



Springfield Art Museum
Acquisition and Exhibition
Committee Meeting

October 15, 2024

5:00 PM

Community Room
1111 East Brookside Drive
Springfield, MO 65807

TENTATIVE AGENDA

- 1. Call to Order**
- 2. Review Acquisition Proposals**
 - 2.1. Proposed donations from the Enamel Art Foundation Donation and Helen Carnac
- 3. Approval of Proposed Acquisitions**
 - 3.1. Enamel Art Foundation Donation
 - 3.2. Helen Carnac Donation
- 4. Adjournment**

In accordance with Americans with Disabilities Act (ADA) guidelines, if you need special accommodations when attending any City meeting, please notify the City Clerk's Office at 417-864-1651 as soon as possible to ensure our ability to accommodate your needs.

Proposed Acquisitions | Fall 2024

Curatorial Recommendations

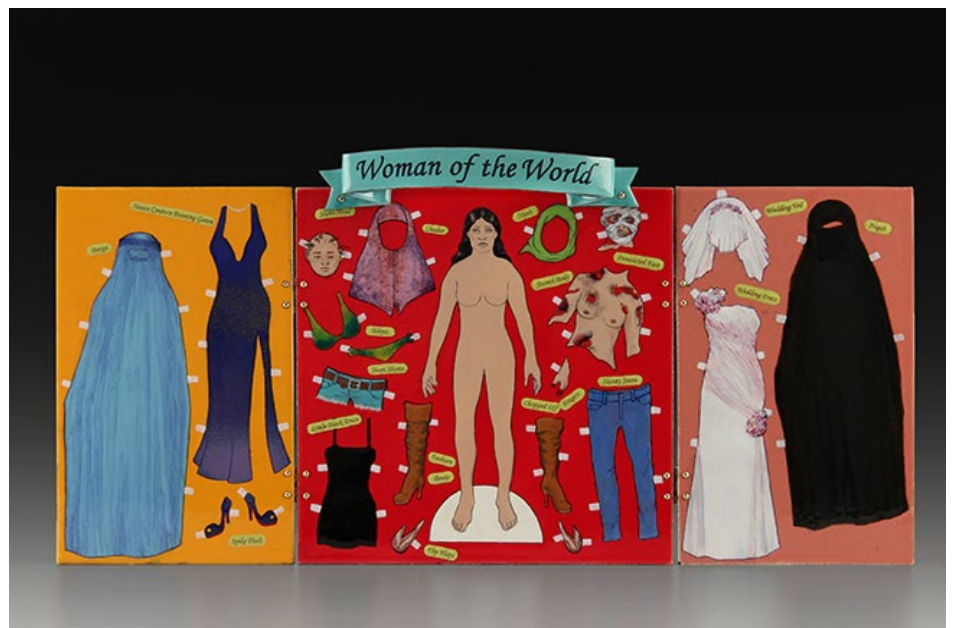
Proposed Acquisitions: Enamel Arts Foundation Gift (33)
Helen Carnac (1)



CONTEXTUAL ACQUISITIONS:

Enamel Arts Foundation Donation

Various artists



Top Left: Mildred Ball, *Floral Brooch*, 1970s, copper, enamel, and silver.
 Top Right: Doris Hall, *Lidded Round Box*, 1950s, enamel on copper
 Bottom Left: Zachary Lechtenberg, *Chaos Cactus*, 2019, enamel on copper, silver, and steel
 Bottom Right: Mary Chuduk, *Woman of the World*, 2013, enamel on steel

ABOUT THE DONOR:

The Enamel Arts Foundation was co-founded by Harold Nelson and Bernard Jazzar in 2007 in Los Angeles, California. Their purpose is to “promote awareness, understanding, and appreciation of modern enameling as a vibrant art form.” Over the years, they have built the most significant collection of modern and contemporary enameled works in the country. Recently, they have decided to divest of most of the collection through significant gifts to public institutions. They received a grant from the Windgate Foundation in support of this work which covers preparation and shipping of gifts to their selected institutions.

We previously worked with the Enamel Arts Foundation with our 2023 exhibit *Holding Space: Contemporary Enamel Vessels*. The Foundation lent several works to the exhibit from their private collection and helped to facilitate a loan from the Arkansas Arts Center of five significant June Schwarcz pieces that had previously been in the EAF collection.

Hal was very impressed with our exhibition, our choice of works to purchase out of the exhibit, and particularly the exhibition catalogue, and reached out with an offer to donate a smaller, but significant number of works that would complement and augment our burgeoning collection of enamel.

ABOUT THE DONATION:

The Foundation is offering thirty-three works that offer a good overview of enameling in the United States from the 1950s to the present to help us establish an historic context for the contemporary works currently in our collection. We shared our Collection Plan with the Foundation, and they have offered works that also address our commitment to diversity as well as our focus on Midwest artists.

The list features several of the leading figures in mid-to-late 20th-century enameling including Harlan Butt, Doris Hall, William Harper, Harold B. Helwig, June Schwarcz (2 pieces), Joseph Trippetti, Edward Winter, Thelma Winter, and Jade Snow Wong. It also features work by some of the leaders in the contemporary field such as Jessica Calderwood, Kat Cole, Jan Harrell, Zachery Lechtenberg, and Marissa Saneholtz.

The list includes 18 works by women artists and works reflecting diverse cultural perspectives by artists such as Herman Casagrande (BPOC); William Harper, Harold B. Helwig, and Win Ng (LGBTQ+); and Win Ng and Jade Snow Wong (API). Finally, work is included by twenty-five artists who lived and worked in the Midwest ranging from western Pennsylvania and Ohio to Kentucky, Kansas, and Texas. Finally, the Foundation has included representative examples of various enameling techniques from cloisonné and champlevé to Limoges-style "painted" enamel, etc. produced in a variety of forms and formats from jewelry and more sculptural forms to wall-mounted plaques and panels so that we might also utilize the gift for education purposes.

A full list of works is attached as **Appendix A**.

ABOUT THE ARTISTS:

This donation would add 31 ‘new-to-SAM’ artists into the collection and one work by an artist already in the collection [Jessica Calderwood]. Several of these artists had work included in the Museum’s 2023 enamel

exhibit including Harlan Butt, June Schwarcz, Barbara Minor, Kat Cole, and Jessica Calderwood. The list of artists is incredibly diverse and includes both nationally known as well as internationally respected artists. A brief synopsis of a selection of these artists is below:

Mildred Ball: (American, 1902-1997) was an artist and educator. She was a founding member of the Art and Crafts Association of Winston-Salem (now the Sawtooth School for Visual Art). In 1963, she became a charter member of Piedmont Craftsmen, Inc., a guild for artists, collectors, and craft enthusiasts. She worked primarily as a jeweler. Her work is held in numerous public and private collections.



Jessica Calderwood (American, b. 1978) is an enamellist and metalsmith and an Associate Professor at Ball State University in Indiana. She was a Resident Artist at both the John Michael Kohler Arts and Industry Program and at the Mesa Arts Center in Arizona. She works as a sculptor and a painter and has made several enameled trays using graphite to draw images of personal and social commentary. She is particularly interested in using traditional craft media “both for their creative properties, as well as their historical references to ‘marginal art forms’, including enamel, fiber, and glass beads. These materials are important to my work, both for their visual sensuality and their references to the labor of craft.”

Calderwood has exhibited extensively including the Metal Museum, Memphis, TN; Pittsburgh Contemporary Craft Museum, Pittsburgh, PA; and the Musée des Beaux-Arts de Limoges, Limoges, France. The Museum has one work by Calderwood in the collection.



Mary Chuduk (American, b. 1955) is an enamellist and metalsmith whose work defies “categorization as she continuously experiments with a variety of materials and forms.” Chuduk was born in Chicago and tackles issues such as gender, ethnicity, religion, and how cultural bias shapes identity. She received her BFA from Illinois State University and her MFA at Northern Illinois University. Her most recent work has been informed by her international travels. She says, “I am following the thread of rich similarities within seemingly disparate human experiences from Eastern Europe and the mid-East, regardless of the strife and warring that plague these areas.”

Chuduk has exhibited extensively throughout the world including the United States, Korea, Switzerland, Japan, India, and Russia.

Doris Hall (American, 1907-2000) was born in Lakewood, Ohio, and studied painting in Provincetown, Massachusetts. She later graduated from the Cleveland Institute of Art. She first began to experiment with enameling in 1941, firing the enamels in the kiln her husband, noted printmaker Kalman Kubinyi, had built for their home. Hall was attracted to the rich palette and variety of colors that could be achieved with the medium. She is remembered as a highly creative and experimental colorist.



Harold Helwig (American, 1938-2012) was an imaginative enamellist known for “poetic compositions.” Born in Kansas, he studied art at Kansas State College. He pursued watercolor first and came to enamel in 1959 while assisting the jeweler, Deirdre Burant. After military service in Europe, he moved to Buffalo, New York, to take up the position of assistant director of the Creative Craft Center at the State University of New York. He resumed enameling which became his primary medium.

His work often depicts human figures in complex relationships. He used the grisaille technique to create vaporous and dreamy compositions. He later added basse-taille etching and impasto techniques to his repertoire, both which build up the surface of the medium.



Win Ng (American, 1936-1991) was deemed “one of the most versatile young craftsmen in the San Francisco area” in 1960 by local critic Yoshiko Uchida. Ng worked in clay, enamel, metal, watercolor, oil, collage and fabric design. He was a first generation American, the son of Chinese immigrants. He was drafted into the U.S. Army and served two years in France. After his tour of duty, he completed his BFA degree in ceramics at the California School of Fine Arts. He later finished his graduate degree at Mills College in Oakland. He started a design business with his

partner Spaulding Taylor in 1959, which eventually became “Taylor and Ng,” a retail shop specializing in well-designed decorative arts and crafts.

Herman Casagrande (American, 1917-2011) was an artist and educator. He taught in the Denver Public Schools for thirty-one years; retiring from teaching in 1982. Although he completed an MFA at university, his work with enamel on copper was mostly self-taught and features abstraction, florals, fish, religious subjects, and medieval subject matter. His work has been exhibited extensively throughout the United States and is in numerous public and private collections. He has said, “The art of enameling is of great interest to me because it affords me the opportunity to express many of my ideas or feelings towards things in this world which fascinate me. All of my work is done in the ‘as I go along manner.’”



Zachary Lechtenberg (American, b. 1989) is a master of the champlevé enameling technique which he uses to produce graphically bold contemporary jewelry infused with humor. He is inspired by street art, comic books, cartoons, and pop culture. Lechtenberg was born in Quincy, Illinois, and studied at Southern Illinois University, Edwardsville, where he received his BFA in Metals and Jewelry. He finished an MFA at East Carolina University. He embraced the champlevé technique because it allows him to merge his interests in drawing, metal, and enamel into one. He signs his work with the moniker “Yotburd” which is his alter ego who “in making his artwork, seeks to find a common

ground for people to connect and interact.”

AUTHENTICITY/CONDITION: Authentic. Excellent condition.

PROVENANCE: Collection of the Enamel Arts Foundation (the Foundation will share copies of their files on these works and these artists for our records; most objects were either purchased directly from the artist or gifted to the Foundation from the artist).

PROPOSED STORAGE LOCATIONS: See Appendix A.

METHOD OF ACQUISITION: Gift of the Enamel Arts Foundation.

Significance of the objects to the collection: The addition of this significant gift would greatly enhance and contextualize the Museum's burgeoning enamel collection [see related work on the next page]. The Museum currently has only seven examples of contemporary enamel in the collection; and several examples of historic enamel by unknown makers. This gift would begin to develop a small, but significant collection that could be exhibited in full, or as individual works augmenting other subject areas of the collection including but not limited to: jewelry, decorative arts, and sculpture.

This also helps to contextualize work by local artists. One of the pre-eminent contemporary enamellists in the country is Sarah Perkins, who lives and works in Springfield and was the primary artist in the *Holding Space* exhibition. As we continue to promote our local artists, these works will help to contextualize her contributions to the field and to allow us to tell deeper stories about enameling in general. Further, the addition of work by a diverse group of artists meets our goal of diversifying the collection in general and the inclusion of multiple regional artists fits within our collecting area of Art of the Midwest.

This work fits firmly within the Museum Collection Plan in the following areas:

Special Collections: Contextual Aquisitions [Intellectual Framework #1.1/Priorities for Acquisition #4] and
Art of the Midwest [Intellectual Framework #2/Priorities for Acquisition #2].

Related work in the Museum's collection:



Above Left: Sarah Perkins, *Merge*, 2021, copper, silver, and enamel. SAM 2023.6.1ab

Above Right: Jessica Calderwood, *Striped Crossweave: The couch in the waiting room of my son's piano teacher*, 2023, glass beads, vitreous enamel, spun copper. SAM



Above Left: Anonymous, Chinese, Two Guardian Lions with Ball, n.d., brass and cloisonné enamel. SAM 2011.19.6a-c

Above Right: Anonymous, Chinese, *Thumb Ring*, 19th century, copper and enamel. SAM 1949.19.12

CONTEXTUAL ACQUISITION

Helen Carnac

Ammil XII



Helen Carnac, *Ammil XII*, 2022, copper shim and vitreous enamel.

ABOUT THE ARTIST:



Helen Carnac (British, b. 1968) is a maker, curator, and academic who lives and works in London. Drawing, mark-making, the explicit connections between material, process, and maker and an emphasis on deliberation and reflection are all central to her practice as a maker and thinker. An internationally acclaimed enameller, she works with vitreous enamel on steel – it is the type of enamel used for domestic ‘white wear’ – including baths, sinks, pots and pans.

Carnac has a commitment to understanding where materials come from and how we may understand place through this. She is part of a group of artists who collectively meet as ‘Walking, Talking, Making’. Her philosophy of making may be broadly understood through this and she has run many thinking and making projects that begin and end with walking. About her work she says, “*My primary material is metal and from this I take my position of understanding, of not just other materials but of the world that we live in...*”

AUTHENTICITY/CONDITION: Authentic. Condition Excellent.

PROVENANCE: Created by the artist in 2023 for the *Holding Space: Contemporary Enamel Vessels* exhibition held at the Springfield Art Museum, April 8 – July 30, 2023. Exhibited at SAM. Gift of the artist.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 1

METHOD OF ACQUISITION: Gift of the artist.

ASSOCIATED COSTS: The Museum would need to coordinate shipping of the work, estimated at \$700.

ABOUT THE WORK:

This work is part of an ongoing series that is, according to Carnac, “an expression of my fascination with mark-making in both two and three dimensions. I aim to record not only my thought process but also the connection of hand, eye and mind in a non-verbal discourse...Repetition of mark is key and enables me to focus.”

Carnac used techniques like sgraffito to create the marks in the material, only firing each part of the work once then grinding and abrading the surface to achieve a matte finish in places. This allows the steel substrate to oxidize naturally, creating new relationships with the enamel; a crossing point between control and chance.

Ammil XII is the first work that Carnac made for the *Holding Spaces* exhibition at the Springfield Art Museum. The term *ammil* means “a coat of glittering ice that covers (‘enamels’) grass, leaf & stone when freeze fast follows thaw (English, Devon).” The word ‘ammil’ is thought to derive from the old English *ammel* which means – enamel.

The Museum has no work by this artist in the collection.

Significance of the object to the collection: The addition of this work would add a new artist to the Museum's small, but burgeoning collection of enamel work, complementing existing pieces by Sarah Perkins and Tanya Crane, as well as those being offered for donation by the Enamel Arts Foundation (see above). Carnac's approach to her work, and mark-making in general, is similar to the work of artist Anne Lindberg, whose *tilted sky* graces the Museum's King Gallery. Both artists bridge their media between drawing and three-dimensional objects [see related work on next page]. This would add an international perspective to the Museum's enamel collection, while also complementing works in other areas in the collection as noted above.

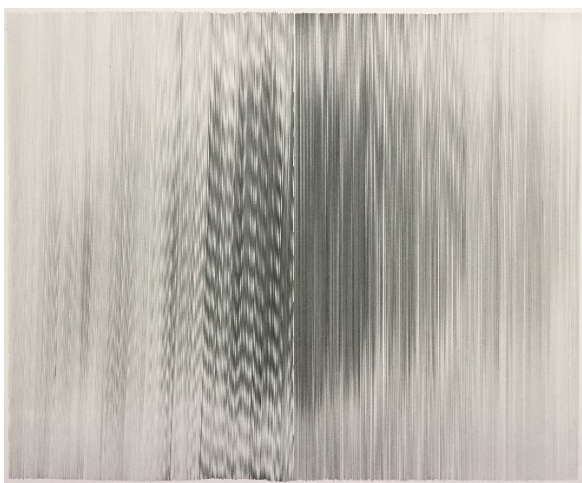
This work fits within the SAM Collection Plan:

Contextual Acquisitions [Priorities for Acquisition #4] adding to the Museum's enamel collection.

Related work in the Museum's collection:



Tanya Crane, *Time is Measured in Many Ways*, 2022, copper and enamel.



Anne Lindberg, *motion drawing 24*, 2012, pencil on matboard. SAM 2017.2

APPENDIX A: ENAMEL ARTS FOUNDATION GIFT SPRINGFIELD ART MUSEUM

1



Ball, Mildred (1902-1997)

2020-006

Floral Brooch

1970s

Copper, enamel, silver

H: 2 W: 2 in. H: 5.08 W: 5.08 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

2



Butt, Harlan (1950-)

4021-097

Earth Beneath Our Feet: Incense Burner #7

2000

Copper, enamel, gold

H: 7.5 W: 5.675 D: 5.675 in. H: 19.05 W: 14.41 D: 14.41 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

3



Calderwood, Jessica (1978-)

4020-057

Spout Study Brooch

2020

Glass micro-beads, enamel, copper, sterling silver, stainless steel

H: 0.375 W: 2.125 D: 2.125 in. H: 0.95 W: 5.4 D: 5.4 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

4



Cantini, Virgil (1919-2009)

2015-005

Box with Plaque

1970s

Copper, wood

H: 3.75 W: 5.625 D: 4.5 in. H: 9.53 W: 14.29 D: 11.43 cm.

Overall: H: 4.5 W: 6.5 D: 2 in. H: 11.43 W: 16.51 D: 5.08

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

5



Casagrande, Herman A. (1917-2011)

2021-012

Floral Arrangement Plaque

1960s

Enamel on copper

H: 8 W: 5.5 in. H: 20.32 W: 13.97 cm.

Overall: H: 12.125 W: 9.625 D: 1.5 in. H: 30.8 W: 24.45 I

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 3

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

6



Chuduk, Mary (1955-)

4017-001

Woman of the World

2013

Enamel on steel

H: 8 W: 18 D: 0.5 in. H: 20.32 W: 45.72 D: 1.27 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 4

7



Cole, Kat (1985-)

4024-009

Fields of Oil Necklace

2016

Steel, enamel, decal

H: 8 W: 8 D: 0.25 in. H: 20.32 W: 20.32 D: 0.64 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 5

8



D'Orlando, Pauly (1915-1978)

2008-007

Orange Plate

1960s

Enamel on copper

H: 0.825 D: 6 in. H: 2.1 D: 15.24 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 3

9



Gebert, Linda (1939-)

4016-045

Big Bang Theory

2012

Enamel on copper

H: 12 W: 9 in. H: 30.48 W: 22.86 cm.

Overall: H: 14 W: 11 D: 0.625 in. H: 35.56 W: 27.94 D: 1

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 3

10



Hall, Doris (1907-2000)

2009-021

Lidded Round Box

1950s

Enamel on copper

H: 3 D: 6.5 in. H: 7.62 D: 16.51 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 5

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

11



Harper, William (1944-)

2009-016

Green Fish

1974

Enamel on copper

H: 0.75 W: 2.5 D: 2 in. H: 1.91 W: 6.35 D: 5.08 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 4

12



Harrell, Jan Arthur (1952-)

2021-010

Lemon Plate

2007

Enamel on copper

H: 16 W: 14.25 D: 1 in. H: 40.64 W: 36.2 D: 2.54 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 5

13



Helwig, Harold B. (1938-2012)

2011-012

Vitreaic

1978

Enamel on copper

H: 0.5 W: 4.25 D: 3.5 in. H: 1.27 W: 10.8 D: 8.89 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 4

14



Kubinyi, Kalman (1906-1973)

2021-023

Letter Holder

1962

Enamel on copper, wood

H: 4.75 W: 8 D: 8 in. H: 12.07 W: 20.32 D: 20.32 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 1

15



Lechtenberg, Zachery (1989-)

4019-013

Chaos Cactus

2019

Copper, silver, steel, enamel

H: 2.875 W: 2.5 D: 0.375 in. H: 7.3 W: 6.35 D: 0.95 cm.

Overall: H: 3.875 W: 3.875 D: 1 in. H: 9.84 W: 9.84 D: 2.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 1

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

16



Loving, Richard (1924-2021)

2007-032

Male Figure Bowl

1960s

Enamel on copper

H: 1.75 D: 11.25 in. H: 4.45 D: 28.58 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 2

17



Luft, William (1944-)

4021-046

Les Parapluies de Cherbourg (black & white)

2015

Enamel, copper, acrylic

H: 10 W: 16 D: 3 in. H: 25.4 W: 40.64 D: 7.62 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 2

18



Magden, Norman (1934-)

4021-078

Plate

1972-73

Enamel on copper

H: 0.825 W: 7.75 D: 7.75 in. H: 2.1 W: 19.69 D: 19.69 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 2

19



Malenda, James (-)

4021-082

Weapon I Pendant

2010

Enamel, fine and sterling silver, gold foil, pearl, glass beads

H: 5 W: 2.125 D: 0.375 in. H: 12.7 W: 5.4 D: 0.95 cm.

Overall: H: 14 in. H: 35.56 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 1

20



McDermott, Mary Ellen (1919-1998)

4021-052

Portraits

1970s

Copper, enamel

H: 12.125 W: 12.125 in. H: 30.8 W: 30.8 cm.

Overall: H: 13.125 W: 13.125 D: 1.375 in. H: 33.34 W: 30.8 D: 3.54 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 3

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

21



Minor, Barbara (1949-)
Circles to Ovals with Grit Pin/Pendant
2017

Enamel, copper, sterling silver

H: 3.5 W: 1.5 D: 0.33 in. H: 8.89 W: 3.81 D: 0.84 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 3

4018-030

22



Newhard, Helen F. (1908-1992)
Red Fish Platter
1960s

Enamel on copper

H: 1 W: 11.75 D: 11.75 in. H: 2.54 W: 29.85 D: 29.85 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 3

2015-014

23



Ng, Win (1936-1991)
Blue Dish
1960s

Enamel on copper

H: 0.5 D: 3 in. H: 1.27 D: 7.62 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

2000-281

24



Peck, Miriam (1910-1984)
Pendant
1950s

Silver, enamel

H: 1.75 W: 1.25 in. H: 4.45 W: 3.18 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

4021-051

25



Saneholtz, Marissa (1986-)
The hits just keep coming Brooch
2016

Copper, enamel, pearls, sterling silver, stainless steel pin wire

H: 3.5 W: 2 D: 0.25 in. H: 8.89 W: 5.08 D: 0.64 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

4017-023

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

26



Schwarcz, June (1918-2015)

4017-100

Vessel #2199

2002

Enamel on copper

H: 10.75 W: 5.75 D: 4.5 in. H: 27.31 W: 14.61 D: 11.43 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 1

27



Schwarcz, June (1918-2015)

2020-032

Vessel #2122

1998

Electroplated copper, enamel

H: 9.625 W: 6.5 D: 7 in. H: 24.45 W: 16.51 D: 17.78 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 1

28



Statham, Leon (1912-1987)

2000-168

Aqua Fish Plate

1970s

Enamel on copper

H: 1.125 W: 10.5 D: 10.5 in. H: 2.86 W: 26.67 D: 26.67 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 5

29



Trippetti, Joseph (1923-)

2021-019

Music Way

1970s

Steel, enamel, silver

H: 12 W: 12 in. H: 30.48 W: 30.48 cm.

Overall: H: 17.25 W: 17.25 D: 1.75 in. H: 43.82 W: 43.82

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet H: Shelf 1

30



Trivigno, Helen M. (1920-1985)

4016-095

Still-Life Plaque

1960s

Enamel on copper

H: 11 W: 24 in. H: 27.94 W: 60.96 cm.

Overall: H: 19.25 W: 32.375 D: 1.5 in. H: 48.9 W: 82.23 I

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet H: Shelf 2

**ENAMEL ARTS FOUNDATION
SPRINGFIELD ART MUSEUM**

31



Winter, Edward (1908-1976)

1999-271

Large Red Bowl

1940s

Enamel on copper

H: 2.375 W: 11.75 D: 11.75 in. H: 6.03 W: 29.85 D: 29.85 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 5

32



Winter, Thelma Frazier (1903-1977)

4022-015

Still Life Plate

1967

Enamel on copper

H: 0.975 W: 10 D: 10 in. H: 2.48 W: 25.4 D: 25.4 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

33



Wong, Jade Snow (1922-2006)

2003-134

Blue Dinner Plate (P)

1950s

Enamel on copper

H: 1 D: 10.5 in. H: 2.54 D: 26.67 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4
