



Dorothy Erickson is a Western Australian born and trained artist-jeweller, the daughter of Dr Rica Erickson author, historian and wildflower painter. On the paternal side her grandfather Johann Erickson had a goldmine at Broad Arrow sparking an enduring interest in the precious metal.

Dorothy was taught on the family farm at Bolgart before she went to board at Methodist Ladies College. After training as a teacher she taught in Australia and England. On her return she studied painting and then enrolled at the newly opened Western Australian Institute of Technology gaining an Associateship in Art majoring in Jewellery & Silversmithing and Art & Design History. She followed this with a Bachelor of Arts in Design and lectured at WAIT from 1975–1980.

She held her first solo exhibition in 1977 and has since had thirty-five solo exhibitions in Australia and Europe. Her work is in the various State Art Galleries, the National Collection, The Victoria & Albert Museum, London, the Schmuckmuseum in Pforzheim, Germany and the National Fine Arts Collection in Malta.

Dorothy served as President of the Craft Council of Western Australia from 1979–1981. She is an Honorary Fellow and Life Member of Craftwest (now FORM), Senior Research Associate at Curtin University and Hon Research Fellow of the WA Museum. She formed the Western Australian Jewellers Group, now incorporated into the national Jewellers and Metalsmiths Group Australia.

She was married to the late Dr David Carr, Town Planning Commissioner for Western Australia. She undertook a PhD at the University of Western Australia and was awarded the first doctorate in Fine Arts from that institution in 1992.

Dr Erickson has travelled widely bringing an international perspective to her many years of research. She has written on art, craft, design and theatre since 1977. Her most recent book is *A Joy Forever: the story of Kings Park*.



Gold & Silversmithing  
in Western Australia: A History  
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# Gold & Silversmithing in Western Australia: A History

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This book is a distillation of doctoral research and tells the story of the many talented gold and silversmiths who have lived in Western Australia. It places the jewellery and silver plate, the craftspeople and the owners in the stylistic, social and economic milieu in which the works were created. Influences are traced and innovation highlighted. Pride in local content – materials, imagery or expertise – can be seen as a continuing thread. Artists, craftsmen and clients have remained persistently loyal to local themes while working or commissioning within international idioms. The best work of each era can take, or has taken, its place in the international arena being not only of its place but also of its time.