

# RAW MATERIALS

## Raw Materials: Textiles

Exploring the heritage of the River Lea Valley

Bow Arts Trust

Evaluation Report 2018



## **Contents**

1.0 Executive Summary

2.0 Project Overview

3.0 Evaluation Methodology

4.0 Key Findings

4.1 Heritage

4.2 Volunteers

4.3 Activities Participants

4.4 Trainees

4.5 Students

4.6 Residents Makers

4.7 Bow Arts Staff

4.8 Partners

5.0 Detailed Findings

5.1 Statistical Outputs

5.2 Heritage Outputs

5.3 People Outcomes

6.0 Recommendations

7.0 Appendices

7.1 Press Coverage

7.2 Digital Information

7.3 Evaluation Tools

7.4 Raw Materials: Textiles list of works

7.5 Raw Materials: Textiles exhibition and events leaflet

## 1.0 Executive Summary

The Raw Materials: Textiles project started in late September 2017 and ran until September 2018. The project was funded with £34,000 from Heritage Lottery Fund's (HLF) 'Our Heritage' scheme, together with £10,000 from The Drapers Company.

The project was led by Bow Arts Trust, a charity established in 1995, and supported by key partners including London Boroughs of Newham, Hackney and Tower Hamlets, The Jewish Museum London, V&A, William Morris Gallery, Queen Mary Archives, The Salvation Army and The Drapers Company, who all gave support in-kind through their time, support and advice, including facilitating group visits and loans from their collections. The London College of Fashion collaborated with the project by supporting the selection of the two artists, and devising a special heritage brief for students that led to four students exhibiting in the show.

Building on the success of the previous years' project, exploring the heritage of wood, Raw Materials: Textiles provided the opportunity for people to engage with, and deepen their understanding and appreciation of textile heritage; through the exhibition at the Nunnery Gallery, and by engaging with the rich programme of activities, events and talks that accompanied the show. The opportunity to tour the exhibition to one of the partners' venues, Valence House in Barking, was a new initiative, and enabled the project to have a further reach in terms of attracting new audiences.



The volunteer steering group were integral to the success of the project, and their enthusiasm and commitment far exceeded our expectations. The group consisted of artists and those from non-arts backgrounds, many of whom had little or no experience with research, writing, oral history or running events.

## 2.0 Project Overview

Raw Materials: Textiles was a community-led project run by Bow Arts Trust. The second in a series of three, the focus of the project this year was to explore the rich heritage of the textile industry along the River Lea in east London with particular emphasis on the Lower Lea Valley. This area is rapidly changing and much of the industrial architecture has disappeared as the area is redeveloped. The project involved a group of volunteers who formed the steering group, students, artists, interns, staff from Bow Arts and partner institutions who all collaborated sharing knowledge, skills and their time to explore the untold stories of the area.

Exploring the heritage of textiles and the impact it had on the River Lea was carried out through a series of archive visits to research and investigate the unknown stories that shaped the area. The online resource was further developed with website designers Eight Arms, and layers of interpretation and research were added to the interactive map.

The aim of this report is to evaluate the success of the project and to inform the on-going work of Bow Arts to increase visitor figures and to improve audience participation.

As with last year's project, one of the key outputs was the Raw Materials digital platform. This houses the project research and acts as an online archive for people to explore archival collections, making them more accessible alongside mapping of the local area so that the context of each archival object is better understood. Further improvements were made to the accessibility of the site and added features were built in so that online users can differentiate between the Wood and Textile pins.

Another key output was the project exhibition at the Nunnery Gallery, a free public space where people could engage first-hand with the project's findings. During the three month run of the show (April 17-June 24 2018) visitors were able to explore archival objects alongside contemporary work within a setting that contextualised the history and narrative of the River Lea. Visitors were able to gain a better understanding of the history of the local area and engage more fully with its heritage. A total of 1430 visited the exhibition which was a 26% rise compared to last years exhibition figures.

The exhibition then toured to Valence House in Barking from 14 July 14 - 22 September 2018, and proved very popular with visitors. Higher than average figures were recorded.

Accompanying the exhibition was the events programme, which offered the opportunity for the public to delve further into the heritage of the area. Visitors had the opportunity to gain an insight into how the project was set up and to engage with the new work by the two commissioned artists.





### 3.0 Evaluation Methodology

The project aimed to deliver specific outcomes that would directly contribute to HLF's strategic goals for heritage projects, as well as further strengthen Bow Arts' understanding of the success of the project and support the improvement of data collection, audience development and volunteer training. These intended outcomes are as follows.

#### **Intended outcomes for Heritage**

- The Textile Heritage of the River Lea would be better interpreted, identified and recorded by further developing digital reach, improving accessibility to information and offering a varied programme of events to accompany the exhibition.

**Intended outcomes for people and communities (including volunteers, activity participants, interns, trainees and staff). These outcomes are expanded on in Key Findings.**

- To increase the number of people volunteering (compared to last year's Raw Materials Wood project).
- To widen the scope of new skills that volunteers, interns and trainees have access to and can develop - through training, archive visits and other opportunities.
- To ensure people will have had an enjoyable experience through volunteering, exhibition visits, attending events.
- To attract more people and a wider range of participants to engage and enjoy heritage. Bow Arts' Trust aims to diversify their audience and grow their appeal to a wider section of the community.

**Intended outcome for the organisation**

- Bow Arts' Trust will be more resilient by strengthening partnerships, staff training etc.

From the start of the project in October 2017, qualitative and quantitative data was collected for evaluation purpose. Steering group visits were documented through blog posts for the website, and all activities were photographed. The majority of feedback was collected through questionnaires that captured how people engaged with heritage, as well as important information regarding demographics. A selection of the steering group met at a mid way point so that feedback could be gathered in relation to their favourite aspect of the project so far.

The evaluation report was written by Jan Cullen, Project Manager and edited by Sophie Hill, Gallery Co-Director with suggestions made by Nicky Boyd, a consultant who supported the report for last year's project. The questionnaires used were from a template devised for last year's Raw Materials: Wood and were used to collect information at events. The Nunnery Gallery and event volunteers collected information as did Mae-Li Evans, Gallery Assistant. Georgina Walters, Bow Arts' Media Officer, collated social media, digital and press communication using google analytics to track website visits and 'Mailchimp' to record the reach of the newsletters.

## 4.0 Key Findings

Key findings include some unexpected outcomes that are detailed at the end of the section. For a detailed and evidenced list of the outputs and outcomes for our heritage and people involved in the project, please refer to section 5 – detailed findings.

### 4.1 Heritage

**The project has enabled a better interpretation and understanding of the River Lea in east London. Heritage outputs delivered as part of the project include:**

- An online platform and digitisation of archive collections. 14 new points were added to the Raw Materials map and online platform, with accompanying written archival descriptions, and nine new blog posts were published during the research phase.
- Further development and improvement of the Heritage map, online and in print including a route to follow the Textile Trail.
- Written information including: a high quality printed catalogue (5,000 copies were produced); online publishing of research; a printed programme of events (5,000 were printed). A printed exhibition list of works and labelling of archive material. 47 archival items were show at the project exhibition at the Nunnery Gallery and 45 at Valence House.
- Two temporary exhibitions (Nunnery Gallery and Valence House) exhibiting archival collections, contemporary artwork and a map of the local area.
- A programme of 14 public events including a warm up event, three boat tours, one walking tour, a panel discussion between textiles historians and one of the resident makers, two late openings featuring resident artists talks, two indigo workshops with a resident maker, two family events and one celebration event.
- Nine oral histories were recorded during the project. Links made with local history and Jewish facebook groups were very successful and showed potential as a growth area for the next project. At the time of this evaluation enquiries were being made as to how these histories could be stored at a public local archive so that they would be more accessible and reach an even wider audience.

The digital platform, built last year by Eight Arms design company, continued to be a great resource, providing an accessible way for the steering group to let people know about their research through blogs. This continues to be a successful legacy of the Raw Materials story with [how many] heritage pins added to the map.

A new professionally designed map was created which enabled participants to contextualise heritage sites in the area. A number of archive printed maps were purchased for handling use in the exhibition giving visitors access to more detailed information and to see how the area had changed and developed.

The exhibition was a great opportunity for visitors to engage with heritage and contemporary works. The mixture of archival objects and bespoke pieces made by our two resident artists proved very popular and offered a way for different audiences to interact with the local area. The accompanying catalogue included six essays by the steering group and drew together the rich pool of research carried out during the project.

#### 4.2 Volunteers

A total of 35 volunteers contributed to the project. 29 were recruited as Gallery assistants/event assistants and 16 were recruited for the steering group. This was an increase of 14% on the number of volunteers involved in last year's project.

The 16 volunteers were recruited for the steering group through a variety of means – contacts were made with local history groups, and through Bow Arts' mailing list. There was a huge interest in the project, and the project manager met with each applicant to ascertain their commitment and availability. Once formed, the group met monthly with Jan Cullen, project manager, to discuss ideas and catch up on project developments so that the group was up-to-date with the schedule of the project. A Facebook group was also set up so the group could keep in touch informally.

The group visited seven archives to undertake research; these included V&A, Queen Mary archives, the Salvation Army archives, William Morris Gallery, Hackney Archives, Newham Archives and Valence House. Each visit was facilitated by specialist project partners and enabled members to learn about the handling of archival objects, and how to use them to delve into the hidden stories behind the textile industry along the River Lea. After these visits members wrote up blogs about their experiences and what they had discovered. These blogs were uploaded onto the website and served to promote the project before the exhibition started. A total of nine blogs were written and uploaded to the website. The majority of the group had never written a blog before.

Collecting oral histories was a very successful undertaking by the steering group. Following on from oral history training from an external professional, two of the steering group interviewed five people who had been involved in the east end rag trade. Strong links were made with the Jewish community through a Facebook page and two of the interviewees generously lent Bow Arts Trust original objects and artefacts for the exhibition and the tour to Valence House.





Steering Group members at Blythe House, V&A collections, December 2017

A special meeting held mid-way through the exhibition enabled the Project Manager to gather some feedback from the steering group about what they had enjoyed most about the project at that point.

Loved local aspect - wanted to know about my area and have certainly found out so much.

[Pat, Steering Group Member](#)

Being allowed to get on with this myself has really given me confidence in this area and this is very helpful as I hope to do lots more of this - even my own project one day. The East End tailoring trade could easily be an exhibition in its own right.

[Sarah, Steering Group Member](#)



### 4.3 Activity Participants

There was a total number of 1430 visitors to the exhibition at the Nunnery Gallery – an increase of 26% on last year's Raw Materials exhibition. The visitor figures to Valence House during the tour of Raw Materials: Textiles were 2088, far exceeding expectation.

The Raw Materials events programme that accompanied the exhibition provided an opportunity to engage people more fully with heritage. A warm up event was held at Bow Arts' Ice House studios in March in advance of the opening of the exhibition in April. Situated in Barking, this was an opportunity for the steering group to promote the forthcoming exhibition and for the two resident artists to run a workshop relating to the project. This event tied in with the open studios weekend and attracted 50 people with 10 participants for the Raw Materials workshop.



Open Studios at Ice House, March 2018

During the exhibition at the Nunnery Gallery there were 13 public events offered at Bow Arts – including practical workshops, talks, tours and a panel discussion, aimed to encourage a wider audience to participate. 172 people participated in the public events at Bow Arts. Whilst the show was on tour there was one free family activity at Valence House which attracted 12 people. Out of all the events the most popular were the boat tours led by steering group members and the Indigo dyeing workshops with resident artist Sarah Desmarais. All three of the boats tours sold out very quickly and those attending were keen to learn about the changing history of the area. The boat tours were particularly successful with participants enjoying travelling the river. Steering group members, the Project Manager and an Erasmus placement student led the tours and provided historical maps and images for participants to understand the changing nature of the river and the industries that grew up in its surroundings.

Very informative... excellent guides-thoroughly enjoyable  
[Boat tour participant](#)



For practical workshops, the social aspect mixed with the chance to learn a new skill was high on participants' motivation for attending:

Learning the technique-enjoying the other people's work - great teacher I love connecting to different backgrounds of participants

[Indigo workshop with Sarah Desmarais](#)

**Calculated from 66 event participants across the range of events:**

40% were motivated to attend the event to find out more about their local area demonstrating the continuing interest to engage with heritage.

50% were local east London residents, proving local audiences interest in the heritage of their local area. New audiences were also reached, as 40% of visitors were first-time visitors to the Nunnery Gallery.

In addition to the public events, relationships formed last year led to return visits from two local community projects – a women's survivors group and the Arts Engine group of adults with learning difficulties. Links with the Bow Arts Education team led to two teachers CPDs and a school visit to the Nunnery Gallery. An outreach visit was made by the project manager to a school who were unable to visit. Two of the partner organisations (William Morris and the Salvation Army) also visited with groups of volunteers and staff.

**Unexpected outcome:**

As part of the celebration day one of the steering group members organised a group of her friends from a singing group to perform at the celebration day. The group performed strike songs from the 1928 Rego and Polikoff rag trade strike in east London. This brought the history of that struggle to life, and was an uplifting and inspired performance that was both participative and engaging.

#### 4.4 Trainees

Three interns / placement students worked on the project; two based at Bow Arts and a third from project partner London College of Fashion.

As part of the STEP programme – a shared traineeship programme designed to provide access to cultural jobs in east London to east London residents – Saphia Vaneer was on a six-month internship at Bow Arts. She worked on the project and was involved in a range of tasks that made use of her skills, as well as training her in new ones.

It was a real learning curve for me as a young practitioner, as it was such a multifaceted project with so many partners involved. It was really fascinating to see how the steering group lead the research and development of the project as a whole, and great to see their contributions reflected in the project outcomes.

#### Saphia Vaneer, STEP intern

Jordan Reilly, another STEP intern working with London College of Fashion, also contributed to the project by making a film at one of the residents makers studios which was shown at the exhibition.



I found it a joy to work towards the Raw Materials film and it was a privilege to have the video shown in the exhibition. The topic itself is an extremely interesting one and I saw myself learning while filming! Seeing the amount of graft going into the piece has made me appreciate the effort that goes into indigo dyeing.

#### Jordan Reilly, STEP Intern

Angeliki Kosma, who came from Greece as part of the Erasmus programme, worked solely on the Raw Materials: Textiles project for three months. She assisted the project manager on all aspects of the project. Through the project, she was trained in digital media and oral history interviewing, and developed a sound scape for the exhibition which featured the voices of those interviewed by steering group members intertwined with music.

All in all Raw Materials: Textiles was the best Erasmus placement I could choose. Working in the welcoming environment of Bow Arts, on a project that engaged my interest in communities and local heritage, I gained new skills that met my professional aspirations and gave me chance to develop further organisational and communication skills.

#### Angeliki Kosma, Erasmus intern



## 4.5 Students

Students from London College of Fashion were involved in Raw Materials through their heritage module on the BA fashion course. Claire Swift, Head of Social responsibility at LCF and trustee at Bow Arts facilitated the collaboration. In September, Sophie Hill, Gallery co-director, presented the project at an evening event to 65 students from Textile print and embroidery courses. Following on from this, 20 students visited the V&A and Queen Mary Archives in October to undertake research. In November, resident artist Freya Gabie, Sophie Hill and Claire Swift met 16 students to review and discuss concepts and process ideas with the students. Many of the students had visited the Jewish Museum, William Morris Museum and the many sites surrounding the River Lea in the Olympic Park, Hackney Wick and located heritage sites as part of their own research, as directly by the project.

The students engaged with themes of sustainability, focusing on some of the textile production practices that had, and still do, have a major impact on people and environment. Some of this came through in the students' work as they focused on wildlife along the river banks, chemicals polluting the rivers and the effect of the industry on workers' health.

Though there was engagement with the LCF Textile course, the level was lower than expected. Timetabling of the course meant the students did not attend archive visits with the steering group and the project manager, which resulted in a lack of cohesion. Student work placements also meant that many students did not have the time to produce work or did not take up the heritage brief. Communication with LCF staff and students was at times poor, which resulted in delays and, ultimately, a relatively small selection of work exhibited in the final show at the Nunnery Gallery.

Six students ended up really engaging with the brief and overall project; they immersed themselves within the surrounding environments of the River Lea and found new and interesting research spaces to inform their practice, particularly related to the origins of practice and heritage. These students were asked to further present their work, from which three were selected to be part of the overall exhibition at the Nunnery Gallery at Bow Arts.



Despite some drawbacks, it is clear that the students that did engage with the brief benefitted from learning about the heritage of the area and the impact industry had on the area environmentally

I used lots of natural stimulus for designing I thought it was only fair to make a conscious positive effort towards the wellbeing of the environment. As a designer in an environmentally destructive industry, it's very important to consider the environment and efforts you can make to lessen your impact.

**Isabella Dunne, LCF student.**

#### 4.6 Resident Makers

There was a huge response to the call out for the two resident makers for Raw Materials: Textiles, with 30 applications submitted. Six artists were interviewed and the two selected artists, Sarah Desmarais and Freya Gabie were commissioned. The opportunity to commission two artists was incredibly beneficial to the project, as the two artists had very different approaches, styles and outputs. Both Sarah and Freya attended archival visits and engaged with the steering group sharing ideas around their work. Several members of the steering group visited Sarah's studio mid-way through the project and were able to see at first hand how Sarah was working with traditional dyeing methods including indigo and madder. Sarah's interest in traditional methods led to further research into the dyeing methods used by the dye houses that sprung up along the River Lea in the 19th and 20th century, furthering the breadth of heritage research.



For the exhibition, Sarah made two dresses inspired by the research into dyeing methods and traditional printing processes. She also produced two sample books that could be handled by members of the public. These books added an extra layer of interpretation to those who were interested in learning more about her work. This was further enhanced by the film made at her



studio in which she talked through her work and demonstrated both stencilling and dyeing with indigo. The film was shown as part of the exhibition and proved very popular.

The brief also encouraged me to experiment with textile printing techniques that would have been used in the area in the eighteenth century, a time of intensive technical development in textile printing. The residency was thus inspirational in a range of ways: I acquired new historical knowledge, familiarity with the present-day landscape and flora of a unique area of London, a chance to study heritage textiles that were unknown to me, a grasp of techniques no longer used, and a better understanding of the importance of Indian textiles in the development of modern fabric printing and design. All of these will feed into the further development of my work. It was hugely enjoyable to develop exhibits that embodied these themes and provided a starting point for gallery conversations about community heritage, the technical history of textile printmaking, and issues surrounding sustainable fashion and textiles. It was also great to be able to share the knowledge I acquired in a hands-on way through indigo dyeing and resist printmaking workshops as part of the gallery's public events programming and an event working with a community group.

In terms of its practicalities, the residency was extremely well set up. It was very stimulating to work with the steering committee, whose members possessed a diverse range of knowledge, interests and experience. I enjoyed sharing my practice as an artist with them through conversations and studio visits, and was enriched in return, for instance through having access to the expertise of a committee member who works at the V&A, and who generously undertook to make sure my exhibits were perfectly mounted on mannequins in the exhibition. The archive visits were well organised, the workshop facilities available to me were excellent, and the exhibition was conceived and displayed to a very high standard. I was professionally benefitted by the high quality event programming, publicity, catalogue and website entries surrounding the show. Everyone at Bow Arts was highly professional and a pleasure to work with, and my working relationship with the other resident artist was also enjoyable and stimulating.

[Sarah Desmarais, artist](#)

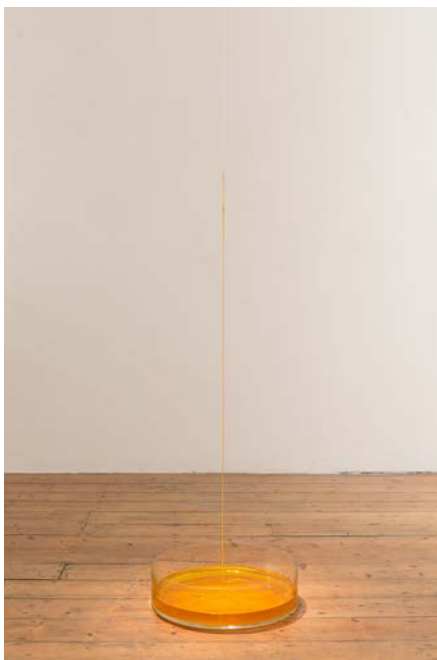
Freya Gabie took a very different approach to the project. She made three very individual pieces that responded to three different stories she discovered while researching. The first piece was based on the canary girls whose health was compromised by dealing with yellow dye. By suspending a silk thread in yellow dye over the course of exhibition she wanted to reflect on the effect of dyes creeping into skin, and the legacy of chemicals embedded into the soil of the Olympic Park (from previous industry) permeating into new growth in the area. The second work involved working with one of the last traditional rope makers in the south east, from which she produced a piece of rope 100 metres in length. Woven with golden thread, the rope was a comment on the highly prized material of jute (a material produced throughout the Lea valley), which was historically known as the 'golden fibre'. Lastly, her third piece told the story of Victorian mourning rituals through 'widows weepers' – black crepe sleeves designed to let women

mourners hide their tears. These silk banners, woven with a drawing of the Lea's ebbs and flows – again made from a collaboration with one of the last traditional silk weavers in the UK – marked the River Lea's black crepe producers, which were one of the last to survive in England.

The Raw Materials residency was an incredibly inspirational and productive time for me. I am still benefiting from the ongoing outcomes of the research and experimentation I was able to pursue throughout the commission. I'd never before worked with a steering group and I found it to be a really valuable experience; I think being surrounded by such a dynamic, interested and interesting set of people to discuss and exchange thoughts/discoveries with, pushed my work and ideas even further. [Freya Gabie, artist](#)

### **Unexpected outcomes:**

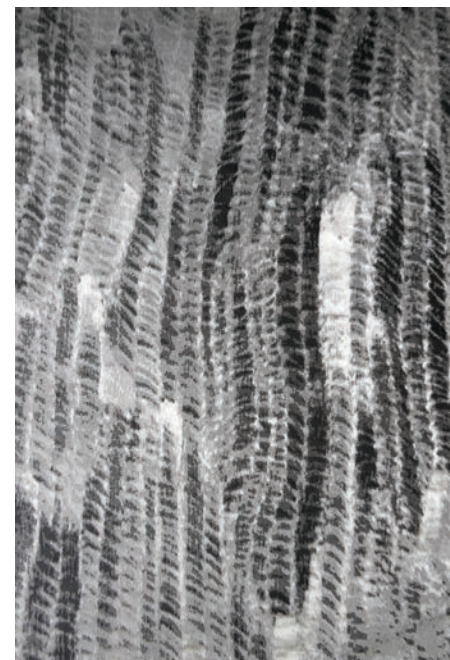
Bow Arts was able to exhibit Freya's piece *90,000 miles across the sun* (2018) at its Royal Albert Wharf (RAW) studio site between the end of the exhibition at the Nunnery Gallery and before the exhibition tour at Valence House. This enabled the Gallery to engage a wider audience by showcasing Freya's work at an unexpected site of historical significance, as RAW forms part of the old London Docks (currently being redeveloped).



*Before, After, and Between*



*90,000 miles across the sun*



*The Weepers*

### **4.7 Bow Arts Staff**

Five members of Bow Arts staff contributed to the project. Gallery staff included Sophie Hill, Gallery Co-Director and Gallery Assistants, Saphia Venner and Mae-Li Evans. Gallery staff received training in environmental monitoring and received on-going support in how to approach archival-

focussed exhibitions. Other members of staff were the Bow Arts marketing team – the Marketing Manager and Media & Communications Assistant.

#### 4.8 Partners

Bow Arts worked with nine partners during the project, several of which were involved in the previous Raw Materials project. The continued support from these organisations further strengthened Bow Arts' audience development. Partners supported the recruitment of steering group members by sharing information through external and internal channels. One recruited steering group member works at the V&A who were one of the key partners. This connection was invaluable with the loan of a valuable early textile piece, as well as assisting with the installation of a dress made by one of the resident artists.

#### **Unexpected outcomes:**

As well as existing relationships with partners, new ones were forged which led to archival objects being made available to the public from outside London. The Society of Colourists and Dyers who hold important archival material relating to William Perkin (inventor of the synthetic colour purple, Mauveine, in east London), are based in Bradford and, since the museum of colour ceased to open to the general public in 2007, their archive material is not readily available to the public.

*This exhibition fitted in with our education remit as a charity and allowed the public to see the craft and industry of the printers along the River Lea where William Perkin also had the first industrial chemical works where he produced the first synthetic dye Mauveine. As WH Perkin was a supporter of the SDC we were able to provide artefacts that related to this important work in the area and the exhibition was able to make the connection to the industry in the area as it moved from natural dyes to synthetic dyes. It also provided a useful connection between the scientific elements and the artistic elements of this fascinating industry. It is important for us all to understand the link between science and arts both in a historical setting and a contemporary setting.*

**Andrew Filarowski, Technical Director, Society of Dyers and Colourists**

Another unexpected partner was the Salvation Army archives, who hold an extensive archive of documents relating to the little-known story of knitting factories that provided apprenticeships for homeless young women in the east end.

*It was a pleasure working with the project. The visit from the volunteer steering group was a highlight. Everyone showed such enthusiasm for the documents and the stories in our collections - it was wonderful to see others recognise the value of the archives we hold and the place of Salvation Army social work in the social and economic history of London's East End. We were delighted to provide scans, information and a loan item for inclusion in the exhibition, and enjoyed seeing these displayed and presented in the context of the exhibition. Organising the loan of The Deliverer magazine was very straightforward. Professional sensitivity for the care of the item was*

always shown by the Bow Arts staff and volunteers so we've had no concerns over its safety while on loan.

Ruth Macdonald, Archivist Salvation Army

## 5.0 Detailed Findings

Below is evidenced details of outputs and outcomes as set out in project application and review of collated data and feedback given by participants

### 5.1 Statistical Outputs

#### Activities

Type of Activity	Total number	Number of participants
Temporary exhibition (Bow Arts)	2	1430
Temporary exhibition (Valence House)		2088
Guided tours or walks (public programme)	4	59
Gallery Tours (not public programme)	2	28
Visits from schools or colleges	2	40
Outreach sessions in schools and colleges	2	60
Workshops, events and other onsite activities (public programme)	6	149
Community group visits	3	27
Other off site events (Ice House event )	1	10

#### Activity participants

**Exhibition Visitors:** percentage calculated from sample of 100 that engaged with the exhibition

<b>Under 19</b>	2	<b>55- 59</b>	11
<b>20 -24</b>	4	<b>60 -64</b>	9
<b>25- 29</b>	12	<b>65-69</b>	11
<b>30 - 34</b>	5	<b>70 - 74</b>	3
<b>35 -39</b>	6	<b>75-79</b>	1
<b>40 -44</b>	5	<b>80-84</b>	2

<b>45- 49</b>	4	<b>85+</b>	0
<b>50 -54</b>	7	prefer not to say	9

<b>Female</b>	65
<b>Male</b>	29
prefer not to say	6

<b>Participants who regarded themselves as having a disability</b>	3
--	---

<b>White British</b>	68
<b>White Irish</b>	2
<b>White other</b>	8
<b>White Gypsy or Irish Traveller</b>	1
<b>Multiple ethnic background</b>	2
<b>Mixed White and Black Caribbean</b>	0
<b>Mixed White and Black African</b>	0
<b>Mixed White and Asian</b>	1
<b>Asian or Asian British: Indian</b>	3
<b>Asian or Asian British: Bangladeshi</b>	1
<b>Black or Black British Caribbean</b>	2
no comment	3
prefer not to say	9

## Volunteers

29 gallery volunteers contributed to 518 hours of events assisting and gallery invigilating.

<b>White British</b>	67
<b>Asian</b>	11

White European	12
----------------	----

Female	78
Male	22

Participants who regarded themselves as having a disability	0
---	---

**Age:** percentage calculated from sample of 9 that volunteered

19 - 24	56
25 - 34	22
35 - 44	11
45 - 54	11

## Trainees

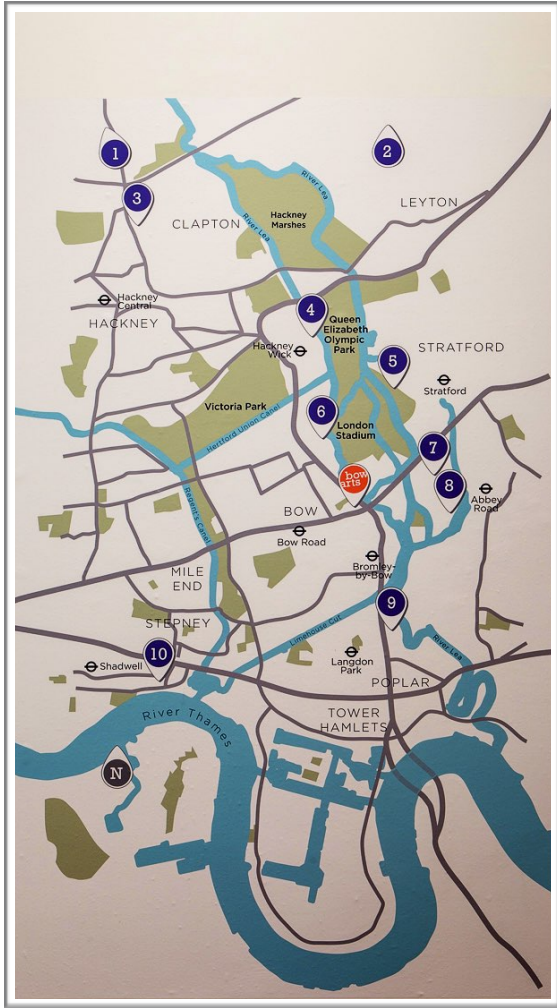
35 individuals received training throughout the project in the following areas:

Construction		Archaeology	
Conservation		Delivering learning or interpretation	
Conservation - Industrial, Maritime and Transport heritage		Delivering participation including participation and volunteer management	4
Conservation - collections, including oral history	8	Media skills including websites, films and recordings	16

## 5.2 Heritage Outputs

The heritage of the River Lea continues to be more successfully interpreted through the following outputs:





- **Printed map & events poster**

5,000 printed maps were produced, designed by a professional cartographer which was an improvement on the map produced last year. The added benefits in having a professionally designed map were that the locations were easier to find and overall the look was more accessible.

The maps were – and continued to be – available to pick up at the Nunnery Gallery and distributed to local venues and partner organisations

- **Digital platform - [rawmaterials.bowarts.org](http://rawmaterials.bowarts.org)**

The custom built website created for Raw Materials: Wood last year by design company Eight Arms continued to be developed and expanded this year. This online digital platform houses all the research that was undertaken by the steering group through blogs, captioned archival objects, oral history interviews and pinned locations with details of industrial sites along the Lower Lea Valley. Eight Arms were commissioned this year to improve the map so that project findings from Textiles could sit

alongside and compliment last year's project.

During the project period (Sep '17 – Sep '18) the Raw Materials digital platform attracted 1,613 users, a 228% increase on users of the platform during the Raw Materials: Wood project. Just over 85% of these users were new, proving the digital platform's engagement of new online audiences. Sessions also increased by 246% compared to Raw Materials: Wood, to a total of 2,533 during the project run with 7,300 page views. The average session duration also increased by 13%, to 2.5mins. This encouraging data shows continued and growing engagement and heritage learning through the Raw Materials platform.

Since the creation of the website pages for Raw Materials: Textiles on the Bow Arts website there have been 2,415 views with an average time of 2m 43s spent. Total page views during the run of the exhibition were 1,680, which represented 2.52% of total traffic to our website – the 9<sup>th</sup> most visited page on the website during this time.


# Raw Materials are the building blocks of east London's River Lea Valley

As part of an ongoing exhibition, this project delves into the history of the Lea River Valley. We share the stories of the people and industry which have given this area its rich heritage.


[Read more](#)




<



[Listen to Sylvia Nathan](#)



[Listen to Judy Keiner](#)



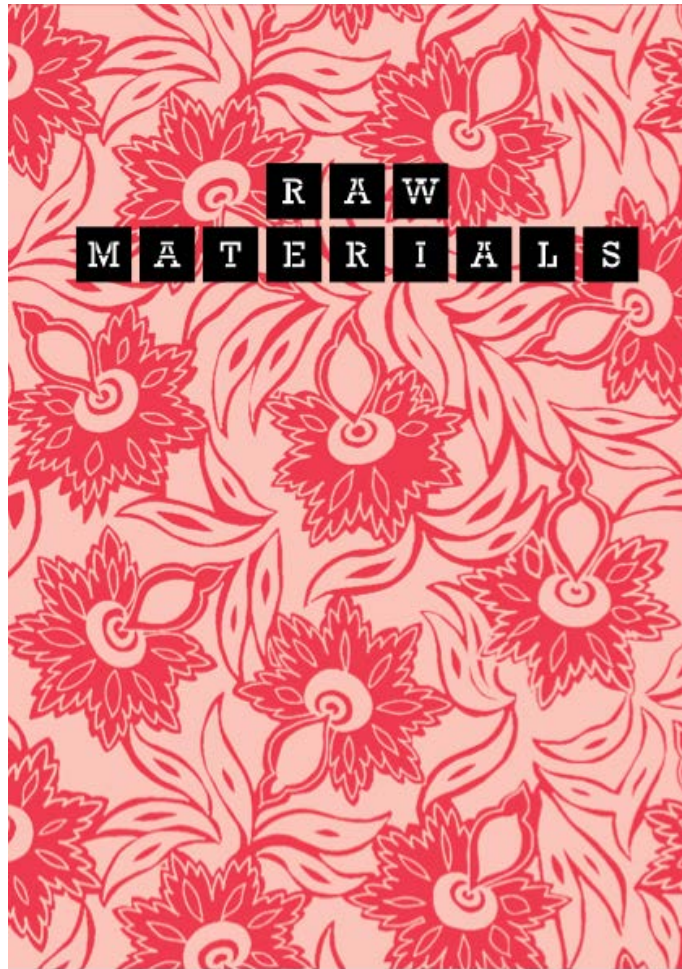
[Listen to Harry Bergliter](#)

>

[Browse all pins](#)

## • Recorded Oral history interviews

Nine oral histories were collected which was a slight increase from last year. A successful relationship was made with members of a Jewish Facebook group through which three participants for the recordings were recruited. The oral history training provided to the steering group was an improvement from last year's training, following on from feedback from the project manager and members of the steering group. The added benefit of being able to loan high spec recording equipment from the trainer meant better quality recordings were able to take place. Two of the interviewed participants, who had worked in the east end rag trade, also lent archive material to the exhibition which added a further layer of interpretation. This led to a table with handling objects in the exhibition, including a pair of tailor's shears and a folder with notes and drawings from a pattern cutters course in Shoreditch. All of the oral histories were edited and made available online, as well as put together to form a soundscape to listen to in



the exhibition. Enquiries are being made as to whether a local history archive can store the



recordings making the stories more accessible to a wider audience.

- **Publication**

2,000 exhibition catalogues were printed and made available to visitors to the Nunnery Gallery and at Valance House. Partner organisations were given copies, as were the steering group. Five members of the steering group wrote essays for the catalogue with a very tight deadline.



Many of the group had never written for a publication before and with training provided by Sophie Hill and support given by the project manager this gave the group a great sense of achievement and personal and professional development.

- **Exhibition**

There was a free public exhibition at Bow Arts' Nunnery gallery in east London, less than 10 minutes walk from the River Lea. The exhibition was an opportunity to display archival objects that related to the surrounding area – some of which had never been publicly displayed – together with newly commissioned contemporary works, from both the resident artist makers and students from the London College of Fashion. The display of both historical and contemporary items, curated in an intriguing and interactive way, enabled a high level of interaction with heritage for audiences, and provided first-hand access to material that had been uncovered through the project's research. The exhibition, through its promotion and participatory events, enabled a wider audience to learn about the project and its findings, within a focused location in which to learn more. The exhibition also attracted notable press for the project, including national magazine *World of Interiors*, the *Jewish Chronicle* and local publication *Roman Road* (see appendices for examples).

### 5.3 People Outcomes

#### **Volunteers**

Together with the above summaries, the intended volunteer outcomes are evidenced through the data collected, including volunteer feedback taken through evaluation forms, exit interviews and survey monkey questionnaires, as well as through documentary activity photographs, as listed below.

The majority of the project research was documented by the volunteer steering group as every archival visit was attended by members of the steering group alongside the Project Manager.

#### **Through the project what have you learnt about heritage in the local area?**

I had very little idea about the richness and the time scale of the textile history in the area so found it fascinating

Pat, Steering Group Member

I have learnt so much about the various textile industries on the lea and surrounding areas such as dye production, calico printing and important discoveries such as synthetic dyes.

Sarah Thorne, Steering Group Member

#### **Have you developed any new skills? Please explain.**

I learnt how to condense research, and improved skills at arranging and carrying out interviews and liaising between people.

Sarah Thorne, Steering Group Member

I wrote a blog piece based on our visit to the William Morris Gallery, which gave me experience of addressing a broader audience. I learned how to keep the text as simple and easy to read as possible and not assume pre knowledge of my subject.

[Caroline, Steering Group Member](#)

Definitely how to access and use local archives, and what they contain. I had never done this before, and it is so useful. We were lucky enough to have training in oral history collection. It made me appreciate the value in doing this, and the nuances between this and other forms of interviewing.

[Josie, Steering Group Member](#)

### **Has the project changed your attitude or opinion of heritage in the local area?**

I have learnt about the textiles industry located throughout the banks of the Lee river. It has been interesting learning about the history and the stories behind the exhibition pieces such as the discovery of the purple dye, mauveine by William Perkins who was working on a cure for malaria. It has made realise that there is so much heritage in the local area of Bow which hasn't been tapped into.

[Volunteer Gallery Assistant](#)

### **How did you engage visitors to the exhibition with the project and local heritage?**

Every visitor to the gallery was informed up upcoming events, such as tours or discussions which pertained to the Raw materials exhibition. We drew out on a map to showcase where one couple could access the tow path and continue on foot to explore the area using the map designed by the curators.

[Volunteer Gallery Assistant](#)

### **What was one of the most memorable comments/feedback you received from a visitor to the show?**

Many visitors were very excited to learn that Gandhi was a local resident of the area and enjoyed looking at historical images of the east end tailoring workshops; many listened thoroughly to the audio recordings of those that remembered them.

One lady said that her great grandmother had worked in one of the mentioned workshops.

[Anonymous, Gallery Assistant](#)

### **Website and social media skills re online resources**

*Digital platform and marketing has a been a great part of the role as well. I coped with the digital maintenance of the platform, including uploading events and pins on Bow Arts and Raw Materials website, writing and proofing copy and assisting in social media, including Twitter, Instagram,*

Canva and Facebook.

[Angeliki, Erasmus Intern](#)

### **Environmental conditions - equipment and preserving heritage collections**

I learnt how to de-install the exhibition and pack down heritage objects.

[Anonymous, Volunteer Gallery Invigilator](#)

### **What have you enjoyed most about the project?**

Being part of a very nice group, working alongside an arts trust, meeting interviewees and conducting interviews, writing a piece for the exhibition catalogue, visiting new places.

Thanks for taking me on to the steering committee. It's been interesting and useful - the chance to visit those archives and to contribute to the project.

The training has been exceptional, and I was glad to be able to put some of it into practice.

I loved researching and writing for the catalogue about the language of textiles, and also enjoyed writing the website pins. [Eleanor, Steering Group Member](#)

### **What do you think could be improved about the project and how the steering group was run?**

Making it very clear at the start what expenses will be available and when/how they will be calculated, would be very helpful.

Not having meetings in public places if possible, where its awkward to hear/see what's going on.

An introductory gathering once volunteers have been selected purely so everyone can get to know each other before starting on project.

[Sarah, Steering Group Member](#)

### **What aspect of the project do you think was most successful**

I liked the way as we found out new facts they led onto further questions and seeking of answers.

Great group to work with too.

[Pat, Steering Group Member](#)

### **Resident Makers**

Sarah Desmarais and Freya Gabie were the selected resident makers, who worked alongside the steering group and Project Manager to create new work based on the research undertaken as part of the project. They attended archive and museum visits and carried out their own research, regularly emailing and sharing new discoveries and contributing to the steering group's Facebook group. Their findings were also documented through essays produced for the Raw Materials



catalogue. They both gave talks as part of the public programme and a film was made at Sarah Desmarais studio in which she demonstrated her processes.

### **Commissioned maker will learn new textile skills linked to heritage of their local area**

The brief also encouraged me to experiment with textile printing techniques that would have been used in the area in the eighteenth century, a time of intensive technical development in textile printing. The residency was thus inspirational in a range of ways.

[Sarah Desmarais, Artist](#)

### **Local makers carried out own research**

As someone whose work is often inspired by heritage textiles, the Raw Materials residency offered me an exciting opportunity to make use of archival resources related to the textile history of the Lea River Valley, and to explore the local area in depth through drawings that fed into my completed designs.

[Sarah Desmarais, Resident Artist](#)

The research trips to all the participating archives were also fantastic! There was so much material it sometimes felt that a lifetime's work in response to the objects, histories, stories and people we uncovered would not do this rich heritage justice - but it was wonderful to be given such a rich arena to work in context to.

[Freya Gabie, Resident Artist](#)

### **Participants**

Participant intended outcomes were met through our activity plan. This is evidenced through feedback documented through questionnaires completed by visitors to the exhibition and workshop participants, as listed below:

### **Target audience will gain an overview of the development of the textile industry**

Totally fascinating to hear about the textiles industry and to learn about the industrial heritage link with river Lea.

The very specific link to the area's history and its interpretation by the house textile artist.

### [Quotes from participant evaluation forms](#)

### **Target audience will better engage with and understand the heritage**

Out of 100 people, 68% said the connection with the local area's heritage encouraged them to visit with 40% citing the wish to learn new things was the main motivator for their visit.

### **Target audience will better understand how our heritage relates to the present day**

I enjoyed 'the variety of the exhibits – mix of old or new pieces so bringing the history and geography of the area up to today

I enjoyed how processes were used to print, dye and produce fabrics in the 19th and 20th century

I enjoyed the variety of exhibits with interconnections past and present.

### **Quotes from participant evaluation forms**

### **Target audience will make sense of heritage and its relationship to specific sites in the River Lea area**

I enjoyed the link of the river lea as a common thread to tell the story of the neighbourhood  
Interesting exhibits, particularly liked the map .

### **Quotes from participant evaluation forms**

#### **Project Staff**

One part time freelance staff member was engaged to manage Raw Materials: Textiles.

One full time permanent member of staff, Gallery Co-Director was responsible for overseeing the project and managing the project manager.

One part time Erasmus placement was engaged to work on the project.

No part time posts were retained since end of project.

#### **Bow Arts Staff**

##### **Outcomes for Organisation:**

##### **Better approach to heritage displays through advice and support from project partners**

The Nunnery Gallery had never displayed historic textiles before, so this is something we were keen to learn more about in order to display the wonderful items we discovered through the project. We borrowed a Georgian textile, made locally in Old Ford, from the V&A, as well as an original William Morris design inspired by the River Lea from the William Morris Gallery. The age and fragility of these items meant their care was incredibly specialised and we were supported by the archivists from the V&A and WM Gallery in terms of their proper exhibition. The nature of our space and it being constantly invigilated meant that we were able to display the William Morris fabric un-covered, which gave an incredible experience to our local visitors. We would never have been confident enough to do this without the museum's support.

#### **Environmental conditions**

(how to use the equipment and the importance of preserving heritage collections)

Although we have exhibited archival items in the gallery space before, textiles is a material we knew little about, so learning about their care through archive visits, and their environmental needs through exhibiting them, was new learning for all of the gallery team. Textiles require low light levels, which meant the lighting of the exhibition was soft and low, something that our volunteer invigilators also got to learn about through constant visitor comments! This meant that the proper care of textiles for their preservation was a constant conversation in the gallery, encouraged by the remarkable colours that still survived in the V&A's loan of the Robert Jones Georgian fabric, made streets away from the gallery over 200 years ago.

To display the Robert Jones V&A loan we had to commission a special case, the stipulations of which were given by the V&A. Through this we learnt about the materials acceptable to show sensitive items and how to properly prepare a case for such exhibition, something we can now bear in mind and apply to our own vitrines and cases for future shows.

[Sophie Hill, Gallery Director, Bow Arts](#)

### **Outcomes for Organisation Staff**

Curating an exhibition of both contemporary and historical objects

Having historical objects displayed alongside contemporary pieces was such fascinating and challenging opportunity. Both artists, Sarah and Freya, had such different approaches in their responses to the research on the area, and their work really complimented the archival objects. Having a film made at Sarah's studio really helped visitors understand traditional methods of textile printing and dyeing. The whole exhibition felt very special and the response from participants and members of the public was so positive. To have the chance to tell little-known stories of the area and to make use of the knowledge of local archives was very important.

[Jan Cullen, Project Manager Raw Materials: Textiles](#)

### **Website and social media skills**

Bow Arts' Media Officer, Georgina Walters was able to really engage local residents with their local history through social media and attract new audiences to engage with Bow Arts. Sophie Hill, Gallery Co-Director, together with the Project Manager Jan Cullen learnt how to use the CMS system for the Raw Materials website and how to sync information with the existing Bow Arts website.

### **Partners**

The following nine partners contributed to the project:

- Newham Archives
- Hackney Archives
- Jewish Museum, London
- Victoria and Albert Museum
- Salvation Army
- William Morris Gallery
- London College of Fashion
- Society of Dyers and Colourists
- Valence House, Barking

### **Highlight the historic ties between the Jewish community and the East End.**

The Jewish Museum was a key project partner and gallery staff worked closely with their archives and staff throughout the research phase. Most of the rag trade firms along the River Lea were established by Jewish émigrés and Bow Arts were able to rekindle these links with the help of the Jewish Museum.



Sam Stockman with photographs of family who worked in the rag trade

### **Make collections accessible to the public**

The majority of objects that were on display as part of the Raw Materials: Textiles exhibition are not usually on public display or accessible to the public. The Colour Museum is currently closed to the general public and many archives – including Stratford, Newham and Hackney – only share their archives through appointment and have no public exhibition space. Other objects, such as the Robert Jones textile from the V&A, had never before been on public display.

### **Partners of the project to engage with the local East End community**

Anna Fitzpatrick, London College of Fashion chaired a panel discussion on innovation in the east end in the textile industry. Other panel members includes textile historian Mary Scouser, Katelyn Toth-Fejel , a specialist in natural dyes and Freya Gabie, resident artist.

It was a truly informative and enriching experience. Thank you for the opportunity to be part of it. I shall definitely recommend to the show and encourage visitors during the final weeks

**Anna Fitzpatrick, Kering Award Manager (Acting)**

**Centre for Sustainable Fashion**



## 6.0 Recommendations

### **Steering Group**

As with the last Raw Materials project there was an issue around lack of time and at times it felt very rushed. It would have been more useful to appoint the Project Manager earlier so they had more time to plan and meet with project partners especially those hosting archive visits. Local authority archives are very understaffed and at one local archive two members of staff were on long term sick leave which led to long delays in accessing the archives.

### **Exhibition**

Many visitors commented on the lack of interpretation in the exhibition. With such a wealth of information gathered during the project this is a missed opportunity which would make the exhibition more accessible. There was a list of works available but many visitors did not pick it up at the beginning of their visit.

The exhibition catalogue was turned around in a very short time frame. A large chunk of time was spent on picture research and for the future it would be good to provide the steering group with professional training so that they are able to confidently find images for their catalogue essays thus relieving pressure on the project manager at a very busy time of the project.

### **Budget**

The budget allocation needed reviewing. There were unrealistic amounts allocated for the public programme with an expectation that speakers would work for free. To offer a high quality public programme more budget needed to be allocated. The Project Manager's daily rate was also too low for the amount of work expected from the post. These suggestions have been taken on board for the next Raw Materials project.

### **Events**

The public programme would benefit from more targeted community engagement marketing, especially for family events. More links could be forged with the local community before and during the project to ensure that the local community is aware of forthcoming events.



# 7.0 Appendices

## 7.1 Press Coverage

**Stanley Dunwood: Inevitable Response @ Jealous East**  
53 Curtain Road, EC2A 3PT

Stanley Dunwood is best known for his work with Orford's finest (unless you prefer Supergrass), Radiohead. From *The Road's* CPR-dummy cover star to *Half To Be Thief's* digitizing cartography, Dunwood (real name Dan Rickwood) has been credited for all of the band's artwork since 1995, often working with lead singer Thom Yorke under his pseudonym Dr. Tchock.

Despite many fans assuming Dunwood was a fiction – perhaps a name for the collective band's work, or Yorke himself? – he has emerged from the shadows in the last decade, and his website is filled with projects like his books, his collaboration with Orford's Natural History Museum exploring the ancient Wytham Woods, and exhibitions of his art around the world. At Shoreditch's Jealous East, screenprints will be the focus: giving all a chance to own a piece from previously sold out ranges (including those *Half To Be Thief* city maps) or even a brand new print of his, made at Jealous' own studio. *From 7 until 24 June*

**Raw Materials: Textiles @ Nunnery Gallery**  
181 Bow Road, E3 2SJ

In recent times, you're more likely to see a disastrous oil spill flowing up the River Lea than any more useful, less crude raw materials. The local textile businesses have now mostly up and left for Essex, continuing the centuries-old migration radically outwards from the London's crowded centre. But it wasn't always this way – well into the 20th century, the Lea and its surrounds were a cockpit for all sorts of fabric and finery, from silk-weaving and jute spinning to printing on calico and all sorts of other materials.

So to build their *Chimney Hills*, the pair commissioned a text from experimental writer Jennifer Boyd, entitled *Night Box*. The claustrophobic, 5000-word stream – of Cosenobergian imagery, and ideas of disintegration and mutation into a cold, all-consuming chrome future – outlines the themes. "we've got to get to chrome villa," it reads, "I want to breathe out and for mercury to choke me while I look at the lack of stars." Bloomfield and Self are equipped, through painting and Self's work transfiguring other objects like tees, beached plastic, and a discarded TV aerial, to create that world. *Until 29 June*


**Richard Woods: Upgrade @ Skip Gallery**  
The parking space opposite 29 Hoxton Square, N2 6PB

The latest exhibit coming to Catherine Borowski and Lee Baker's gallery in a yellow eight-yard skip came out of Richard Woods' contribution to 2017's Folkestone Triennial (in brush, childlike graphics of 3D houses, placed around the town) and an ephemerality. "I had been filling a skip with all the leftover material that we had used to build the *Holiday Homes* on the Folkestone Harbour Arm," explains Woods, and it struck me how potent an image it made – having bits of window or chimney poking out of the skip." A serendipitous phone call from Baker recalling the virtues of his skip later, this new show (the third for Skip Gallery in the Hoxton location, following on from David Shrigley and Gavin Turk's contributions) started to take (geometric) shape.


Sure enough, Woods' house will be poking out of the refuse all month, and viewers can commemorate their visit by buying a bespoke print courtesy of The Private Press. The Skip Gallery team are also currently working on a new, perhaps even stranger concept – "Skip Lite – Gallery in a bag." *From 1 until 30 June*

Hackney Citizen

**RAW MATERIALS AT BOW ARTS – THE NUNNERY**  
May 15, 2018 eastcast · Art · Banner · exhibition · Interview



**Raw Materials at Bow Arts – The Nunnery**  
Mae-Li Evans takes us to The Nunnery at Bow Arts for their latest exhibition exploring raw materials and more specifically Textiles.



East London Radio

# Radical statue of 'trailb

by SAMANTHA BOOTH

AWARD-winning artist Maggi Hambling has been chosen to make the long-awaited statue of 18th-century feminist Mary Wollstonecraft.

The Mary on the Green (MOTG) campaign judges unanimously chose Hambling's "radical" 10ft statue to sit on Newington Green.

Ms Hambling, who has shown work at Somerset House and the National Gallery, said: "I'm really excited at the prospect of realising my idea, inspired by the trailblazer Mary Wollstonecraft. I hope the piece will act as a metaphor for the challenges women continue to face as we confront the world."

The *Tribune* revealed earlier this year that Ms Hambling was up against Martin Jennings, who already has statues of writers George Orwell at BBC Broadcasting House at John Bejeman at St Pancras Station.

The MOTG campaign was launched in 2010 to gain recognition of Mary, who wrote on girls' education and civil rights, including her work *A Vindication of the Rights of Woman*. They are halfway through their £120,000 fundraising drive and have been backed by Labour leader and Islington North MP Jeremy Corbyn as well as more than 80 leading female figures.

Ms Hambling's figure

R	A	W	
	M	A	T
E	R		I
A		L	S

**Raw Materials: Textiles**  
Exploring the history of textiles in east London

Discover early silk weaving, Georgian printed calicoes, wood-blocks and the invention of the first dye-colours, all along east London's River Lea

Plus newly commissioned artwork from resident artists Sarah Desmarais and Freya Gabie

**Until 24 June**  
bowarts.org/whats-on

**Nunnery Gallery**  
Tube Bow Road

Funding raised by The National Lottery

bow arts nunnery gallery

Press Advert

# EXHIBITION diary



1 Seeing double – Pia Pizzo, *Untitled*, 1965, at Sotheby's S2. 2 Loving the ruins – Celia Lyttelton, *Telmessos Burial Tombs*, 2013, at Serena Morton.



4 Singular market – Lorenzo Vitturi, from 'Money Must Be Made', 2017, at Flowers. 5 Baby boon – Baltasar Lobo, *Motherhood*, 1986, at Connaught Brown. 6 Sole trader – Tarka Kings, *Cressida's Garden*, 2017, at Offer Waterman. 7 Step out – Julian Opie, *Faime*, from 'Walking Statuettes', 2017, at Alan Cristea



## LONDON

**ALAN CRISTEA GALLERY PALL MALL, SW1** *Until 16 June. Mon-Fri 10.30-5.30, Sat 11-2 (closed 26 & 28 May).* New and recent editions by Julian Opie, including work in three dimensions: bronze or painted model-board statuettes of passers-by; screenprinted tower-block sculptures.

**AUSTIN DESMOND FINE ART PIED BULL YARD, WC1** *11 May-30 June. Mon-Fri 10.30-5.30, Sat 11-2.30.* Work from Pinochet's Chile. Mario Fonseca censored his own self-portraits, masking his eyes or blurring his face, while Mauricio Valenzuela shot in fog and low light to weight his photographs with a sense of oppression.

**BELMACZ DAVIES ST, W1** *Until 16 June. Mon-Fri 9.30-6, Sat 11-5.* They just want your extra time: a synaesthetic 27-artist group show/jam paying tribute to the music and image of Prince.

**BERNARD JACOBSON GALLERY DUKE ST, SW1** *Until 30 June. Mon-Fri 10-6, Sat 11-2.* Fluid situation: William Tillyer has collaborated with poet Alice Oswald to create a sequence of watercolours and words on the theme of water.

**BRUNEL GALLERY AT SOAS THORNHAUGH ST, WC1** *Until 23 June. Tues, Wed, Fri, Sat 10.30-5, Thurs 10.30-8.* Intrepid Scottish photographer John Thomson (*Wol Aug 1997*) offered his glass-plate negatives of south-east Asia to collector Henry Wellcome in 1921, but died before negotiations were concluded. Preserved in the Wellcome Library ever since, they have now been digitised and printed at large format.

**CASTOR PROJECTS RESOLUTION WAY, SE8** *17 May-23 June. Fri, Sat 12-6.* A dab hand in Deptford: Claire Bailey's wall-based sculptures, moulded from Jesmonite or pulped paper.

**CONNAUGHT BROWN ALBEMARLE ST, W1** *31 May-30 June. Mon-Fri 10-6, Sat 10-12.30.* Sensual bronzes by Spanish sculptor Baltasar Lobo (1910-93).

**COPPERFIELD COPPERFIELD ST, SE1** *10 May-23 June. Wed-Sat 12-6.* Eight artists skewer the British seaside experience and detect a whiff of prejudice – or is that Alex Farrar's *Sweat Paintings*? **CRANE KALMAN GALLERY BROMPTON RD, SW3** *Until 9 June. Mon-Fri 10-6.* Dynamic, richly coloured abstract works by Stanley William Hayter, founder of Paris print studio Atelier 17.

**ESKENAZI CLIFFORD ST, W1** *10 May-1 June. Mon-Fri 9.30-5.30, 12 & 13 May 10-5, 19 & 26 May 10-1.* A scholarly but no less bizarre display of *gogottes*: 30-million-year-old sandstone concretions found at Fontainebleau, used to adorn the gardens at Versailles, and admired by the Surrealists and Henry Moore. *Plus*, fine Song Dynasty ceramics.

**ESTORCK COLLECTION CANONBURY SQUARE, N1** *Until 24 June. Wed-Sat 11-6, Sun 12-5.* Chic flicks: exploring Modernist architecture's influence on 1930s Italian cinema via film clips, sketches and photographs from the RIBA archives.

**FLOWERS KINGSLAND RD, E2** *11 May-30 June. Tues-Sat 10-6.* Lorenzo Vitturi's series of work navigating the vast Balogun Market in Lagos, Nigeria. He uses his purchases – household goods, prayer mats, gourds, animal horns – as the basis for painted and collaged assemblages, and photographs the vendors so that their identities are concealed by their wares.

**LONG & RYLE JOHN ISLIP ST, SW1** *24 May-22 June. Tues-Fri 10-5.30, Sat 11-2.* Kate Montgomery's small and intense casein paintings of interior spaces, dominated by the play of pattern.

**LORFORDS LONDON LANGTON ST, SW10** *10 May-1 June. Mon-Fri 9.30-5.30.* Perky Dada-esque collages by writer Wolf Mankowitz (1924-98).

**NUNNERY GALLERY BOW RD, E3** *Until 24 June. Tues-Sun 10-5.* The textile trade along east London's River Lea is resurrected by historic fabrics (a 1769 calico from Robert Jones & Co's Old Ford manufactory; William Morris's 'Lea') and new work making use of traditional dyes.

**OFFER WATERMAN ST GEORGE ST, W1** *24 May-20 June. Mon-Fri 10-6, Sat 12-4.* Tarka Kings's coloured-pencil drawings are contradictory in nature, being minutely, almost scientifically observed, but hazy and dream-like in effect.

**OSBORNE SAMUEL DERING ST, W1** *10 May-8 June. Mon-Fri 10-6.* Aegean genie: 50 magical paintings and drawings of Hellenic subjects, direct from John Craxton's estate, to accompany the British Museum's 'Charmed Lives in Greece'.

**PANGOLIN HINGS PLACE, YORK WAY, N1** *Until 2 June. Mon-Sat 10-6.* William Tucker made *Subject and Shadow* in 1962, but destroyed it because he couldn't reconcile the two elements. The solution occurred to him last year, so the 83-year-old re-made the piece for this show of slick early work and craggy later bronzes.

**SERENA MORTON LADBROKE GROVE, W10** *Until 9 June. Tues-Fri 10-5, Sat 11-4.* Crumbling ruins, Arcadian landscapes and shadowy mythological figures in paintings by Celia Lyttelton (who writes about Henry Lamb on p.227).

**SOTHEBY'S 52 ST GEORGE ST, W1** *Until 13 July. Mon-Fri 10-6.* The first of two London surveys this summer about experimental artist-run gallery Signals. True to its restless spirit, this show will be re-hung (with work by Carlos Cruz-Diez, Liliane Lijn, Mira Schendel and many others) at regular intervals.

**THADDAEUS ROPAC DOVER ST, W1** *Until 16 June. Tues-Sat 10-6.* Zoomorphic sculptures and clay-wrapped tools from Beuys's installation *Stag Monuments*. *Plus*, Alvaro Barrington's paintings in (all colours of) flesh tones.

**UCL ART MUSEUM GOWER ST, WC1** *Until 8 June. Tues-Fri 1-5.* The mixed fortunes of women artists who won prizes at the Slade in its early years. Some (Gwen John, Winifred Knights) met with success; others failed to overcome prejudice.



## Remembering the rag trade days

A new exhibition in Bow recalls the legacy of the Jewish tailors of the East End



Workers in an East End factory

They worked long hours for meagre pay, and got out of the East End when better opportunities came along. But London's immigrant tailors are not forgotten and their memory is currently being celebrated in an exhibition in Bow.

Sam Stockman's family owned a tailoring business and photographs of its factories are among the artefacts on display at a show exploring the history of the Lea Valley through the textile manufacturing which was the lifeblood of the East End even after the production of silk, calico, jute and printed fabrics died out.

"Stockman Brothers were very big in the Second World War making uniforms and jodhpurs," says Stockman, who helped his father evolve out of manufacturing after the family factory in Hackney's Pritchards Road closed down. "We opened a pattern-cutting service in the Commercial Road; plagiarism was everywhere, and people would bring garments to us to copy in several sizes."

*Jewish Chronicle*

His family were employers rather than poorly-paid piece-workers, and he feels the sweatshop stereotype of East End tailoring factories is an unfair slur: "My grandfather was amenable and very generous, and generosity makes for a happy working environment."



Items from the exhibition (above and below)

Yet many in the rag trade laboured in difficult conditions well into the 20th century. Judy Keiner remembers her father's factory beneath a school on Alie Street in Whitechapel as "a big old cellar, almost completely dark except for some little glass bricks set into the pavement and one bulb. Here, in the late 1940s and early 1950s my father ran his 'rag' business, buying offcuts from the tailors." Wood pulp was so scarce after the war that some of the waste fabric her father diligently collected in huge wheelbarrows, sorted by material and baled up was transported north for use in paper-making.

Tailoring work was so plentiful that even those without experience got employed in the early 20th century, remembers Sylvia Nathan: "My mother's father came here as a cobbler, but somehow turned himself into a tailor. He would bring work home, and everybody in the family had to participate in some way to get the work out. My aunt was a dressmaker with her own workshop in my grandfather's house in Burdett Road; I remember that room as a little treasure-trove of fabric, beads and buttons."

Nathan followed the family tradition against her mother's wishes, and trained in pattern-making at the Shoreditch College for Garment Trades. In the 1960s she got a job designing her patterns as well as cutting them out and says "It was the most exciting job I've ever had."

*Jewish Chronicle*

His family were employers rather than poorly-paid piece-workers, and he feels the sweatshop stereotype of East End tailoring factories is an unfair slur: "My grandfather was amenable and very generous, and generosity makes for a happy working environment."



Items from the exhibition (above and below)

Yet many in the rag trade laboured in difficult conditions well into the 20th century. Judy Keiner remembers her father's factory beneath a school on Alie Street in Whitechapel as "a big old cellar, almost completely dark except for some little glass bricks set into the pavement and one bulb. Here, in the late 1940s and early 1950s my father ran his 'rag' business, buying offcuts from the tailors." Wood pulp was so scarce after the war that some of the waste fabric her father diligently collected in huge wheelbarrows, sorted by material and baled up was transported north for use in paper-making.

Tailoring work was so plentiful that even those without experience got employed in the early 20th century, remembers Sylvia Nathan: "My mother's father came here as a cobbler, but somehow turned himself into a tailor. He would bring work home, and everybody in the family had to participate in some way to get the work out. My aunt was a dressmaker with her own workshop in my grandfather's house in Burdett Road; I remember that room as a little treasure-trove of fabric, beads and buttons."

Nathan followed the family tradition against her mother's wishes, and trained in pattern-making at the Shoreditch College for Garment Trades. In the 1960s she got a job designing her patterns as well as cutting them out and says "It was the most exciting job I've ever had."

*Jewish Chronicle*

## 7.2 Digital Coverage

» All Events

### Raw Materials: Textiles exhibition at the Nunnery Gallery

Wednesday 18 April, 2018 - Sunday 24 June, 2018



Opening on the 18th April, this two-month long exhibition explores the importance of textiles and where they come from for our local area.

Raw Materials: Textiles will examine the rich and little-known history of textiles along the Nunnery Gallery's local River Lea Valley. Made possible with the kind support of the Heritage Lottery Fund, the exhibition traces the Lea's textile history from the 17th Century to the present day, including silk, calico and jute and the invention of dye colours. The exhibition will tell the stories of industry through loans and archival material, alongside newly commissioned works by the project's resident artists Freya Gabie and Sarah Desmarais.

Raw Materials: Textiles highlights a fast disappearing history and includes heritage maps, an online resource and a programme of events including walking and boat tours, artist-led workshops and discussions. More can be found on the Raw Materials website.

Project partners include The Drapers' Company, London College of Fashion (LCF), Jewish Museum London, Victoria & Albert Museum, William Morris Gallery, and local archives from Barking and Dagenham, Hackney, Haringey, Newham, Tower Hamlets. The project is also driven and supported by a dedicated steering group of volunteers.

[GOOGLE CALENDAR](#) [ICAL EXPORT](#)

#### Details

**Start:**  
Wednesday 18 April, 2018

**End:**  
Sunday 24 June, 2018

**Event Category:**  
Arts and culture events

**Event Tags:**  
News

[Roman Road London](#)

## INDUSTRIAL HERITAGE OF THE RIVER LEA



Until 24th June

### Raw Materials: Textiles

Nunnery Gallery, Bow

Raw Materials traces the forgotten industrial history of east London along the River Lea, supported by The National Lottery with funds awarded through the Heritage Lottery Fund. This year followed the textiles trail from the 17th Century to the present day, uncovering the stories of silk-weaving, calico printing, jute spinning and the invention of dye colours.

The exhibition includes the first ever **synthetic dye** - mauveine, invented on Cable Street - **William Morris's** original River Lea design, an original **Georgian calico** printed in Old Ford on loan from the V&A and incredibly **Mahatma Gandhi's** spinning wheel, which he donated to east London's Kingsley Hall after staying there in the 1930s. The show is also a chance to listen to east Londoners' memories of the Jewish tailoring industry, with several émigré decedents sharing their stories of family businesses.

[E-Listings](#)

**Bow Arts** @BowArts · Jun 4

Mon 18 June we'll be running a free Teacher CPD with artist educator Jojo Hynes using multi-media to re-interpret textiles, in response to our current exhibition **#RawMaterialsTextiles** at the Nunnery Gallery from 5-8pm ✨

Find out more: [ow.ly/JG4d30kkkFq](https://ow.ly/JG4d30kkkFq) #TakePartChallenge



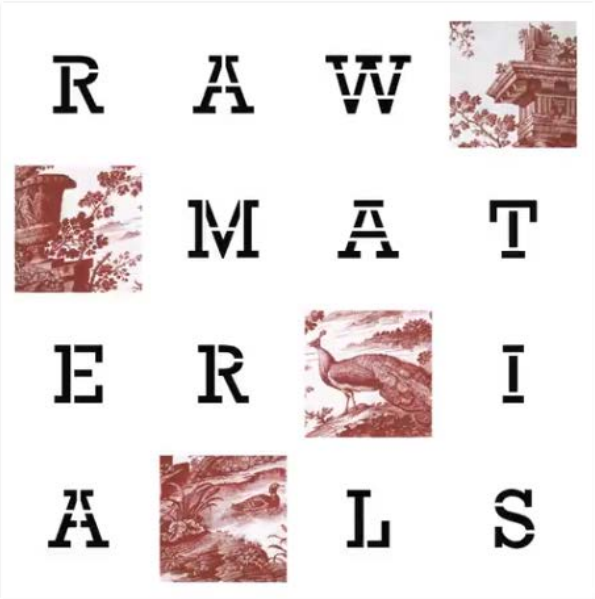
4 6

*Bow Arts Instagram*

**Bow Arts** @BowArts · Apr 25

**#RawMaterialsTextiles** highlights a fast disappearing history and includes heritage maps, an online resource and a programme of events including walking and boat tours, artist-led workshops and discussions

Find out more about upcoming exhibition events: [goo.gl/3ixTQd](https://goo.gl/3ixTQd)



2 3

*Bow Arts Instagram*

**Bow Arts** @BowArts · May 31

Resident artist Freya Gabie will host a special talk for upcoming **#FirstThursday** next week in the Nunnery Gallery part of our **#RawMaterialsTextiles** ✨

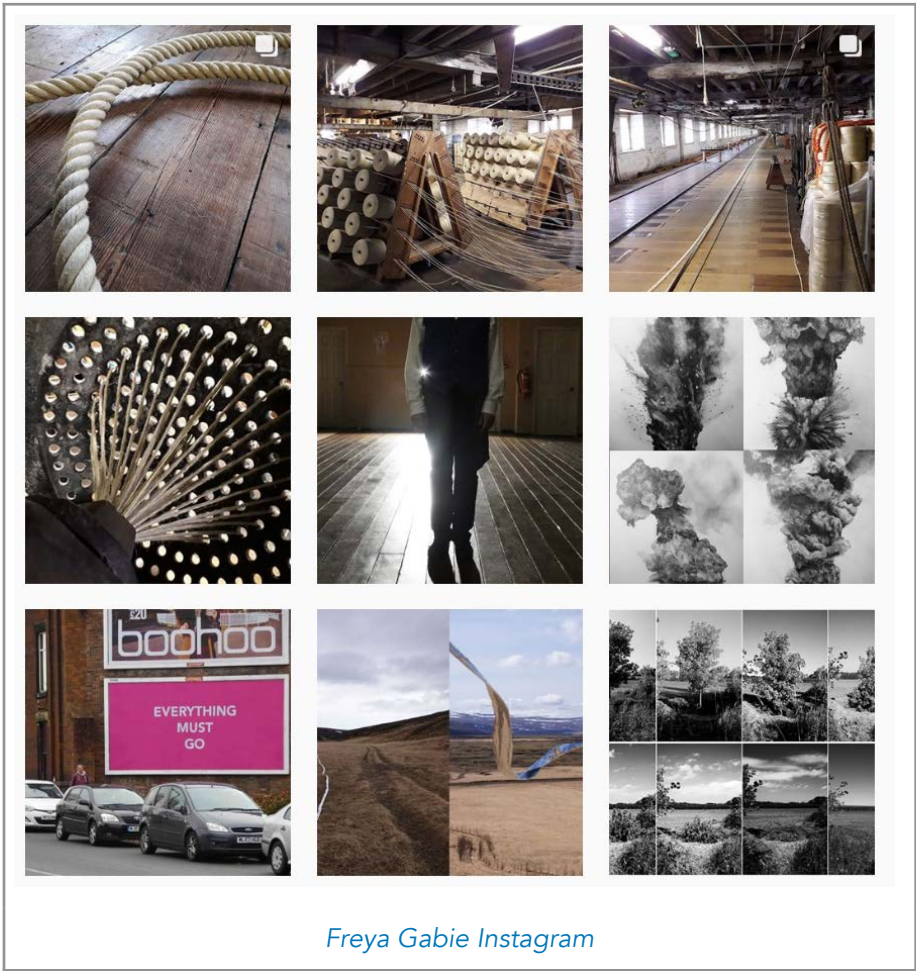
Learn more about **#RawMaterialsTextiles** exhibition: [goo.gl/G8SAa6](https://goo.gl/G8SAa6)



1 3

*Bow Arts Instagram*

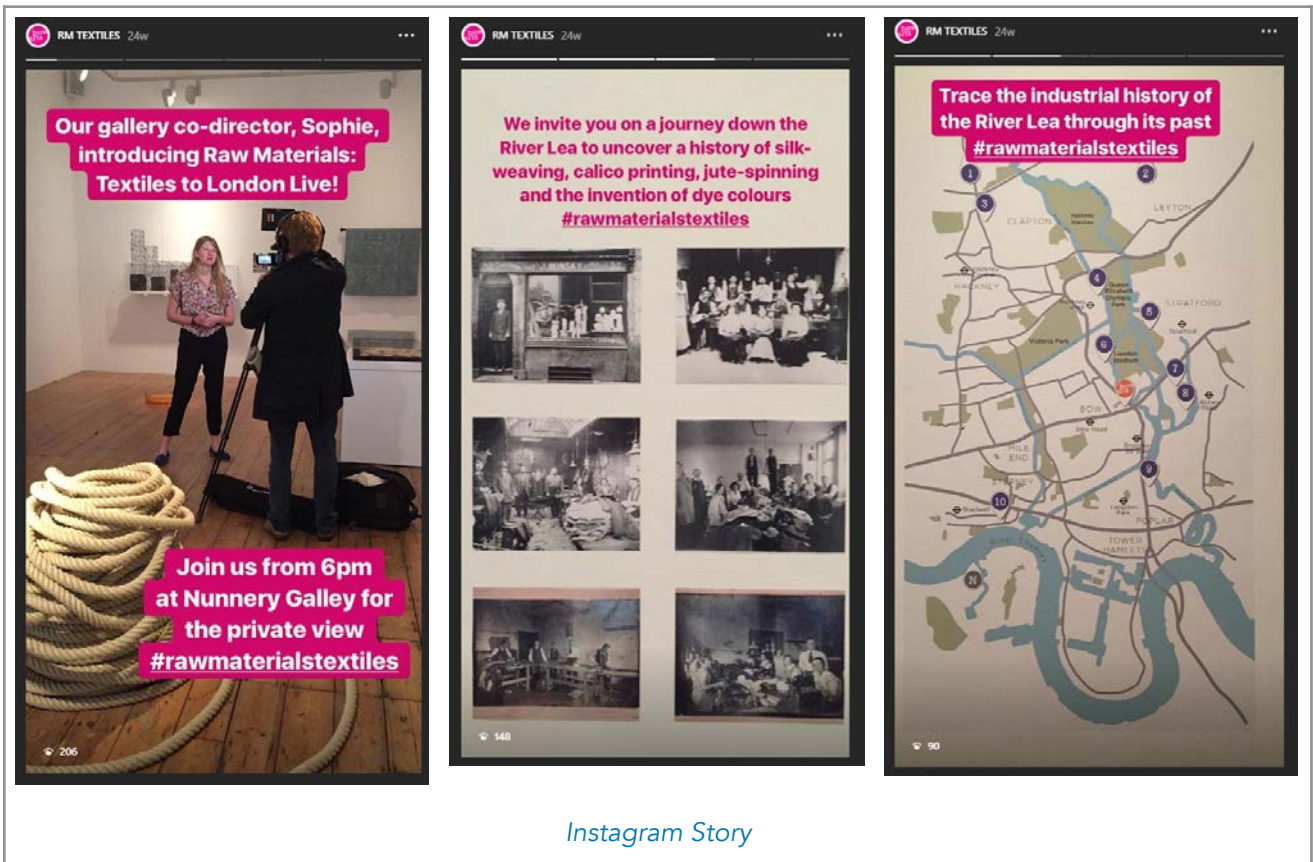




Freya Gabie Instagram



William Morris Instagram



## Mailchimp Analytics:

Total of campaigns sent: 15  
(2 February - 18 June 2018)

### Campaign: [New exhibition reveals the stories and inventions of east London's forgotten textile trade along the River Lea, with full event programme announced \(Press Release\)](#)

<https://us2.admin.mailchimp.com/campaigns/show?id=1647409>

Successful deliveries	4,673	98.8%	Clicks per unique opens	1.6%
Total opens	1,521		Total clicks	34
Last opened	29/9/18	7:21	Last clicked	21/4/18 8:51
Forwarded	0		Abuse reports	0

### Campaign: [Take Part In Raw Materials Learn About Location & Innovation Plus Free Family Events](#)

<https://us2.admin.mailchimp.com/reports/show?id=1647605>

Successful deliveries	1,062	99.9%	Clicks per unique opens	0.6%
Total opens	412		Total clicks	4
Last opened	21/9/18	7:53	Last clicked	28/5/18 3:46
Forwarded	0		Abuse reports	0

### Campaign: [First Thursday with Raw Materials Resident Artist Freya Gabie Tonight](#)

<https://us2.admin.mailchimp.com/campaigns/show?id=1647689>

Successful deliveries	1,582	99.4%	Clicks per unique opens	3.4%
Total opens	863		Total clicks	220
Last opened	2/8/18	18:13	Last clicked	3/10/18 3:45
Forwarded	0		Abuse reports	0

### Campaign: [1 week left to see Raw Materials Textiles](#)

<https://mailchi.mp/5db55fd4b4d3/join-us-for-more-events-this-week-as-we-continue-to-explore-raw-materials-wood-p083eat59r-1647745>

Successful deliveries	1,581	99.7%	Clicks per unique opens	3.0%
Total opens	712		Total clicks	20
Last opened	4/9/18	23:06	Last clicked	24/6/18 7:29
Forwarded	0		Abuse reports	0

## Social Media

The #RawMaterialsTextiles hashtag was used over 70 times on twitter from (November 2017 - August 2018)

Raw Materials: Textiles artist in residence Freya Gabie took part in an Instagram takeover and her posts reached an average of 432 on the day of her artist takeover using the#RawMaterialsTextiles hashtag.

### **Website Analytics**

60 page views (Tuesday 17 April)

427 page views (18 April - 30 April)

739 page views (1 May - 31 May)

514 page views (1 June - 24 June)

1,279 unique page views (18 April - 24 June)

Total page views = 1,680

619 entrants (number of visitors that entered your site through a specific page or set of pages)

55.42% exit page (how often users exit from the page/set pages when they view the pages)

Average time spent on webpage: 2min 45sec

## 7.3 Evaluation Tools

### Steering Group Volunteer Evaluation Form

R A W M A T E R I A L S



#### STEERING GROUP VOLUNTEER EVALUATION

<b>Name</b>	
Through the project what have you learnt about heritage in the local area?	
Have you developed any new skills? Please explain.	
Has the project changed your attitude or opinion of heritage in the local area?	
What have you enjoyed most about the project?	
What do you think could be improved about the project and how the steering group was run?	
What aspect/s of the project do you feel were the most successful?	
Would you volunteer your time and/or be part of a steering group again?	



# Visitor's Evaluation Form

**R A W M A T E R I A L S**



## EVENT VISITOR EVALUATION

This survey will help us learn more about our audiences and how we can give the best possible experience. Also, as part of Raw Materials exhibition series, we are looking to learn more about our visitors' engagement with the history of the local area. The information you provide will be held by Bow Arts only, shared with the Heritage Lottery Fund and used for research purposes.

**Event information:** Date \_\_\_/\_\_\_/\_\_\_ Time \_\_\_:\_\_\_

**Have you visited Nunnery Gallery before? (Tick one only)**

Yes  No

**How did you hear about this event? (Tick all that apply)**

Bow Arts website  Online / print review   
Nunnery Gallery leaflet  From a friend  Other (please specify) \_\_\_\_\_

**What was your motivation to participate in this activity? (Tick all that apply)**

To learn new things  Interested in arts  To find out more about my local area   
To be entertained / to escape from everyday life  To spend time with family / friends   
Other \_\_\_\_\_

**Did the connection with the local area's history encourage you to get involved?**

Yes  No  If not, what attracted you to this event \_\_\_\_\_

**What did you enjoy the most about this activity? (Please say one)**

\_\_\_\_\_

**How would you rate the following?**

[5 Very good 4 Good 3 Fair 2 Poor 1 Very poor 0 Don't know]

Quality of the event? \_\_\_\_  
Value for money? \_\_\_\_  
The whole experience? \_\_\_\_  
Have you learned about local history? \_\_\_\_

**On scale 0-10 how likely is that you recommend Nunnery Galley to a friend/ colleague/ family?**

Very Likely 10 9 8 7 6 5 4 3 2 1 0 Not Likely

# Visitor's Equal Opportunities Monitoring Form

## R A W M A T E R I A L S



### Equal Opportunities Monitoring Form

Bow Arts Trust is committed to promoting equal opportunities.

To assist us in monitoring our policy, we would be grateful if you could complete this form. This information is for statistical purposes only and the information is anonymous. Completion of any or all of the questions is optional.

**Are you:**

Female  Male  Prefer not to say

**Which age group are you in?**

Under 16  40-44  70-74   
16-19  45-49  75-79   
20- 24  50-54  80- 84   
25- 29  55-59  85 or older   
30-34  60-64   
39.  65-69  Prefer not to say

**What is your ethnic group?**

White: British  Asian or Asian British: Indian  Arab   
White: Irish  Asian or Asian British: Pakistani  Other   
White: Gypsy or Irish Traveler  Asian or Asian British: Bangladeshi   
  
White: Other  Asian or Asian British: Chinese   
  
Mixed: White and Black Caribbean  Asian or Asian British: Other  Prefer not  
Mixed: White and Black African  Black or Black British: African  to say   
Mixed: White and Asian  Black or Black British: Caribbean   
Mixed: Other/  
Multiple ethnic background  Black or Black British: Other

**Are your day to day activities limited because of a health problem or disability?**

Yes  No  Yes, will last in the next 12 months  Prefer not to say

**Do you live in the UK?**

Yes  No  What is your country of residence? \_\_\_\_\_

**What is your post code?** The first area code, i.e. E3, is all we need. The information will only be used for research.

\_\_\_\_\_

## 7.4 Raw Materials: Textiles list of works

### **Freya Gabie *90,000 miles across the sun* 2018**

Dimensions variable, chatham rope spun with a golden thread

### **Photo, tea break for Daisy Roberts and Dolly Morris at the Hawkins & Tipson, Globe Works on the Isle of Dogs. 1954.**

Courtesy Daisy Woodard (née Roberts)

Daisy and Dolly are sitting on the steps leading to Hawkins & Tipson's House Machine shop. As well as working on the house machines, which formed the spin fibres into various sizes of small rope, women at the factory worked on the spinning machines, where the raw fibres of Manilla and Sisal were made into threads and wound onto bobbins. Men did spinning too, as well as working as reelers and in the Rope Ground, operating the Traveller Machines which twisted out the very thick ropes, for which the firm was world famous.

The hours worked were 8am until 5 or 6pm and Saturdays 8am until Noon; beside an hour for lunch workers were also allowed two ten-minute tea breaks, at 11am and 3pm. As well as working the same hours as the women, men sometimes worked a night shift to complete rush orders. The sharp knife attached to a string around Daisy's waist was made in the works and was used to cut the rope quickly if it started to 'kink' or if anything else went wrong on the 'house machine' she operated. Fingers and thumbs could be lost through a moment's carelessness. The women were on piece rates and Daisy's hope each week was to take home three £1 notes, but she rarely managed it.

### **Ribbons of colour (left to right): indigo; madder; TNT yellow (trinitrotoluene); mauveine**

Indigo and madder are both natural dyes and are some of the oldest-used colours in the textile printing industry. Indigo produces a strong blue and can be seen in this exhibition in the William Morris *Lea* fabric, as well as in Sarah Desmarais's *Dress 2*. Madder is a rusty pink, with tones that deepen to red or orange depending on the process or fabric and is used in Desmarais's *Dress 1*.

Trinitrotoluene and mauveine are synthetic, or aniline, dyes. Trinitrotoluene is now better known as TNT, though it was originally used as a dye for its bright yellow colour. Discovered to have explosive properties in 1891, the same women who used trinitrotoluene to dye fabric went on to use the substance to load bombs for the First World War – the so-called Canary Girls. Mauveine was the first ever aniline dye, invented here in east London – you can read more about its inventor in the next case.

Ribbons of colour has been supported by Dulux.

## **The Invention of Colour**

### **Mauveine dyed samples**

#### **Photo of William Perkin**

William Perkin was just 18 when in 1856 he invented the first synthetic dye, mauveine. Perkin, working from a makeshift laboratory in his family home, had been working on a substitute for quinine – an expensive substance used in the treatment of malaria – when he accidentally created an intense purple colour. Up until Perkin's mauveine, purple dye was produced very expensively from certain molluscs, such as sea snails,

meaning only the very rich (usually royalty) wore the colour. Mauveine opened up purple to the masses; it was also superior to natural dyes as it did not fade.

**Alizarin Blue in glass vial**

14 x 5.5 cm

**Crystal Violet in glass vial**

14 x 6 cm

**Phloxine in glass vial**

14 x 6 cm

**Photo of the ‘Penny Black’ stamp, printed in purple**

The Penny Black was the world's first adhesive postage stamp to be used in a public postal system and was first issued in Great Britain in 1840. In the 1860s, Perkins & Sons developed dye processes that expanded their use into the manufacture of lithographic and other printing inks. Mauve and Britannia violet were used by printers De La Rue plc in the production of British stamps – the first printers to use inks in this way. Mauveine was last used for printing postal stamps as late as 1881.

Society of Dyers and Colourists journal, Vol 76 no.6 June 1960, showing an 18<sup>th</sup> century print of a calico factory showing the division of labour from P. Floud's ‘The Origins of the English Calico Industry’  
28 x 19.5 cm

Society of Dyers and Colourists journals Vol 71 no.7 July 1955, showing the ‘Calico Printing Centres around London in the 18<sup>th</sup> Century’ map in the article ‘Textile Printing in London’  
28 x 19.5 cm

All Society of Dyers and Colourists

**Medal presented to Raphael Meldola**

Modern bronze specimen casts of the obverse and reverse of the commemorative medal presented annually by the Maccabean Society to a distinguished chemist chosen by the Royal Society. c1920s, 130 x 175 x 23 cm  
Jewish Museum London

Scientist Raphael Meldola discovered the synthetic dye Meldola's Blue in 1878 at Atlas Works, Hackney Wick, but neglected to take out a patent. German chemists later developed a similar colour for cotton and produced the dye. Meldola's firm, however, did take out a patent on his discovery of the first alkali green, which they exhibited at the Paris Exhibition in 1878 under the name of viridine.

**Freya Gabie *Before, After, and Between* 2018**

dimensions variable , silk thread, aniline dye

### **R. E. Littler printing blocks**

pear wood, 19<sup>th</sup> century

London Borough of Newham Heritage and Archive Service

### **Photo of R. E. Littler**

Photo reproduced by permission of London Borough of Merton

The Littler family was an established calico and silk printing firm with factories at West Ham and Waltham Abbey in the Lea Valley. They used wooden blocks for printing, which were intricately hand-carved from pear wood. In 1831 Edmund Littler took over print works at Merton Abbey (on the River Wandle) specialising in the production of fine fabrics. These works outlived his factories on the Lea and by the 1890s Litter produced nearly all the goods for the prestigious Liberty's of London. In 1904 Arthur Liberty bought the Merton premises from Littler Jnr. and continued to produce Liberty's fabric there until 1972.

### **William Morris *Lea***

printed cotton, 1885, 137 x 96 cm

William Morris Gallery, London Borough of Waltham Forest

From the age of 14 to 22 William Morris lived close to the River Lea and Epping Forest, in the building that now houses the William Morris Gallery. The surrounding wildlife had a great influence on him and he would later base a series of textile designs on the rivers of England, celebrating their natural beauty. This is the River Lea's design. By the 1800s the Lea was incredibly polluted through industry, so in a way Morris's design was symbolic of the nature lost.

### **Valence, textile by Robert Jones, Old Ford**

plate-printed cotton and linen, English 1769, 135 x 60 cm

Victoria and Albert Museum

Robert Jones & Co (1760-80) produced an extensive range of high quality textile goods and his furnishing fabrics were highly reputable in the Georgian times. The fabric is a fustian, woven with a linen warp and cotton weft, as British law prohibited the production of all-cotton cloth at the time it was printed (legislation brought in originally to protect the wool and silk industries).

The exact location of the Robert Jones factory is not known, though he appears in the Bow Land Tax Assessment Books between 1765 and 1773 with sizable estates. The importance of the factory can be assessed by the advertisements for the sale of its premises and equipment in 1780. These show that the print-works occupied 67 acres and the assets included '200 copper plates and 2,000 blocks and prints, most of which are esteemed patterns calculated for a general course of foreign trade'.

### **Sarah Desmarais *Lea River Valley Dress 1: Reedbeds 2018***

Length approx. 120 cm, hand sewn dress of silk organza, hand printed and resist dyed (rice paste resist and modern fibre reactive dye)

### **Sarah Desmarais *Lea River Valley Dress 2: Hydrangeas 2018***

Length approx. 120 cm, hand sewn dress of silk organza, hand printed and resist dyed (slaked lime and gum arabic resist and natural dyes madder and cutch with iron and alum mordants)



### **Sarah Desmarais *Lea River Valley Dress Sample Book 2018***

38 x 54 cm, stab binding with hand-printed cover and endpapers; silk and other textile samples produced using various resist media and dyes

### **Sofia Marino *Woven sample***

Grey yarns, colour coded single core telecoms wire, shrouded black 1.5 twin and earth flex wire

### **Isabella Dunne *Raw Pressed***

Digital print on canvas

London College of Fashion students Marino and Dunne used the River Lea and its industrial history as inspiration for their heritage module in BA Fashion.

Marino's woven sample has been influenced by changing scenery across east London. Together with modern redevelopments, Marino also noticed a lot of problems in the landscape, such as uncontrolled waste and rubbish in the Lea's waters and so weaved materials such as plastic and wire into the fabric of her designs, symbolic of this neglect.

Dunne's collection encompasses the theme of 'natural intention', beginning with the landscape that surrounds the River Lea Valley. Dunne collected and hand-pressed flowers from the riverbanks and then used them as a printing tool, inspired by William Morris. Dunne used the flowers as silhouettes, exposing them as an image and then pulling the ink through. Dunne printed on organic fabric, conscious of the textile industry's impact on the environment – taking time to test natural dyes as well as synthetic.

### **Sarah Desmarais: *Indigo Dye***

Film by Jordan Reilly, 11'09". Commissioned in partnership with London College of Fashion, UAL

### **Soundscape: *Taylor's Tale***

By Angeliki Kosma, using interviews with Harry Bergliter, Sylvia Nathan, David Stanford and Sam Stockman.

Interviews were conducted by Pat Hulin and Sarah Thorne. Sounds include Yiddish tailoring songs from the Jewish Museum London Collection and music by Toothless Slope.

### **East End Jewish Tailoring Industry**

Between 1881 and 1914, around 100,000 Jewish immigrants fleeing the Russian pogroms settled in the East End. These new arrivals, most of whom spoke little English, brought with them skills such as shoemaking, carpentry and tailoring. Living conditions were poor, overcrowded and frequently overpriced. The language of the workshop was Yiddish and work was often seasonal, creating long periods of unemployment. Many Jewish workers joined Unions, fighting for improved pay and conditions, and in 1889 the first general strike of London's Jewish Tailors took place, calling for a 12-hour-day, lunch and tea breaks, and paid overtime. Thousands took part.

In his book *Journey through a Small Planet* Emanuel Litvinoff writes of his employment in the East End rag trade after leaving school at the age of fourteen:

*One of my jobs was as an apprentice in the ladies garment trade, a hotbed of industrial unrest. In the workshop elderly tailors sat crosslegged on their benches glumly stitching away*

*The summer I was sixteen – all day I inhaled the hairs of dead foxes, skunks and rabbits in Dorfmanns rat infested workshop and would do so it seemed, until my lungs were stuffed full as a feather pillow.*

*Everyone was on piecework and they grudged time lost on factory gossip and laughter. The machines purred like metal cats; great piles of skins were hurled on cutters benches to be stretched, matched and sliced under quick knives. I hammered nails until my fingers blistered, wilting in the heat of the great coke ovens.<sup>1</sup>*

**Tobacco tin containing 36 buckles**

16 x 12 x 4 cm, 19<sup>th</sup>/20<sup>th</sup> Century

Jewish Museum London

**Metal tin originally containing Regoids laxative tablets containing three packets for hand-sewing needles**

8 x 4 x 2 cm, 19<sup>th</sup>/20<sup>th</sup> Century

Jewish Museum London

**Tracing wheel**

16 x 2.5 cm, 19<sup>th</sup>/20<sup>th</sup> Century

Jewish Museum London

**Cardboard signs from a tailor's shop**

various sizes, 19<sup>th</sup>/20<sup>th</sup> Century

Jewish Museum London

**Measuring tape**

150 x 2.5 cm, c1880

Jewish Museum London

**Yiddish-English manual compiled for the English Evening Classes Committee in connection with the Russo-Jewish Committee**

Joseph Jacobs & Hermann Landau, 4th ed. London, 1901, 17 x 12 x 3 cm

*Jewish Museum London*

**White box with black trim, filled with tailor's buttons**

21 x 16 x 3 cm

*Jewish Museum London*

**Freya Gabie *The Weepers (second skin)* 2018**

254 x 23 cm each, digital jacquard silk tapestry

### **Photos of the East End Jewish Tailoring Industry**

Left to right, top two rows:

A group of workers in a typical workshop in the East End of London in the years before World War I. The man at the sewing machine centre row identified as Julius Dembrowsky, c1905-1910

Photograph of Jacob Minsky standing outside his shop in Christian Street, in the East End, c1920-1925

Photograph of workers in the tailoring workshop of Harris Chaimofsky in Christian Street in the East End; proprietor Harris Chaimofsky (far right) and Jacob Minsky (left), c1910-1920

Photograph of ladies tailors workshop in Commercial Road in the East End, Rose Kosky (née Markowitch) (centre) and her three brothers came to England from Poland, 1925-1929

Photograph of workers in the tailoring workshop belonging to Mr Marks Messer (third from left) in Lucas Street, in the East End of London, c 1920

Group of men and women in tailoring workshop in London, including Sam Berkson, standing on the left, c1925

All Jewish Museum London

Bottom row:

The Stockman Brothers workshop photographs, east London. Courtesy Sam Stockman.

### **Cutting shears**

c1900, 10 x 34 cm

Courtesy Sam Stockman

### **Button shears**

11 x 5 cm, courtesy Tilly Hogrebe

### **Handwritten school essay by Levy Billig, 13 Room, Jews' Free School, describing a visit to a tailoring workshop, 1911**

Jewish Museum London

### **Copies of college notes and drawings from the pattern cutting course at Shoreditch College for the Garment Trades, 1960s**

Sylvia Nathan attended a pattern cutting course in the 1960s, where she learnt her trade. You can hear more about Sylvia's life in the audio playing the main gallery.

### **Garment workshop, Shacklewell Lane, Hackney, 1975, Neil Martinson**

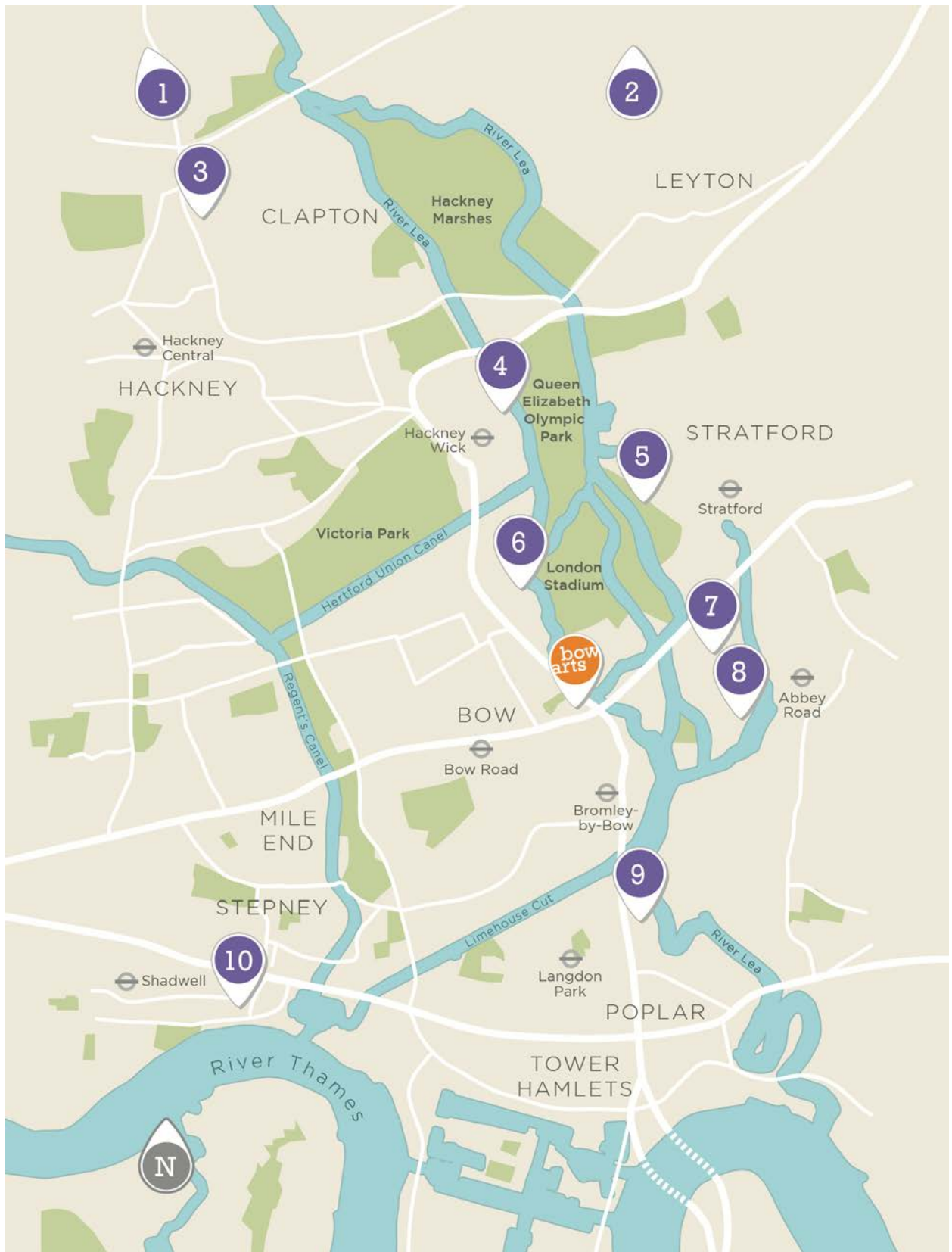
From the Women at Work exhibition by the Hackney Flashers

In 1975 the Hackney Trades Council invited the Hackney Flashers to produce an exhibition of photographs of women at work in the borough as part of their 75th anniversary celebrations. The exhibition, *Women and Work*, comprised of nearly 200 photographic prints and accompanying texts.

## **Raw Materials: Textiles Map**

### **Map Key**

- 1. Site of Grout & Baylis Crepe Factory**  
19th century manufacturers of silk crepe, Ponders End
- 2. William Morris Gallery**  
Home of designer William Morris from 1834-1896, Lloyd Park, Walthamstow
- 3. Salvation Army Knitting Home**  
19th century factory where young women learnt a trade  
Laura Place, Clapton
- 4. Site of Atlas Works**  
19th century manufacturers of synthetic dyes, Berkshire Road, Hackney Wick
- 5. Site of William Ritchie's Factory**  
19th century jute works, Carpenters Road, Stratford
- 6. Estimated site of Robert Jones' Factory**  
18th century calico printers, Old Ford
- 7. Site of William Sherwin's Factory**  
17th century calico printers, West Ham Abbey, West Ham
- 8. Site of R. E. Littler's Factory**  
19th century silk and calico printers, Abbey Road, West Ham



- 9. Bromley Hall, former Calico Factory**  
17-19th century calico printers, Blackwall Tunnel Approach, Poplar
- 10. Birthplace of William Perkins**  
Inventor of the first synthetic purple dye, Cable Street, Shadwell



***The Deliverer*, volume XXI, Jan-Dec 1910.**

Open at article 'Our Knitting Industry', 22 x 29 x 1 cm. The Salvation Army International Heritage Centre

In July 1891, Florence Booth refers to Grove House as the Knitting Factory, and describes a new 'system of apprenticeship' whereby women who learned knitting-machine work with The Salvation Army would 'be enabled to repay us for the time spent in learning, and ... will be able also to refund the money for their board and learning during the time of apprenticeship'. In November 1891, a new Knitting Factory is described as having 'lately been opened at Clapton High Road', the knitting stock having been handed over from Grove House. The Knitting Factory was created in connection with the Salvation Army's Darkest England Social Scheme, which aimed to lessen unemployment and overcome poverty.

**Knitting Home photos**

Salvation Army shop in Hackney which sold knitted items made at the Knitting Factories 1891-1900

'A very attractive shop-front, displaying a Certificate of Honor for goods recently shewn at the Aberdeen Woodside Exhibition, forms a centre for a quantity of woollen goods of every description and every colour, made on the premises; and as the door opens, the employed, who are earning their own living, are to be seen sitting before rows of machines, which some of us find intricate, but yet have been mastered, and are sent spinning round and round by willing hands.'

*The Deliverer*, 1891

Group of young women at the Clapton Knitting Factory workroom from *The Deliverer* 1899

**Gandhi's Spinning wheel**

wood, c1920s, 80 x 20 x 5 cm

Loaned by Kingsley Hall, care of Valence House Museum. Permission for the loan is given by the Kingsley Hall Heritage Committee.

Gandhi brought this spinning wheel from India for his visit to England in 1931. He was invited to stay at Kingsley Hall, Bromley by Bow by Muriel Lester. He stayed for three months during which time he visited many homes and locations in the East End – you can listen to East Enders' memories of meeting Gandhi next to this case.

**Gandhi, George Lansbury and local children from the Children's House nursery school at Kingsley Hall, 1931**

Kingsley Hall

**Oral History interviews**

Remembering Gandhi's Stay at Kingsley Hall, 1931

Sylvia Parrott

Sylvia and her sister (sitting together on the floor in the photograph of Gandhi with children from Children's House nursery school – Cynthia is wearing glasses) lived opposite Kingsley Hall in Powis Road, before the LCC flats were built. Her mother and Muriel Lester became friends.

**Daphne Saville**

The Saville family have been connected with Kingsley Hall Bromley by Bow and Kingsley Hall Dagenham for three generations. Daphne's sister Emily was christened by Muriel Lester at Kingsley Hall Bow.

**Joe Gritz**

Joe's family was Jewish. His mother was chosen by Muriel and Doris Lester to buy food for Gandhi, who was strict about his diet. After school Joe, then eight years old, took food up to Gandhi in his 'cell' on the roof of Kingsley Hall.

These extracts are from interviews recorded for Kingsley Hall's community archive project 'Kingsley Hall and the Legacy of Muriel Lester', 2008-2010. Loaned with permission of Kingsley Hall Community Centres Heritage Committee.

## 7.5 Raw Materials: Textiles exhibition and events leaflet

### Raw Materials: Textiles

Raw Materials is an on-going heritage project, tracing the industrial history of the River Lea through the materials of its past. This year the project has followed textiles, exploring how the raw materials of silk, cotton and jute have shaped the riverbank's industry.

We invite you on a journey down the River Lea to uncover a history of silk-weaving, calico printing, jute-spinning and the invention of dye colours. The objects and stories in the exhibition have been found through research with local archives, museums and existing communities, uncovering many forgotten histories. See historic fabrics produced in the local area, including a Georgian calico from Old Ford courtesy of the Victoria and Albert Museum and a River Lea-inspired design by William Morris. Photographs of East End tailoring workshops are ignited by the voices of those that remember them, and discover dye colours – mauve and meldola blue – that were invented on our doorstep.

Raw Materials: Textiles resident artists, Sarah Desmarais and Freya Gable, have woven history into our present, unveiling new work that enriches our understanding of the processes and treatments behind textiles. Students at the London College of Fashion also help us place the role of heritage in making today, showing new designs that have been inspired by the River Lea.

The exhibition is accompanied by a lively event programme, offering many opportunities for visitors and families to learn more. Visit the Raw Materials website to follow our maps of historic sites along the river and to find out more about textiles and last year's material wood.

[rawmaterials.bowarts.org](http://rawmaterials.bowarts.org)

Images: pattern used throughout taken from a 19th century R & E Littler printing block (held by Newham archives), image used in logo (front page), furnishing fabric by Robert Jones & Co, Old Ford 1761 © Victoria and Albert Museum

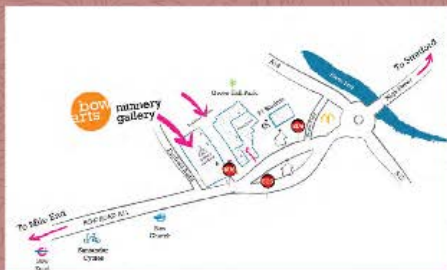
### Events

- Saturday 28 April **Photography w/Heather McDonough**, practical session exploring heritage sites along the Lea 1-4pm £10/5
- Sunday 29 April **Gallery Tour & River Lea Boat Cruise**, imagine the industrial riverbank from the water, 12.30-3.30pm £10/5
- Thursday 3 May **First Thursday Late Opening**, with talk from resident artist Sarah Desmarais, 6-9pm FREE
- Sunday 6 May **Exploring the River Lea by Bike & Gallery Tour**, 11am-2pm (cycling along the towpath) £5/3
- Sunday 13 May **Community Celebration Day**, 12-4pm FREE
- Sunday 20 May **Gallery Tour & River Lea Boat Cruise**, imagine the industrial riverbank from the water, 12.30-3.30pm £10/5
- Saturday 26 May **Fabric and Film** with artist-duo Kaleidoworks, **family event** exploring hands-on textile processes with experimental film, 12-4pm, FREE
- Sunday 27 May **Colouring in the Place**, natural dye workshop, exploring plants from east London. In collaboration with Chelsea Fringe. 11am-3pm (drop-in) FREE
- Thursday 31 May **Location and Innovation**, panel discussion exploring the importance of location for innovation in the textile industry. With Anna Fitzpatrick, Mary Schoeser, Katelyn Toth-Frejel and other guest speakers. 7pm £5/3
- Saturday 2 June **Guided historical walk on Raw Materials: Textiles**, £5/3
- Thursday 7 June **First Thursday Late Opening**, with talk from resident artist Freya Gable, 6-9pm FREE
- Saturday 9 June **A woven dance, a dancing weave**, join artist Freya Gable to create a giant, architectural 'danced' weaving with raw material jute. Families welcome, 1-4pm (drop-in) FREE
- Sunday 10 June **Gallery Tour & River Lea Boat Cruise**, imagine the industrial riverbank from the water, 12.30-3.30pm £10/5
- Sunday 24 June **Indigo dyeing workshop**, join artist Sarah Desmarais for a paste resist and indigo workshop. Learn how to dye with this over 100-year-old technique £10/5

For full event details and to book tickets visit our website. Prices are listed £full price/concession

### thank you

This project was made possible through the support of Drapers' Company and The National Lottery, with funds awarded by the Heritage Lottery Fund. With thanks to Hackney and Newham archives, Jewish Museum London, International Heritage Centre at The Salvation Army, Queen Mary University of London, Victoria & Albert Museum, Valence House and William Morris Gallery. A special thanks also to our community steering group, who have driven much of the content for this exhibition.



**nunnery gallery**  
181 Bow Road, London E3 2SJ

**gallery & shop open**  
Tuesday to Sunday, 10am - 5pm

**carmelite café**  
Tues to Fri, Sun: 10am - 4pm  
Sat: 9am - 5pm

**find us**  
Tube Bow Road, DLR Bow Church  
Buses 8, 25, 108, 205, 276, 425, 488.  
Cycle C52  
Wheelchair accessible

**contact**  
020 8980 7774  
nunnery@bowarts.com  
bowarts.org/nunnery  
**free entry**

### Raw Materials: Textiles

Exploring the heritage of the River Lea Valley through the materials of its industry

18 April – 24 June



Funding raised by  
The National Lottery



*continued on back page*

English blue', a complex indigo dyeing process that mimicked fine porcelain. They also became known for producing finely printed and innovative designs. Their products were highly regarded for their fabrics to Europe and America, their products were highly regarded for their textile printing factories in London, run by a prominent Quaker family. Exporting

**9 Bromley Hall**

From the 1680s to the 1820s Bromley Hall was the site of one of the best-known Litter Jnr, and continued to produce Liberty's fabric there until 1972. Litter Jnr, and continued to produce Liberty's fabric there until 1972. Liberty's of London. In 1904 Arthur Liberty bought the Merton premises from Lea and by the 1890s Litter produced nearly all the goods for the prestigious

**8 R. E. Litter's Factory**

The Litter family was an established calico and silk printing firm with factories at West Ham and Valhalla in the Lea Valley. They used wooden blocks for printing, which were intricately hand-carved from pear wood. In 1851 Edmund Litter took over print works at Merton Abbey (on the River Wandie) specialising

**7 William Sherwin's Factory**

Heading South  
The William Sherwin was an entrepreneurial calico (cotton) printer and is usually credited with the first production of dye-fast printed textiles. Sherwin took a 14-year patent for inventing a new method of printing in 1876 and by 1896 his business had grown to employ over 200 men, a substantial portion of the domestic textile industry at the time. Like many calico printers, Sherwin struggled with the backlash against the newly Indian-imported fabric that threatened the traditional textiles of British industry.

**6 Robert Jones' Factory**

Heading North  
The William Morris Gallery is housed in a grade II listed building that was the family home of William Morris (1834-1896) from the age of 14 to 22. Being close to both the River Lea and Epping Forest, the surrounding wildlife had a great influence on Morris. He would later base a series of textile designs on the rivers of England, celebrating their natural beauty. This series included the Lea, which by the 1800s had become incredibly polluted through industry so Morris's design became symbolic of the nature lost.

**5 William Ritchie's Factory**

Heading South  
Several examples of his fabrics are held in the V&A collection. Bow Land Tax Assessment Books between 1765 and 1773 with sizable estates. The exact location of his factory is not known, though he appears in the Robert Jones & Co (1760-80) produced an extensive range of high quality textile goods and his furnishing fabrics were highly reputable in the Georgian

**4 Atlas Works**

Built in 1863, Atlas dye works was one of the first mass-producers of commercial aniline, or synthetic, dyes. The factory's situation on the Lea's riverbank was ideal, with water needed to wash away excess dye or chemicals. The building itself and the frontage topped with a large stone statue of the Greek mythological Titan, Atlas. Traces of coloured dyes were said to have been embedded in the factory walls, though sadly none of the building remains today as it was demolished in the 1980s.

**3 Salvation Army Knitting Home**

Lark House (1902-06) was one of several safe havens for vulnerable or 'rescued' women run by the Salvation Army, providing shelter and the opportunity to learn a trade. Machine knitting was taught, turning out hosey, underwear, knitted ties and nightgowns, enabling women to earn a wage. An innovative outreach programme for the time, the knitting home kept meticulous records that describe the tragic backgrounds of the women taken in and the skills the home taught them.

**10 Birthplace of William Perkin**

William Perkin was just 18 when in 1856 he invented the first synthetic dye, mauveine. Perkin, working from a makeshift laboratory in his family home, had been working on a substitute for quinine – an expensive substance used in the treatment of malaria – when he accidentally created an intense purple colour. Up until Perkin's mauveine, purple dye was produced very expensively from certain molluscs, such as sea snails, meaning only the very rich (usually royalty) wore the colour. Mauveine opened up purple to the masses; it was also superior to natural dyes as it did not fade.

You can find further information, together with a digital version of both this map and the Raw Materials map on **wood**, on:

[rawmaterials.bowarts.org](http://rawmaterials.bowarts.org)

This project was made possible through the support of Drapers' Company and The National Lottery, with funds awarded by the Heritage Lottery Fund.

The Raw Materials: Textiles exhibition is showing at the Nunnery Gallery from 18 April – 24 June 2018, presenting many archival objects from the points on this map. Find out more online.

- |   |   |
|---|---|
| <b>nunnery gallery</b><br>181 Bow Road, London E3 2SJ                   | <b>find us</b><br>Tube Bow Road. DLR Bow Church.<br>Buses 8, 25, 108, 205, 276, 425, 488.<br>Cycle CS2<br>Wheelchair accessible |
| <b>gallery &amp; shop open</b><br>Tuesday to Sunday, 10am – 5pm         | <b>contact</b><br>020 8980 7774<br>nunnery@bowarts.com<br>bowarts.org/nunnery   |
| <b>carmelite café</b><br>Tues to Fri, Sun: 10am – 4pm<br>Sat: 9am – 5pm | <b>free entry</b>   |

@BowArts

Images: pattern used throughout taken from a 19th century R & E Litter printing block (held by Newham archives); image used in logo (front page), furnishing fabric by Robert Jones & Co, Old Ford 1761 © Victoria and Albert Museum

records that describe the tragic backgrounds of the women taken in and the skills the home taught them.

**3 Salvation Army Knitting Home**

Lark House (1902-06) was one of several safe havens for vulnerable or 'rescued' women run by the Salvation Army, providing shelter and the opportunity to learn a trade. Machine knitting was taught, turning out hosey, underwear, knitted ties and nightgowns, enabling women to earn a wage. An innovative outreach programme for the time, the knitting home kept meticulous records that describe the tragic backgrounds of the women taken in and the skills the home taught them.

**4 Atlas Works**

Built in 1863, Atlas dye works was one of the first mass-producers of commercial aniline, or synthetic, dyes. The factory's situation on the Lea's riverbank was ideal, with water needed to wash away excess dye or chemicals. The building itself and the frontage topped with a large stone statue of the Greek mythological Titan, Atlas. Traces of coloured dyes were said to have been embedded in the factory walls, though sadly none of the building remains today as it was demolished in the 1980s.

**5 William Ritchie's Factory**

Heading North  
The William Ritchie & Son was one of the biggest jute-spinners on the River Lea, with their factory on Carpenters Road in Stratford employing around 1,000 workers in 1876. Struggling to keep up with cheaper production outside of London, Carpenters Road closed in 1904, though the firm later moved further south to Canning Town where they continued small-scale jute manufacture well into the Second World War.

**6 Robert Jones' Factory**

Heading North  
The William Morris Gallery is housed in a grade II listed building that was the family home of William Morris (1834-1896) from the age of 14 to 22. Being close to both the River Lea and Epping Forest, the surrounding wildlife had a great influence on Morris. He would later base a series of textile designs on the rivers of England, celebrating their natural beauty. This series included the Lea, which by the 1800s had become incredibly polluted through industry so Morris's design became symbolic of the nature lost.

**5 William Ritchie's Factory**

Heading South  
Several examples of his fabrics are held in the V&A collection. Bow Land Tax Assessment Books between 1765 and 1773 with sizable estates. The exact location of his factory is not known, though he appears in the Robert Jones & Co (1760-80) produced an extensive range of high quality textile goods and his furnishing fabrics were highly reputable in the Georgian

**4 Atlas Works**

Built in 1863, Atlas dye works was one of the first mass-producers of commercial aniline, or synthetic, dyes. The factory's situation on the Lea's riverbank was ideal, with water needed to wash away excess dye or chemicals. The building itself and the frontage topped with a large stone statue of the Greek mythological Titan, Atlas. Traces of coloured dyes were said to have been embedded in the factory walls, though sadly none of the building remains today as it was demolished in the 1980s.

**3 Salvation Army Knitting Home**

Lark House (1902-06) was one of several safe havens for vulnerable or 'rescued' women run by the Salvation Army, providing shelter and the opportunity to learn a trade. Machine knitting was taught, turning out hosey, underwear, knitted ties and nightgowns, enabling women to earn a wage. An innovative outreach programme for the time, the knitting home kept meticulous records that describe the tragic backgrounds of the women taken in and the skills the home taught them.

**10 Birthplace of William Perkin**

William Perkin was just 18 when in 1856 he invented the first synthetic dye, mauveine. Perkin, working from a makeshift laboratory in his family home, had been working on a substitute for quinine – an expensive substance used in the treatment of malaria – when he accidentally created an intense purple colour. Up until Perkin's mauveine, purple dye was produced very expensively from certain molluscs, such as sea snails, meaning only the very rich (usually royalty) wore the colour. Mauveine opened up purple to the masses; it was also superior to natural dyes as it did not fade.

You can find further information, together with a digital version of both this map and the Raw Materials map on **wood**, on:

[rawmaterials.bowarts.org](http://rawmaterials.bowarts.org)

This project was made possible through the support of Drapers' Company and The National Lottery, with funds awarded by the Heritage Lottery Fund.

The Raw Materials: Textiles exhibition is showing at the Nunnery Gallery from 18 April – 24 June 2018, presenting many archival objects from the points on this map. Find out more online.

- |   |   |
|---|---|
| <b>nunnery gallery</b><br>181 Bow Road, London E3 2SJ                   | <b>find us</b><br>Tube Bow Road. DLR Bow Church.<br>Buses 8, 25, 108, 205, 276, 425, 488.<br>Cycle CS2<br>Wheelchair accessible |
| <b>gallery &amp; shop open</b><br>Tuesday to Sunday, 10am – 5pm         | <b>contact</b><br>020 8980 7774<br>nunnery@bowarts.com<br>bowarts.org/nunnery   |
| <b>carmelite café</b><br>Tues to Fri, Sun: 10am – 4pm<br>Sat: 9am – 5pm | <b>free entry</b>   |

@BowArts

Images: pattern used throughout taken from a 19th century R & E Litter printing block (held by Newham archives); image used in logo (front page), furnishing fabric by Robert Jones & Co, Old Ford 1761 © Victoria and Albert Museum

**Raw Materials: Textiles**  
Exploring the heritage of the River Lea Valley through the materials of its industry

**Textiles Trail Map**

Funding raised by The National Lottery  
LOTTERY FUNDED