



"In the remnants of Uni briefs and deadlines, I discovered freedom to explore new ideas and their inevitable tangents."
Melissa Beal

"My connection with Gray Street Workshop has been the most valuable influence on my life as a contemporary crafts person. To experience the eclectic mix of practitioners working along side one another in a nurturing and supportive environment is fantastic."
Kath Inglis

"The "girls" were always generous with their time and skills and I in turn introduced them to the decorative possibilities of solder runs, scratches and fire-scale."
Gerry Wedd

"Every access worker has brought a different tone, note, riff or tune to blend in or play as counterpoint to the ongoing fugue background that is provided by the full members. It's getting to be a piece of orchestral proportions now!"
Helen Printer

"The two things I remember most clearly about working at Gray Street are the passion each member has for 'living and breathing' art."
Nikki Biggins

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Longevity is an amazing teacher. A gift of experience. If one takes time to look back over the landscape, the rewards are plentiful.

Gray Street Workshop was established in Adelaide, South Australia in 1985 by a group of enthusiastic contemporary jewellers keen to develop a workplace which would support the growth of their careers and foster a sense of community.

Gray Street has always consisted of a rich and transient population of access members. They've come from all walks of life; all levels of experience, from far and wide - each with something to contribute to the ongoing life of the workshop.

Twenty years on, sixty artists have shared in and contributed to the Workshop's continuing growth. Some come looking for a change of scenery, a bit of space to think and grow a new approach. Some are searching for new inspiration from another country, a different culture. Some to work along side us, some to work with us.

Oh yeah Kath's starting on Monday. Which bench does she want? Who will be here to show her the ropes? Has someone dusted her bench? The light's busted, better go to the hardware store. What about keys? Better get some more cut. Has she found a house to live in yet? How long does she want to stay? Let's buy a cake. Is there enough cash in the kitty? Better go to the bank. Who's on banking? Geezee...the BAS is due soon...

Sometimes it's a bit like working in a bus station, watching a constant bustle of commuters all on their way to somewhere else. Sometimes it is like being a member of an orchestra constantly tuning up and never getting to the symphony. It can be demanding - this continuous interaction, but mostly it's like being part of one of the largest, most interesting families in the world.

There's an osmosis that occurs between us ...sharing a space together...working along side each other...day by day.

It's an exchange of ordinary and extraordinary experiences - of ideas about work and life. It is also a reflection of the energy, integrity and the passions of the people who have passed through its doors over the last twenty years that the workshop endures to this day.

Catherine Truman



Twenty years ago, in a small room at the rear of a stately residence in Gray Street Norwood, Catherine Truman, Anne Brennan and I sat optimistically at our benches with the future in front of us.

At some point, between the cups of tea, the conversation and the making we decided to open the doors and see what happened. Access was born and Gray Street became a place of colour and movement. There was no stopping the hammering, the patinating, the forging, the saw piercing, the casting, the grinding, the soldering, the carving, the enameling, the sewing, the folding, the chasing, the rolling, the etching, the painting, the riveting, the conversation, the enthusiasm and the ideas.

Some people worked with us for only a few weeks, some stayed for years, Julie Blyfield and Leslie Matthews became partners of the Workshop.

Gray Street has been sustained and nourished by the rolling chorus of access members, who brought and continue to bring fresh ideas, new approaches and a different take on almost everything; they have added the colour to the Workshop.

Gray is not the shade you expect, its bright, it's vibrant and it's saturated with colour.

Sue Lorraine



To use a metaphor, the access facility at Gray Street Workshop has consistently had the association of being part of a larger family. Like members of a family there will always be ups and downs, but for me, I wouldn't have had it any other way.

I always feel a sense of loss when someone leaves the studio. The clean, scrubbed and vacuumed space that is left every time creates a feeling of sadness. And then a new person moves in; they set up their tools, rearrange their space and make themselves at home. They bring their fresh energy, excitement and apprehension to the studio.

As they settle into their new home, there is a sense of mixed anticipation of how they will fit in with us all (and I'm sure they feel the same way). Most of the time the atmosphere created is a wonderful interchange of being a professional working environment and friendship.

We have always encouraged and nurtured the development and exchanges of ideas, and felt the need to support growth amongst all the artists and jewellers who come and work with us.

"Gray Street was ...

home, cups of tea, natter and gossip, a time of focus, productivity, friendships, challenges, sharing ideas, building networks, gaining confidence and developing skills - it was for me - true indulgence ...a time focusing purely on ideas and making objects."

Annette McKee

Looking back over the 19 years that I have been involved with Gray Street Workshop (18 as a partner of the studio), it has been an insightful, enriching and edifying journey.

Having been an access worker at Gray Street many moons ago - way back in 1987 - I remember with trepidation working on the access side! Still that inspired me to keep going after the first week of non-stop saw piercing!

Now, having worked on the other side for 16 years, as a partner, I have to say that it's been an insightful experience. I have observed and lived the workshop through the many lives of the jewellers that have worked with each of us. The jewellers who have come and gone have helped sustain the life of the workshop and the life of the crafts community in Adelaide and throughout Australia.

I often wonder if the workshop would have continued for as long as it has without the continual injection of new jewellers (established and emerging, home-born and those from afar) who have chosen to work along side our own practice.

I have learnt a lot, shared a lot of experiences and I have enjoyed the many cuppas shared around the kitchen table, the birthday celebrations, the new music (well some of it!) the mentoring and of course the odd bit of idle gossip!

Thanks to all the people who have helped and continue to shape Gray Street Workshop. Cheers.....here's to the access jewellers at the workshop!

Julie Blyfield



Shades of Gray participants

Chetana Andary August - October 1986, Dorota Arkun 1985, Melissa Beal Jan-August 2000, Pauline Bern August - Sept 2003, Nikki Biggins April 1995 - 96, Casilde Blancodini 1996, 1998 + 2001, Ann Brownsworth, Susie Burton Gold, Lisa Capon, Catherine Case Feb - May 1994, Jill Cramer, Margot Douglas Oct-Dec 2001, Tim Elsom July 1993 - Dec 93, Penny Gilbert 1995-96, Miriam Gribble July - October 2002, Kath Inglis 2001-02, Sept - Dec 2004, Meghann Jones Sep/Oct/Nov 1999, Lynn Kelly Sept-Nov 1999, Bridie Lander 1991-1992, Vicki Mason Oct-Dec 2000, Kelly McDonald March - May 03, Stacey McCaig Aug-Nov 2001, Annette McKee, Juliet Mitchell 1998 - 1999, Tania Munroe 1991, Sandy Naulty 1990-1993, Belinda Newick Feb-Nov 2000, Sally Papps July/Aug 1994, Tiffany Parbs 1997-1998, Belinda Powles 96-98, Helen Printer intermittently 1987-96, John Richardson Jan 04 - current, Nele Schmidt-Teuteberg, Naomi Schwartz July- Dec 99, Vannetta Seecharan Feb - May 2003, Lauren Simeoni 1999-2002, Gina Stutchbury April 89-Feb 90, Lisa Walker 1991, Katrina Weber 2001 - current, Gerry Wedd, Patricia Wise

