



2000

Lois Etherington Betteridge: A tribute  
exhibition with Beth Alber, Jackie Anderson,  
Anne Barros, Beth Biggs, Brigitte Clavette,  
Kye-Yeon Son and Ken Vickerson  
[Exhibition Catalogue]

Vickerson, Ken and Nasby, Judith and McPherson, Anne and Betteridge, Lois  
Etherington and Alber, Beth

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# LOIS ETHERINGTON BETTERIDGE

A TRIBUTE EXHIBITION  
WITH BETH ALBER  
JACKIE ANDERSON  
ANNE BARROS  
BETH BIGGS  
BRIGITTE CLAVETTE  
KYE-YEON SON AND  
KEN VICKERSON





LOIS  
ETHERINGTON  
BETTERIDGE:

A TRIBUTE EXHIBITION WITH  
BETH ALBER, JACKIE ANDERSON,  
ANNE BARROS, BETH BIGGS,  
BRIGITTE CLAVETTE, KYE-YEON SON  
AND KEN VICKERSON

JUDITH NASBY AND ANNE MCPHERSON

MACDONALD STEWART ART CENTRE  
GUELPH, ONTARIO, CANADA



## INTRODUCTION AND ACKNOWLEDGMENTS

MADHATTER'S  
TEA PARTY  
1988 | LOIS  
ETHERINGTON  
BETTERIDGE

Lois Etherington Betteridge is without doubt Canada's most highly honoured and most influential silversmith. As the second recipient of the Prix Saidye Bronfman Award and the first to win the Jean A. Chalmers Award her reputation extends throughout the Canadian visual arts field. Besides being known for her stellar and innovative holloware, ecclesiastical silver and jewelry, over fifty years she has guided taste, craftsmanship and idea-formation in the work of several waves of students and apprentices.

As she enters her 72nd year, it is both timely and relevant to the history of metalsmithing in Canada to honour her contribution and to give some indication of its continuing effect upon the craft field. Seven metalsmiths, all in their prime artistically speaking, were invited to participate in this exhibition. In one way or another they have all been inspired or influenced by Betteridge; almost all of them are taking the legacy onward as teachers in the various colleges of arts and design.

The exhibition consists centrally of work in silver and gold by Betteridge: some stellar work from earlier periods and some made especially for this show. Work was also chosen from the other seven artists' recent productions; in addition each per-



son was asked to make one new piece primarily in silver for the exhibition.

Betteridge is represented in this exhibition with a selection of 15 works providing an overview of her production since she graduated with a MFA from Cranbrook Academy in 1956. The earliest work, *St. Mark Ciborium* of 1956, is a majestic example of a footed silver vessel revealing her delicate chasing in the creation of the lion's head on the lid. The majority of the 1960s were spent living in England where she was engaged in liturgical and private commissioned work. On her return to Canada, she produced a number of well known and highly regarded pieces made during the 1970s including *Spice Shaker* which unfolds in concentric symmetry like a

pine cone. *Honey Pot*, *Hand Mirror* and *Mad Hatter's Tea Party*, on the other hand, show Betteridge's more whimsical side. In these romantically inspired works she incorporates photographs and hidden details like the mouse in the teapot. In the late 1980s and 1990s, she explored vertical forms. Examples from this period are the trophy-like objects *Paradise Gained* and *Jewish Wedding Cup*. The open basket-like forms explored in the 1990s culminate in the magnificent *Calyx* of 1999 whose unfolding botanical shapes were inspired by an apple blossom. *I Carry the Sun in a Golden Cup* (Yeats, after Pound) of 2000 reveals Betteridge's consummate skill in raising and chasing to create a silver bowl with a sumptuous gold lid. Betteridge is also known for her jewelry. However, it is through her ability to push the medium of holloware, and her commitment to the highest standards of craftsmanship, that she has made such a contribution on the national and international scene. She is one of only a few artists to have been awarded the Order of Canada which she received in 1997.

The idea for a tribute exhibition was conceived in the spirit of the academic tradition of *Festschrift* whereby colleagues mark a special occasion in the life of a distinguished scholar by writing papers which are published in a special volume. The word comes from the German *fest* meaning

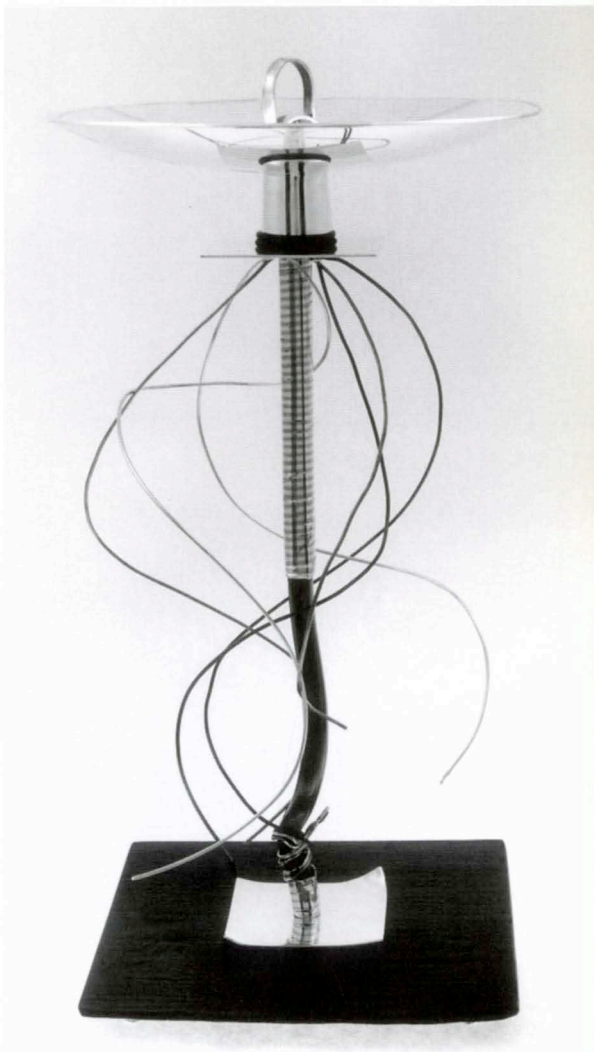
celebration and *schrift* meaning writing. I decided to extend this concept to the visual arts field by inviting, from those artists who have been associated with Betteridge, seven individuals to make a special tribute piece in honour of Betteridge. The artists responded enthusiastically to the idea resulting in the creation of outstanding new work for the exhibition.

Each of the artists pursued a different approach to making a tribute piece. Beth Alber has made a ceremonial silver spoon resting on an etched glass base. The word "Spirit" appears on the base and in Braille on the spoon handle. Jackie Anderson's two delightful martini glasses were made for Lois and her husband Keith Betteridge. Anne Barros has made a multi-handled spoon bearing miniature objects each of which has significance for Betteridge. Beth Biggs' silver locket celebrates the hand and opens to reveal a gold interior. Brigitte Clavette has made a hanging vessel which is like a censer with a granite and silver stopper. Kye-Yeon Son contributes a folded leaf-like form in richly coloured enamel and Ken Vickerson's brooches are subtly complex in their use of raven silhouettes and suggested landscape forms.

Like Betteridge, each of the participating artists has established a prominent career and is widely recognized for the quality and innovation of their work and their contributions to the Canadian metal-

smithing field. I would like to thank all the artists for their participation and for making exceptional new work for the exhibition. Our appreciation is extended to the lenders, Keith Betteridge for photography, Mary Pocock and Marcus Schubert for black and white printing, Scott McKowen for the publication design, and Anne McPherson for her essay which discusses the artists' relationships with Betteridge and their tribute pieces. I also thank all of the members of the Art Centre staff who have worked on this exhibition. The exhibition and publication have received generous funding from the Canada Council for the Arts through the Assistance to Public Art Galleries Program and from the Ontario Arts Council. Through this exhibition the Macdonald Stewart Art Centre is proud to honour Lois Etherington Betteridge and to present recent work by eight outstanding artists who are at the forefront of the Canadian metalsmithing field.

JUDITH NASBY, DIRECTOR  
MACDONALD STEWART ART CENTRE



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PARADISE GAINED | 1988  
LOIS ETHERINGTON BETTERIDGE





# LOIS ETHERINGTON BETTERIDGE: MAKER AND MENTOR

Opportunities for sheer celebration come rarely in the art world. An illustrious career that is approaching the half century is surely one of these. In the case of Lois Etherington Betteridge, goldsmith and silversmith, there could be no more fitting way to acknowledge her work and influence than this exhibition, in which she is joined by seven of her esteemed colleagues and, in most cases, former students. As one of the exhibitors, Beth Alber, has remarked elsewhere, Betteridge has had contact with everyone in the contemporary metal field. "Wherever you go, anywhere, she's known."<sup>1</sup>

It would be impossible to determine whether Betteridge has had a greater impact upon silversmithing, particularly holloware, through her own distinctive work or through her teaching at community colleges, summer schools, workshops and conferences. Considering the work of the

seven other participants in the exhibition, who have had strong and rewarding connections with her, it is clear that she has never looked for nor encouraged imitation. Brigitte Clavette, who studied with Betteridge, says that she teaches techniques – relentlessly – and leaves the student to work out a personal aesthetic.<sup>2</sup>



CALYX | 1999  
LOIS ETHERINGTON BETTERIDGE

1. Margaret Cannon, "Doing Time With Lois,"  
*Ontario Craft*, spring 1994, p.10.

2. IBID., p.12.

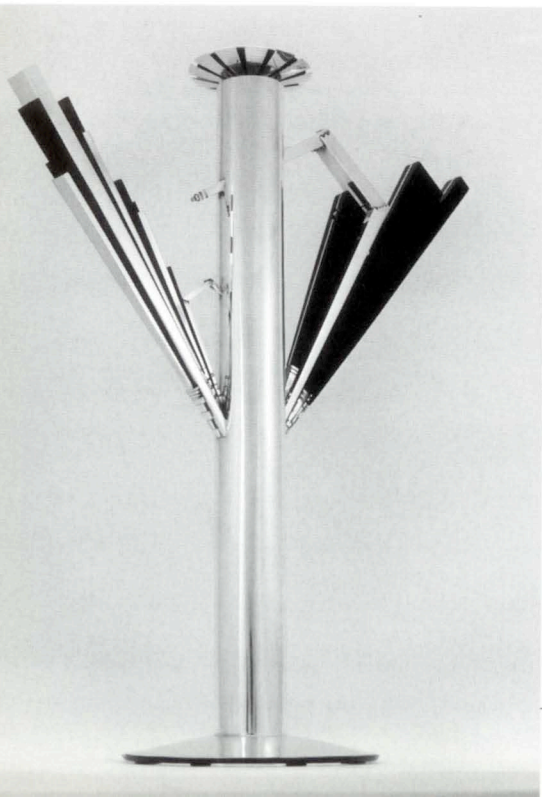
At first glance it appears that there are seven idiosyncratic approaches to holloware and jewelry in this exhibition, strikingly different from Betteridge's art, and from each others'. In principle and in practice, however, they are rigorously alike. They are uncompromising in their use of classic techniques, while at the same time they incorporate new materials with the old. They share a perfectionist's attention to detail and finishing, to ensure that the full concept is achieved. They ground their work in usefulness, and take it to a cunningly humorous, thought-provoking, or

grandly serious plane. Their works are sources of wit and wonder, something for the mind, something for the imagination. Finally, they are united in their desire to go their own way, with a determination to avoid stylishness or political statement for its own sake.

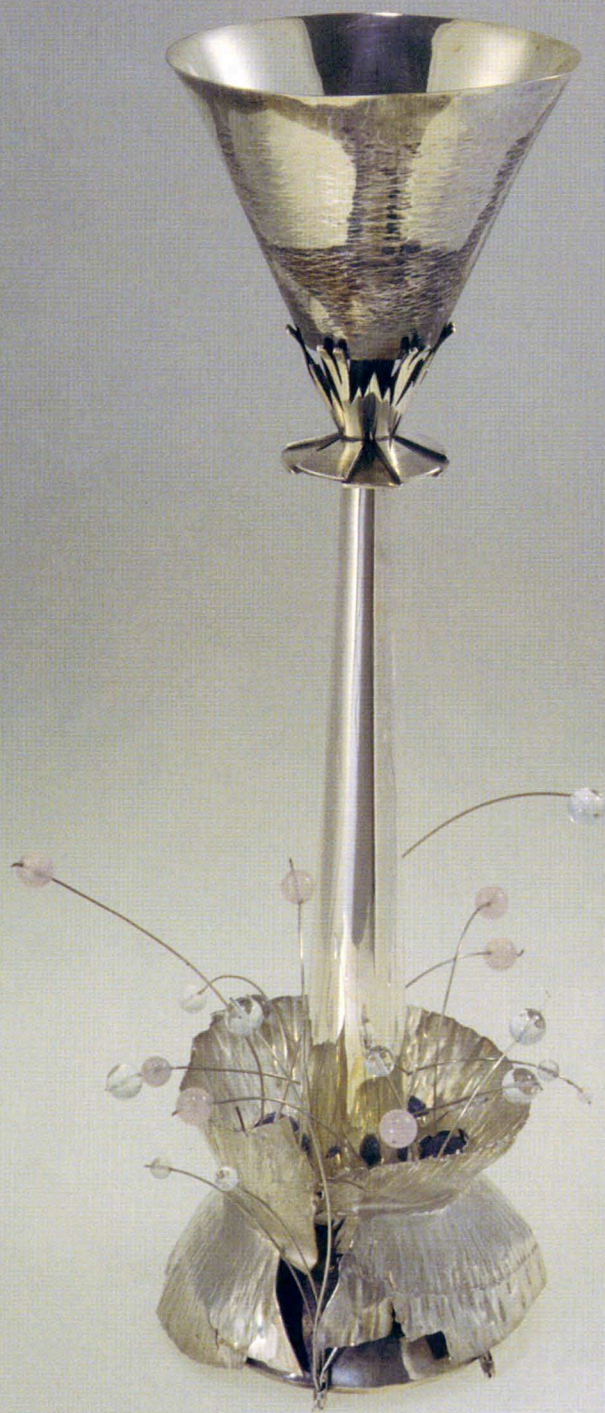
Betteridge has been credited by Anne Barros with the "raising of common household objects to the status of icons."<sup>3</sup> Of these, perhaps the most endearing transformation of the everyday, because of its usual disposable nature, is the silver and gold *Ice Cream Cone*, now a precious reminder of a family ritual as well as a symbol of childhood, the family, and the Betteridge family in particular.

Conversely, Betteridge changes familiar ritual objects with their outworn, imitative designs, into contemporary art. The radiant *Jewish Wedding Cup* with its effervescent cluster of moonstones and lapis lazuli, and the butterfly-like *Spice Shaker*, are just two of her many significant contributions to liturgical art.

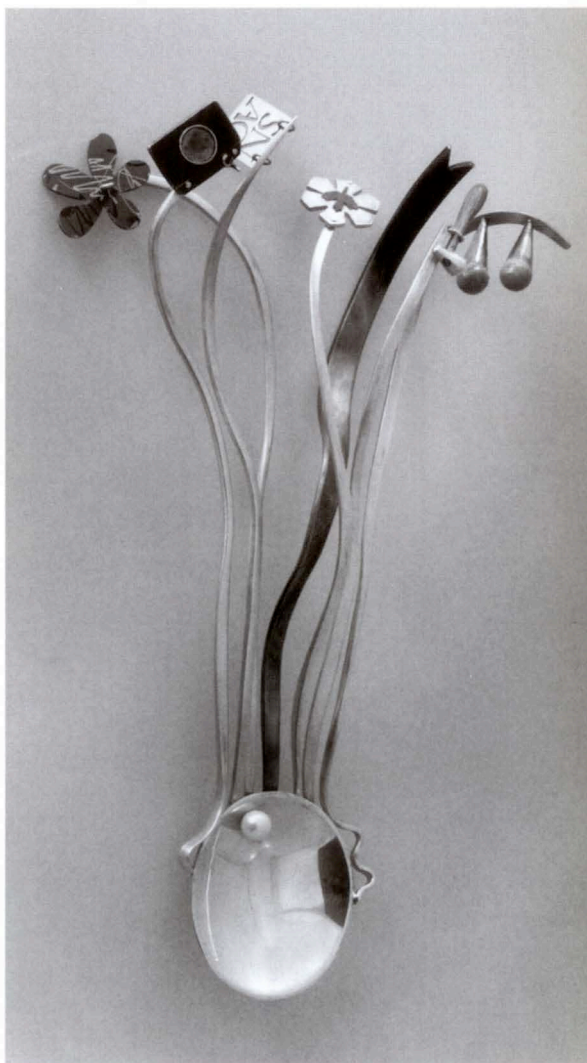
3. Anne Barros, *Ornament and Object* (1997), p.53.







Several artists in this exhibition, including Barros herself, have turned domestic objects into contemporary icons. Specialising in flatware, her place settings and special-occasion spoons draw your attention to what is usually taken for granted when eating: to the unique object you hold in your hand, to the way you handle it, and by extension to the ritual of eating for which it is intended. Her *Birthday Spoon* celebrates Betteridge's life decade by decade in its seven forged bands. Attached to the bands, tiny charms represent her work: a chasing hammer, her many contributions to the metalsmithing community; the logo of the Society of North American Goldsmiths; and the fitting distinction she has received – the Order of Canada. The other charms refer to her family, her dwelling places and the differently coloured events of her own life, whether shadowed or glowing. A pearl in the bowl of the spoon is for November, Betteridge's birth month.



BIRTHDAY SPOON | 1999  
ANNE BARROS

Beth Alber endows the notion of cutlery with a host of overlapping meanings. Accustomed to working in a large format, Alber makes her serving spoon *Spirit* slightly, and therefore disturbingly, larger than is customary. This immediately pulls it out of its tableware context and draws it subtly into a feminist one. She resets it as table sculpture or tiny public monument, on a glass plinth on which the word "Spirit" is clearly sandblasted. The same word appears in a silent and invisible language, Braille, on the handle of the spoon, the

glyphs acting like a touchstone. The spoon itself is hollow. Its edges and a lengthwise band along the handle have been roller-printed to resemble fabric. By extension the notion of fabric alludes to the texture of life. Spirit is the word Alber has chosen by which to characterize Betteridge. She means it in the broadest sense, she says, with respect to the integrity with which Betteridge approaches her work, and to the generosity of spirit she shows to everyone with whom she has worked.



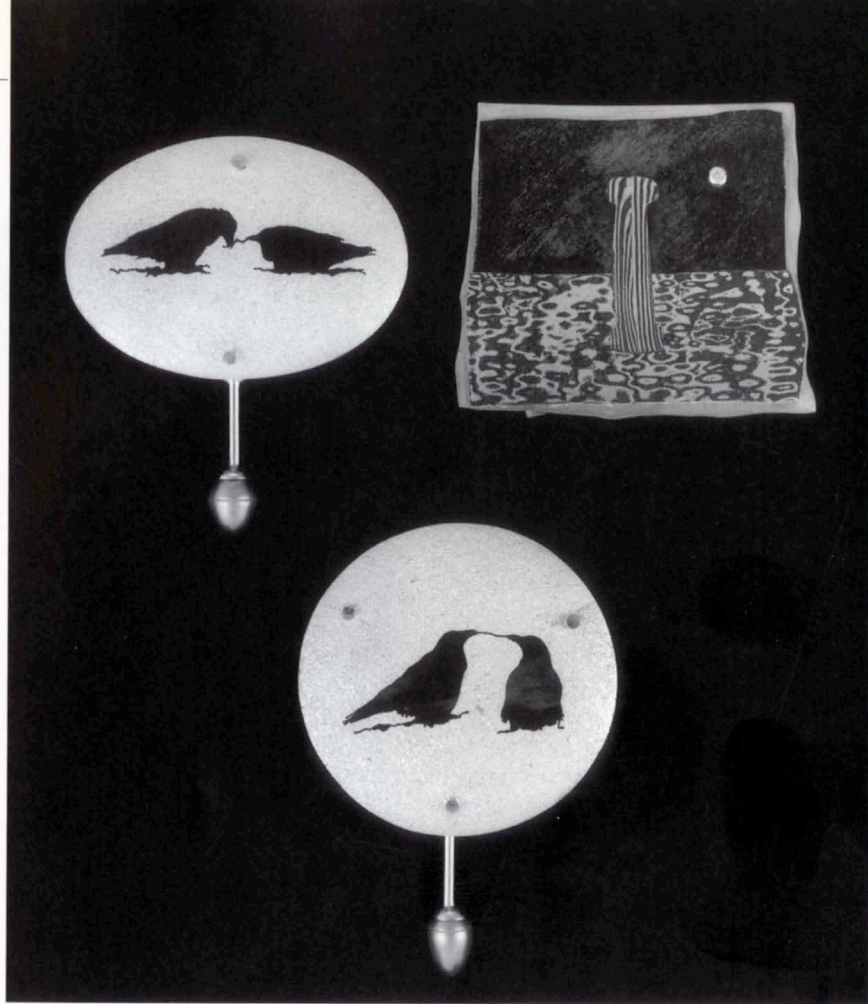
In Beth Biggs' *With my hands, I make* the notion of ornament is displaced, even out-classed, by the sense of statement. In the first place, the magnificent chain on the locket is far too long to be worn, but an excellent length for a wall piece, and well-proportioned for the rest of the work, the pillow resting on the plinth. Consequently it can be said to adorn – if that is the right word – the wall of a gallery, a formerly masculine but nowadays ungendered space, rather than the person of a woman. There may be a hint of the feeling of entrapment in the fact that the hands are firmly attached to the chain at the fingertips. But what hands they are! Partially open they gleam with an exquisite film of gold, which reminds one that the inside of these hands finely worked with repoussé, is the working side, the one that chiefly does the making. Below the locket and chain, contrasting both visually and tactilely, is a pillow embroidered with the same delicacy as are the metal pieces. The continuous lines of familiar phrases, all containing the word “hands,” remind one of how, in every aspect of our lives, grand and petty, hands are present and performing.



WITH MY HANDS, I MAKE | 1999  
BETH BIGGS



CLOCKWISE  
FROM TOP  
RIGHT: PILLAR;  
TABLEAUX  
VI AND VII –  
THOUGHT  
AND MEMORY;  
1999 | KEN  
VICKERSON



While Biggs' locket implies a narrative fresh from its feminist retelling, Ken Vickerson's *Tableaux* pins are abstractions, vignettes captured from an old Norse legend and retold in silver. The two brooches *Thought and Memory* are named for the two ravens on the front. According to the story, they came every day to perch on Odin's shoulder to tell the ruler of the gods what had been taking place in Valhalla. As these clever birds play, passing a stick back

and forth, one thinks of the passing on of knowledge, says Vickerson. The pendant with its egg-shaped pearl suggests time passing and time to come. On the back of each pin a single raven flies away – in search of more knowledge perhaps. Vickerson's third tribute piece, *Pillar*, made with the delicate and difficult *mokume-gane* technique, resembles a landscape taken to its furthest abstraction without however losing the sense of place.

Jackie Anderson's *Martini Glasses* conjure up a ritual that is familiar to a great many North Americans of legal age. The glasses, like this exhibition, are celebratory, intended for the raising of a toast to a silversmith who has been for Anderson "almost a figurehead." Not content to leave these works at their first, transparent level of meaning, Anderson uses her habitual cunning to introduce a second, possibly even a third layer. By using the frames of eye glasses as

both support and implement (for swizzling or spearing), one is led to wonder how one's experience is framed, circumscribed and focussed. The idea of vision also turns inward towards self-perception. Finally, the painstakingly constructed silver glasses married to the mass-produced eyeglass frames leave an impression that it is a pretty weird and quirky world we inhabit where precious and plastic can live happily together.



MARTINI  
GLASSES 1  
AND MARTINI  
GLASSES 2,  
1999  
JACKIE  
ANDERSON



Another unusual and mysterious marriage of meaning and form appears in Brigitte Clavette's *Harmonia*. Viewed from its elegant exterior, it reminds one of a ritual object as Judith Nasby has written, a censer to swing in a sacred space. It will not, however, contain incense, or indeed any other material. One of its secrets, to Clavette's great delight, is that it is functionless. (A less modest maker would call it sculptural). The second secret is that it consists of two parts, the bowl/cone form, and the handle and tip, which are actually connected to each other by a rod. The third secret is then

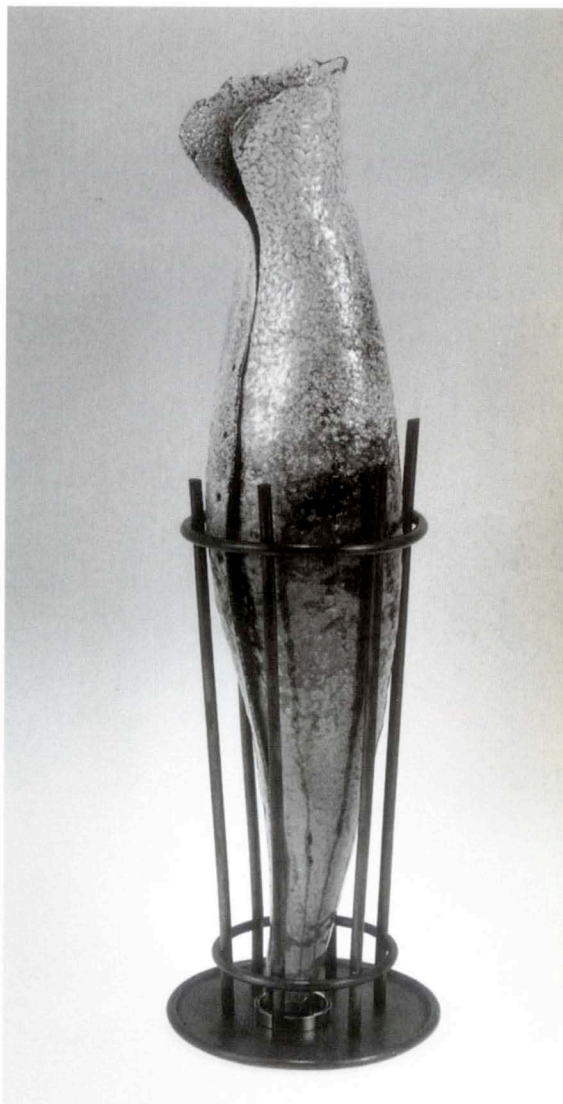
revealed: the feminine form of the bowl-cum-vagina, and the phallic rod whose handle is a hunting horn. The implied harmony in the work is made eloquent through its multilayered nature. It is perhaps no coincidence that *Harmonia* is the daughter of Venus and Mars.

In Kye-Yeon Son's *Ring Bound* the metamorphosis of the image is almost observable. Beginning with the idea of tubing, the form slides through a vessel phase, gathering meaning as it becomes organic, finally emerging as the figure of a woman. This is a woman who in earlier times was thought of as a vessel for service and child-bearing. Her activity was limited, hence the cage, which served as restraint and protection. Marriage was such a cage, with its symbol, the ring, demonstrating its authority. In contrast to the restrictive sense of the form, Son has taken delightful liberties with enamelling. One of the criteria that directs her technique is the pleasure of touch. People do not feel so free to do this when they may leave marks on a smooth surface, she says. Consequently she deliberately creates bubbles and craters, using powders and stopping the heating process just before the temperature at which the surface is supposed to smooth out and look glassy. In this particular work, the effect of the rough and variegated surface is to show the woman's body as her own possession, rather than as a perfect ornament for the pleasure of others.

All of the artists have been clear that Lois Betteridge's great desire is to hand on the skills and knowledge of metalsmithing, to set standards and ensure that they are understood. If the work on view is any indication, the profession is safe. In speaking of her fellow exhibitors, Anne Barros remarked, "There's a certain Zeitgeist among us," an indication that they all stand on a foundation that is visual and intellectual, not just technical. There is no doubt in my mind that Lois Betteridge is one of the chief pillars of that foundation.

While the seven younger metalsmiths are coming into their prime, investigating themes and materials of new interest to the field, Betteridge's prime keeps going on and on. One of her most recent works, launched in time for this exhibition, is *Calyx*. In keeping with earlier pieces, it has a representational character, but like the later work, its nonfunctionality takes it towards abstraction. From the outside it seems to have the hard shell of a container – yet it is broadly pierced. The delicacy of the inner form resembles petals, and the cutaway portions that seemed formidable on the exterior are now the softest shapes that make up the calyx. The contrast in the "feel" of the work is bonded to another metaphorical suggestion: this is a helmet for a Valkyrie, a woman who is resolute, radiant and forthright in one aspect, and at the same time whose mellow inwardness is quite transparent.

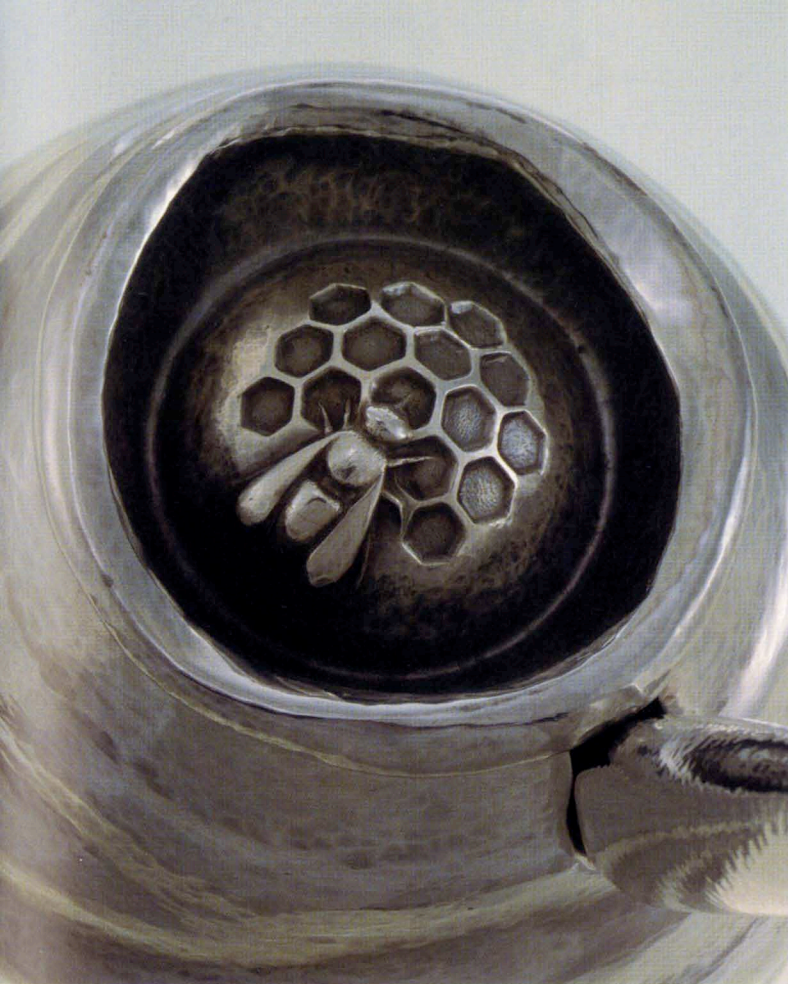
ANNE MCPHERSON



RING BOUND | 1999  
KYE-YEON SON

*BRANDY SNIFTER* | 1983  
LOIS ETHERINGTON BETTERIDGE





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HONEY POT | 1976  
LOIS ETHERINGTON BETTERIDGE

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PHOTO OF LOIS ETHERINGTON  
BETTERIDGE BY ROLF BETTENER

Lois Etherington Betteridge [b.1928, Drummondville, Quebec. Lives in Guelph] studied at the Ontario College of Art prior to graduating Bachelor of Fine Arts from the University of Kansas in 1951 and Master of Fine Arts from the Cranbrook Academy of Art in 1956. She has been honoured with many awards including the Saidye Bronfman Award 1978 (Canada's premier recognition of excellence in craftsmanship), the M. Joan Chalmers

15th Anniversary Award 1991, Honorary Fellowships, the New Brunswick Craft School, the Ontario College of Art and Design 1992 and the Order of Canada 1997. She attaches great importance to sharing her skills and experience through workshops and lectures, including regular summer sessions at the Haliburton School of Fine Arts. Selected solo exhibitions include *Reflections in Silver and Gold* which toured to eight major Canadian art galleries in 1981-83, *Recent Works* a touring exhibition organized by the Art Gallery of Hamilton in 1988-90 and an exhibition of 50 new works at the Harbinger Gallery, Waterloo in 1996. Betteridge has shown widely in invitational and group exhibitions throughout North America, Europe and Japan, and her work is represented in numerous private and public collections.



# LOIS ETHERINGTON BETTERIDGE



Dimensions are measured in centimeters height x width x depth. Works are in the Collection of the Artist unless otherwise noted.

*St. Mark Ciborium, 1956*  
Sterling silver. Raised with chasing and repoussé.  
12 cm x 12 cm

*Honey Pot, 1976*  
Sterling silver. Raised with chasing and repoussé.  
14 cm x 11.5 cm dia.  
Collection: Eric Betteridge

## WORKS IN THE EXHIBITION

*Spice Shaker, 1977*  
Sterling silver. Raised with chasing. 9.5 cm x 6.5 cm dia

*Handmirror, 1979*  
Sterling silver. Chasing and repoussé. 30 cm x 11 cm x 1.5 cm. Collection: Lise Betteridge

*Ice Cream Cone, 1983*  
Sterling silver, vermeil with pearl. Raised with chasing and repoussé. 9 cm x 6 cm. Collection: Keith Betteridge

*Brandy Snifter, 1983*  
Sterling silver with antler, labradorite set in cup. Raised with chasing and casting. 10 cm x 14 cm

*Consider Space, 1984*  
Sterling silver, brass, soapstone, amethyst and pearl. Fabricated, raised and chased. 33 cm x 7 cm

*Judaic Spice Box, 1985*  
Sterling silver, 24 carat gold. Raised and fabricated. 13 cm x 10 cm

*Paradise Gained, 1988*  
Sterling silver, slate, copper. Raised and fabricated. 30 cm x 12 cm. Collection: Lise Betteridge

*Madhatter's Tea Party, 1988.* Sterling silver, brass, acrylic. Raised and fabricated. 20 cm x 20 cm x 9 cm. Collection: Ben Simpson

*Coffee for Four Friends, 1989.* Sterling silver and plexiglass. Fabricated. 30 cm x 10 cm

*Jewish Wedding Cup, 1991*  
Sterling silver, 20 moonstones, 7 lapis lazuli. Raised and fabricated. 33 cm x 9 cm

*Spice Shaker, Cactus Boot, 1998* Sterling silver. Raised and fabricated. 13 cm x 8 cm

*Calyx, 1999.* Sterling silver, variscite and azurite. Fabricated. 20 cm x 24 cm. Gift of the Artist. Collection: Macdonald Stewart Art Centre

*I Carry the Sun in a Golden Cup* (Yeats, after Pound), 2000  
14 carat gold bowl with chasing. Carnelian inside bowl. Sterling silver base. 11.3 cm x 13.3 cm





*I CARRY THE SUN IN A GOLDEN CUP*  
(YEATS, AFTER POUND), 2000. THIS  
PAGE, TOP VIEW; OPPOSITE, SIDE  
VIEW. LOIS ETHERINGTON BETTERIDGE



*Pewter Bowl with Gold Leaf*, 1989 Pewter and gold leaf. Fabricated. 3.2 cm x 24.3 cm x 17 cm

*Spoon*, 1991 Sterling silver. 24 cm x 7.5 cm x 1 cm dia. Collection: Peter Richards

*Spirit*, 1999 Tribute Piece. Sterling silver on sandblasted plate glass. Braille, fibre texture, fabrication. Glass 0.8 cm x 45.7 cm x 17.7 cm. Spoon 30.5 cm x 6.5 cm x 1 cm dia

## BETH ALBER

Beth Alber [b.1942, Toronto, Ontario. Lives in Toronto] earned a Diploma in Metal Arts from the Sheridan College School of Craft and Design in 1973 and graduated Master of Fine Art from the Nova Scotia College of Art and Design in 1994. Alber has had additional specialized training in a variety of media including silversmithing under the instruction of Lois Betteridge. Currently, Alber is Co-ordinator of the Material Art and Design Department which includes the Jewellery Program at the Ontario College of Art and Design. Selected exhibitions include *Precious Intentions*, Burlington Art Centre and *re/membering*,

Ontario College of Art and Design both in 1997 and *Pieces That Serve*, Yaw Gallery, Michigan and New York, 1999. In 1997, Alber created the commission *Marker of Change*, a Women's Monument Project, installed in Vancouver, BC. Alber's work is represented in many collections including the Chalmer's Collection, Ontario Crafts Council, and St. Luke's Anglican Church, Burlington.



Jackie Anderson [b.1953, Calgary, Alberta. Lives in Calgary] attended the University of Calgary in 1971-72, earned a Diploma of Applied Arts, Metal Arts from the Alberta College of Art in 1976 and engaged in Graduate Studies at the Alberta College of Art in 1977-78. Anderson is currently engaged in a private studio practice. Selected solo exhibitions include *Architectural Influences*, International Gallery, San Diego, California, 1988, *Jackie Anderson*, Illingworth Kerr Gallery, Calgary 1993 and *Jackie Anderson*, Harbinger Gallery, 1995 and 1997. Selected group exhibitions include the touring exhibition *Celebration: 50th Anniversary of the Metal Arts Guild*, 1996 and *Metal with Mettle* at Harbourfront Centre, Toronto, 1998. International exhibitions include *Contemporary Canadian Jewellers*, Roz McAllan Gallery, Brisbane, Australia, 1989 and *Queensland Art Council Major Touring Exhibition Selection*, 1990. Anderson has been commissioned to create presentation pieces for a number of prestigious organizations including the Canadian Advisory Council on the Status of Women, the Alberta Children's Hospital and the Glenbow-Alberta Institute. Anderson's work is represented in the collections of the Alberta Foundation of the Arts and the Metal Arts Guild at the Canadian Museum of Civilization as well as numerous private collections.

## JACKIE ANDERSON



*From the Further Adventures of the Blonde Egyptian*, 1992  
Sterling silver, 18 carat gold, lapis lazuli, carnelian, wood, paint, arborite, granite.  
7 cm x 7.2 cm x 7.2 cm

*Buffalo Gal*, 1993. Sterling silver, aquamarine, mat quartz, wood, moonstone, paint, arborite, linoleum, granite. 7.9 cm x 11.2 cm x 12.3 cm

*Ross's Spirit House*, 1993  
Sterling silver, 18 carat gold, 10 carat gold, diamond, amethyst, linoleum, marble, ebony, acrylic paint. 4.3 cm x 8 cm x 6.5 cm

*Martini Glasses 1*, 1999  
Tribute Piece. Sterling silver, (black) eye glass parts, rhinestones, acrylic. 8.2 cm x 14 cm x 10 cm

*Martini Glasses 2*, 1999  
Tribute Piece. Sterling silver, (red) eye glass parts, acrylic. 10.5 cm x 13 cm x 9 cm

# ANNE BARROS

Anne Barros [b.1939, Watertown, New York. Lives in Toronto] graduated Bachelor of Arts, English and Philosophy, from the College of New Rochelle, New York in 1961, specialized in silversmithing at the Sir John Cass School of Art, London, England and earned an Honours Diploma in Metal Arts, Gold and Silversmithing from Humber College, Toronto in 1978. From 1978 to 1985, Barros taught Design and Specifications at Humber College and is currently committed to a private studio practice. Selected international exhibitions include *Windtoys*, International Gallery, San Diego, 1990, *Premier Showing*, Levinson Kane Gallery, Boston, 1991 and *The Dining Experience*, Luckenbach Mill Gallery, Bethlehem, Pennsylvania, 1991. Recent Canadian exhibitions include *Anne Barros*, Anna Leonowens Gallery, Halifax, 1994, *Canada/China Applied Arts Exhibition*, Emily Carr Institute of Art and Design, 1996 and *Precious Intentions*, The Burlington Art Centre, 1997. Barros is represented in the collections of the Canadian Museum of Civilization, Hull and the Canadian Craft Council, Vancouver.

*Three rat-tailed spoons*,  
1998 Sterling silver. 13 cm  
x 24 cm x 8 cm

*I have measured out my  
life in knives, forks and  
coffee spoons*, 1992. Ster-  
ling silver. Fabricated. 26 cm  
x 21 cm. Collection: Canadian  
Museum of Civilization

*Birthday Spoon*, 1999  
Tribute Piece. Sterling silver,  
copper, brass, anodized alu-  
minum, walnut, gesso, paint,  
pearl. Constructed and forged.  
19 cm x 11.5 cm x 3.5 cm



# BETH BIGGS



Beth Biggs [b.1961, Deep River, Ontario. Lives in Iqaluit, Nunavut] studied at Algonquin College, Ottawa where she earned a Diploma in Visual Arts, Jewellery in 1981 before graduating with a Bachelor of Fine Art and a Bachelor of Arts Education from the Nova Scotia College of Art and Design in 1983. In 1996 she received a Master of Fine Art from SUNY New Paltz, New York. Biggs has had specialized training in a variety of media including silver-smithing with Lois Betteridge at Mt. Saint Hilaire, Quebec. Since 1997, Biggs has been the Senior Instructor of the Fine Art and Crafts Program at Nunavut Arctic College. Selected solo exhibitions include *Stars and Suns*, Art Gallery of Nova Scotia, 1995 and *Collate*, Sojourner Truth Library, and *Illuminate* at SUNY New Paltz, 1996. Selected group exhibitions include *Selected Treasures*, international exhibition organized by The Canadian Museum of Craft, Vancouver, 1992-95, *Taking Tea with Eros*, a traveling exhibition, organized by the Metal Arts Guild of Ontario, *Subjects 96*, Retretti Art Centre, Finland, 1996, and *Far & Wide*, Art Gallery of Nova Scotia, 1996 and 1998. Since 1981, Biggs has been honoured with awards from many organizations including the Ontario Crafts Council, the Metal Arts Guild of Nova Scotia, the Sheila Hugh Mackay Foundation, and the Canada Council for the Arts.

*Sun Bowl II*, 1992.

Heat-treated copper. Constructed. 5.5 cm x 18 cm x 18 cm. Private Collection

*Tabitha(Acts 9:36) and Junia(Romans 16:7)*, 1996

Sterling silver in a cherry wood cutlery box. Spoons (each) 17.5 cm. Case 91 cm x 22.8 cm x 10 cm

*Rosary*, 1996. Sterling silver, olive pits. 27.5 cm x 17 cm x 1 cm. Collection of the Nova Scotia Art Bank

*With my hands, I make*, 1999. Tribute Piece. Sterling silver, 14K, 24K electroplating, embroidered cotton pillow.

Locket 7 cm x 4 cm x 3.5 cm.  
Pillow 22 cm x 30 cm x 10 cm

Brigitte Clavette [b.1956, St-Basile, NB. Lives in Fredericton] graduated Bachelor of Fine Arts from the Nova Scotia College of Art and Design in 1980 and earned a Diploma of Advanced University Studies from the University of New Brunswick, Fredericton in 1992. Clavette has participated in several specialized workshops including silversmithing with Lois Betteridge. Currently, Clavette is an Instructor and Head of the Jewellery Department at the New Brunswick College of Craft and Design. Selected Canadian and international exhibitions include *Exposition Internationale de Bagues*, Galerie Jocelyne Gobeil, Montreal, 1990, *Selected Treasures of Canadian Craft* a traveling exhibition to the Pacific Rim, USA and Canada, 1992-95, *Canada Applied Arts* a traveling exhibition to China and Canada organized by Emily Carr College, Vancouver, 1996-97 and *Mettle with Metal*, Harbourfront Centre, Toronto, 1998. As the recipient of many awards and commissions,

*Decanter*, 1991  
Copper, amethyst.  
24 cm x 22 cm x 5.5 cm

*Untitled – Vessel*, 1994  
Steel and copper, gold  
leaf. 10 cm x 25 cm

*Harmonia*, 2000  
Tribute Piece. Sterling  
silver, gold leaf, granite.  
21 cm x 11.5 cm dia

Clavette was recently accepted into the Royal Canadian Academy of the Arts, 2000. Clavette's work is represented in a variety of public collections including the Women's Directorate and the NB Municipalities Culture and Housing Arts Branch of the Government of New Brunswick and the New Brunswick Crafts Council.

## BRIGITTE CLAVETTE



# KYE-YEON SON

*Vessel 95*, 1995  
Copper, brass, slate,  
green patina, heat colour.  
12 cm x 44 cm x 23 cm

*Ring Bound*, 1999  
Tribute Piece. Copper,  
enamel, Sterling silver,  
24 carat gold plate.  
25 cm x 7 cm

*Balancing*, 2000  
Sterling silver, Nickel  
silver. 35 cm x 11 cm dia

*Celebration: 50th Anniversary of the Metal Arts Guild*, The Craft Gallery, Toronto, 1996, *Indiana University: Past and Present*, Taboo Studio, San Diego, 1997 and *The Contemporary Young Korean Metal Arts Invitational* traveling exhibition to USA, Canada and Korea organized by the Art Gallery of Montgomery College, Rockville, Maryland, 1998. Son's work is represented in both private and public collections.

Kye-Yeon Son [b.1957, South Korea. Lives in Halifax] graduated Bachelor of Fine Art, Applied Art and Design from the Seoul National University, Korea in 1979 before attending the Blossom Art Festival, Metalsmithing and Jewelry Design, Kent State University, Ohio in 1982. She graduated Master of Fine Art from Indiana University, USA in 1984. Currently, Son is an Assistant Professor, Craft Department at the Nova Scotia College of Art and Design. Among Son's honours and awards are Awards of Excellence from the Metal Arts Guild, 1987, 1988 and an Honourable Mention at The 23rd International Pearl Design Contest, Japan, 1995. Selected solo exhibitions include *Quiet Motion*, 1986 and *Wishing Vessel*, 1998 both at Anna Leonowens Gallery, Halifax. Selected group exhibitions include







# KEN VICKERSON

Ken Vickerson [b.1958, Edmonton, Alberta. Lives in Toronto] studied at the Alberta College of Art and Design from which he earned a Jewellery Diploma in 1982. From 1978 to the present, Vickerson has engaged in advanced studies in a variety of specialized media including holloware with Lois Beteridge. Since 1985 Vickerson has been an instructor at the Ontario College of Art and Design. From 1997 to 1998, Vickerson taught within the Department of Fashion and Creative Technologies at George Brown College. Vickerson is also fully committed to an independent design practice. Vickerson is the recipient of many awards including the Award of Excellence from the Metal Arts Guild, 1989, 1990, 1996. Selected international exhibitions include *Schmuckszene 93*, International Handwerkmesse, Munich, Germany, 1993, *Bijoux du Canadiens*, Galerie Aurus, Paris, France, 1995, 1997 and *SOFA*, in Coconut Grove Convention Center, Florida, in New York City and in Chicago, Illinois, 1997. Selected national exhibitions include *The Medium is the Metal/Taking Tea with Eros*, traveling exhibition organized by the Canadian Craft Museum, 1994-95, *Celebration: 50th Anniversary of the Metal Arts Guild*, traveling exhibition in Canada and USA, 1996-98 and *10th Anniversary Exhibition*, Harbinger Gallery, Waterloo, 1998. Vickerson's most recent exhibition was *Ken Vickerson Portfolio*, Aaron Faber Gallery, New York City, 1999. Vickerson's work is represented in various private collections.

*Ring*, 1989. Sterling silver, steel, nickel, shakudo, 14 karat gold. Face 0.8 cm x 1.2 cm x 2.3 cm dia

*Tableau III* – "Oysters Lie Dreaming", 1996. Sterling silver, gold leaf. 4.5 cm dia

*Tableau IV* – "Memento Mori", 1996 Sterling silver, 900 gold, seed pearl, baroque pearl, diamond. 3.6 cm x 5.1 cm. Pendulum 1.5 cm

*Tableau VI* – "Thought and Memory", 1999 Tribute Piece. Sterling Silver, labradorite, pearl. 4.8 cm dia. Pendulum 2.3 cm

*Tableau VII* – "Thought and Memory", 1999 Tribute Piece Sterling silver, sheen obsidian, pearl. 3.7 cm x 5.1 cm Pendulum 2.2 cm

*Pillar*, 1999 Tribute Piece Sterling silver, mokume gane, nickel, diamond, copper, fine silver. 4.7 cm x 5 cm

# GLOSSARY OF METALSMITHING TECHNIQUES

**CASTING** The process of pouring or injecting molten metal into a mold to create a form.

**CHASING** The outlining or modeling of metal from the front side using various punches and a hammer. Used in conjunction with repoussé (pushing back) from the reverse side.

**FORGING** The process of shaping metal on an anvil or steel surface using a steel hammer. The jeweller usually employs cold forging methods, in which the metal is cold when hammered.

**HOLLOWWARE** Functional objects such as bowls and containers.

**MOKUME GANE** A Japanese technique in which layers of metal are laminated together and then cut into to expose inner striations that resemble woodgrain.

**RAISING** The forming of a hollow, three-dimensional shape from a flat sheet of metal by gradually bringing up the sides in stages using a hammer against a steel stake.

**REPOUSSÉ** The decorative process of pushing back metal with punches and a hammer from its reverse side after it has been chased down from the top side. The process is repeated as necessary until the desired definition is achieved.

**ROLLER PRINTING** A technique in which a rolling mill is used to press a pattern or image into sheet metal.

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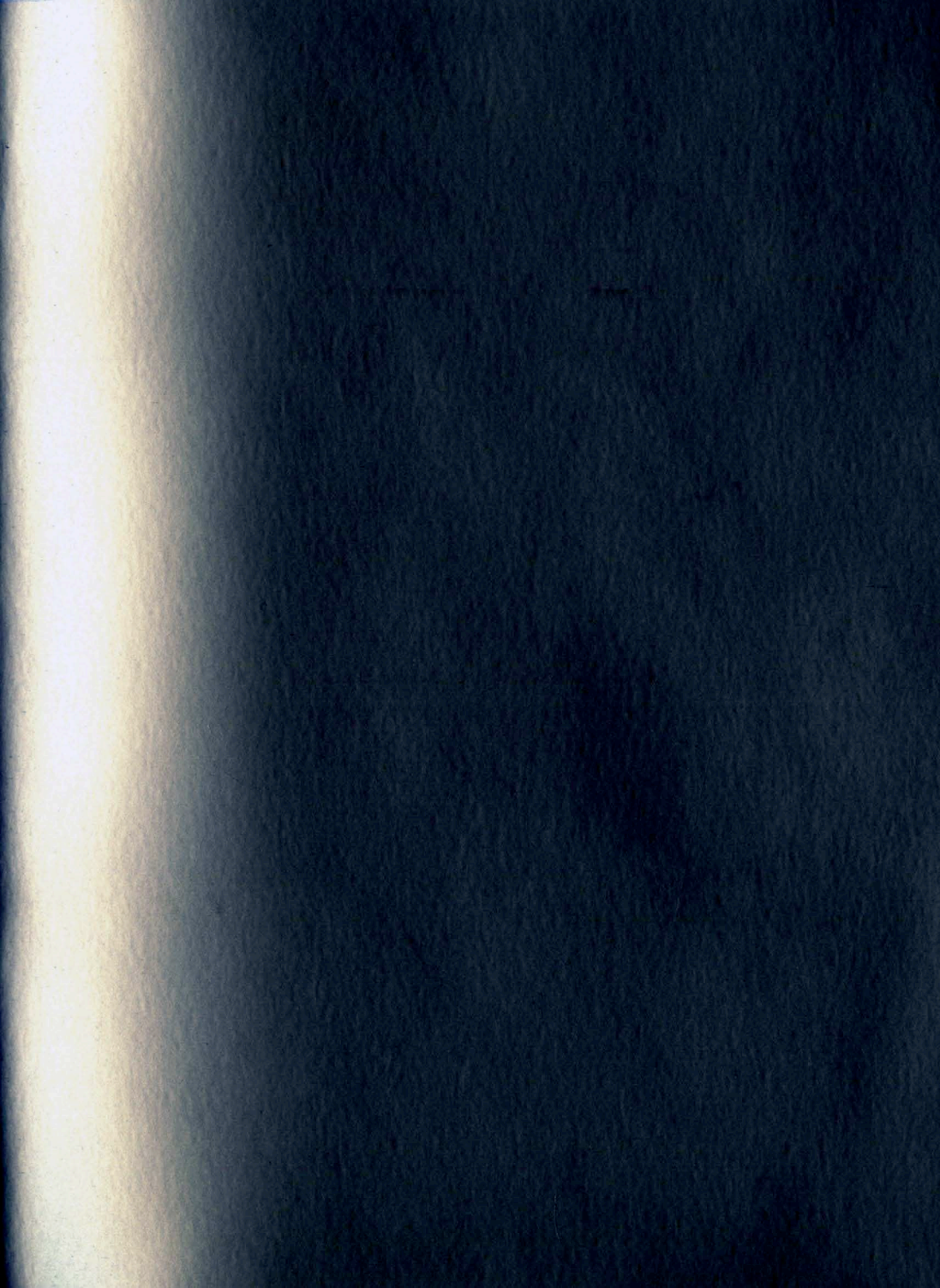
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