When I decided to commission Donna-May to make me a pair of shoes, we decided to use a photomontage of personal objects from my hall table, and apply them to a series of wearable accessories. The randomly selected collection of objects includes bakelite jewellery from the Thirties and pieces by Warwick Freeman, an icon by Tony White from 1968, an oval Victorian silver box and a black & white postcard.

Kerry Crowley

Kerry is the kind of fearless, yet feminine woman I have in mind when designing. The leather photo prints used in the pieces were inspired by her and mostly comprised of her personal objects. She happens to have an unerring eye, so I aimed to fulfil her exacting standards by using concentrated detail within a simple form.

Donna-May Bolinger

Sweater Pin 2006
silver, oak barked, weathered with The Rose & Tooth photo print

Petit Soirée (Bag) 2006
kid leather with The Rose & Tooth photo print, collection of Kerry Crowley

Swing Pendant 2006
silver crystal & calf, crocodile & patent leather with The Rose & Tooth photo print, collection of Kerry Crowley

Couture Curve Derby Shoe 2006
metal button and sole, French box calf, hand tinted, with The Rose & Tooth photo print, collection of Kerry Crowley
I chose these brass alloy and gold plated earrings and necklace by Zara after seeing some earlier pieces she had made out of plastic chopsticks covered in interesting and strangely familiar designs. I realised I had seen similar designs on my parent’s dinner set when I was growing up, although in a different colour. I always liked the intricate pictures that the Chinese painted on their objects. Somehow it always seemed peaceful and calming to see such time taken on decorating plates and cups etc, and even chopsticks.

Linda Janssen

I see potential in the everyday and grace in the commonplace. Treasures scoured from the Asian marketplace continually suggest new forms and functions.

Zara Collins
The front display case of Mark Conway’s shop was always reserved for Kate’s Volcano jewellery. Gradually I started to lust after pieces.

**Mandy Martin**

Mandy’s reversible bracelet is a simple modern architectural or industrial inspired design. The discs are heavy but cool and smooth against the skin. My aim was to make something simple and understated that is easy and agreeable to wear.

Vitreous enamel is a traditional medium which jewelers have used for centuries. For me, it provides an opportunity to play with colour in a way which the making of jewellery would not otherwise provide. I use silver because it complements and enhances the vibrancy of the enamel colours.

**Kate Forster**

Reversible Bracelet 2005
- sterling silver, enamel
- collection of Mandy Martin

Rings 2004/2005
- sterling silver, enamel
- collection of Mandy Martin
- 4 rings enamelled multicolour

Hinged Reversible Bracelet 2005
- sterling silver, enamel
- collection of the artist
- 10 square links enamelled multicolour with black and white reverse

Bulls-eye Bracelet 2005
- sterling silver, enamel
- collection of the artist
- 42 circles with small inner circles, enamelled multicolour

Fence Bracelet 2005
- sterling silver, enamel
- collection of the artist
- interlinked 2-sided posts with 4-sided swivelling rails, enamelled multicolour

Blue Bracelet 2005
- sterling silver, enamel
- collection of the artist
- 45 domed squares enamelled in shades of blue

24 Rings in 2 Styles 2005
- sterling silver, enamel
- collection of the artist
- 16 square rings enamelled multicolour and 8 Mondrian rings, alternate small and elongated squares
I was a long time admirer of Simryn’s work and loved the idea of wearing a book!

Penelope Seidler

Torn from the book and rearranged, the words have to cohabit without their original context. No longer legible as text, the beads are legible as an artefact.

Simryn Gill
This piece brought a certain vigour and life into my personality. Initially I believed I could wear this piece as a form of necktie with a plain and simple shirt. Now I have discovered I am free to express the nonconformist creative side of my personality that is often oppressed by the everyday.

Stephen Cassidy

The pearl shell button has held an attraction and power for me as a simple object which symbolises both personal history and meaning - across time, across cultures. The experience held in this work is both a reference to my pioneering family history – of women’s domestic labours and endeavours - and a fascination with the traditional use of shell carved, sewn and woven into the ritual objects found throughout the cultures of the Pacific.

Repetition, rhythmic action, sewing, weaving, binding - a meditative labour. My mother was a tailor, my grandfather a bush engineer.

Rowena Gough

Rowena Gough
20th Century design collector

Stephen Cassidy

Stacked Button Neckpiece 1997
925 silver antique mother-of-pearl shell buttons circa 1920s
collection of Stephen Cassidy

Channel Tryst Rope 1997
925 silver antique mother-of-pearl shell buttons c. 1900-1920s
collection of the artist

Chaotic Ball & String 2005
North American cedar broken mother-of-pearl shell buttons c.1900-1920s
collection of the artist

Blue Steel Rope 2005
blued mild steel mother-of-pearl shell buttons c.1900-1920s
collection of the artist

Red Ribbon & Glass for the Neck 2005
stainless steel glass red silk glass beads woven
collection of the artist

Green & White Chaotic Rope 2005
shell buttons circa 1990 nylon thread
collection of the artist
Robyn's generous in her work, pricing very reasonably, generous with her time. Years ago she gave my daughter free drawing lessons at her home because she thought she was talented.

This particular necklace looks sombre but in fact is very flattering and looks great with urban black.

Anna Volska

Her wonderful voice, animated personality and refined beauty - especially her graceful long neck - make Anna a great subject to adorn with jewellery; a moving gallery in the community.

Robyn Gordon
The tiara was made for me by Fiona at my request and as a sort of reward for eating hundreds (seemed like thousands) of sardines when I stayed at her place for 40 days while I made the Shrine of the Sacred Heart holograms at a lab in the Adelaide Hills. I must hasten to add that this was at a time when Fiona was well into the sardine can series, a time when her beloved cat Blanch would not even eat another sardine!

What I love about the tiara is the way in which profound irony concerning materials is expressed through the way in which the edges of the can overlap in the front to make a pseudo coat-of-arms like heraldic arrangement.

When it is being worn, it is common to have comments of how incredible it is and then, when the material is pointed out, there is always laughter in the recognition of the can.

Paula Dawson
It was the eighties in Brisbane and Barbara was the pulse of a small tribe of wanton enthusiasts. I had squandered my first pay packet on a delicate Art Deco moonstone necklace and immediately commissioned Barbara to make something beautiful with the luminous stones for myself, and for the girls in my family.

Rhana is a goddess: she has goddess hair, goddess skin and a divinely generous nature. While her mask to the world is sunlit and leonine, however, her psychic strengths are dark and plutonic.

The new work continues my interest in the lattice, or mashrabiya, a visual device that sustains my engagement with its ambiguous nature and culturally diverse lineage.

Rhana Devenport

Barbara Heath
I acquired this work of Yuri Kawanabe’s in January 2001; I was delighted to find a bracelet that reflected her ideas of a three-dimensional shape based on paper modelling and referencing both the ephemeral, ceremonial decorations she experienced during her childhood in Japan, where simple materials like bamboo, straw and paper created wondrous effects, and her stable, long-lasting body adornment work.

Dr Gene Sherman

For Baubles, Bangles & Beads I have made a series of bangles/armlets titled Underwater. It is a fascinating moment to put your head in water (with a snorkel gear in my case) then realise you are surrounded by barnacles, sea anemones, coral, seaweed, shellfish, jellyfish and fish... Many soft forms and transparent structures are strikingly powerful. Certainly a different set of rules of formation apply in water: These bangles are my remote interpretation of some of their rules.

Yuri Kawanabe

Hollow Form Bangle from Ceremonial Transition exhibition 1993 copper, silver plated, patination (black) collection of Dr Gene Sherman

Bangle from Oru series 1996 silver, gold leaf, patination (black) collection of the artist

Bangle from Oru series 1996 silver, gold leaf, coloured pencil (sealed), patination (black) collection of the artist

Bangle from Underwater series 2006 silver, patination (black) collection of the artist

Bangle from Underwater series 2006 silver, patination (black) collection of the artist

Bangle from Underwater series 2006 silver, gold leaf, patination (black) collection of the artist

Bangle from Underwater series 2006 silver collection of the artist
What I love about Sheridan’s rings is how they provoke curiosity and conversation in people. They always get noticed, you cannot miss them on your hand. People just want to feel the weight of them, try them on and hear all about their history.

**Peggy Wallach**

Peggy’s Pool Ring was part of the Full Regalia and Get-Up collection produced in 1989. I had just returned from my first trip to Europe saturated with architectural visions of Renaissance splendour imbibed in Italy and France, and the portraits of the inhabitants of these palaces gaped-upon in art galleries all around.

Up to that point my work had been small in scale but I enthusiastically scaled it up to meet my imagination fuelled by monumental extravaganzas.

**Sheridan Kennedy**
These earrings have pure clean lines. They’re almost classic in shape but there is, I think, a cheekiness about them that is totally endearing.

Margaret Pomeranz AM

Repetition of form, over and over again, to create the whole is almost a meditative process and one which I get totally engrossed in. I am truly never quite sure where the work will go, so there is plenty of experimentation with form and function as the pieces develop.

Margaret Kirkwood
Darani Lewers was one of my first students at Frensham School and Sturt Workshops in Mittagong, which is also where I met my husband, Stephen. He was attending a Sturt Summer School workshop, along with Margo and Gerard Lewers; for my first date with Stephen, horse-riding, the Lewers sent Darani as chaperone.

Erika Semler

Movement was integral to much of our jewellery between 1964 and 1976; figurative themes became of major interest to us in the mid 70s, the time when Erika acquired this piece.

It was constructed as a playful abstract relief, distinguished by formal patterns of colour and a fringe of small metal forms. While the sections are linked together so that the parts move in unison with the body, this remained a one-off work.

Helge Larsen & Darani Lewers AM

Erika Semler,
master handweaver & spinner
Carlier Makigawa

& Ann Lewis

Carlier’s piece is very special to me as it was a gift from very dear friends in Melbourne, Steven and Louise Skala.

Ann Lewis AM

I feel there is an energy and playfulness in the new Hybrid series that has not been in my work for a long time. These new pieces are like three dimensional drawings. The forms are derived from the idea of the seed, meaning life. I have made many drawings from a collection of seed pods, fruits and flowers gathered from Australia’s western landscapes since my husband Akio died in 1999.

Carlier Makigawa
One thing I have learned: love is never a mistake, and I wear this memento warmly. Simplicity of form and material gives it public beauty. Against my skin, as through the years before, the engraved name and date hold rich private meanings.

Robert Thompson

I deal with a great many couples that, as a celebration of their partnership, remodel their rings. The great challenge in Bob’s ring was that he was not after a reworking as such, rather a complete change of use. I cut the ring into slices, added a bit more fresh metal so the bloody thing could fit around his bull neck, and linked them together.

Jason Moss
As simple as this ring is, it is quite dear to me: its components were the most freaky find while scratching through the ashes of my burnt-down home.

Conrad Morton

Conrad has quite a few of my works, from jewellery to hand-held objects, and even a small stainless steel gas burner for his coffee pot. He also owned one of my very first rings, a cut stainless steel tube with silver soldered into the gap. I gave it to him as a gift. The ring is very different to my current work; extremely immature and shockingly made, but the story behind it carries weight as to how jewellery is strengthened by adversity and has the ability to accompany the wearer through great change, and to even change with the wearer.

Sean O’Connell