do you have any plans to expand into any different medium? I like that medium. I like it very

Louis S.: No, I don't. I'm very satisfied with the medium that I'm using. I'm using a medium that I doubt if any other painter is using it outside of a few students that may have been with me. I have more or less my own medium -- it's casein, but in a different -- it's not a commercial casein. The medium is commercial. I use dry color and a commercial casein glue put out by Borden company, and I find it very satisfactory. It's lasting and I think it's proven so to me, because the way I keep my paintings, I'm sure that there's very few artists that ever do. I keep them in a damp basement. It's dark. And nothing happens to them. I have paintings where I paint across the street in sunlight, that have been up there six months or more and haven't changed. Recently, I've been doing a collage, which is I paint on newspaper different colors and paste them up, and then paint back in to the collage over the newspaper. It's my own method. Collage is done over and over but the way I approach it I think is quite different from anything I've ever seen.

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Gilb: Are you going to try anything besides painting, or do you do anything besides painting?

Lundy S.: I do lithography. I have my own press and I've been experimenting in that medium. I like it very much. I got into that up at the art school and I studied under Ray Bertram, who is a very good technician. I found that painting you get into a rut sometime and the color starts to go sour and if you go down and do a lithograph in black and white and go back to painting after that, you kind of snap out of it. It's an entirely different thing. There's a physical labor element in the thing. And I like it very much. I want to do more. I have a lot of ideas that I want to try out experiments and see if they work. I think there's a good field that can be advanced that hasn't really been touched yet. There's a lot more experimenting to go on in that field.

Gilb: You know with the G. I. Bill, you could have gone to Paris or Rome or anyplace abroad and study. Didn't you want to go?

Lundy S.: Oh, yes. I wanted to, but, oh after I got back, I went up to Virginia City for about three months and did construction work there, for just something to do, to be up there around Virginia City. And then I went to school. And then I got

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Lundy 2.:

married, and the G. I. Bill wasn't enough money to go to Europe or those places so I went to the California College of Arts and Crafts, which I think -- I don't see any need, really, to go to Europe to learn to paint, if you really want to paint, are serious about it, you can paint anywhere. You don't have to go to Paris or those places.

Gilb: It's just an individual thing, that you learn on your own, really?

Lundy S.: Yes.

Gilb: Well, then does it matter whether you go to art school or not?

Lundy S.: Actually, no. It helps.

Louis S.: Well, fundamental training.

Lundy S.: Yeah, fundamentals, but there has been painters who never went to school and do fine work.

Gilb: The textbooks speak of an artist's credo or philosophy. Does either of you have an articulated philosophy about what you're doing in your art?

Louis S.: I don't think -- no, no.

Gilb: You work "without words" in other words. Would you like to add anything to our discussion at the present time?

Louis S.: Nothing in particular. Speaking of his, I think he's been very fortunate, he's done very good things, but I mean he was fortunate to get all these prizes

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and things which encouraged him along to paint. I think since he's been painting in -- well, he went to art school in '46, '47, he must have won over \$5000 worth of prizes --

Gilb: That's rare.

Louis S.: I mean, I never heard of anybody that I know of in the country that's won that amount of money just out of school.

Gilb: Have you just exhibited locally?

Lundy S.: No, I've exhibited in the East.

Gilb: Where?

Lundy S.: Oh, Pennsylvania Academy, the Library of Congress -- they bought a lithograph of mine -- and the American Veterans Society of Artists in New York, and Terry National Art Exhibition in Miami, Florida, and Denver -- they purchased one of my paintings this year --

Louis S.: Were you in the Metropolitan?

Lundy S.: No. No.

Gilb: What has been said about your paintings? Do you remember any of the comments of critics?

Lundy S.: Well, they've always been favorable to me and said that I always had good color and composition.

Gilb: What has been said adversely critical?

Lundy S.: I can't think of any.

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Louis S.: Were you in the Metropolitan?

Lundy S.: No, no.

Gill: What has been said about your paintings? Do

you remember any of the comments of critics?

Lundy S.: Well, they've always been favorable to me and said that I always had good color and composition.

Gill: What has been said adversely critical?

Lundy S.: I can't think of any.

Louis S.: Well, for a while in the early part he was sort

Gilb: of influenced by this fellow Stumpfig, and
 Louis S.: there was a few cracks made, "Another Stumpfig,"
 or something of that kind. It's entirely changed,
 Lundy S.: now. I think if she'd work at it, she could.

Lundy S.: One of the people that gave me a lot of encour-
 agement was Kuniyoshi. He was out here teaching
 at Mills. He was on the jury at the State Fair,
 and I won a second prize in the watercolor sec-
 tion. And he saw the painting, and he wanted
 to come to the house and see some more work
 and he spoke favorably of it and kind of encour-
 aged me along. That was very good for me.

Louis S.: He was the one who encouraged you to send East,
 too, to exhibitions. He said, "Why don't you
 send to shows in the East," and you said, well,
 you didn't think you'd get in. And he said, "I
 don't see why you feel that way about it." So
 he sent, and the very first one he sent was in
 the Veterans Show. I think you won an award on
 it.

Lundy S.: Third award.

Louis S.: Third award on that.

Gilb: Is your wife an artist?

Lundy S.: No, she's not active, but I think she could be.

Louis S.: She could be, yes.

Lundy S.: She did one painting and put it in the State
 Fair, and it was accepted.

of influenced by this fellow Stimplic, and there was a few cracks made, "Another Stimplic," or something of that kind. It's entirely changed, now.

Lundy 2.: One of the people that gave me a lot of encouragement was Kunyoshi. He was out here teaching at Mills. He was on the jury at the State Fair, and I won a second prize in the watercolor section. And he saw the painting, and he wanted to come to the house and see some more work and he spoke favorably of it and kind of encouraged me along. That was very good for me.

Louis 2.: He was the one who encouraged you to send East, too, to exhibitions. He said, "Why don't you send to shows in the East," and you said, well, you didn't think you'd get in. And he said, "I don't see why you feel that way about it." So he sent, and the very first one he sent was in the Veterans Show. I think you won an award on it.

Lundy 2.: Third award.

Louis 2.: Third award on that.

Gill: Is your wife an artist?

Lundy 2.: No, she's not active, but I think she could be.

Louis 2.: She could be, yes.

Lundy 2.: She did one painting and put it in the State Fair, and it was accepted.

Gilb: That's good.

Louis S.: And good comment about it, too. It was a figure painting.

Lundy S.: So I think if she'd work at it, she could.

Gilb: Do you two ever have any arguments over art?

Louis S.: Oh, I don't know.

Lundy S.: Not much.

Gilb: You work individually.

Louis S.: Yes. We work individually. Yes.

Gilb: Well, it's getting dusky down here now and the day is getting late, and I want to thank both of you very much.

Louis S. &
Lundy S.: Thank you.

Gill: That's good.

Louis 2.: And good comment about it, too. It was a

figure painting.

Lundy 2.: So I think it she'd work at it, she could.

Gill: Do you two ever have any arguments over art?

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Lundy 2.: Not much.

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Louis 2.: Yes. We work individually. Yes.

Gill: Well, it's getting dusky down here now and the

day is getting late, and I want to thank both

of you very much.

Louis 2. &

Lundy 2.: Thank you.

Louis Bassi Sculptor

Born: February 24, 1899, Oakland, California.
 Art Training: 1916 - California School of Arts and Crafts, Berkeley.
 1917 - Mark Hopkins School of Fine Arts, San Francisco.
 1918 - Franz Van Sloun Art School, San Francisco.

EXHIBITIONS

1922	-	Oakland Art Gallery
1923	-	" " "
1924	-	" " "
1925	-	" " "
1926	-	Wisconsin Painters and Sculptors
1927	-	" " " "
1928	-	" " " "
1929	-	" " " "
1930	-	" " " "
1931	-	" " " "
1932	-	" " " "
1933	-	First One Man Show, Gump's, San Francisco
1934	-	San Francisco Annals
1935	-	Both San Francisco Annals and Oakland Art Gallery
1936	-	" " " " " " " "
1937	-	" " " " " " " "
1938	-	" " " " " " " "

- 1939 - Golden Gate International Exposition, San Francisco
 1940 - " " " " "
 1941 - " " " " "
 1939 - Oakland Art Gallery and San Francisco Annuals
 1940 - " " " " "
 1941 - " " " " "
 1942 - " " " " "
 1943 - " " " " "
 1944 - " " " " "
 1945 - " " " " "

One Man Show of War Paintings, During San Francisco Peace Conference, W.J. Sloan Gallery.

Palace of the Legion of Honor, San Francisco.

Oakland Art Gallery.

San Francisco Annuals.

- 1946 - One Man Show of Paintings and Drawings, Gumps.

Oakland Art Gallery.

San Francisco Annuals.

Two Man Show - Fenner Fuller Gallery.

One Man Show - Croker Art Gallery.

- 1947 - One Man Exhibition, General Grant Gallery, Virginia City, Nevada.

Oakland Art Gallery.

California State Fair, Sacramento.

San Francisco Annuals.

Legion of Honor.

Rotunda Gallery, City of Paris, San Francisco.

Fenner Fuller Gallery.

1939	-	Golden Gate International Exposition, San Francisco
1940	-	" " " " " "
1941	-	" " " " " "
1939	-	Oakland Art Gallery and San Francisco Annals
1940	-	" " " " " "
1941	-	" " " " " "
1942	-	" " " " " "
1943	-	" " " " " "
1944	-	" " " " " "
1945	-	" " " " " "

The Man Show of Art Paintings, During San Francisco Peace Conference, W. J. Sloan Gallery.

Palace of the Legion of Honor, San Francisco.

Oakland Art Gallery.

San Francisco Annals.

1940 - The Man Show of Paintings and Drawings, Gumps.

Oakland Art Gallery.

San Francisco Annals.

Two Man Show - Fenner Fuller Gallery.

One Man Show - Croker Art Gallery.

1947 - One Man Exhibition, General Grant Gallery, Virginia City, Nevada.

Oakland Art Gallery.

California State Fair, Sacramento.

San Francisco Annals.

Legion of Honor.

Rotunda Gallery, City of Paris, San Francisco.

Fenner Fuller Gallery.

- 1948 - Bullock Gallery, Pasadena.
 Open Air Show, San Francisco.
 Legion of Honor.
 California State Fair, Sacramento.
- 1949 - San Francisco Annuals.
 Legion of Honor, San Francisco.
 California State Fair, Sacramento.
 Oakland Art Gallery.
- 1950 - Legion of Honor, San Francisco.
 Father and Son Show, Bosko Gallery, Oakland.
 Walnut Creek Art Festival.
 Oakland Art Gallery.
 Pennsylvania Academy.
 Corcoran Art Gallery.
- 1951 - Art Festival, San Francisco.
 Rotunda Gallery, City of Paris, San Francisco.
 California State Fair, Sacramento.
 California State Fair, Sacramento.
 Walnut Creek Art Festival.
 Fenner Fuller Gallery.
 Oakland Art Gallery.
 San Francisco Annuals.
 San Francisco Art Festival.
 Corcoran Art Gallery.
 Denver Art Gallery
 Richmond, California Art Gallery
- 1952 - Terry National Art Show, Florida.

- 1948 - Bullock Gallery, Pasadena.
Open Air Show, San Francisco.
Legion of Honor.
California State Fair, Sacramento.
- 1949 - San Francisco Annals.
Legion of Honor, San Francisco.
California State Fair, Sacramento.
Oakland Art Gallery.
- 1950 - Legion of Honor, San Francisco.
Father and son Show, Boko Gallery, Oakland.
Walnut Creek Art Festival.
Oakland Art Gallery.
Pennsylvania Academy.
Corcoran Art Gallery.
Art Festival, San Francisco.
Rotunda Gallery, City of Paris, San Francisco.
California State Fair, Sacramento.
California State Fair, Sacramento.
- 1951 - Walnut Creek Art Festival.
Fenner Fuller Gallery.
Oakland Art Gallery.
San Francisco Annals.
San Francisco Art Festival.
Corcoran Art Gallery.
Geney Art Gallery.
- 1952 - Richmond, California Art Gallery.
Terry National Art Show, Florida.

- 1952 - Legion of Honor, San Francisco.
 San Francisco Art Annuals.
 Oakland Art Gallery.
 Richmond Art Gallery.
 Father and Son Exhibition, San Jose, California.
 California State Fair, Sacramento.

AWARDS & PRIZES

- 1947 - San Francisco Open Air Art Show, two pictures
 purchased by San Francisco Art Commission.
 Oakland Art Gallery Annual, Honorable Mention (Oil).
 First Prize, California State Fair.
 1948 - Third Prize, Oakland Art Gallery.
 1950 - Fourth Annual Exhibition of Contemporary American
 Painting, Recommended for Purchase.
 1951 - Second Prize, San Francisco Art Festival (Oil).
 Honorable Mention, Oakland Art Gallery (Oil).
 Honorable Mention, Oakland Art Gallery (Water Color).
 1952 - First Prize, figure composition, Gerstle Award,
 San Francisco Museum of Art.
 Honorable Mention, Terry National Art Show, Florida.

JURIES

- 1952 - Richmond Art Center.
 Pacific Art Festival, Oakland.
 Santa Clara County Fair, San Jose.
 Oakland Art Gallery, Oakland.

- 1922 - Legion of Honor, San Francisco.
- San Francisco Art Annuals.
- Oakland Art Gallery.
- Richmond Art Gallery.
- Fisher and Son Exhibition, San Jose, California.
- California State Fair, Sacramento.

AWARDS & PRIZES

- 1947 - San Francisco Open Air Art Show, two pictures purchased by San Francisco Art Commission.
- Oakland Art Gallery Annual, Honorable Mention (Oil).
- First Prize, California State Fair.
- 1948 - Third Prize, Oakland Art Gallery.
- 1950 - Fourth Annual Exhibition of Contemporary American Paintings, Recommended for Purchase.
- 1951 - Second Prize, San Francisco Art Festival (Oil).
- Honorable Mention, Oakland Art Gallery (Oil).
- Honorable Mention, Oakland Art Gallery (Water Color).
- 1952 - First Prize, Figure Composition, Gerstle Award, San Francisco Museum of Art.
- Honorable Mention, Terry National Art Show, Florida.

JURIES

- 1952 - Richmond Art Center.
- Pacific Art Festival, Oakland.
- Santa Clara County Fair, San Jose.
- Oakland Art Gallery, Oakland.

ART ACTIVITIES

- 1922 - Member of the Society of Six. (for 12)
- 1929 - Faculty member of the Layton Art School,
Milwaukee, Wisconsin.
- 1930 - " " " " (California College of Arts and Crafts - Under
the Bill of Rights, 4 years)
- 1931 - " " " " (League of California - Painting and drawing)
- 1932 - " " " "
- EXHIBITIONS
- 1939 - Designed Series of twenty posters for the
Indian Arts and Crafts Board, Golden Gate
International Exposition, San Francisco.
- 1940 - " " " "
- 1941 - " " " "
- 1942 - Camouflage Department, U.S. Engineers,
San Francisco.
- 1943 - " " " "
- 1944 - " " " "
- 1945 - Twenty six weeks tour of government Hospitals,
USO Camp Shows.
- 1948 - Member of the Faculty of the Art League of
California, San Francisco.
- 1949 - " " " "
- 1950 - " " " "
- 1951 - " " " "
- 1949 - Judge, Art Exhibit California State Fair,
Sacramento, California.

ART ACTIVITIES

1922	-	Member of the Society of Six.
1929	-	Faculty member of the Layton Art School, Milwaukee, Wisconsin.
1930	-	" " " "
1931	-	" " " "
1932	-	" " " "
1939	-	Designed series of twenty posters for the Indian Arts and Crafts Board, Golden Gate International Exposition, San Francisco.
1940	-	" " " "
1941	-	" " " "
1942	-	Campilage Department, U.S. Engineers, San Francisco.
1943	-	" " " "
1944	-	" " " "
1945	-	Twenty six weeks four of government Hospitals, USO Camp Shows.
1948	-	Member of the faculty of the Art League of California, San Francisco.
1949	-	" " " "
1950	-	" " " "
1951	-	" " " "
1952	-	Judge, Art Exhibit California State Fair, Sacramento, California.

1950 - California Lundy Siegriest Capina of Beauty
 San Francisco - Exhibitions of Contemporary
 American Painting

Born: April 4, 1925, Oakland, California.

Served: Sea Bees, South Pacific, 3 years.

Studied: California College of Arts and Crafts - Under
 G.I. Bill or Rights, 4 years.

Teaching: Art League of California - Painting and Drawing.

EXHIBITIONS

1948 - Oakland Art Gallery, Oil Annual

1949 - " " " "

1950 - " " " "

1951 - " " " "

1952 - " " " "

1953 - " " " "

1947 - Oakland Art Gallery, Watercolor Annual

1948 - " " " "

1949 - " " " "

1950 - " " " "

1951 - " " " "

1952 - " " " "

1953 - " " " "

1947 - California State Fair

1948 - " "

1949 - " "

1950 - " "

1951 - " "

1952 - " "

1953 - " "

Lundy Siegfried

born: April 4, 1925, Oakland, California.
 served: Sea Bees, South Pacific, 3 years.
 studied: California College of Arts and Crafts - Under
 O.L. Bill or Rights, 4 years.
 Teaching: Art League of California - Painting and Drawing.

EXHIBITIONS

1948	-	Oakland Art Gallery, Oil Annual
1949	-	" " " "
1950	-	" " " "
1951	-	" " " "
1952	-	" " " "
1953	-	" " " "
1954	-	Oakland Art Gallery, Watercolor Annual
1955	-	" " " "
1956	-	" " " "
1957	-	" " " "
1958	-	" " " "
1959	-	" " " "
1960	-	" " " "
1961	-	" " " "
1962	-	" " " "
1963	-	" " " "
1964	-	California State Fair
1965	-	" " " "
1966	-	" " " "
1967	-	" " " "
1968	-	" " " "
1969	-	" " " "
1970	-	" " " "
1971	-	" " " "
1972	-	" " " "
1973	-	" " " "

- 1951 - California Palace of the Legion of Honor, San Francisco - Exhibition of Contemporary American Painting.
- 1952 - "County Museum" " "
- 1949 - Pennsylvania Academy of Fine Arts, Philadelphia - Annual Exhibition of Painting and Sculpture.
- 1950 - "Artists, Harbor Academy" " "
- 1950 - San Francisco Museum of Art, San Francisco Art Association, Oil Annual.
- 1951 - "Paint Show" " "
- 1952 - "City of Oakland" " "
- 1953 - "City of Oakland" " "
- 1951 - San Francisco Museum of Art, San Francisco Art Association, Print and Drawing Annual.
- 1952 - " " " "
- 1950 - San Francisco Art Festival, Palace of Fine Arts.
- 1951 - " " " "
- 1952 - " " " "
- 1949 - Walnut Creek Art Show, Walnut Creek, California.
- 1950 - " " " "
- 1952 - " " " "
- 1951 - Bay Region Artists, San Francisco Museum of Art.
- 1952 - " " " "
- 1951 - 1st Annual Richmond Art Center Oil Exhibition, Richmond, California.
- 1952 - " " " "
- 1953 - " " " "
- 1952 - 1st Annual Richmond Art Center Watercolor Exhibition, Richmond, California.
- 1953 - " " " "

1951	-	California Palace of the Legion of Honor, San Francisco - Exhibition of Contemporary American Painting.
1952	-	" " "
1949	-	Pennsylvania Academy of Fine Arts, Philadelphia - Annual Exhibition of Painting and Sculpture.
1953	-	" " "
1950	-	San Francisco Museum of Art, San Francisco Art Association, Oil Annual.
1951	-	" " "
1952	-	" " "
1953	-	" " "
1951	-	San Francisco Museum of Art, San Francisco Art Association, Print and Drawing Annual.
1952	-	" " "
1950	-	San Francisco Art Festival, Palace of Fine Arts.
1951	-	" " "
1952	-	" " "
1949	-	Walnut Creek Art Show, Walnut Creek, California.
1950	-	" " "
1952	-	" " "
1951	-	Bay Region Artists, San Francisco Museum of Art.
1952	-	" " "
1951	-	1st Annual Richmond Art Center Oil Exhibition, Richmond, California.
1952	-	" " "
1953	-	" " "
1950	-	1st Annual Richmond Art Center Watercolor Exhibition, Richmond, California.
1953	-	" " "

- 1949 - Fresno Art League, Fresno, California - 1st Annual State-Wide Exhibition.
- California Centennial Exhibition of Art, Los Angeles County Museum.
- 11th Annual Exhibition American Veteran Society of Artists, New York.
- 1950 - Audubon Artists, National Academy, New York - 8th Annual Exhibition.
- 56th Annual Exhibition, Denver Art Museum.
- National Print Show, University of North Carolina.
- The Library of Congress, Washington, D.C.
- 1951 - Los Angeles County Fair, Pomona.
- 1952 - Terry National Art Exhibition, Miami, Florida.
- California in Chicago, The Dorsey Gallery, Chicago.
- The Texas Wildcat Show, Fort Worth Museum.
- Contemporary Religious Art, DeYoung Museum.
- 1953 - Contemporary American Painting, University of Illinois, Urbana, Illinois
- 72nd Annual Exhibition of Painting and Sculpture, San Francisco Art Association San Francisco Museum of Art.
- 14 Artists West of the Mississippi, Colorado Springs Fine Arts Center.
- 59th Annual Exhibition of Western Art, Denver Art Museum, Colorado.
- 2nd Annual, Richmond Art Center Water Color Exhibition, Richmond, California.
- San Francisco Art Association Members Exhibit, DeYoung Museum.
- Rotunda Gallery, City of Paris, San Francisco, The Cocktail Hour Exhibitions.

- 1949 - Fresno Art League, Fresno, California - 1st Annual State-Wide Exhibition.
- California Centennial Exhibition of Art, Los Angeles County Museum.
- 11th Annual Exhibition American Veteran Society of Artists, New York.
- 1950 - Audubon Artists, National Academy, New York - 8th Annual Exhibition.
- 50th Annual Exhibition, Denver Art Museum.
- National Print Show, University of North Carolina.
- The Library of Congress, Washington, D.C.
- 1951 - Los Angeles County Fair, Pomona.
- 1952 - Terry National Art Exhibition, Miami, Florida.
- California in Chicago, The Dorsey Gallery, Chicago.
- The Texas Wildlife Show, Fort Worth Museum.
- Contemporary Religious Art, DeYoung Museum.
- 1953 - Contemporary American Painting, University of Illinois, Urbana, Illinois.
- 72nd Annual Exhibition of Painting and Sculpture, San Francisco Art Association San Francisco Museum of Art.
- 14 Artists West of the Mississippi, Colorado Springs Fine Arts Center.
- 50th Annual Exhibition of Western Art, Denver Art Museum, Colorado.
- 2nd Annual, Richmond Art Center Water Color Exhibition, Richmond, California.
- San Francisco Art Association Members Exhibit, DeYoung Museum.
- Rotunda Gallery, City of Paris, San Francisco, The Cocktail Hour Exhibitions.

- 1940 - James B. ONE MAN SHOWS
San Francisco Museum 10111.
- 1949 - Father and Son Show, Bosko's Gallery, Oakland,
California (Oils). 70th - 3rd Award 10111.
- 1950 - Art League of California, San Francisco, Calif-
ornia.
- 1950 - City of Paris Rotunda Gallery, San Francisco,
California (Oils).
- 1951 - Gump's Art Gallery, San Francisco, California
(Lithographs).
- Fenner Fuller Gallery, Oakland, California (Oils).
- 1953 - Group Show, University of Minnesota, Minneapolis,
Minnesota (Oils & Watercolor).
- Oakland Art Gallery, Guest of Honor One Man Show
(Watercolor).

AWARDS

California State Fair:

- | | | | | |
|------|---|--------------------|-------------|-----------------|
| 1947 | - | Honorable Mention | Oil | Professional |
| 1948 | - | Honorable Mention | Watercolor | Student Section |
| 1949 | - | 2nd Award | Watercolor | Professional |
| | | 1st Purchase Award | Oil | Student Section |
| 1950 | - | Honorable Mention | Oil | Professional |
| | | Honorable Mention | Prints | Professional |
| | | Honorable Mention | Watercolor | Student Section |
| 1951 | - | 1st Purchase Award | Modern Oils | Professional |
| | | Honorable Mention | Prints | Professional |

- 1948 - Centennial Gallery, Berkeley Library - 1st award.

ONE MAN SHOWS

- 1949 - Father and Son Show, Bosko's Gallery, Oakland, California (Oils).
- Art League of California, San Francisco, California.
- 1950 - City of Paris Kotunda Gallery, San Francisco, California (Oils).
- 1951 - Gump's Art Gallery, San Francisco, California (Lithographs).
- Fenner Fuller Gallery, Oakland, California (Oils).
- 1952 - Group Show, University of Minnesota, Minneapolis, Minnesota (Oils & Watercolor).
- Oakland Art Gallery, Guest of Honor One Man Show (Watercolor).

AWARDS

California State Fair:

- 1947 - Honorable Mention Oil Professional
- 1948 - Honorable Mention Watercolor Student Section
- 1949 - 2nd Award Watercolor Professional
- 1st Purchase Award Oil Student Section
- 1950 - Honorable Mention Oil Professional
- Honorable Mention Prints Professional
- Honorable Mention Watercolor Student Section
- 1951 - 1st Purchase Award Modern Oils Professional
- Honorable Mention Prints Professional

- 1948 - Centennial Gallery, Berkeley Library - 1st award.

- 1949 - James D. Phelan Award in Art, 1st Purchase Award, San Francisco Museum (Oil).
11th Annual Exhibition American Society of Veterans Artists, New York - 3rd Award (Oil).
- 1950 - Oakland Art Gallery - Honorable Mention (Oil).
Library of Congress, Washington, D.C. - Purchase Award (Prints).
Centennial Gala Exhibition Rotunda Gallery, City of Paris, San Francisco - 1st Purchase Award (Watercolor).
- 1951 - San Francisco Art Festival, Palace of Fine Arts - 2nd Award (Watercolor).
- 1952 - Terry National Art Exhibition, Miami, Florida - 7th Purchase Award (Oil).
5th Annual Exhibition of Contemporary American Painting, California Palace of the Legion of Honor, San Francisco - Purchase Award (Oil).
Albert M. Bender Grants-In-Aid for Painting for travel in Mexico.
Pacific Art Festival, Oakland, California - 1st Award (Oil).
12th Annual Watercolor Exhibition Oakland Art Gallery - 1st Guest of Honor Gold Medal Award.
6th Annual Art Festival Palace of Fine Arts, San Francisco - Honorable Mention (Oil).
- 1953 - 72nd Annual Exhibition of Painting and Sculpture, San Francisco Art Association, San Francisco Museum of Art - Anglo Bank Award (Oil).
59th Annual Exhibition of Western Art, Denver Art Museum, Colorado - Purchase Award (Watercolor).
Oakland Art Gallery, Watercolor, Drawing and Printing Annual - Honorable Mention (Drawing).

- 1949 - James D. Phelan Award in Art, 1st Purchase Award, San Francisco Museum (Oil).
- 11th Annual Exhibition American Society of Ventrans Artists, New York - 3rd Award (Oil).
- 1950 - Oakland Art Gallery - Honorable Mention (Oil).
- Library of Congress, Washington, D.C. - Purchase Award (Print).
- Centennial Gala Exhibition Lotz Gallery, City of Paris, San Francisco - 1st Purchase Award (Watercolor).
- 1951 - San Francisco Art Festival, Palace of Fine Arts - 2nd Award (Watercolor).
- 1952 - Terry National Art Exhibition, Miami, Florida - 7th Purchase Award (Oil).
- 5th Annual Exhibition of Contemporary American Painters, California Palace of the Legion of Honor, San Francisco - Purchase Award (Oil).
- Albert M. Bender Grants-in-Aid for Painting for Travel in Mexico.
- Pacific Art Festival, Oakland, California - 1st Award (Oil).
- 12th Annual Watercolor Exhibition Oakland Art Gallery - 1st Guest of Honor Gold Medal Award.
- 6th Annual Art Festival Palace of Fine Arts, San Francisco - Honorable Mention (Oil).
- 1953 - 72nd Annual Exhibition of Painting and Sculpture, San Francisco Art Association, San Francisco Museum of Art - Anglo Bank Award (Oil).
- 5th Annual Exhibition of Western Art, Denver Art Museum, Colorado - Purchase Award (Watercolor).
- Oakland Art Gallery, Watercolor, Drawing and Printing Annual - Honorable Mention (Drawing).

I would like to say a little about my education and the leader of the Society of Six.

My father, from New England, believed in the value of education in the 1900s.

He was a good manager for the Lucky Baldwin estate in the 1920s.

My mother, of six children, was a very capable woman who did everything, and was a close friend of Jack.

LOUIS SIEGRIEST'S STORY

My father was a very good manager for the Lucky Baldwin estate in the 1920s.

My mother, of six children, was a very capable woman who did everything, and was a close friend of Jack.

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My mother, of six children, was a very capable woman who did everything, and was a close friend of Jack.

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My father was a very good manager for the Lucky Baldwin estate in the 1920s.

My mother, of six children, was a very capable woman who did everything, and was a close friend of Jack.

I would like to say a little about Selden Gile - who was the leader of the Society of Six Group -

Gile came from New England - I believe Maine - He came to Calif. in the 1900 -

He was ranch manager for the Lucky Baldwin estate in El Dorado Co -

He never spoke of his education to me - but I imagine he must have been to college - because he was well versed in most everything, and was a close friend of Jack London - He use to speak of his trips to the London ranch at Glen Elen - Sonoma Co - He had all of Londons books around and use to speak about them, to another fellow - who use to visit the Gile dinners - His name was Spiro Orpens a Greek who never stopped talking - He was interesting fellow but no one could ever get a word in edge ways - Gile use to say Spiro - I wish you wouldnt come so often - you talk to much. That never stopped Spiro - He would show up about once a month - Spiro must have helped Jack London in his writing because he and Gile would discuss his books and Spiro would take credit for certain things I dont know what became of Spiro He married and had 3 or 4 kids which he use to bring over once in a while - & drove Gile crazy - but he put up with them as long as they were there -

I am sure Gile liked Spiro and his family but when they would leave he would alway say - that god damn greek was here today with all the damn kids -

I would like to say a little about Selben Gile -- who was
the leader of the Society of Six Group --
Gile came from New England -- I believe Maine -- He
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He was ranch manager for the Lucky Baldwin estate
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He never spoke of his education to me -- but I ima-
gine he must have been to college -- because he was well
versed in most everything, and was a close friend of Jack
London -- He was for most of his life in the London ranch
at Glen Ellen -- Sonoma Co -- He had all of London's books
around and used to talk about them, to another fellow --
who used to visit the Gile dinners -- His name was Zairo --
Greas a Greek, who never stopped talking -- He was inter-
esting fellow but no one could ever get a word in edgewise
says -- Gile use to say Zairo -- I wish you wouldn't come
so often -- you talk too much. That never stopped Zairo --
He would show up about once a month -- Zairo must have
killed Jack London in his writing because he and Gile
would discuss his books and Zairo would take credit for
certain things -- I don't know what became of Zairo -- He
married and had 3 or 4 kids which he use to drink over once
in a while -- I drove Gile crazy -- but he put up with
them as long as they were here --
I am sure Gile liked Zairo and his family but when
they would leave he would always say -- that god damn Greek
was here today with all the damn kids --

When ever Spiro didnt show up on his monthly visit - Gile got quite concerned --

Spiro painted - but very badly and Gile was very out - spoken about his paintings. even that didnt stop Spiro in binging over from San Francisco where he lived a dozen or more paintings at a time - I can see him now unwrapping all those painting wrapped in newspaper. Gile making wise cracks before he untied the wrappings.

He would set them up around the large room which served as bedroom, living room, and dining room - His home was only two rooms - the large room - small kitchen and large patch which was in the open -- another odd thing about Giles house - was that there was no toilet - or bath. He lived in the country then, on Chabot road - near the Temescal dam -

When the fellows wanted to go to the toilet - they would walk up a path - in back of his house a few hundred ft - to the Sacramento short Line railroad tracks. It was a little tough on cold nights. and especially after drinking a lot of Giles home brew - which he made all the time - He had great batches of the stuff brewing in the basement of the house.

Quite a few time while having dinner or sitting around - this stuff would blow up - It would almost knock the house down - The house sat on a very steep hillside - It was quite a climb getting to the house from Chabot road and a much harder time to get down when we took

When ever Zaire didn't show up on his monthly visit -

Gile got quite concerned --

Zaire called - but very badly and Gile was very out -

spoken about his paintings. even that didn't stop Zaire

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dozen or more paintings at a time - I can see him now

unwrapping all those painting wrapped in newspaper. Gile

making wide cracks before he unrolled the wrappings.

He would set them up around the large room which served

as bedroom, living room, and dining room - His home was

only two rooms - the large room - small kitchen and large

patio which was in the open -- another odd thing about

Gile's house - was that there was no toilet - no bath.

He lived in the country then, on Chabot road - near the

Tom seal dam -

When the fellows wanted to go to the toilet - they

had to walk up a path - the back of his house a few hundred

ft - to the Sacramento coast line railroad tracks. If

was a little touch on cold nights. and especially after

drinking a lot of Gile's home brew - which he made all

the time - He had great batches of the stuff brewing

in the basement of the house.

Quite a few times while having dinner or sitting around -

this stuff would blow us - it would almost knock the

house down - The house sat on a very steep hillside -

It was quite a climb getting to the house from Chabot

road and a much harder time to get down when we took

on a lot of red wine.

Gile was a marvelous cook - He would not let any one help him or even buy or bring any thing for the Saturday or Sunday night dinners -- He put garlic in everything - He use to have big steaks with garlic chopped over it - always baked potatoes with oil garlic salt and pepper mixture which you would pour over the baked potatoes - a large garlic and olive oil salad - and many kinds of vegetable- The only desert he ever would have around the place was fresh fruit of a kinds- & cheese & the blackest coffee you ever saw. He always had gallons of wine - red wine - he had an Italean who brought 2 gallons a week to him -

The home brew-was consumed after sketching on Saturday after noons and Sunday afternoons - It wasvery good brew - He had some German brewmaster come up an teach him the makings. He use to have some good Conaac that he would put out after dinner depending who was there.

He always had plenty of liquor as his friend was Theodore Geer a big liquor merchant of the pre probathion days - he had big wineries in the Napa Valley -

The only other liquor that was around the place was some kind of a champne that Mr Clapp use to bring up - It was stuff he made himself - some kind of a cultured stuff - It was plenty potent. a little would stiffen you out quickly - It was supposed to be a big treat when Mr Clapp would come up with his little black bag - and haul

on a lot of red wine.

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 quickly - It was supposed to be a big treat when Mr.
 Clegg would come up with his little black bag - and haul

out a bottle of the champagne - Some times it would explode all over the place when he would open the bottle - Everyone would laugh like hell -- Gile always called Mr Clapp - Ho! Ho! that was because Mr Clapp always would say Ho! Ho! when he entered.

Mr. Clapp was the gentleman of the crowd - He was very polite and quite quiet. I am sure he never missed a Saturday or Sunday evening in year at Giles dinners - sometimes he would come late - but he would always be there. We could always hear him coming up Chabot road in his little chain drive auto. I think it was a Brush car. Later he had a Ford roadster or some kind with a home made body. I remember it was a goofy looking galoppy - He was very proud of it and always talked automobiles to Von Eirchman and myself. Gile was deadly against autos - It was very seldom you could get him to ride in one - He use to walk to college ave and back from work every day - people offered to give him a ride but he would refuse --

Even going to Monterey on sketching trips - he always wanted to take the train - altho he would ride with Logan & myself - going on long sketching trip he would mostly refuse - but would follow by train -

Before my time - Gile - Gay & a fellow by the name of Gegory would go on sketching trip to the Napa Valley - they painted many of the marsh scenes along the Napa river -

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 they painted many of the marsh scenes along the Mass
 river -

I have quite a few of those early ones in my collection of Giles paintings -

I have 30 or 40 of his paintings today - I had most all of his paintings at one time - but I gave most of the best ones back to him when he became down & out while living in Tibroun

How I came upon these paintings was in 1932 or 33 when the depression hit in Calif - Gile as I have said held a very good position as manager of Gladding McBean Co - the big brick and tile concern - He decided to retire and just paint - He no more that retired when the bottom fell out. He told me he had his money tied up in Trans-America stock and other - I guess most everything he had was in stock - so he went almost flat - He started to hate living in Oakland - he wanted to live in Tibroun - which he did - He rented a house boat over there for 10 or \$15 a month and moved over -

He sold his house & large lot on Chabot rd for \$1000 - which was a steal - for the person who bought it - He left word with the new owner that I should get anything he left behind - When I went up there to see what he had left - I found that he had left almost everyting except a very few of his favorite painting and his clothes - He even left his books and autographed volums of Jack London - even an organ which he use to play --

There were hundreds of painting in the basement - dating back to the 1900's - which I burn up half of them -

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I am sorry I did now - but at the time I thought what would I ever do with all these paintings after burning all these paintings and other stuff around the place. I locked the place up and didnt go back for weeks later. When I went back some one got in the house and stripped it of every thing of value - including the Jack London 1st editions --

He even left person pictures of his family - I found a picture of a fine looking woman that I later asked about-

He always put on a front that he didnt like women - but it was just a front because he never missed making remarks about a good looking gal -- Up to this time as I said before he started to drink very hevey -- and not being able to buy the best stuff he took to Musktal, Cherry & Port - any thing for a cheap drunk -

So one evening - I asked him about the womans photo I found - He had been drinking quite freely and told me that he was engaged to be married to this woman -. She was one of the Vanderbilts - I forget which one - but I do remember him saying when he lived on Chabot road that this woman use to call him from San Francisco whenever she was in town - and he was quite insulting to her over the phone - She always wanted to come over and see him - He would always say all women are liars --

The only other woman he was sort of sweet on was Juanita Miller - the poets daughter -- I use to visit them with Gile - we use to go sketching around the Miller

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place - so we would stop in and visit -
 I shall never forget one of my first visits there - It
 was right after Juanita had gotten rid of her Lilly Love
 as she called him. He was some native she had married
 from the South Sea Islands - brought him back to live -
 Juanita mother told us that it was either the Lilly
 Love or the goats he had all over the place - the
 goats were eating the bark off the trees which killed the
 trees - The Lilly Love left - Juanita was quite a good
 looking gal - Mama Miller said Juanita is in her house
 composing a love song - so we went up to see her - She
 was sitting at this organ in a long white dress play &
 singing the organ. White pigeons were flying all over
 the house - She called them doves - but to me they were
 just pigeons --

She was very happy to see Gile so she asked us for lunch
 which she prepared - I will never forget the lunch -
 It was a big salad of stuff - weeds and leaves she pick-
 ed around the garden - forgot what else - because I didnt
 eat - the pigeons she called doves sat on the table and
 in the salad bowl & left their dropping in the salad and
 all over the place - right then I wasnt hungry - so I
 said I had a headache - and went out sick and did a paint-
 ing of her house which I gave to her & her mother - I
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for the good food & drink either being the younger member of the group their discussions on art & etc - was a great inspiration to me -

You had better not show up at their get together - either on Saturday or Sunday night - without a few paintings done that day - We always painted 2 or 3 or 4 a day - of course the were sketch size --

Mr Gile was very out spoken - he said what he thought to every one -- I know of some people who didnt like him for it- but they were people who didnt know him well -

Gile didnt like people watching him paint - unless they were interested in painting - Children didnt seem to bother him - I have seen him in the fields painting under his large umbrella with a dozen kids around - and he would talk and kid with them until the started to get into his paints - then he would give them all nickels and tell them to go and buy some ice cream cones for themselves --

If grown ups would gather around - which they always did - He would start swearing - not at them - but at his picture - You would see them disappear in a hurry-

I think in those days it was quite a novel to see an artist at work- today its quite different - they see artists and student all over the place painting or drawing --

Another thing that Gile was very frank about was paintings he didnt like - I have been to exhibitions

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with him when he would say out loud what he thought of the picture. It was very imbarassing at times as some times the artist would be standing by- One thing he would always say- "The bastard doesnt use enough red - hes afraid of red - It happens that Giles favorite color was red -- I know he use to say to me - go out and by your self a couple of good reds - then you will paint better pictures -

He use to say to Maurice Logan - your picture are to greasey - to slick - to much black -

About August Gays pictures he use to say they were too moody - look like Armin Hansons stuff- altho he thought well of Gays painting - looking at Gays pictures to day - I believe he was one of the best.

Of William Clapp's painting he use to say he painted like an old lady -- Used to small a brush and to sweet -

Von Eirchmans painting he thought were too wild - Von Eirchman was the most advanced of the group - Von Eirchman had traveled - he was a sea man - Had been all over the world altho he was a few year older than I - and I was the younget of the group -

Von Eirchman had lived in China for 2 years - - Came back with hundreds of small water color sketches - He was an impressionist but was very bold in his techique -- I only have one small painting of his - done in China

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He was a firey red hair fellow - and very husky ---
I remember when he would shake hands with you - he would almost put you on your knee's.

I met Von Eirchman at the night classes at the Arts & Craft school in Berkeley - He and I got very chummy as he was of my age and I guess because he got around the world a lot - I admired him - He seemed to know a lot about the French painters altho he painted in the impressionist style he knew what else was going on in Europe - He was in N.Y. when the big murals show was there. He use to talk about - Cezanne, Manet, Renoir, Braque, Kandinsky, Matisse, Klee, Rouault & etc - but at that didn't make too much of a impression on me at that time.

That evening he asked me to come to his studio- I will never forget it as long as I live - When he opened the door he lit a match and put it against the wall- it was a burlap wall- and the whole wall caught fire and went out quickly - it just burnt off the knap - He thought it funny - but I couldnt see anything funny about it.

There was another fellow along - He was James Whitcome Riley, the grandson of James Whitcome Riley - He was a student at the school also - I know Riley left quick. Riley I didnt see until a few days later - He was an odd fellow - I believe he was a little off his rocker -

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Getting back to Von Eirchman - I didnt know what to make of him either - altho he was a very brilliant fellow. He read all the time - He showed me clippings and books on art.

We became good friends - He came to my studio which I had built - a water tank studio. I had built a room on the second floor of a windmill- I still use it - its 12' X 12'

Von Eirchman & I would go to S.F. on Saturday evenings - we would visit other artist and art students - go to Bagini & Coppa resturants where all the artists & poets hung out. I know I use to see Maynard Dixon, Xavier Martinez, Piazzoni, Henry Poor in these places - The artist and poets use to write & sketch on the walls - They were covered with sketches & poetry

Sardiketchi Hartman, & George Sterling I would see there - I didn't get to know them but would watch them -

Those two resturants were the only place I could get a drink of wine -

Von Eirchman who every one called Red on account of his firery red hair - and I would order spaggetti & a bottle of red wine - some time two if we could hold it - course those days we didnt have an automobile - it came later - so we would have to take it easy on the red wine - so we could make the ferry boat - the last boat was 2 am if we didnt make that one we were sunk till 5 an - I know we missed it a few times.

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We would meet other art students and for a dollar we would have a wonderful time. The only students that I remembr that became known is Ray Boyton - John Winkler the etcher - now living in Berkeley -

Some time in the early 20s Von Eirchman bought a stripped down auto - I think it was a Mitchel - any way he and I use to go sketching in the thing - We would go to Alviso - down in the salt marshes - Mission San Jose - San Jose and around that area -

August Gay had moved to Monterey - Lived in the old Robert Louis Stevenson home - with William Gaskin & William S. Price. We would visit them over the weekend - Gile, Logan, Clapp & William Gaw would also come down - We did the same thing there - go out and paint every thing in sight - and discuss it in the evening - C.S Price sat around - wearing his big black cowboy hat - and not entering into the discussions much - We thought him a little odd -- because no one ever saw him take his hat off - Gay said I think he wears it to bed - Price turned out to be one of the wests most outstanding painters but not until the late 30 or 40 - When I knew him he painted kind of pretty illustrative cowboy pictures.

Price to my way of thinking has contributed more than any other artist on the west coast

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I would like to say some more about Von Eirchman - and others of the Society of Six -

Von Eirchman as I said before was another odd character - I was very close to him - we went on many a sketching trip together - We even went to Virginia City. I shall never forget the trip because it was in that old jallopy car of his that we went in - Seems like we had a blow out every 50 miles - I know when we went up the grade from Silver City, Gold Hill to Virginia City we had to go up back wards because the gas wouldnt flow in the carburator -

We made it - but it was quite a struggle -

We made quite a few sketches I believe I worked in pastel at the time as it was quite a trick to pack wet paintings around in a roadster car - I dont know what ever became of those sketches I dont have them today - I guess I burned them as it happened ever so often when you had so much material around -

We even started to Mexixo at one time - it must have been in 1918. by then he had a new car or a new second hand Ford with a Ruxtel axel so we could climb steeper hills.

I had \$75. that I borrowed from my family & Red had \$150. It was the same old thing - flat tires all the way down - we did carry 2 spare strapped on the back -

To save money we slept along side of the car all the way to the Mexican boarder - Von Eirchman deceide to to to Ensenada on lower Calif, first - At that time there was

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no road or at least you couldnt call it a road - it was a trail - As we went on a few miles we would come to large wash outs that it was all the car could do to get up again, even if I pushed from the back -

We hit many of these places - but one of them we got stuck for sure. I was getting a little scared by this time as it was getting late. It didnt seem to bother Red - He would just laugh and say its going to be a long walk back -- We left the car in the gully and sat on the bank in the sun -- In the distance we saw a cloud of dust coming our way - So we knew we would get help - But in those days - Mexican bandits were still roaming around -

It turned out that it was a Mexican general and a bunch of his flunkys out for a ride - They were the funniest looking soldiers I ever seen

They we all loaded down with metals gold brade & swords hanging on the ground - The general & a couple of other officers road in the car - But about 20 horsemen road along side - The general told his men to put their laryietts on the car and pull us out - What luck - guess we would be their yet - if it wasnt for them -

I am writing all this to tell you what kind of a guy Von Eirchman was - Nothing bothered him- But the best was when we entered the town of Ensenada - We couldnt speak the language - so we had quite a time eating. We found a drug store which Von Eirchman went

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guy Von Birchman was - Nothing bothered him - But the
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couldn't speak the language - so we had quite a time
staying. We found a drug store which Von Birchman went

into to inquire about a place to stay. The drug store had a German name so we figured some one could speak English - While Von Eirchman was in side I sat in the car - A Mexican fellow came up to me and asked me if I wanted to sell the car - I told him I didnt own it - but the fellow in side was the owner - Von Eirchman came out so the Mexican asked him if he would sell him the car - Red said he would sell any thing if he got his price - He said \$500. The man said he would take it. but said we would have to go to his home for the money - When we got there it was a long warehouse - we walk all the way to the back of the place and entered a room - soon as we entered he locked the door and put the key in his pocket - as he turned around his coat was open an he has strapped 2 revolver on him - I almost passed out. I thought my time with the Mexican bandit had come - Red appeared quite calm - I was more afraid of what Red might do than I was of the Mexican - He asked a lot of question - pretaining to the ownship of the car -

I finally worked out that he was a police - looking for stolen american cars which were being sold in Mexico at high prices - Von Eirchman had to telegraph his mother in San Jose to prove he was the owner -- some deal -

That evening we roamed around the town - they were friendly people but I wasnt to hot about roaming around It didnt make any difference to Red as he would even

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enter peoples homes when he heard music playing - They would welcome us - We sketched around town for a couple of days and then headed back - as we still wanted to go to Mexico City - We finally entered at Nogalas - but I dont think we got any more than ten miles out of town when the car bogged down in the sand - the road to Mexico was justa trail - We were stuck - and the thermometer was well over 100 - gasoline was almost impossible to get and by this time the radiator was leaking - so we decided to go back to Oakland - we did - but it was a hell of a trip back - August Gay was to have gone with us on this trip - but he was so unreliable that he never showed up the morning we left -- I will tell more about August Gay later -

We gathered at Giles place and showed our sketches which were mostly drawing - Gay mouned about not waiting for him - Gile was very interested in our trip -

By this time - Von Eirchmans family had moved to San Jose - and Red use to come up every Saturday & Sunday to get in on the evenings discussions & big feeds --

He use to bring painting he had done in that area - By them he found a bootlegger who was making a whisky out of prunes - Red called it San Jose cheer - It was the strongest stuff I ever tasted - No one would drink the stuff but sip a little only Red would drink the stuff -

He would leave Giles roring drunk and get in that car

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of his land drive to San Jose - I think his best time was 55 minutes - He would always brag about how fast he got there, the next time he came back - One night he came up we were playing penny ante which we did once in a while - Red kept drinking this San Jose Beer - and he must have gone berserk - because all of a sudden he upset the table and took after Gile - Gile ran out of the house - So I followed - I could always handle Red - so I thought - altho he was strong as an ox - When he saw me coming he picked up a long 2" X 4" and hit me over the head with it - It didnt hurt as it was so long that I ran in on it and the blow just didnt have any power - as I said Gile's house was on a very steep hill and he was on the porch - I smacked him and he went over backwards and rolled all the way down the hill to the street. I got tangled up in a clump of poison oak bushes - so he couldnt get out - We could hear him down there - but no one went down - Mr Clapp was scared to death - Logan I believe sneaked out the back way and went home - It must have been 1/2 hour he was there - then we hear his car start - In those days cars had cut outs on them - it was an opening on the exhaust that you opened to make a lot of noise. He always had that opened - so you could hear him coming and going - When we heard him take off - We thought he might wreck himself so we ran down and got in Mr Clapp's car and followed him - He had a studio in West Berkeley where he painted and stayed once in a while -

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We followed him to West Berkeley - His house sat far back in the lot - He got out of the car and ran towards his house and fell down - We all came over to pick him up when a neighbor saw this and called the Berkeley police - thinking it was a stick up - all of a sudden the police came and was going to take us all to jail for a stick up - we finally talked our way out - and by this time - Red was swinging at the police so they took him in - He got out in a couple of days with 2 black eyes which the police gave him - He said it took 4 cops to put him in the jail - I bet it did - because he told me of times when he was at sea - when he would come back drunk at some port - they would put him in irons in the brig for getting rough -

When he didnt drink he was a very polite mild manner fellow. Every one seem to like him - at art school, at the Van Sloun School he was the most talented fellow in the school - He seem to be a jump ahead of everyone else - Hewas especially good in figure drawing - He use to do big figure compositions on wrapping paper -

He got married in the 20 to a model at the school - He gave studio parties - The first one I attened he got drunk and piled all the furniture in the middle of his studio which was quite high - then climbed to the top - It all collapsed - but did hurt him a bit. Everyone who didnt know him left - I had seen him do that before - so it was old stuff for me --

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burlap afire - I asked him about that later on when I knew him better. He said when he was a young kid he had set his house afire 4 time just to see the fire enginer come - I thought he was just bragging but his mother told me it was the truth -

I guess he lost all that after he grew up.

I have lost track of Von Eirchman he went to N.Y. and thats the last anyone has heard from him since the 30 -- He might have pulled his old trick of standing on top of the furniture to often.

August Gay was another character only in a different way - August was French - born in France and live in Alameda - but spent most of his time at Giles place -

He was short & stocky - with a big mop of black curley black hair - The clothes he wore might be anything he found hanging around even if it was some one elses.

Gile use to say that he use to wear most of his clothes - One time he wore the pants of Giles' dress suit and an old smoking jacket that was laying around --

August looked & was a good artist - but he was slow - even in his speach - He would take hours to tell you a simple story - Every one would make wise cracks at him while he would tell the story - but that wouldnt stop him.

He was the only one of the group that didnt paint much - He would always have an excuse - it was either to hot or to cold to paint - If it was hot he would sit in the portio and drink Giles beer - if it was too cold he would

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sit next to the stove and drink Giles red wine - He never got drunk - He seem to be always the same - When he did produce a picture it would be very good. as I said before - I believe he was really the real artist of the group - if he would only produce - Gile would threaten to kick him out - if didnt work - but it didn't seem to bother him - He was sort of the clown around the place - He was very funny in his slow way ---

Finally Gile did kick him out - Gay moved to Monterey - I guess I told about he moving in the Robert Louis Stevenson house -

During the Federal Art Project - he painted some mural in Monterey. One of the is in the custom House now in Monterey -

He made quite a change in his painting after moving to Monterey. His color was quite somber and had a very nice mood to his painting - It holds up very well today - He got in with Armin Hanson and Francis McComas - He did charcole drawing somewhat like McComas was doing - I like them better than McComas drawing -

He started to make hand carved frames - That started him in the wood carving business- He did hand carved furniture- Did alter pieces for churches - also the bridal sweet for the Del Monte Hotel - He drifted out of painting and did mostly wood work - He married a French girl - built a nice home in Carmel -

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I visited him the night before he died - and he told me he wanted to start painting again - He died the next day from a heart attack - His widow Marcelle Gay still lives in Carmel. She has most of his pictures & also the collection of 8 or 10 C.S. Prices --

Maurice Logan was the other member of the Society of Six - he is still living and going strong - He is in the commercial art business and has been for many years -

I said that the 1st artist I ever knew personally was Selden Gile - I had forgotten that Maurice Logan was the 1st My family knew the Logan family for many year - Maurice was going to the Mark Hopkins school in S.F. when a friend of my family took me to Maurice studio It was a small shack in the trees near Lake Temescal -- He had tacked on the wall figure drawing done in charcoal - some oil sketches & etc - I was very impressed - That must have been in 1914.

Logan was over for a while on the Gile gatherings -

Logan was the only married one at the early gatherings - He came in for a lot of ribbing from the rest of the group -

Gile admired his work - but didnt like the slick way he painted - said it was too tricky - so they use to throw digs at one another over that -

Logan has always been a hard worker and produced in his life time I should say thousands of painting - He can tell his own story about that -

Wm Clapp is still living - he was the other member of the Society of Six -

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