



BONNIE LAING-MALCOLMSON

Amanda Snyder

Portland Modernist

PORLAND ART MUSEUM
OREGON

Contents

Published on the occasion of the exhibition *Amanda Snyder: Portland Modernist*,
Organized by the Portland Art Museum, Oregon, June 30 – October 7, 2012.

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Brian J. Ferriso

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Bonnie Laing-Malcolmson

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Director's Foreword

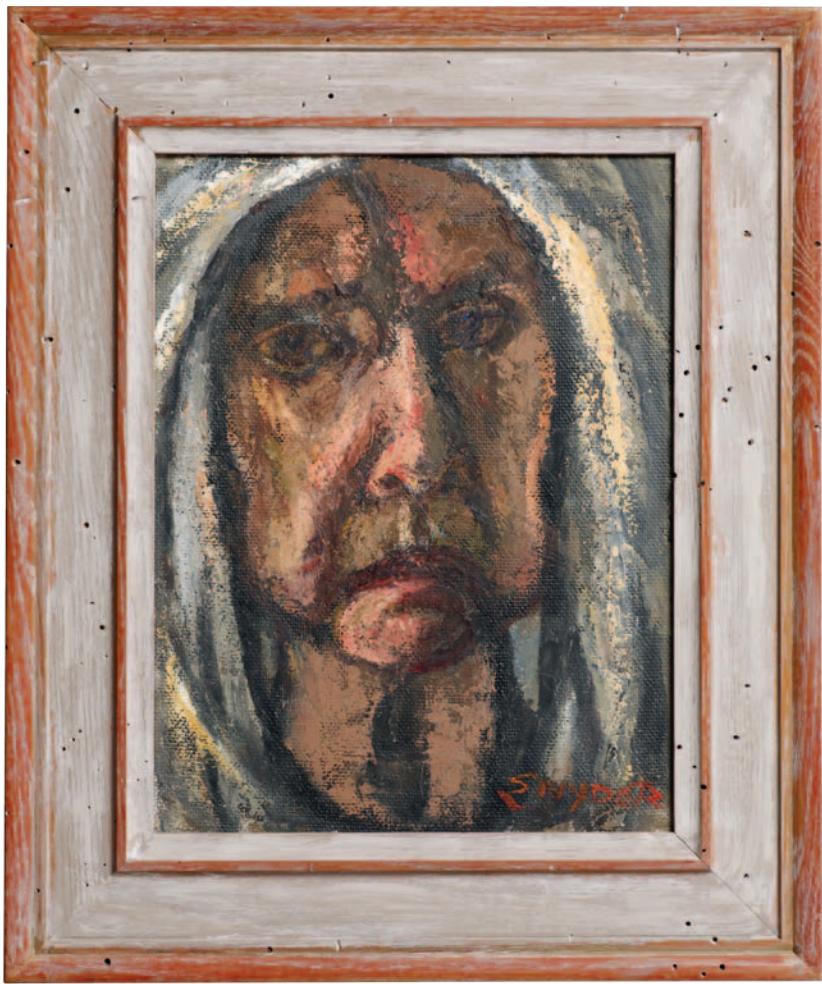
With the opening of The Arlene and Harold Schnitzer Center for Northwest Art in 2000, and the subsequent establishment of a permanently endowed Curator of Northwest Art in 2006, the Portland Art Museum signaled its intention to create an historical record of our artistic community and its participants through an active exhibition, collection, and publication program. This commitment has resulted in the creation of an ongoing one-person contemporary exhibition series for artists of our region, APEX, and the biennial Contemporary Northwest Art Awards, as well as a renewed focus on historic figures through landmark survey exhibitions like Hilda Morris and Lee Kelly.

Amanda Snyder: Portland Modernist introduces another layer of activity to the endeavors of the Museum to celebrate regional talent. An artist who had two solo exhibitions at the Museum during her lifetime, Snyder has been little acknowledged since her death in 1980, and this publication and the exhibition it documents seeks to introduce her work to a new generation of Museum visitors. The fine efforts of Bonnie Laing-Malcolmson, The Arlene and Harold Schnitzer Curator of Northwest Art, have brought a fresh perspective to the evaluation of this important Portland artist and her contribution to the region.

The exhibition and publication have been made possible through a generous bequest of Eugene Edmund Snyder and the support of the Museum's Exhibition Series Sponsors. Also, we are indebted to a number of local collectors who lent works by Snyder and offered their expertise to this project. My thanks go out to all for their significant contributions.

Brian J. Ferriso
The Marilyn H. and Dr. Robert B. Pamplin Jr. Director





66. Self Portrait, n.d.



28. Abstraction #4, c. 1965



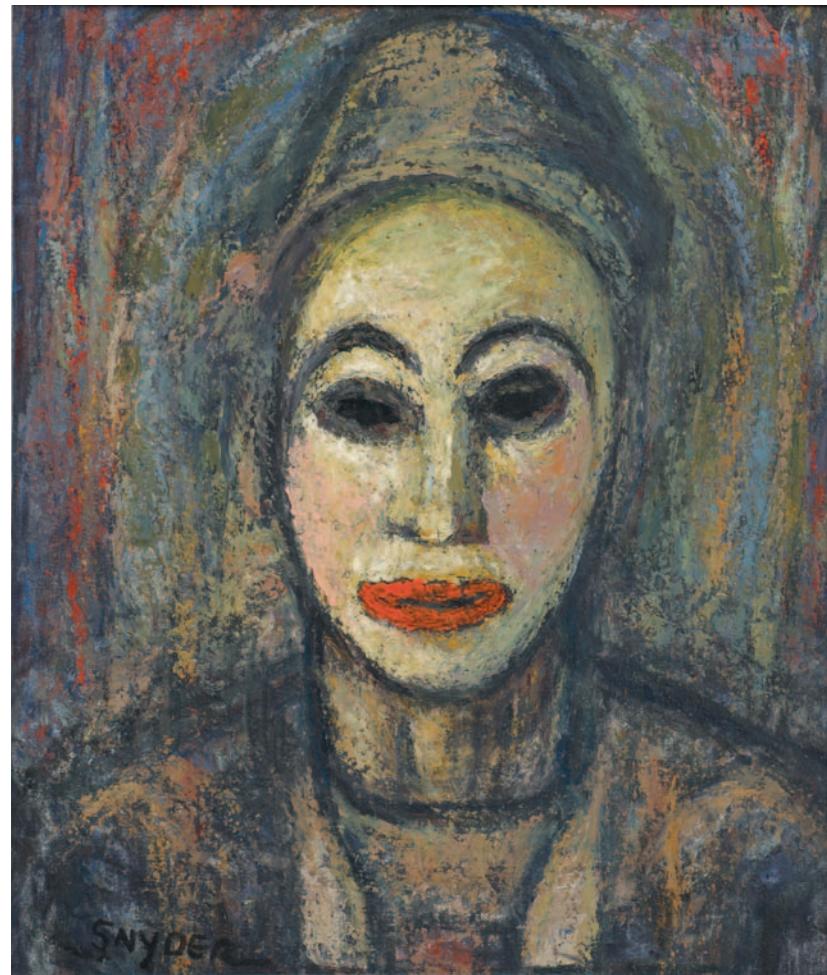
A Portland Modernist

RECLUSIVE, prolific, and fiercely dedicated to her work, Amanda Snyder produced more than a thousand works of art in a career that spanned six decades. She was both a modernist and a lover of the simple life who found abundant subject matter—including people, flowers, dolls, birds, and landscapes—in and around her Portland home. While rarely venturing far from her basement studio, she formed important friendships with several leading Oregon artists and nurtured a correspondence with the world-renowned French artist Georges Rouault, to whom she had reached out in admiration. Through 32 one-woman exhibitions, including two major exhibitions at the Portland Art Museum and three at Reed College, the public came to know Snyder as a Northwest original—a hardworking artist who embraced experimentation while holding fast to a personal style that evoked a strong sense of home and place.

13. C. S. Price's Work Table, c. 1950 (detail)

Amanda Tester Snyder was born in 1894 in the Blue Ridge Mountains of rural Tennessee. The eldest of five children, she spent her first nine years on a small farm where she had a great deal of freedom to explore the land around her. Snyder's mother was unlike most of her subsistence-farming female neighbors: she was literate and had the means to own such luxuries as an organ and sewing machine. The children were largely home-schooled and passed the time during inclement weather reading from a large, richly illustrated family bible. They played with living creatures and handmade toys including corn-husk dolls, lambs, frogs, and green-and-gold June bugs they tethered to strings. "Mother gave us a little brown hen and a little white rooster for our own pets," Snyder fondly recalls in her book *My Mountain Childhood*.¹ "They would sit on our shoulders. When we stroked their heads they would close their eyes as if sleeping." Her little book of reminiscences spans the five-year period before the family's move to Roseburg, Oregon, on March 1, 1903. Published by her son Eugene in 2008, it provides insight into the artist's love of birds and captures a sweet homeliness that characterized her primarily domestic subject matter throughout her career.

The Tester family moved to Roseburg after hearing from friends about the opportunities for advancement in the American west. They sought a better education for their children and a stronger economic outlook for the family. At nine years old, Amanda received memorable encouragement from one of her Roseburg teachers. She recalled: "I started drawing seriously when I was in third grade. Then I did all my fancy paintings of



2. The Mask, 1939



3. Bobbie, Our Paper Boy, 1941

16



6. Tea Time, 1943

grapes and all of that. Teacher always said: ‘Well, you’re going to be an artist, Amanda.’”² She married in 1916 at the age of 22 and moved to Portland with her husband, where she studied at the Museum Art School.

In 1917, Snyder enrolled in a single term of painting with Clara Jane Stephens (born in England, 1877; died in Portland, Oregon, 1952), a bold Impressionist who had studied at the Art Students League in New York and with William Merritt Chase in Italy. Snyder was also encouraged by Anna Belle Crocker, the

17



63. Old House #6, n.d.

museum and school director. During her time at the school, she would have seen paintings by—and perhaps received critiques from—Harry F. Wentz (1876–1965), another talented Northwest Impressionist whose glowing color, active brushwork, and rich surface texture may have influenced Snyder’s work. While there is no record of her ever mentioning this reputedly gifted teacher, Zinnias—one of the earliest pieces in this exhibition—employs a color palette and brushwork very similar to those found in Wentz’s paintings. It is probable that her studies were curtailed

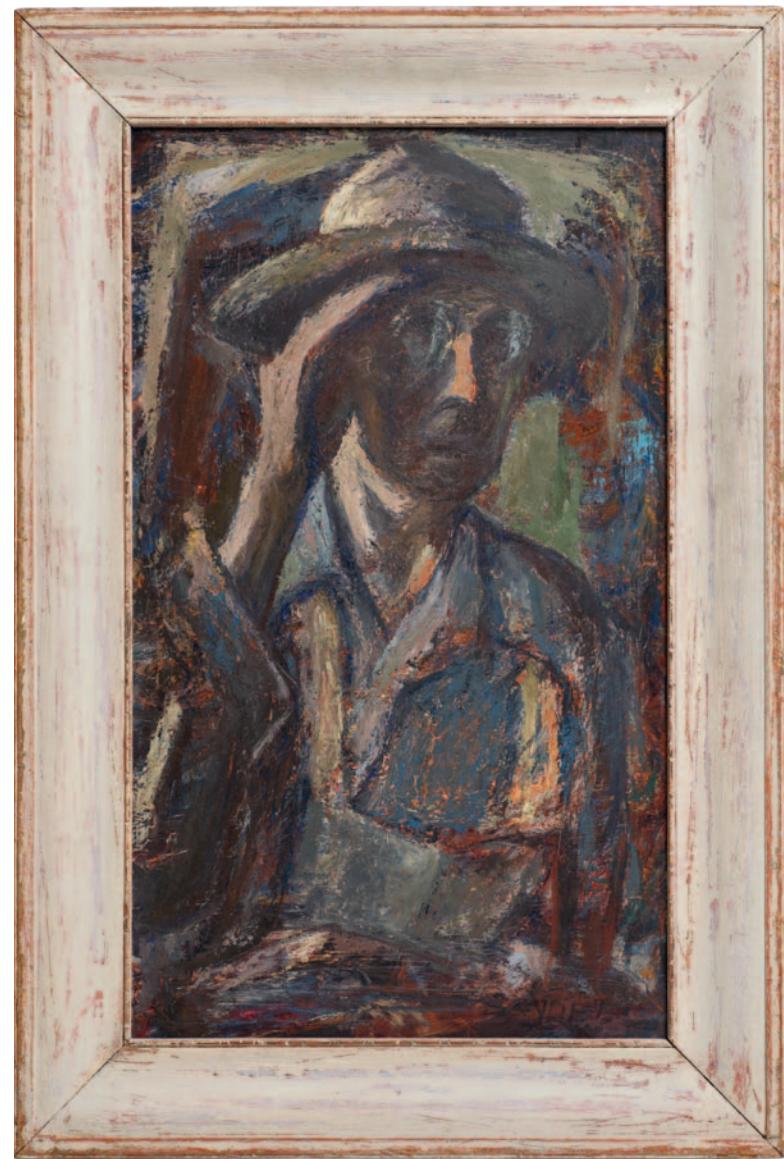
by the birth of her only child, Eugene Edmund Snyder, who was born in 1918. In 1925, Snyder went on to study with Sidney Bell (born in England, 1888; died in Coos Bay, Oregon, 1964), a portrait painter trained at the Royal College of Art. Bell recognized her ability and commented that she had “more color than anyone painting around Portland.” He was very encouraging to the young artist, no doubt contributing to Snyder’s lasting interest in the human figure and especially portrait painting.

Though Snyder had only one and a half years of formal art instruction, her library shelves and studio walls testify to a rich ongoing education as she evolved into one of Oregon’s leading early modernists. She was a lifelong learner, collecting a significant number of art books, magazines, and newspaper clippings that nourished her practice. The comprehensive archive that was gifted to the Portland Art Museum library by Snyder’s son a year after the artist’s death provides considerable insight into her influences, technical mastery, and conceptual underpinnings. Most of these materials document the dawning modernism and the artists and movements that shunned the academy, including the Impressionists, Post-Impressionists, and early modernists. The books, published between 1902 and 1966, are primarily art-historical texts or illustrated works on individual artists, including *The Art Spirit* by Robert Henri; *Appollo, an Illustrated Manual of the History of Art* by S. Reinach; and *Abstract and Surrealist Art in America* by Sidney Janis. Through her library, Snyder followed the work of a diverse cast of artists: George Bellows, Henri Cartier-Bresson, Cezanne, Daumier, Degas, Dufy,

El Greco, Frans Hals, Maillol, Manet, Matisse, Munch, Rembrandt, Renoir, Rouault, van Gogh, and Max Weber, among others.

Notably lacking from Snyder's library, however, were women. A sheaf of clippings from the museum archive holds reproductions of drawings by Käthe Kollwitz, but all the other artists included in the file are men. One wonders: did Snyder ever seek out female role models and mentors? The likeliest and simplest explanation for the lack of female representation in Snyder's library may be that few books on women artists were published before the middle of the twentieth century. The pictures mounted over the artist's studio work table at the time of her death tell a more nuanced story. Snyder had displayed a newspaper clipping about Golda Meir, the famously strong-willed Israeli prime minister; a lithographic self-portrait by Käthe Kollwitz and two articles about the image; and the cover portrait of Georgia O'Keeffe from the 1963 September edition of *American Artist* magazine. Like Snyder, Kollwitz and O'Keeffe embraced subject matter from their daily lives. It seems likely that Snyder, a self-described hermit and loner,³ would have regarded the very private O'Keeffe as a kindred spirit.

Other important images hung over Snyder's work table: a black-and-white photograph, taken by Snyder, of her fellow painter and friend C. S. Price, and an engaging color newspaper photograph of Georges Rouault at 81 years of age. Snyder first met Price in 1929 at a reception at the Meier and Frank department store. Price had just relocated to Portland from the Bay Area and was included in the store's Oregon Artists Society group

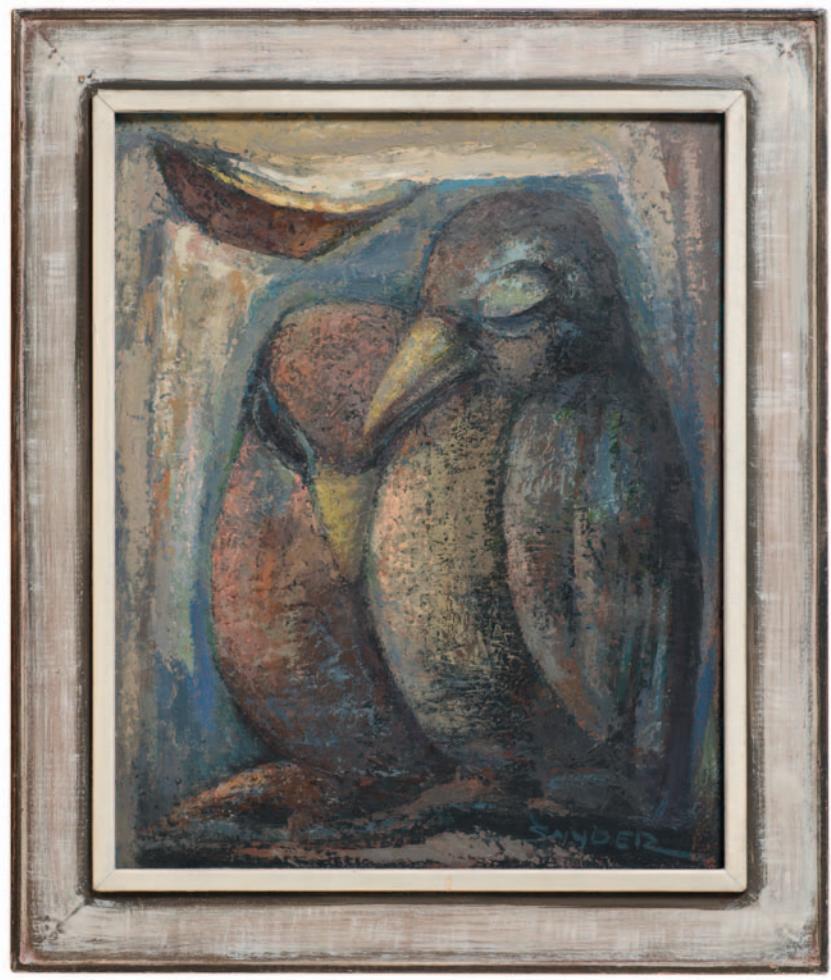


5. Self Portrait, 1943



14. House by the Lake, 1950

exhibition. A few months later he was given a one-man show in the same venue. "I was very taken by his paintings," Snyder recalled. "I went up to him, and then we talked. Later, he said, 'you know what it is that I am trying to do.'" Price's work had already become strongly influenced by the Post-Impressionists



11. Honeymoon, 1949



12. Bouquet, c. 1960



18. Abandoned, 1955

and Cubists, employing intense layered color, boldly juxtaposed shapes, and impasto surface texture. Snyder was working within a far more academic tradition and was still under the sway of Impressionism, though by the mid 1920s she was beginning to build texture with individual brush strokes. Her approach began to relate more closely to the Post-Impressionist Vincent van Gogh than Impressionist painters like Monet or Pissarro.

It is not difficult to imagine that Price's bold color and forms would have had an inspirational effect on Snyder, who had



17. Circus...Three Clowns, 1951

little firsthand exposure to the contemporary art of her time. Unlike Price, who was 20 years her senior and well traveled in the western United States, including a number of years in San Francisco surrounded by modern artists, Snyder rarely visited exhibitions and, after around 1930, even avoided her own opening receptions. Her fear of public places and groups of people developed when she began to suffer from dizzy spells. Eventually diagnosed with Ménière's disease, she chose to be virtually housebound from the 1930s through the 1950s because

of her fear of falling. She became extremely private and reclusive except with her family, traits that afforded her long hours in the studio and facilitated the development of her technical mastery.

In the 1930s, Snyder's work began to evolve in a more personal direction. The subject matter of her early career—still lifes, floral works, and portraiture—yielded to new subjects and stylistic experimentation. Although she continued to speak often of Impressionism, her work was becoming bolder and more aligned with Expressionism. "Art is feeling about things, not a description — Heart Appeal,"⁶ she once jotted on a scrap of



10. Circus, 1949



20. No. 24 (Action), c. 1957

paper—a decidedly expressionistic sentiment. Still, in answering a 1977 questionnaire from Susan Griffiths at Portland State University, she wrote:

As I was beginning and growing in art, I was attracted to the Impressionists. I enjoyed discussing and sharing art ideas with several friends in Portland, among them C.S. Price and Charles Heaney. Price once told me, “you’re painting like Rouault.” I wasn’t even aware of Rouault’s style at that time. I looked up Rouault’s works, and found that some of the ways of painting which I was trying was indeed something like Rouault’s in style and spirit. I wrote to Rouault; we exchanged letters and some small prints over a period of several years. But that is only

one of many different styles and techniques that have interested me.⁴

As Price and Heaney began to work more with palette knives and Cubist-inspired paint layering, Snyder followed suit. She employed strong black outlines in many works, eliciting Price’s noted comparison of Snyder to Rouault. Meanwhile, her palette grew more muted and gray, likely influenced by Portland’s soft, rainy skies. While her subject matter changed to some degree over time, it remained true to her temperament and personal concerns. “My subject matter and inspiration come from shapes and colors,” she once said. “I see beauty and design in ‘every-day’



64. Playing and Dancing, n.d.



25. French Clown, 1961



26. Self Portrait, 1961



27. Cuddling Birds, 1962

things in my home and garden. As for technique, I like simplicity, simplicity in style and expression. I like to experiment with many different methods and techniques." And so she painted portraits of herself, her friends, and her neighbors, including a series of young paperboys who would come to her door to collect for delivery only to be ushered down to her basement studio to pose. Snyder also continued to paint numerous florals, birds, and landscapes, capturing the view from her back yard and through the windows that brought the world into her home.

Snyder worked both from observation and memory. Clowns and dolls became favorite subjects in the 1940s; with her only son and a brother serving in the military, she found making

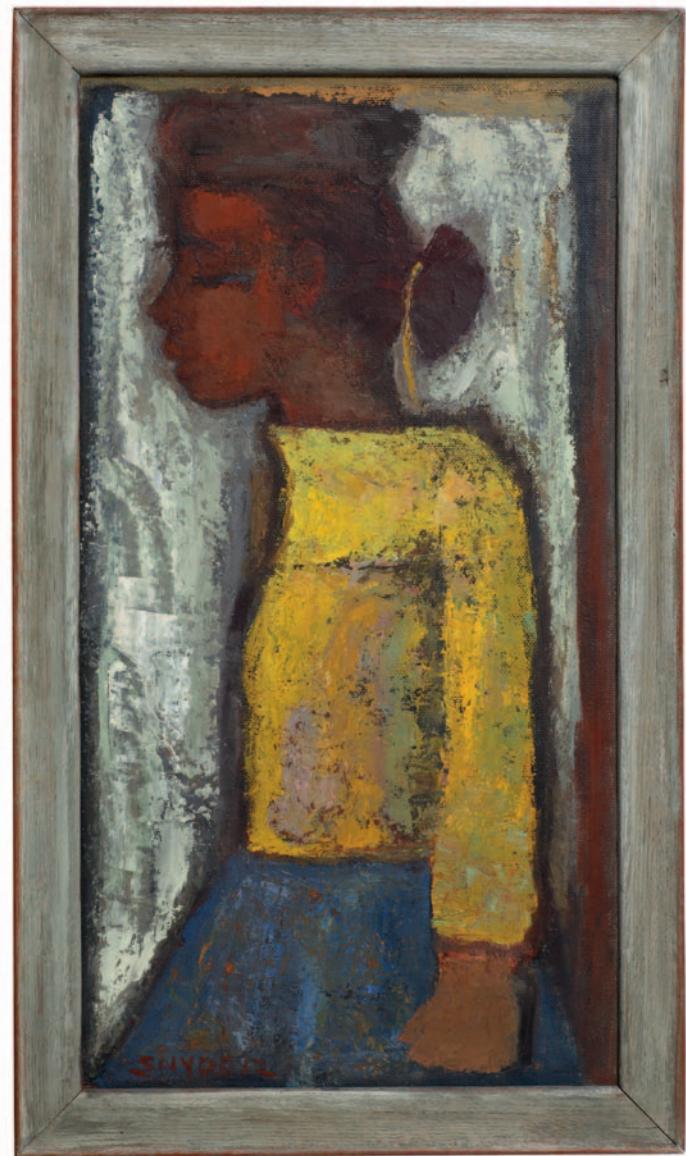
the dolls to be comforting.⁵ Harkening back to her Appalachian childhood, she handmade the dolls and mannequins that served as models for paintings such as the watercolor *Three Dolls* and the beautiful large painting *French Clown*. She tended to anthropomorphize and identify with her inanimate subjects, once commenting to a visiting journalist that the two Raggedy Ann's posing around a tea table were herself and her sister. Birds, too, became a new subject in the 1940s. She nursed a baby robin with a broken leg, drew and painted it and its relatives, and had a "pet" seagull named Mike who found his way into her paintings and into her newly employed media of collage and mosaic in the early 1950s. Like her dolls and clowns, Snyder's birds sometimes



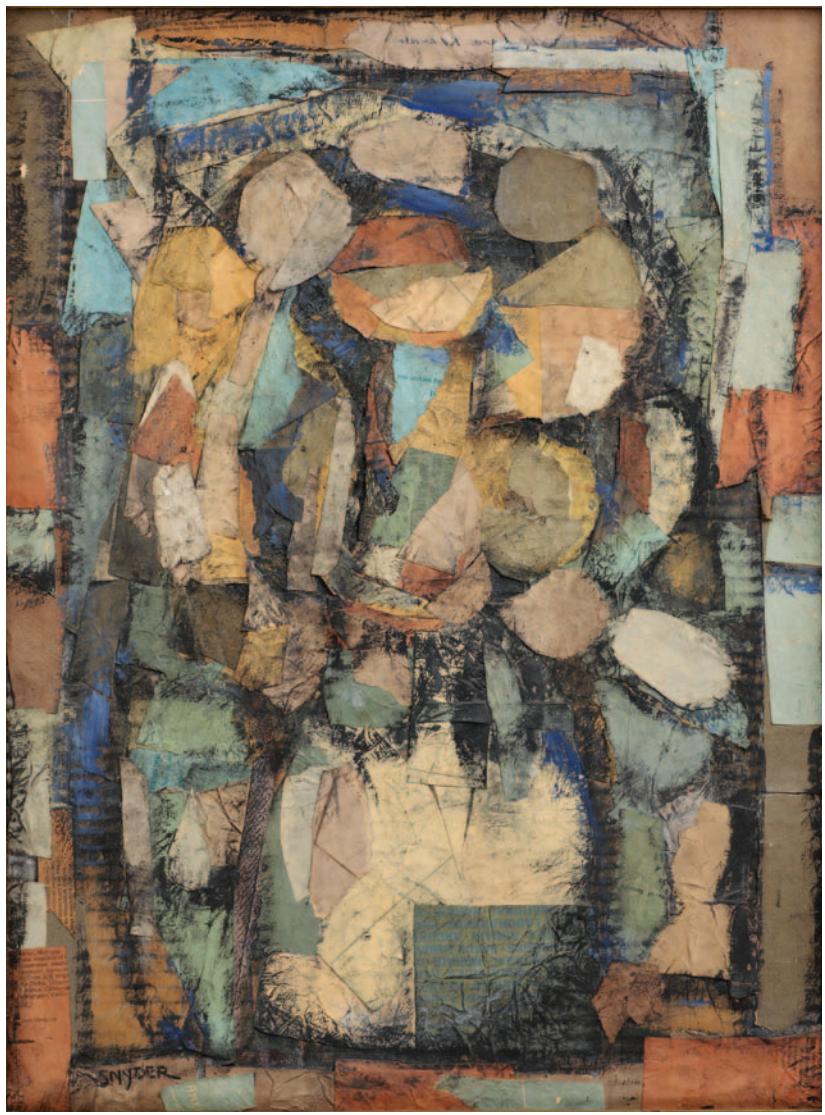
31. The Monuments, c. 1965



35. Sylvia, c. 1975



36. Sylvia, c. 1975



38. Bouquet, 1977



40. Abstract VI, n.d.

served as stand-ins for people. This is especially apparent in the painting *Honeymoon*. While Snyder ultimately made several hundred paintings, drawings, and prints of birds in a variety of styles, she resisted being labeled as a bird artist.

She eventually experimented with and ventured into abstraction. One small series was totally non-representational and seems to have been inspired by Jackson Pollock's famous drip paintings, though Snyder's canvases were much smaller.



50. Commercial, n.d.

Most of her abstractions contain some form of figuration, like the aerodynamically abstracted bird forms in *Abstraction #2* and *Abstraction #4*, or the lyrical linear passages that loosely resemble the human figure in *Playing and Dancing*. Abstraction seemed to

allow her more freedom to experiment with surface texture and materials. A number of these pieces have heavily worked paint surfaces and employ a variety of collaged elements including burlap, linen and other fabric, driftwood, and sandpaper. Like Paul Klee (Swiss, 1879–1940), she worked in small series or treated each abstraction as an individual problem. In *Totem*, a narrow, vertical, oil on board painted primarily in blue, white, and red, Snyder seems to be challenging herself to create a dynamic image on an odd-sized panel. With fewer than one hundred abstract works produced over the course of her career, Snyder may have used abstraction as a way to experiment with media while keeping abreast of art world changes she would have read about in magazines. Modern art was becoming “contemporary” art, and after World War II the world capital for artists was shifting from Paris to New York City. Snyder was surely aware of the art world’s shifting “isms,” but held fast to her preferred subjects and styles, working hard in her studio until her death at 86.

Snyder’s practice also included significant work in collage, drawing, and printmaking. She drew from life with great skill, as we see in the two powerful self-portraits, but more often she used drawing, printmaking, and collage playfully or with experimental intent, reducing representational elements to simple, childlike forms. Her drawings and prints have the feel of early Expressionism: raw, direct, and visceral, but also somehow charming. There is an unforced naïveté in many of Snyder’s small drawings and prints that seems very fresh today. Collage, which Snyder began using around 1950, added a new dimension



39. Abstraction #2, c. 1965

to her work. The fracturing of form she achieved in collage periodically appears in her post-1950 paintings as well, such as *Clowns*, ca. 1965. Collage was another way for Snyder to push the boundaries of her narrow and quite isolated world.

Driven to be the best artist possible, Amanda Snyder earned the respect and friendship of some of Oregon's most notable artists, including C.S. Price, Charles Heaney, and Louis Bunce. She sold hundreds of paintings during her lifetime and won numerous awards. She neither strayed far from home nor tried to change the world with grandiose themes. Like the poet William Carlos Williams or her near contemporary Georgia O'Keeffe, Snyder found universal truth in simple things. As Eudora Welty once wrote of photographer William Eggleston's work, "No subject is fuller of implications than the mundane." Amanda Snyder, who knew quite well how to make the mundane magical, would surely have concurred.

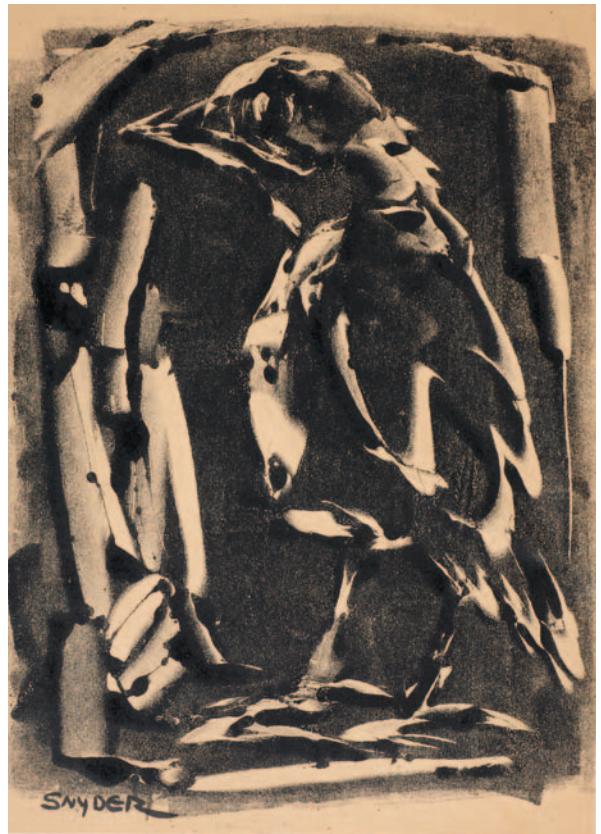
¹ Amanda Tester, *My Mountain Childhood*, Portland, Oregon, Inkwater Press, 2008.

² and ³ Carl Gohs, "Birds, Clowns and Rag Dolls: An Artist Alone," *Northwest Magazine* (Sunday, May 4, 1969) pp. 12–14.

⁴ and ⁶ Portland Art Museum Archives, Amanda Snyder, Record Group XII, Box 4, Folder 1.

⁵ *Oregon Originals, The Art of Amanda Snyder and Jefferson Tester*, ed. Robert L. Joki and Marsha T. Matthews, Oregon Historical Society, Portland, 2006.

Ginny Allen and Jody Klevit, *Oregon Painters, The First Hundred Years (1859–1959)*, Oregon Historical Society Press, 1999 (used throughout for artist's biographical data).



74. Vigilant Bird, n.d.



67. Still Life (C.S. Price's work table), n.d.

Biography



- | | |
|--|--|
| <p>1894 Amanda Viola Tester, born to Della Lee Hull and William Jefferson Tester, near Mountain City, Tennessee, March 15</p> <p>1903 Moves to Roseburg, Oregon, March 1</p> <p>1916 Marries Edmund P. Snyder, July 16
Moves to 643 East 7th (later changed to 3315 SE 7th) Avenue, Portland, Oregon</p> <p>1917 Studies painting with Miss Clara Jane Stephens at the School of the Portland Art Association, Oregon</p> <p>1918 Eugene Edmund Snyder born, Portland, Oregon, August 3</p> <p>1925 Painting lessons with Sidney Bell</p> <p>1929 Meets C.S. Price</p> <p>1930 Suffers from Ménière's disease, an inner ear disorder affecting balance, through the 1950s</p> | <p>1931 Oregon Society of Artists, Portland, group exhibition, floral still life wins Blue Ribbon
Oregon Society of Artists, Portland, fall and spring group exhibitions, annually through 1944</p> <p>1932 <i>Artists in Portland and Vicinity</i>, Portland Art Museum, Oregon, group exhibition
American Artists' Professional League, New York, New York, exhibited in the annual group exhibitions through 1936</p> <p>1933 Oregon State Fair, Art Pavilion, Salem, Oregon, exhibited in the annual group exhibitions through 1937</p> <p>1939 Amanda's mother Della joins the Snyder household</p> <p>1948 <i>Oregon Artists</i>, Portland Art Museum, Oregon, exhibited in the annual group exhibitions through 1960</p> <p>1949 Kharouba Gallery, Portland, Oregon, Louis Bunce gives Snyder her first solo exhibition</p> <p>1950 Portland Art Museum, Oregon, solo exhibition</p> <p>1953 Reed College, Portland, Oregon, solo exhibition</p> <p>1954 Hearthstone Studio, Portland, Oregon, solo exhibition</p> <p>1954 Henry Art Gallery, University of Washington, Seattle, group exhibition, printmakers
Seattle Art Museum, Washington, group exhibition
Tacoma Art Museum, Washington, group exhibition
Vancouver Art Gallery, British Columbia, Canada, group exhibition</p> <p>1955 Morrison Gallery, Portland, Oregon, solo exhibition
<i>Northwest Annual</i>, Seattle Art Museum, Washington, group exhibition
Hearthstone Studio, Portland, Oregon, solo exhibition</p> <p>1957 Budapest Restaurant, Portland, Oregon, solo exhibition
Reed College, Portland, Oregon, solo exhibition of collages</p> <p>1958 Bush House, Salem, Oregon, solo exhibition</p> <p>1958 Baker- Schaefer Gallery, Portland, Oregon, annual solo exhibitions through 1961</p> |
|--|--|



- 1960 Bush House, Salem, Oregon, solo exhibition
Pacific University, Forest Grove, Oregon, solo exhibition
West Shore Gallery, (location unknown) solo exhibition
- 1963 Jewish Community Center, Portland, Oregon, solo exhibition
Corvallis Art Center, Corvallis, Oregon, solo exhibition
Collectors Gallery, Portland, Oregon, solo exhibition
- 1964 *Paintings and Collages by Amanda Snyder*, Portland Art Museum, Oregon, solo exhibition
Moves to 1835 SE 23rd Avenue
- 1966 Amanda's mother Della dies at age 93
Moves to 3020 NE 26th Ave. Portland, Oregon, July 27
Trivet Tower Gallery, Portland, Oregon, solo exhibition
- 1966 Baker Gallery, Portland, Oregon, solo exhibition
Snyder's work is included in the Rental Sales gallery of the Portland Art Museum, Oregon, through 1985
- 1967 Baker Gallery, Portland, Oregon, solo exhibition

- 1969 Salishan Lodge, Gleneden Beach, Oregon, solo exhibition
- 1970 Shellart, Portland, Oregon, annual solo exhibitions through 1976
- 1971 Artists of Oregon, Portland Art Museum, Oregon, group exhibition
- 1976 *Christian Inspiration in Art: A Christmas Exhibition*, Mayer Galleries, Marylhurst Education Center, Marylhurst, Oregon, two person exhibition
- 1976 Bicentennial Exhibition, University of Oregon Museum of Art, Eugene, Oregon, group exhibition organized by the Museum, traveling through 1977
- 1980 Dies, February 3
- 2006 *Oregon Originals, The Art of Amanda Snyder and Jefferson Tester*, Oregon Historical Society, Portland, two person exhibition



Snyder exhibition, Portland Art Museum, 1964



Checklist

All dimensions in inches; height precedes width, precedes depth.
All works collection of the Portland Art Museum unless otherwise noted.

1. **Zinnias**, c. 1930
Oil on board
24 x 18
Lent by Mark Humpal Fine Art,
Portland, Oregon
2. **The Mask**, 1939
Oil on canvas board
27 1/2 x 24
Lent by Michael Parsons
3. **Bobbie, Our Paper Boy**, 1941
Oil on masonite
19 1/2 x 16
Private Collection
4. **Dry Tears**, 1941
Oil on canvas board
18 x 16
Lent by Matthew's Galleries,
Lake Oswego, Oregon
5. **Self Portrait**, 1943
Oil on masonite
23 x 13 1/2
Gift of Eugene E. Snyder
80.113.3
6. **Tea Time**, 1943
Oil on canvas
24 1/2 x 30 1/2
Private Collection
7. **The Party**, 1943
Watercolor on paper
22 3/4 x 18 1/2
Gift of Eugene E. Snyder
81.122.1
8. **Moonlight**, 1945
Oil on masonite
21 1/2 x 22 1/2
Private Collection
9. **Old Apple Tree in Winter**, 1947
Oil on masonite
30 x 23
Private Collection
10. **Circus**, 1949
Watercolor on paper
9 x 11
Lent by Matt and Judy Wilder
11. **Honeymoon**, 1949
Oil on masonite
27 x 22
Private Collection
12. **Bouquet**, c. 1960
Oil on canvas
25 1/2 x 20 1/2
Gift of Wells Fargo Bank
2000.5.5

39. **Abstraction #2**, c. 1965 (detail)



47. Clown Collage, n.d.

13. C. S. Price's Work Table, c. 1950

Oil on masonite
27 1/2 x 31 1/2
Gift of Mrs. Amanda Snyder
64.34

14. House by the Lake, 1950

Oil on masonite
12 3/4 x 12 3/4
Lent by Matt and Judy Wilder

15. Jimmy, The Paper Boy, 1950

Oil on canvas
24 x 19 7/8
Gift of Eugene E. Snyder
80.113.2

16. Al's House, 1951

Oil on masonite
20 x 25
Lent by Brooks and Dorothy Cofield

17. Circus...Three Clowns, 1951

Charcoal on paper
12 7/8 x 17 1/8
Gift of Eugene E. Snyder
2001.64.8

18. Abandoned, 1955

Oil on masonite
17 3/4 x 23
Gift of Eugene E. Snyder
80.113.1

19. Bird in Bark, c. 1955

Bark on masonite
13 1/2 x 11
Private Collection

20. No. 24 (Action), c. 1957

Oil on board
15 3/4 x 29 3/4
Lent by Matthew's Galleries,
Lake Oswego, Oregon

21. Madonna, c. 1960

Oil on canvas
30 x 25
Lent by Michael Parsons

22. Mother and Baby, 1960

Collage on paper
24 1/2 x 19 3/4
Private Collection

23. Sweet Bouquet, c. 1960

Oil on metal
18 x 7 1/4
Private Collection

24. West Hills, 1960

Oil on board
22 x 28 1/2
Private Collection

25. French Clown, 1961

Oil on masonite
35 x 28
Lent by Matt and Judy Wilder

26. Self Portrait, 1961

Charcoal on paper
16 3/4 x 13 3/4
Gift of Eugene E. Snyder
2001.64.7

27. Cuddling Birds, 1962

Ceramic
4 1/2 x 6 x 6
Lent by Michael Parsons

28. Abstraction #4, c. 1965

Oil on burlap
32 3/4 x 37
Lent by John Gray

29. Clowns, c. 1965

Oil on masonite
54 x 42 1/2
Private Collection

30. Feeling Blue Today, 1965

Oil on masonite
15 3/8 x 11 7/8
Private Collection

31. The Monuments, c. 1965

Oil on masonite
32 x 44 1/2
Lent by Matt and Judy Wilder

32. Three Masks, 1965

Oil on board
19 x 39 1/2
Lent by Matt and Judy Wilder

33. Gulls, c. 1967

Oil on masonite
35 x 47
Lent by Dr. Mark Gearhart

34. Sacrifice, c. 1975

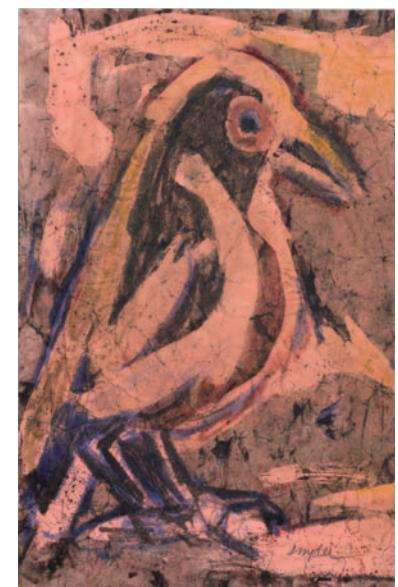
Oil on canvas
26 x 20
Lent by Greg Weller

35. Sylvia, c. 1975

Charcoal on paper
16 1/2 x 11 1/4
Lent by Greg Weller

36. Sylvia, c. 1975

Oil on masonite
30 x 16
Museum Purchase: Caroline Ladd
Pratt Fund
56.7



41. Bird, n.d.



46. Clay Mask, n.d.

37. Green Hills of Home, c. 1976

Encaustic on paper
 $12 \frac{3}{4} \times 16 \frac{3}{4}$
Gift of Eugene E. Snyder
82.88.10

38. Bouquet, 1977

Collage and tempera on board
 $22 \frac{1}{2} \times 17$
Lent by Matt and Judy Wilder

39. Abstraction #2, c. 1965

Oil on panel
 $30 \frac{1}{2} \times 19 \frac{1}{2}$
Gift of Eugene E. Snyder
81.122.2

40. Abstract VI, n.d.

Watercolor on paper
 $11 \frac{1}{2} \times 14$
Gift of Eugene E. Snyder
ST 96(82)22

41. Bird, n.d.

Encaustic on paper
 $16 \frac{7}{8} \times 10 \frac{3}{4}$
Gift of Max W. Buhmann
69.30

42. Bird (Baby Robin), n.d.

Woodcut
 $11 \frac{1}{4} \times 8 \frac{1}{2}$
Gift of Eugene E. Snyder
ST 96(82)9

43. Bird in the Night, n.d.

Monoprint
 $16 \frac{3}{4} \times 12 \frac{3}{8}$
Gift of Eugene E. Snyder
ST 96(82)25

44. Cave Dwellers, n.d.

Watercolor on paper
 $13 \frac{3}{4} \times 16 \frac{3}{4}$
Gift of Eugene E. Snyder
ST 96(82)20



56. Head, n.d.

45. Child with Kite, n.d.

Encaustic on paper
 $13 \frac{3}{8} \times 15 \frac{5}{8}$
Gift of Eugene E. Snyder
ST 96(82)27

46. Clay Mask, n.d.

Ceramic
 $9 \frac{3}{4} \times 5 \frac{1}{8} \times 3$
Lent by Greg Weller

47. Clown Collage, n.d.

Collage on board
 18×11
Lent by Matt and Judy Wilder

48. Clown Sitting, n.d.

Oil on paper
 13×10
Private Collection



7. The Party, 1943

49. Clown with Yellow Hair, n.d.
Oil on canvas
20 x 16
Lent by Matt and Judy Wilder

50. Commercial, n.d.
Oil on board
20 x 18 1/4
Private Collection

51. Ed Resting, n.d.
Ink on paper
10 1/2 x 8 7/8
Gift of Eugene E. Snyder
ST 96(82)19

52. Farm, n.d.
Oil on masonite
6 3/4 x 8 3/4
Lent by Matt and Judy Wilder

53. Festival, n.d.
Watercolor on paper
16 1/2 x 12 3/4
Gift of Eugene E. Snyder
82.88.2

54. Fisherman, n.d.
Oil on canvas board
24 x 18
Lent by Matt and Judy Wilder

55. Gull, n.d.
Encaustic on paper
17 3/4 x 11 1/2
Gift of Eugene E. Snyder
82.88.12

56. Head, n.d.
Ink, crayon, and encaustic on paper
16 3/8 x 13 3/8
Gift of Eugene E. Snyder
82.88.6

57. Jo Jo, n.d.
Cloth, yarn, and plastic
24 1/2 x 14 x 2 1/2
Lent by Greg Weller

58. Madonna, n.d.
Encaustic on paper
16 7/8 x 13 3/4
Gift of Eugene E. Snyder
ST 96(82)28

59. Madonna, n.d.
Oil on masonite
18 x 19 7/8
Museum Purchase: The Arlene and Harold Schnitzer Endowment for Northwest Art
2012.38.1

60. Mask, n.d.
Concrete
8 5/8 x 4 3/4 x 1 1/2
Lent by Greg Weller

61. Mike the Seagull, n.d.
Woodcut
15 3/4 x 9
Gift of Eugene E. Snyder
ST 96(82)4

62. Nude, n.d.
Charcoal on paper
17 3/8 x 14 3/4
Gift of Eugene E. Snyder
82.88.5

63. Old House #6, n.d.
Oil on masonite
16 1/2 x 20 1/2
Lent by Matt and Judy Wilder

64. Playing and Dancing, n.d.
Oil on masonite
17 1/2 x 25 1/2
Lent by Michelle Keyser

65. Self, c. 1960
Charcoal on paper
19 5/8 x 16 7/8
Gift of Eugene E. Snyder
82.88.1

66. Self Portrait, n.d.
Oil on masonite
14 x 10 3/4
Lent by Michael Parsons

67. Still Life (C.S. Price's work table), n.d.
Oil on masonite
23 3/4 x 20
Lent by Dr. Mark Gearhart

68. Sunflower, n.d.
20 x 15 7/8
Oil on canvas
49.26



72. Trio, n.d.

69. Three Baby Birds in Nest, n.d.

Watercolor and pastel on paper

$10\frac{7}{8} \times 12\frac{7}{8}$

Gift of Eugene E. Snyder

ST 96(82)24

70. Tony, n.d.

Cloth and yarn

$17 \times 10 \times 2$

Lent by Greg Weller

71. Totem, n.d.

Oil on plywood

31×9

Private Collection

72. Trio, n.d.

Woodcut and collage on paper

$12\frac{1}{8} \times 17\frac{1}{4}$

Gift of Eugene E. Snyder

82.88.8

73. Untitled, n.d.

Driftwood

$8 \times 19\frac{1}{2} \times 2\frac{3}{4}$

Lent by Greg Weller

74. Vigilant Bird, n.d.

Collagraph

$15 \times 11\frac{1}{4}$

Gift of Eugene E. Snyder

ST 96(82)8

75. Warm Abstraction, n.d.

Watercolor on paper

$16\frac{1}{2} \times 13\frac{3}{4}$

Gift of Eugene E. Snyder

ST 96(82)21

76. Young Robin, n.d.

Watercolor on paper

$16\frac{5}{8} \times 13$

Gift of Eugene E. Snyder

82.88.4



