



Brooch by C. H. May c. 1900

Collection WA Museum

Cinderella's Story

Gold and Silversmithing in Western Australia 1829-1999



Jewels and plate are not made in isolation. They are the products of the social, economic and philosophical climates of the centres in which they originate.

Eastern States goldfields brooch c. 1850s



Joseph Pearl stamper brooch c. 1905



George Richard Addis mining brooch c. 1900

Life in Western Australia was subtly different from that in the eastern colonies as differences of timing and scale of economic fortunes impinged on development.



Government House, Perth, 1864.



*Captain
Hillman of
the
volunteers
1870s.*

*Margaret
Brockman
dressed for a
ball c.1850.*



Western Australia was founded in 1829 as a gentleman's colony where society developed social conventions that continued with few modifications until towards the end of the twentieth century.

The population remained miniscule for the first fifty years and convicts were accepted for twenty years to provide labour to make roads, bridges and other public amenities.

The harsh conditions and contempt for the other colonies gave rise to fiercely local sentiments that ensured continuance of certain 'gentry' conventions and morés.

The country itself, with its unique flora and special light and colours, also exerted an influence.

All of this had repercussions for the making of jewellery and plate in Western Australia.

The early pioneer period, while unproductive for local metalwork, was important for establishing British style, particularly that of the minor nobility and country gentry, as a tradition.

For instance, replacement silver selected by settler families was in a traditional style, in keeping with the bulk of their family silver.

However the major factor governing production was the limit imposed by population.

The goldsmiths who had migrated preferred to become landowners with entrée into the gentry.



*Bussell necklace of style
made by John Gresswell.*



Captain James Stirling.



Thomas Stephen Habgood 1832 Stirling Cup.



The transportation of convicts between 1850 and 1868 increased prosperity and consumption.



When the population increased to about 25,000, a significant number of goldsmiths were able to make a living. These were mainly ex-convicts who worked hard to obtain a measure of acceptance.

Some such as John Wellby, Frederick Mason and Henry Seeligson were notably successful with thriving businesses. The instruments of their success were pearls

Work attributed to John Wellby 1870s sold in London and Eastern Colonies.



*Frederick May alias Mason 1870s–1880s.
Mason was a very successful jeweller and
entrepreneur in Fremantle – He styled himself
Jeweller to H. E. the Governor.*



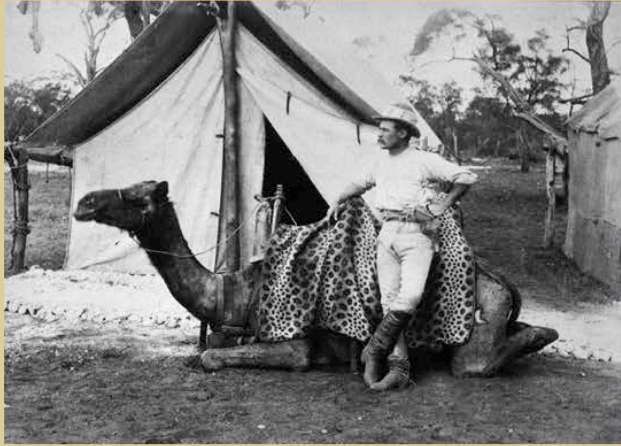
Thomas Ellies pearl-worker and jeweller of Broome 1890s.



Jewellery by Charles May. A. O. Kopp and others.

The shop and workshop of A. O. Kopp in Fremantle c. 1903.





A well set up prospector out for adventure.

Work with a distinctly regional character was seen at the end of the nineteenth-century after the discovery of fabulous quantities of gold in the dry interior. The goldrushes that stimulated the economy brought an enormous influx of goldsmiths.



LADY FORREST SOUTH, '94

Donovan & Overland, George Addis, Joseph Pearl and Frank Piaggio made quality work at this period.

Some small works from these men, incorporating the most unlikely imagery, are exquisite examples of the goldsmith's art.

Johann Erickson & the Lady Forest South mine at Coolgardie in 1894.



Rosenthal Aronson

Piaggio



George Richard Addis
jeweller of Kalgoorlie.

Annie Forrest wearing a
brooch and (from the left)
brooches by Rosenthal
Aronson, Piaggio, Larard,
anon, Donovan &
Overland, anon and Addis.



JEWELLER ADDIS.

In search of a bracelet or ring,
When presents around you would fling,
Keep this tip in your mind --
The best you will find
At Addis's -- if you would "spring."



Larard



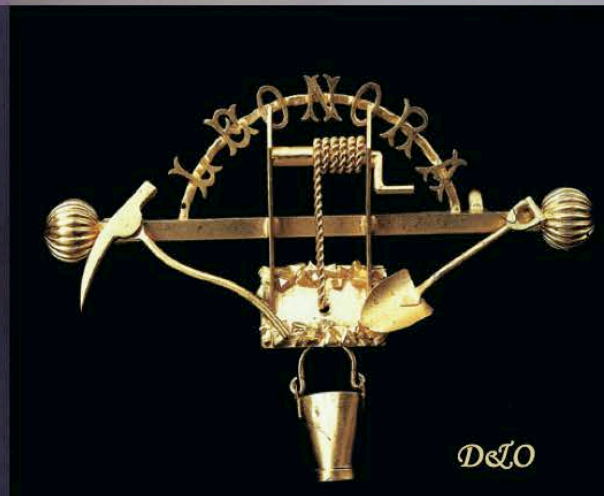
D&O



Addis



anon



D&O



anon



Trade jewellery declined after the dismantling of tariff barriers following Federation and brought a contraction of production in Western Australia.

Levinsons, Caris Brothers and J. C. Taylor developed thriving businesses that continued through to the next mineral boom in the 1960s.



Perth Technical School by A. B. Webb 1923.

From 1895 prosperity brought an influx of artistically inclined people to join those already in the community.

In Western Australia, the Society of Arts, as promoter of the Domestic Art Movement, was important in forming taste and expectations within its circle.



Much local work reflected the English, Scottish and Viennese Art Nouveau lines seen in *The Studio*, *The Magazine of Art* and the *Art Worker's Quarterly*.

Candle sconce c.1905 by Mattie Furphy student at the Perth Tech.



James W. R. Linton - At Falls Road Hovea.



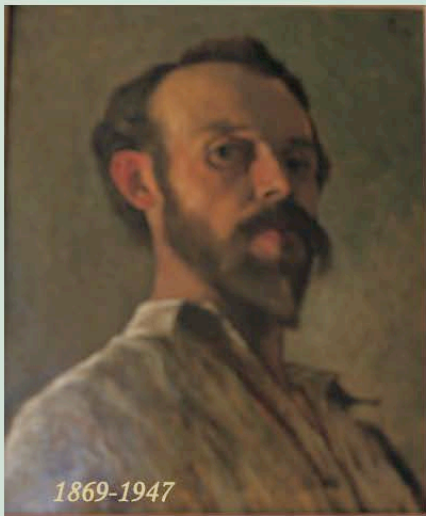
James W. R. Linton – Western Australian Golf Association Trophy.



J. W. R. Linton – Altar plate for Christchurch, Claremont.

The artist- jewellers and silversmiths of the first six decades of the twentieth century were also proficient painters and designers.

There is no common style that links the best of the Western Australian jewellers and silversmiths except perhaps in being exponents of graphic arts. There is however an attitude and commitment to their 'place' that they have in common.



1869-1947

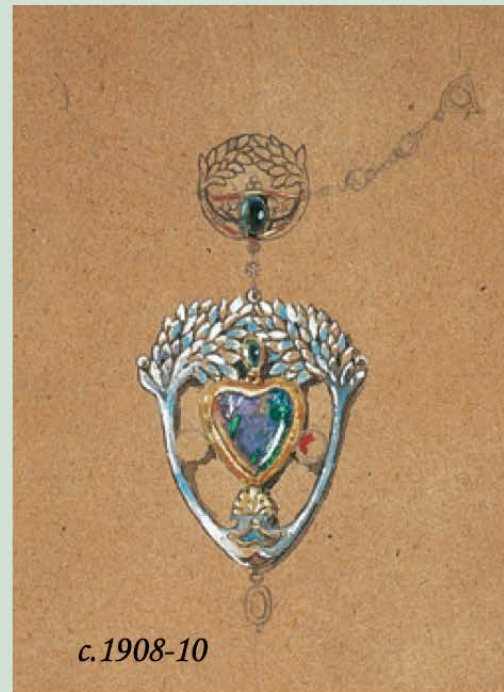


1911

*James WR Linton – self portrait and artworks.
He trained in England under his father Sir James
Linton and later at the Sir John Cass Institute.*



c..1932



c.1908-10



1919 St George's Cathedral Soldiers' Chapel



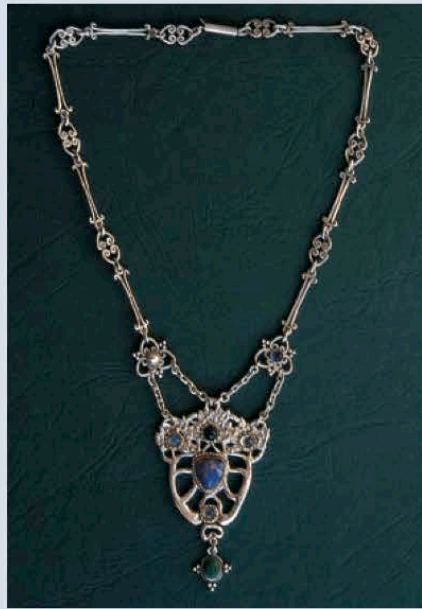
Dolphin pendant c.1920.



Peacock pendant c.1913.



The Mermaid pendant 1922.



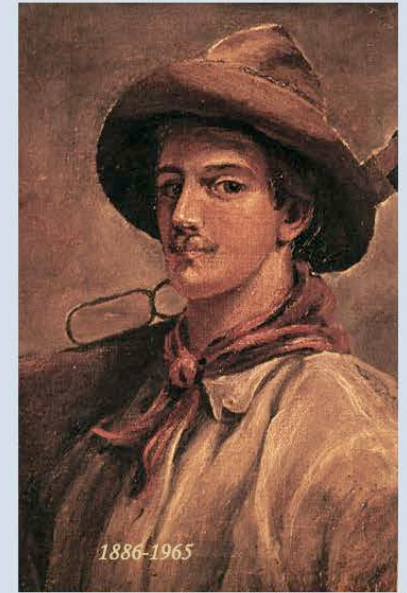
Necklace c.1950s



*Brooch
1960*



Sketchpad 1909



*H. A. Gordon Holdsworth
self portrait and artworks*



Metropolitan Cross 1912.



St Michael and All Saints 'Lectern.



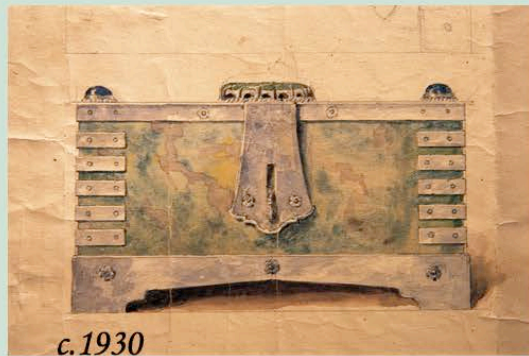
The Wembley Lectern 1922.



Greenbushes War Memorial 1921.



c. 1930



c. 1930

Jamie Linton 1904-1980 trained under his father in Perth, in Paris at the Académie Julian, and at the Central School of Arts and Crafts in London.



Jamie A. B. Linton – portrait by J. W. R. Linton 1925.



From 1948

Jamie Linton was the foremost silversmith in Australia in the 1940s.

c. 1955



c. 1935 for Christchurch, Claremont



c. 1922



1945-6



*Kitch Currie – trained
by J. W. R. Linton.
Peacock Necklace
1973*



*Harris & Son –
Harold Harris
wildflower spoons
c.1965.*



George Lucas – apprentice to Jamie Linton. Titanium bowl 1984.

The mining boom of 1955–75, which reproduced the turn-of-the-century excitement, coincided with a new international craft revival.

The members of the art fraternity, such as painter Geoffrey Allen, were able to develop part-time interests into professional practice.

The work of the 1960s and 70s was identified by national writers as being different, reflecting the interest in the marine life and natural forms of the coastal fringe.

This is typified in the work of Allen and Eric Car.



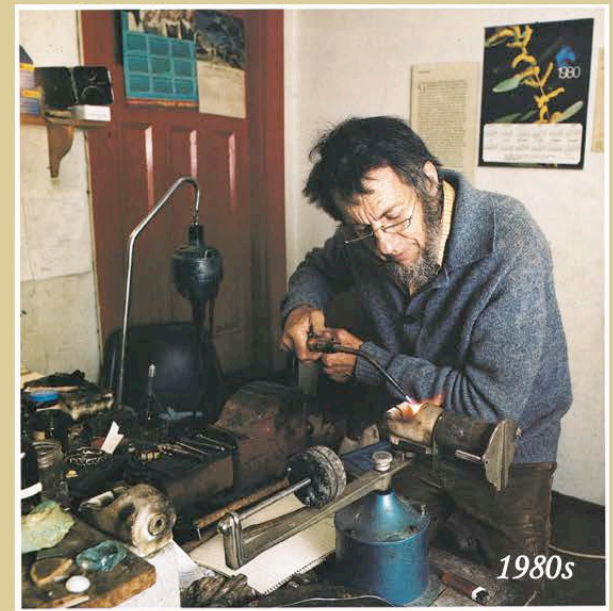
1973



1978



1950s



1980s

Geoffrey Allen trained in art at East Sydney Tech after serving in WWII.

Allen won the Perth Prize for painting 1957 & 1959 and taught art at Scotch College before becoming a 'Village Craftsman' in 1959. He was self taught as a jeweller and inventive in the use of technology. His work was very popular, and he worked almost up till the time of his death in 2000.



1962



Christmas Oyster 1980.

Eric Car trained as a museum conservator in the 1950s, working on objects from the the Dutch wrecks. His work reflects this environment.

He later undertook training with a liturgical silversmith in Holland.

He had a number of solo exhibitions in Australia and overseas from 1970 and ran the Eric Car Gallery for some years. He died in 2009.

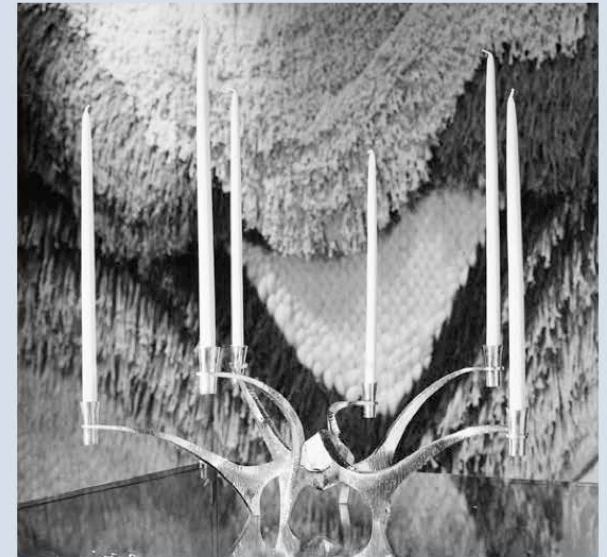


Lord of the Rings, Sydney 1974.

Cigar and cigarette boxes 1975-6.

Nautilus Centrepiece 2004

Candelabra with Phillip Noakes 1975.



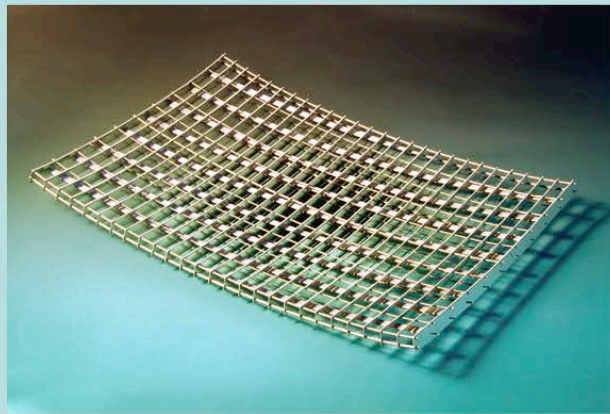


David Walker pendant 1973 and Bird of Prey 1979, AGWA.

David Walker trained in silversmithing and ceramics at Manchester. He became Course Controller of Craft at WAIT in 1974. He developed 3D Design Jewellery and Silversmithing into an internationally known course. He resigned in 1997.

David Walker Shrine brooch 1987

Tres Tray 2001 coll. AGWA.

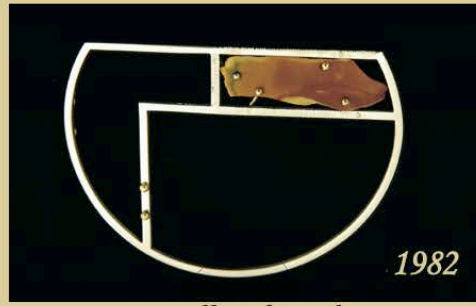


In the 1970s art schools were as popular as they had been at the turn of the century, and crafts flourished. Once again, men trained in England controlled the premier school. Once again, the graduates won international recognition.

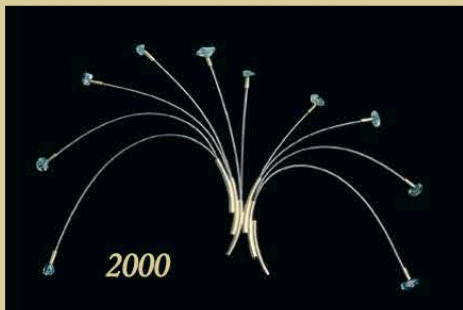
Staff and students were part of a new international experimental jewellery movement.

Katherine Kalaf (O'Sullivan Noakes) Bracelet 1977, coll. AGWA.





Coll. Schmuckmuseum



The late 1970s and early 1980s work of the new graduates was a reflection on the excellent combination of fine art and design tuition available at the newly opened School of Art and Design within the Western Australian Institute of Technology — now Curtin University.

Community attitudes engendered by the first boom assisted the ready acceptance of the new generation of artist-metalsmiths.

The international climate encouraged many of these into the global scene.

Jewellery by Dorothy Erickson WAIT graduate 1972 who has exhibited internationally with over 30 solo exhibitions since 1976.



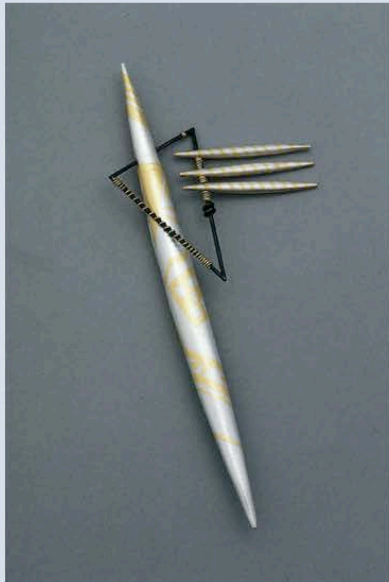
*Carlter Makigawa 1980,
coll. AGWA*



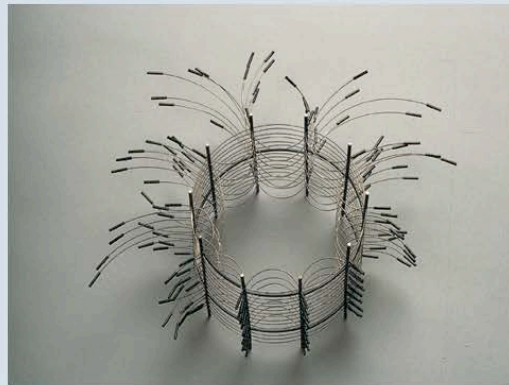
Bronwyn Goss 1988 and 1999



Felicity Peters 2001 and 2002



Felicity Peters 1992



Brenda Ridgewell 1996.



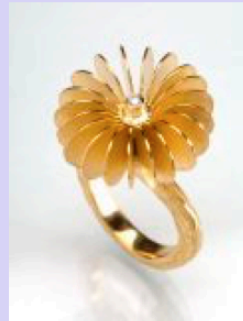
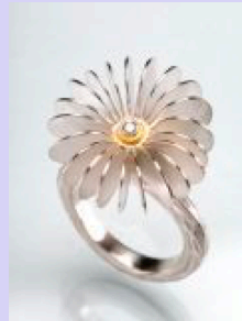
Brenda Ridgewell 1995

Pride in local content—
materials, imagery or
expertise— can be
seen as a continuing
thread.

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.

*Some WAIT graduates who
exhibited internationally in
the 1980s and 1990s.*

Not the end!



Jewellery by Gillian Rainer

Time has not permitted the inclusion of the 21st Century in this narrative.

(Perth Technical School)

WA School of Art and Design – Central Institute of Technology and

Curtin University (WAIT) continue to produce graduates.

