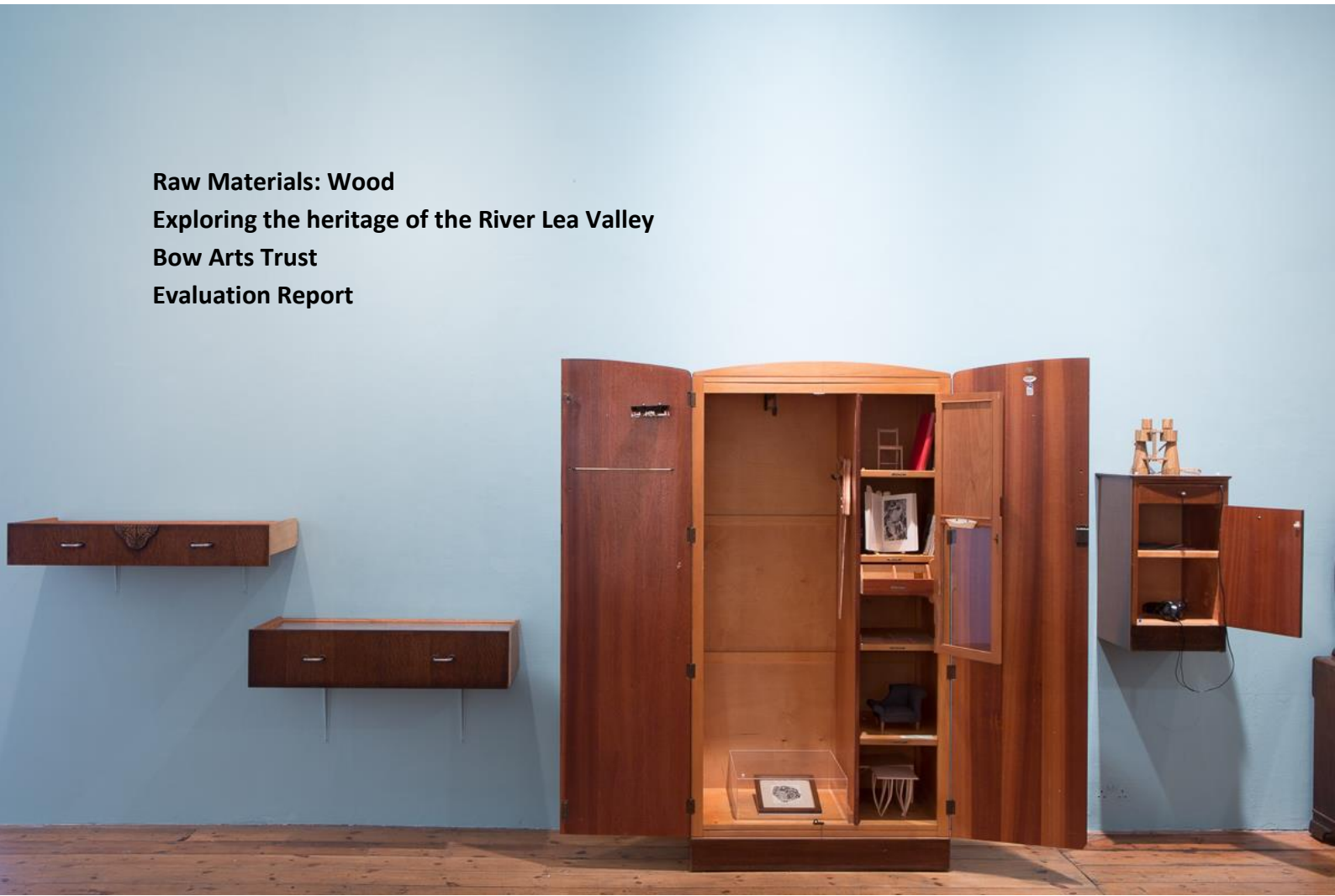


RAW MATERIALS

Raw Materials: Wood
Exploring the heritage of the River Lea Valley
Bow Arts Trust
Evaluation Report



Raw Materials: Wood exhibition installation view, photo Rob Harris

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1.0 Summary

The Raw Materials: Wood project began in August 2016 and ran until June 2017. The project was funded through 33k from Heritage Lottery Fund's (HLF) 'Our Heritage' scheme, together with 10k from Foundation for FutureLondon for the project's digital platform. The project was led by 22-year-old Bow Arts and supported by key partners including Newham, Hackney and Haringey Archives, The Geffrye Museum of the Home, Jewish Museum London, V&A and The Carpenters' Company, who all gave support in-kind through their time, support and advice, including facilitating group visits and loans from their collections. The Building Crafts College gave their support through their teaching, incorporating a devised heritage focus, and through their students' contributions to the project.

Throughout, people engaged with and learnt about heritage through a range of activities and the Nunnery Gallery was able to widen their reach to new audiences. All the planned activities outlined were carried out successfully and indeed were exceeded with many unplanned group visits and workshops taking place through the project's increased network, and through the relationships built through the steering group's connections with the local community.

The steering group proved to be strong and effective back-bone for the project, contributing to the positive expected and unexpected outcomes; they generously offered their time, curiosity and enthusiasm and provided important links to Bow Arts' local community. The members came from a variety of specialist, arts and non-arts backgrounds, providing the opportunity for a diverse group of people to be involved in a heritage-driven arts project.

One of the key project outputs was the Raw Materials digital platform, which houses the project research and acts as an online archive for people to explore archival collections, making them more accessible alongside a mapping of the local area so that the context of each archival object is better understood.

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. People explored archival collections within a setting that outlined the history and narrative of the River Lea, so people could better understand the history of the local area and engage more fully with its heritage.

The Raw Materials events programme that ran alongside the exhibition was an opportunity to engage people more fully with heritage, enabling visitors to gain a deeper understanding of their local area and archives. 1518 participants contributed to the project and, through their engagement, heritage became better understood. 74% of participants said the heritage aspect of the activity programme encouraged them to visit; 98% of participants said they learnt about heritage and 98% said that the project had encouraged them to explore the River Lea, heritage-driven outcomes that were certainly aims of the project.

Through the project Bow Arts was able to reach a much wider audience, with 47% of participants having never visited the Nunnery Gallery before. Cross-partnership working and the volunteer steering group were a big contribution to this, leading to an expansion of Gallery audience through partner networks and through the steering group's connections with local community groups. The Gallery was able to engage with and support visits of vulnerable groups such as the Women's Survivors Group and the disabled adult's art engine group. The Gallery also engaged with children and families through the den-building wood workshop and celebration origami making day, with a more accessible and fun approach to gallery event programming.

Working with the community in this way, involving members in a steering group to assist in the planning of exhibitions that are focussed around local heritage, has been incredibly beneficial to the Gallery, encouraging local engagement and audience numbers. The comments of the steering group, together with the connections they provided to local community groups, provided more diversity in the Gallery's approach; again, an intended outcome.

The project also supported Bow Arts' resilience as an arts organisation in a growing and changing east London. The partnerships forged and developed through the project helped build valuable support networks, significantly with local archives, as well as with larger, arguably more influential, institutions, such as the Victoria and Albert Museum, who are currently planning an outpost in the nearby Queen Elizabeth Olympic Park. The project provided a platform for the development of relationships with organisations that in the future will be moving to the area, an intended outcome of the project and one that will support the future Gallery programme, particularly those exhibitions relating to heritage. This strengthening of ties, and of Bow Arts' role in the local area, is more important now than ever, as the area continues to undergo extensive regeneration.



Raw Materials: Wood exhibition private view, photo Rob Harris

2.0 Project Overview

Bow Arts' Nunnery Gallery ran a community-led project examining the industrial heritage of the River Lea, east London. The project, entitled **Raw Materials: Wood**, involved volunteers, students, the local community, artists, makers and institution staff on a journey of in-depth learning of a largely untold and forgotten story of heritage in an area fast becoming endangered of losing its history through rapid redevelopment.

The project examined the impact the 'raw material' wood had on the River Lea area through research, visits to museums and archives and the mapping of key sites in the local area. Bow Arts worked alongside local archives, museums, artists and communities to develop a rich interpretation of today, drawing on the heritage of the local area. The project addressed the need for community engagement with heritage in a drastically changing area through the Olympic Park and fringe developments. In order to provide a platform for, and legacy of, ongoing engagement, Bow Arts developed an online resource and map so the Raw Materials research can continue to inform people, as well as evolve with new discoveries.

The aim of this report is to evaluate the project's success and how Bow Arts can learn from the evaluation to make improvements to the Gallery programme and organisation. It will also act as a tool to understand how people engage with heritage and how the gallery can adapt to meet these needs. The participant evaluation will also help the gallery to increase their visitor numbers and improve audience development.

3.0 Evaluation Methodology

The collation of evaluation data began at the start of the project in September 2016, through documentation of the steering group visits and blogs written for the Raw Materials website. Bow Arts created questionnaires, following HLF evaluation guidance, for when the public activity plan began in April 2017. From these questionnaires, the bulk of data was collected, gaining feedback from exhibition visitors and event participants, from which people's engagement with heritage was evaluated and demographic information collected. All activities were photographed. Survey monkey questionnaires were sent to all volunteers and steering group members at the end of the project in June 2017. A selection of steering group members, gallery volunteers and the resident artist were individually met for exit interviews and their verbal feedback noted. A film was made to further evaluate the project, in which a cross section of people involved in the project were interviewed in June 2017. There are copies of the evaluation tools in the appendices. The written evaluation was completed for September 2017 for review and submission in October 2017.

Project Manager Karen Le Roy Harris, alongside Gallery Co-Director Sophie Hill, wrote the evaluation, devised questionnaires, collected feedback from event participants, gave exit interviews to volunteers and tracked and managed the ongoing project budget. The Nunnery

Gallery and event volunteers collected and approached participants with questionnaires to gain feedback. Isabelle Escande, who worked full-time at the Gallery during the project, collected and collated feedback from participants and recorded numbers. Isabelle also organised collated data, highlighting key outcomes met. Georgina Walters, Bow Arts Media officer, collated social media, digital and press communications using google analytics to trace website visits, and mailchimp to record reach of newsletters.

Project Manager Karen Le Roy Harris met with Nicky Boyd, HLF evaluation consultant, in June 2017 for advice to help formulate the structure of the evaluation; Nicky also gave written feedback on the first draft evaluation.

The project aimed to deliver outputs and outcomes that would directly contribute to HLF achieving its strategic goals for projects around heritage and people. The evaluation will support the Bow Arts team in analysing the project's success, giving a clear picture of the Raw Materials story and helping inform future programming and project management. The evaluation will also improve data collection management, Gallery audience development, and volunteer training.

4.0 Key Findings

The key findings include unexpected outcomes that were delivered as part of the project. For a detailed and evidenced list of 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 heritage of the River Lea in east London to be better interpreted and explained. Heritage outputs that were delivered as part of the project include:

- An online platform and digitisation of archive collections (14 objects were photographed and digitalised for the first time; there are 39 written archival descriptions on the Raw Materials platform; eight blog posts were published during the research phase of the project).
- Heritage map, available online and in print, including a route to follow 'The River Lea Timber Trail'.
- Written information including: a printed publication (one); online publishing of research, a printed programme of events (one, 2,500 printed twice due to demand); exhibition display information (one detailed list of works, see appendix); and labelling of archival works (68 archival works were shown in the project exhibition at the Nunnery Gallery).
- Temporary exhibition exhibiting archival collections, contemporary artwork and craftsmanship and map of local area (108 exhibited items in total).

- A public event programme of twelve events, including: two River Lea boat tours; three River Lea walking tours; one River Lea cycling tour; an In Conversation between the resident maker and the Building Crafts College Course Leader; a community celebration day; a Family Wood Workshop; a panel discussion around wood in partnership with the V&A and two after hours openings.
- Three oral histories were taken during the project, with several more leads identified, which the Gallery is continuing to follow hoping to grow the number significantly.

The digital platform was a great resource from which to follow the steering group's on-going research, through the publishing of blogs from the very beginning; project events and activities were also consistently promoted online. All heritage findings were recorded online and will continue to be available as a project legacy, enabling better access to archives through digitalisation and by pin-pointing heritage findings on maps of the local area.

The vinyl gallery map and printed map with guided route enabled people to contextualise archival works in the local geographical area and to explore the River Lea for themselves. The exhibition was a great opportunity for people to access archival works in an explorative environment, so they could actively engage with heritage. Together with archival examples, historical furniture and objects that directly related to businesses and factories along the River Lea were purchased on ebay, enabling people to handle and explore objects first hand – giving them a very different experience to the loaned objects displayed within cases. The contemporary responses provided a new interpretation of the area and its history, thus the exhibition provided content for the Gallery to engage with two diverse audiences alongside one another – those with interest in contemporary art and history enthusiasts. The programme also had a broader appeal, through events and tours, which enabled the Gallery to engage with audiences outside of these particular catchments.

Written information contextualised the project's research and objects on display. The publication was an effective way to formulate all the research undertaken by the steering group and resident artist – all of whom contributed to it – resulting in a useful book that people could take away and use for more in-depth knowledge. The publication also acted as a great tool for gallery volunteers to learn more about the exhibition so they could better engage with visitors.



Raw Materials: Wood exhibition private view, photo Rob Harris

4.2 Volunteers

Summary

The project had a successful group of 33 volunteers that contributed to the project, including a project steering group, a team of gallery invigilators and event assistants. Though this number is slightly lower than originally thought (40), the Gallery found that, due to nature and relevance of the exhibition, the drop-out rate of Gallery invigilators was lower than usual. This resulted in fewer volunteer invigilators being involved overall in the exhibition, though their engagement was more in depth. The number of days the volunteers contributed to the project – 190 – also far exceeded the expected length of 123, demonstrating the value volunteers contributed.

The steering group was a real success, reaching its intended outcomes as well as evolving to gain unexpected and further positive outcomes (detailed below in unexpected outcomes). The group visited seven archives, museums and institutions, carrying out a wide breadth of research and learning how to access and use archives. They contributed to the project by sharing and writing about their findings on the online blog, in the printed publication and through leading tours or workshops. The steering group also shared further research with each other on their closed Facebook group, encouraging team-building and discussion around the content of the project. The group helped select relevant objects to display in the exhibition and were given oral history training, which they put into use through conducting interviews for recording oral

histories. It was a supportive and active group that engaged with heritage whilst developing new skills and having fun.

The Gallery invigilators were introduced to the show and collections to help build their knowledge and understanding of the area. The process of passing this information on and talking with visitors further developed this knowledge, as well as invigilation skills. Each volunteer in the Gallery was given training on environmental conditions and carried out daily recordings. Volunteers were also involved in the hanging and de-installing of the exhibition, at which they were given training on the handling, packaging and condition reporting of archival loaned objects and the precautions and measures taken to protect heritage.

An unexpected contribution were two volunteer students from local School21 in Stratford, who, through their 18-week placement with Bow Arts' Education Department, researched and devised a tour of the area with activities for their school.

I learned a lot about the resources available to those interested in researching local heritage. Before this project, I hadn't been aware of many of the places we visited. I developed my research skills and now know how to search for items in London archives.

(Carrie, Volunteer Steering Group member)



Volunteer Steering Group – archive Introduction at Stratford Library, Newham Archives

4.3 Activity Participants

Summary

The project had a varied group of 1518 participants, more than the average exhibition participation of the Nunnery Gallery (1000), who participated in the project through a diverse range of activities, from cycling, walking, boat and gallery tours to talks with experts, creative workshops and celebration events. The activities meant the Gallery could engage with different types of participants in both fun and informative ways, whilst sharing knowledge of the area and the wood industry. It was a chance for people to have fun and meet others within their community.

One of the project's major activities was the exhibition; attracting 1129 visitors, people were able to see archival objects loaned from museums and archives first-hand, in an East End setting relating to their heritage. The activities were a chance to engage the local community further, highlighting their heritage in a rapidly changing environment. Calculated from 166 activity participants, 70% were local east London residents, demonstrating a local need and interest to engage with heritage that had been anticipated. The activities were also a chance for the Gallery to reach out to new audiences, both locally and afar, which proved successful as almost half (47%) of participants had never visited the Nunnery Gallery before.

The boat and cycling tours enabled participants to directly learn about and engage with specific sites of heritage along the River Lea by visiting them first-hand. People enjoyed the opportunity of travelling by boat and being able to experience the views of the Lea from a new perspective. Both the printed maps – on the gallery wall and in the free leaflets – enabled people to follow walking routes along the river, helping people to understand heritage in the area and encouraging them to explore the River Lea independently.



Project event, guided boat tour along the River Lea

Unexpected outcomes

The exhibition attracted new diverse groups to the gallery. This was partly due to the involvement of the community steering group, whose local connections within the community meant that we were able to connect with new groups that had not visited the gallery before. New groups we worked with included: Bow Haven – a mental health charity; a women’s survivors group; Arts Engine Group; Markfield Park – an art group of adults with disabilities; and the Port of London Authority history group.

As well as learning about heritage and enjoying the exhibition, the group were encouraged to think about objects made of wood that they owned, encouraging its relevance to them/their understanding.

(Group Leader, Woman’s Survivors group, Gallery/Studio tour and writing workshop)



Poetry workshop, run by two steering group members inside Silke’s studio

4.4 Trainees

Summary

Throughout the project 48 people received training, including Bow Arts staff and volunteers. Again, this number is slightly less than anticipated (50), which can be explained by the aforementioned slower volunteer turn-over experienced by the Gallery. Gallery volunteers were taught conservation skills, led by the lead Gallery technician, showing them how to handle and package archival objects and make condition reports. Staff and volunteers received training

on conservation equipment and how to record and monitor environmental conditions. Volunteers were given gallery invigilator training, including tours of the exhibition led by the Raw Materials: Wood resident artist and Bow Arts staff, teaching them heritage links that they could then share with visitors, as well as front of house training for general enquiries. Volunteer invigilators who showed interest in participating in the exhibition's marketing also received training in social media and website CMS. The steering group were given introductions to collections from museums and archives, as well as training on how to better access archives and conduct research in them. The steering group were also given oral history training, as well as dedicated support during their writing up of research for the website and catalogue. Two GCSE students from School21, who were fulfilling work experience placements with the Bow Arts Education Department, were given support and advice on how to research and devise a successful workshop.

Training proved vital in ensuring the project ran smoothly; volunteers were better informed about the heritage of the local area and could engage with visitors effectively, and the steering group could carry out research with newly devised skills. Bow Arts staff became better equipped to run heritage-focussed exhibitions and projects.

Unexpected Outcomes

The training and introductions at the archives and museums led to a growth in knowledge and confidence amongst the steering group, which led to several members being invited to write for the publication. The majority of the essays in the printed publication ended up being written by the steering group, an expected outcome that proved both the worth of the training the group had received, as well as ensuring the accessibility of the essays to a non-academic audience.

4.5 Students

Summary

We developed a strong relationship with the Building Crafts College, devising a brief alongside furniture course leader Neil Austin that complimented the students' training programme. Raw Materials resident artist Silke Dettmers and Project Manager Karen Le Roy Harris visited the students throughout the course to both deliver a brief based on their research and offer support and advice throughout the project. Two students were selected to show their work as part of the exhibition – an opportunity for them to exhibit in a professional gallery setting outside college. The level of engagement and work produced by the students was impressive and the quality of making to the highest standard.

From the steering group's point of view, the visits were a rich part of their programme in providing an opportunity to meet and work with contemporary makers trained in traditional wood-making skills. The visits were a chance to learn about the wood industry and the properties of wood as a material; along with the Project Manager, the group also engaged with the students around the project research.

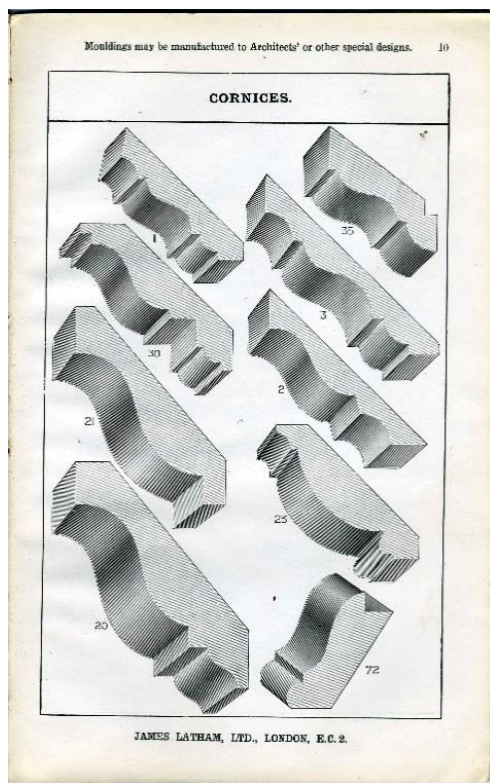
Unexpected outcomes

Unexpected outcomes include the direct involvement of James Latham Ltd., a timber company that had originated along the Lea and was explored through the archival collections in the exhibition. Student Carolin Reichert responded to Latham's history through designing a cabinet that featured replications from their original wood mouldings catalogue held at the Geffrye Museum. The cabinet also incorporated a pinhole camera, enabling Reichert to take a photograph of the original Latham timber site on the River Lea, bringing together the River's history of industry and its influence on makers today. James Latham Ltd. – the only timber company still operating in east London – became directly involved in the project through their generous donation of wood to make Carolin's piece 'Capture Cabinet', and their support for the project, shown through their social media promotion of the exhibition.

The collaboration with Bow Arts in preparation for the exhibition Raw Materials gave me the opportunity to link two personal interests of mine together, history and craftsmanship. I greatly enjoyed learning about the history of the area and creating a piece of furniture around that, which would celebrate fine woodworking.

(Carolin Reichert, Building Craft College Student)

Another unexpected outcome was that the Building Crafts College's involvement helped form links with new partners, such as the Carpenters' Company, with whom the Project Manager then organised a visit. The steering group went on to visit Carpenters' Hall, who provided an important archival object for the show.



Carolyn's response to studying James Latham's wood mouldings catalogue at The Geffrye, Museum of the Home

4.6 Resident maker

The response to the call out for the Raw Materials: Wood resident maker was great, with 40 high quality applications submitted; four were interviewed and artist maker Silke Dettmers was selected. Silke Dettmers' involvement supported the project in several ways. Working tirelessly alongside the project, Silke attending archival visits with the steering group, responding to the wood and manufacturing industry with her maker's perspective thus providing new points of view for the steering group. Having worked in the local area for over 30 years, Silke's knowledge and understanding of the Lea Valley's changes enriched the project and, in turn, she discovered new elements of the area's history that had a marked effect on her practice. Following the residency, the heritage of the local area is still influencing Silke's work and has led to her taking on more ambitious projects and developing her Raw Materials: Wood series further.

Silke filled numerous sketchbooks with ideas inspired by the project, going on to make maquettes of selected ideas, from which she selected 'Repetitive Form #1' to make full scale for the project exhibition. The sculpture was made from paper and card (a wood derivative) and covered with woodgrain wallpaper, playing on the veneering process adopted in many of the furniture factories along the Lea to create expensive looking mass produced furniture. The work encouraged visitors to the exhibition whose interests lay with contemporary art, who

then learned about heritage through the piece, as well as making heritage wood techniques more accessible through Silke's provocative exploration.

Silke's involvement in the project also made heritage more accessible through her involvement in participatory activities. Silke took part in an 'In Conversation' event, sharing her learning from the project to visitors, as well as hosting studio visits for vulnerable groups – enabling groups to see inside an artist's studio, giving an insight into the making process behind finished pieces or artworks.

Unexpected outcomes

The resident maker's budget enabled Silke to take on an ambitious piece of work in a relatively short space of time. Silke was able to hire others to assist in the making of the final piece, which in turn expanded Silke's way of working, from which she greatly benefitted, as well as involving further artists / makers in the project. Raw Materials: Wood has also opened up many new ideas that will continue to influence Silke's work.

Another unexpected outcome was that Silke's artwork was so successful that it was decided to move it to another of Bow Arts' studio sites following the end of the exhibition at the Nunnery Gallery. Silke's lego-brick travelled to Bow Arts new studio site at Royal Albert Wharf for the London Festival of Architecture. The piece was just as poignant in Royal Albert's old docks and was able to engage further audiences in the Raw Materials project.

The residency meant I was fortunate enough to be able to employ people to help. I could pass on new skills and also learnt how to manage assistants. This gave me the ability to take on a bigger more ambitious project. The project helped me to look at the future of my work and I can't wait to continue.

It was creative and rich to work within a framework and have the institutional support. I found discussions with Karen (Project Manager) fruitful and the communications positive. I enjoyed the collaboration and working with others. Bow Arts gave me more than I could have hoped for.
(Silke Dettmers, resident artist)



Installation image of 'Repetitive Form #1' in the Nunnery Gallery. photo Rob Harris

4.4 Bow Arts staff

Four members of Bow Arts Staff contributed the project. Gallery staff – including Sophie Hill, Gallery Co-Director and Isabelle Escande, Gallery Assistant – received training in conservation techniques, environmental monitoring and received on-going support in how to approach archival-focussed exhibitions.

Gallery staff, together with Georgina Walters, Media Officer, received digital and social media training for the Raw Materials online resource.

As well as the above intended outcomes, Georgina also extended her knowledge of social media engagement through heritage through positive local response to the project from social media outlets (see appendices). Lydia Ashman, Senior Project Manager in Bow Arts' Education Department, also learnt about the project through her line-managing of the two School21 work placement students, linking the project to a further department at Bow Arts.

5.0 Partners

Bow Arts worked with nine partners during the Raw Materials project, developing positive working relationships with local archives and museums that helped, and will continue to help, build the Nunnery Gallery's profile and reach out to new audiences. The project was featured in partners' newsletters and social media, and the Gallery received a positive response from partners to the exhibition, including the way in which the loaned objects were shown. Partners were actively engaged in the project – many attended the opening night. Two V&A staff members participated in a panel as part of the event programme, providing their expertise for discussion. The V&A also saw their participation as an opportunity to partner with a local east London-based organisation in preparation for their future outpost in the Queen Elizabeth Olympic Park. The Building Crafts College Course Leader Neil Austin also participated in a panel discussion in the gallery.

These close working relationships have developed confidence on the part of external institutions, and have put the Nunnery Gallery in a strong position for future loans and further engagement with heritage as part of its programme, with the gallery looking to develop the Raw Materials project. Partners enjoyed the steering group visits and the level of engagement with their collections, leading to feedback that the visits were mutually beneficial. Every local archive that participated in the project is listed on the Raw Materials website, with the aim of further improving local engagement; blogs were also written about each steering group visit.

Unexpected Outcomes:

Working with different partners increased the gallery's knowledge of institutions that have relevant material in their collections, leading to links with other unplanned partners, such as

Carpenters Hall and Haringey archives. These new relationships expanded the scope of the project, strengthening the breadth of research and reach in terms of heritage engagement.

We really enjoyed the exhibition and we all liked the integration of art and history, so we would be more than happy to being involved in something like this again. A beautiful and really creative show, thank you.

We would be delighted to do another session with your participants for the textiles exhibition (we have tons of material from tailoring businesses in the East End, much more than about furniture making)

(Kathrin Pieran, Collections Manager and Curator, Jewish Museum, London)

I thought the mix of museum objects, archive material and contemporary works was very successful.

(Sue Gosling, Newham Archives, Archivist)



Silke Dettmers and Neil Austin (Building Crafts College) 'In Conversation' event

5.0 Detailed findings

Please find evidenced list of outputs and outcomes that were set out in project application and review of collated data and feedback given from those involved in the project.

5.1 Outputs

5.1.1 Activities

Type of activity	Total number	Number of participants
Temporary exhibitions and displays	1	1129
Guided tours or walks	9	79
Visits from schools and colleges	3	58
Outreach sessions in schools and colleges	3	50
Other on-site activities	7	115
Other outreach or off-site activities	9	37

6.1.2 Activity participants

% calculated from sample of 214 that engaged with activities across breadth of project

Under 18	3%	19 to 25	6%
26 to 59	71%	60 and over	20%

% calculated from sample of 196 that engaged with activities across the breadth of project:

Male	61%	Female	39%
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% calculated from sample of 142 that engaged with activities across breadth of project

Participants who regard themselves as having a disability	9%
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% calculated from sample of 163 that engaged with activities across breadth of project

Asian	15%
Black (Caribbean, African, other)	6%
Prefer not to say	0%

Mixed ethnic group	7%
White	72%
Other (please specify)	0%

6.1.3 Volunteers

33 volunteers participated in and contributed to the project, contributing 1,326 hours to the project.

19 to 25	16	26 to 59	9	Preferred not to say
60 and over	3			5

Male	3	Female	30
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Volunteers/students who regard themselves as having a disability	1
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Asian (Bangladeshi, Indian, Pakistani, other)	1
Asian (Chinese)	1
Black (Caribbean, African, other)	1
Prefer not to say	23

Mixed ethnic group	1
White	6
Other (please specify)	

6.1.4 Trainees

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

Construction		Archaeology	
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Conservation – land habitats and species		Delivering learning or interpretation	
Conservation – buildings, monuments and sites		Delivering participation, including participation and volunteer management	4
Conservation – industrial, Maritime and Transport heritage		Managing heritage sites, including customer care and marketing	
Conservation – collections, including oral history	33	Media skills, including websites, films and recordings	15

19 to 25	21	26 to 59	19	Preferred not to say
60 and over	3			5

Male	3	Female	30
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Trainees who regard themselves as having a disability	1
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Asian (Bangladeshi, Indian, Pakistani, other)	1	Mixed ethnic group	1
Asian (Chinese)	1	White	27
Black (Caribbean, African, other)	2	Other (please specify)	
Prefer not to say	16	
Prefer not to say			

6.1.5 Project Staff

- 1 part-time temporary free-lance member of staff was employed to project manage Raw Materials. Reporting to Bow Arts' Gallery Co-Director.
- 1 full-time permanent member of staff – the Gallery Co-Director – over-saw the project and management of Project Manager.
- 1 full-time temporary member of staff (on a Europass Mobility placement with Bow Arts) - Gallery Assistant - supported the running of the project.
- No part-time posts were retained since end of the project

The target to appoint one part-time post to deliver the project was successful due to the appointment of a part-time Project Manager. Through the project the Project Manager was able to develop new cross-partner relationships and increase her confidence in managing complex projects. The opportunity to also be named curator of the show has offered new opportunities for her future career development.

5.2 Outputs for heritage

The heritage of the River Lea is now better interpreted and explained through the following outputs:

- **Printed map & events poster**

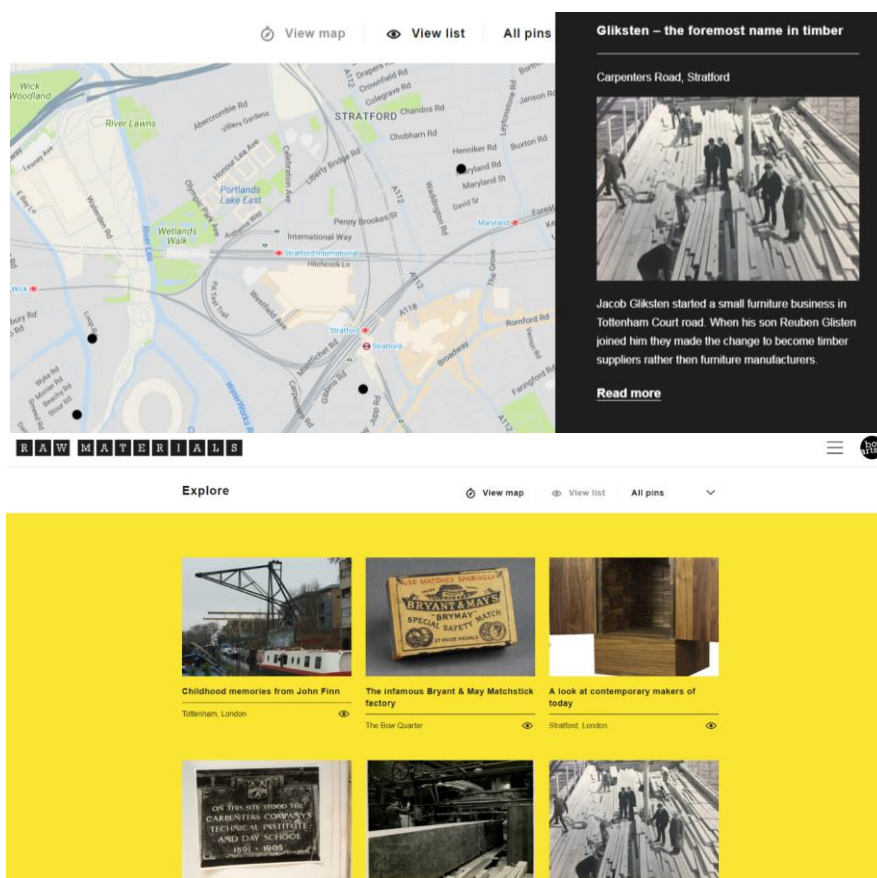
2,500 maps of the River Lea, that maps the industrial heritage of wood along the river, were printed and distributed in the local area, as well as given to Nunnery Gallery visitors and partner organisations. The maps included a written guide that people could follow on a self-directed walk along the river. 5,000 exhibition leaflets were printed, detailing project activities and events, as well as promoting the online digital resource to raise awareness of the project; these were given to Nunnery Gallery visitors and partner organisations, and distributed in the local area as well as through London Calling, a cultural promotional company.



Raw Materials: Wood heritage printed map

- Digital Platform – rawmaterials.bowarts.org

A website was custom-built by local company Eight Arms to produce an online digital platform, which provided access to all research uncovered through the project, digitalised archival objects for better online access, and promoted all events and project activities. The website also maps archival objects and businesses along the River Lea, enabling visitors to see heritage in its geographical context. The website is mobile-friendly and the online map links up to saved google maps routes, which online visitors can then follow using their phone. The website also provides access information for the archives or museums at which the listed objects are housed, facilitating and encouraging visits. The website has been designed to grow with the project, so more 'raw materials' can be added in the years to come. It is a lasting legacy and intended to be used as an educational resource and guide for the heritage of the Lower Lea Valley moving forward. During the exhibition there were 606 sessions on the website, equivalent to roughly 40% of project participants (1518), implying that digital engagement played a crucial role in the project's audience development. One of the key aims of the website was to provide visitors with a platform in which to explore the research collated during the project; the website statistics imply this was successful. There were 1979 page views from 606 sessions, demonstrating visitors' propensity to explore the resource's pages, together with an average session duration of 2.36 minutes – a relatively long time when most people spend an average of 15 seconds on new sites.



Raw Materials website screenshots

- **Recorded Oral Histories**

Three oral histories have been collected that have relation to the project, with several leads of others waiting to be followed up. While the aim was to collect more than was achieved, there were challenges to collecting oral histories that delayed the process; namely that many of the candidates are elderly and now live out of London, making interviews challenging to organise. However, as the Gallery now has the equipment to record and with several candidates lined up, we are confident of collecting more in the months to come which will be added to the Raw Materials website. Those that we did record are accessible on the digital platform so people can listen and learn about heritage through personal experiences of the local industry and changing environment. From those taken, two oral histories were edited and made available for people to listen to at the temporary exhibition and an extract from one oral history was transcribed for the printed publication for people to read.

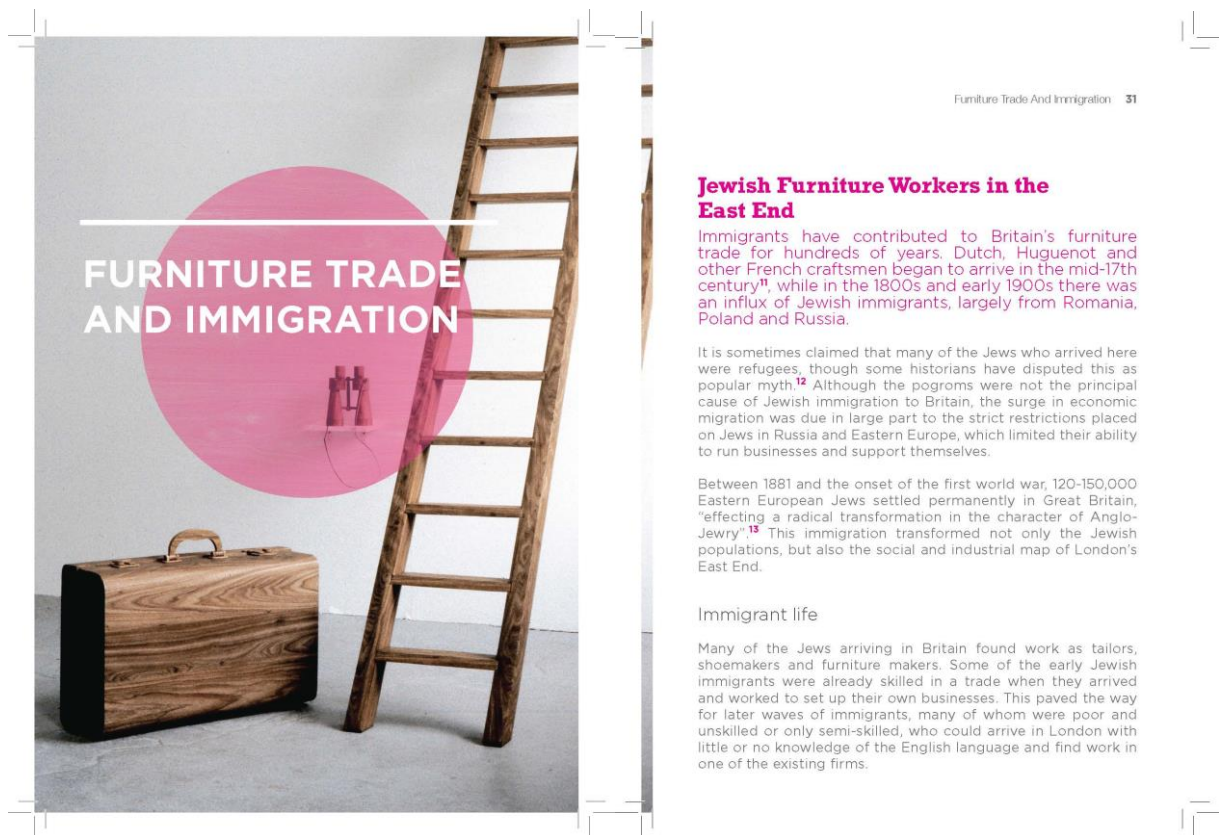


A gallery visitor listening to an oral history in the project exhibition, photo Rob Harris

- **Publication**

500 project publications were printed: made available to visitors at Bow Arts and the Nunnery Gallery during the exhibition, where they continue to be available, with copies also distributed to partner museums and archives. Additionally, there is a digital version of the publication available on the digital platform for people to read online. The publication was an output for the voluntary steering group to publish their research and a way of recording the project's heritage findings in a way that can be shared with a wider audience. Unexpectedly the

publication also became an opportunity for the steering group to have their research and writing published, as members of the steering group wrote several of the publication essays with support from the Project Manager.



Pages from the Raw Materials: Wood publication

- **Archival objects were documented**

Objects held at archives and museums that were relevant to the project were identified and documented on the project digital platform. The majority of these objects were not previously accessible online and so through providing this online resource archival objects have been made more accessible. The process of documentation meant that these objects were better documented and recorded, with 39 recorded on the Raw Materials website and 68 exhibited in the project exhibition and recorded in the exhibition list of works. Museums and archives supported the project through photographing objects that had not previously been visually documented and therefore improved their own archival records. Bow Arts supported some archives, such as Newham, through arranging professional photography of their objects for their records and the project's online platform.



Printing woodblock from Newham archives, photographed for the project

- **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 crafted contemporary works, from both a local artist (the resident maker) and students from the Building Crafts College in Stratford. The display of both historical and contemporary items, curated in an intriguing and interactive way, enabled an 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, with a focused location in which to learn more.



Installation shot of the Raw Materials: Wood exhibition, photo Rob Harris

5.3 Outcomes for people

5.3.1 Volunteers

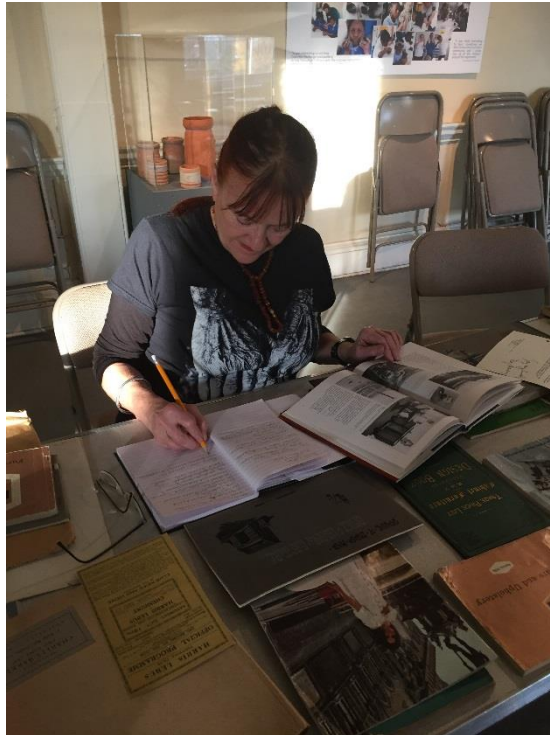
Volunteers

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:

Outcomes:

- How to research and document information & recording skills

I wrote a blog article and wrote for a publication, I researched, ran and planned workshops.
(Annette, Volunteer Steering Group member)



Annette, member of the Steering Group, recording research

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.

- How to identify heritage through visits to collections, archives and heritage sites

I was able to identify heritage through visits to a number of archive centres: for example Bruce Castle, Tottenham, Tower Hamlets. Many of these places I was not familiar with and had not visited in the past – or indeed was not aware they existed. There was an opportunity to research and record information from a wide range of resources. Primary records included maps, photographs, trade journals, directories, account books, pamphlets and printed books. Secondary sources included a wide range of books and pamphlets.

(Jill, Volunteer Steering Group member)

I identified heritage through recording information and researching community histories

(Basil, Volunteer Steering Group member)



Volunteer Steering Group – Archive Introduction at Stratford Library, Newham Archives

- Actively engage with heritage

The museum visits at the Jewish Museum and the Geffrye Museum allowed us privileged access behind the scenes to identify objects important to the heritage story of timber in the Lea Valley. It allowed us, as a group, to select objects we thought useful and important in telling the story. It also gave us all an opportunity, I think, to appreciate some of the issues facing museums in terms of conservation, selection of objects for acquisition and issues of display. This was a fascinating insight into heritage issues which is not often considered outside the museum sector. (Jill, Volunteer Steering Group member)



Steering Group handling objects at the Jewish Museum, London

- How to comprehensively communicate information for an external varied audience

I partook in blogging for the website, attending many of the visits and suggesting artefacts and information to be included in the exhibition.

(Anja, Volunteer Steering Group member)

I have learnt to give guided tours and present information interestingly and briefly to hold people's attention.

(Meenakshi, Volunteer Gallery invigilator)

I really loved helping inquisitive visitors and getting to talk about both history and art.

(Anonymous, Volunteer Gallery invigilator)

Visitors tended to be drawn to look at one particular piece, so I approached them and talked with them about the object they were interested in, then they were more willing to engage about the rest of the show.

(Anonymous, Volunteer Gallery invigilator)

I introduced the exhibition to them, gave them a list of the works and relevant leaflets, which included upcoming events and other local places to visit that were connected to the exhibition. I encouraged them to come and ask me questions.

(Lydia, Volunteer Gallery invigilator)

- Website and social media skills re online resource's CMS

Part of my internship was to assist in social media and digital management, which didn't initially come easy to me. Fortunately, my colleagues were very helpful – and the entire team were learning how to use the new website Raw Materials, so that training helped a lot. It was really satisfying to view all the different events, exhibitions, talks, all gathered in one place

Isabelle, Gallery Assistant during Raw Materials: Wood

- Learning from each other and learning new skills

It was extremely valuable to be part of such a varied and interesting steering group of people – all with different backgrounds, ages and areas of interest and expertise. I feel I learned a lot from other people and the working as a team on the project – it was a privilege.

(Jill, Volunteer Steering Group member)

It was interesting to communicate what I had learnt through Raw Materials and also learnt about the experiences of the visitors who also have their own heritage within the area.

(Volunteer Gallery invigilator)

- Public speaking skills and increasing confidence

I am not a confident public speaker. I did run a workshop and I attended several meetings, which encouraged me to gain confidence in this area.

(Carrie, Volunteer Steering Group member)

I have become much more comfortable introducing the exhibition to strangers, and more confident in answering questions. I was also able to conduct a tour of the gallery to a group of visitors who had bought tickets – this was definitively new for me, and I thoroughly enjoyed it.

(Lydia, Volunteer Gallery invigilator)

- Environmental conditions - equipment and preserving heritage collections

The levels of humidity, temperature and other factors affect the conditions of heritage objects. It's important to record changes and to handle objects with care.

(Anonymous, Volunteer Gallery invigilator)

I learnt how to de-install the exhibition and pack down heritage objects.
(Anonymous, Volunteer Gallery invigilator)



Archival work being packaged during de-installation

- Communicate information to different audiences

I did lead a visit for the Port of London Study Group – a tour of the exhibition and a walk around Bow. I also helped lead a canal boat trip down the Lea to identify sites in connection with the timber yards and manufacture sites. Also, I did lead an evening walk in conjunction with the organiser to identify the heritage sites by the Lea. In addition, I was asked to research and write an introduction to the catalogue which accompanied the exhibition and project – this focused on the Docks and timber trade down the River Lea.

(Jill, Volunteer Steering Group member)

- Shared/varied learning experience

I enjoyed the archive visits and museum tours very much. It was great to meet other local people and to collaborate with a fellow steering group member – Annette – on a writing workshop during the exhibition. I also had the opportunity to write a blog post and a longer essay for the exhibition catalogue.

(Carrie Foulkes, Volunteer Steering Group member)

- Volunteers not from heritage/arts background – gain new skills

*I learnt how to document heritage through written notes, oral anecdotes and photography. Through viewing and touching artefacts.
(Anja, Volunteer Steering Group member)*

Unexpected outcomes:

The intended time to be contributed from volunteers was far exceeded. Originally estimated at 123 days, the actual volunteer time contributed was calculated at 1,326 hours – approximately 190 days. This increase was partly due to an unexpected opportunity to work with two students, Imad and Tasnim from School21, who volunteered at Bow Arts one afternoon a week for 18 weeks as part of a work experience placement programme with Bow Arts' Education Department. Joining their placement to the Raw Materials project was a great fit, as it included researching their school's local area; they then devised a workshop and tour to deliver to students from their school. A blog written by the students about their contribution to the project can be found here: <https://rawmaterials.bowarts.org/school-21-get-taken-on-a-creative-tour-by-tasnim-and-imad/>

On 18th January 2017 we held our workshop with Year 4 children from School21; we started off from School21 and walked to various places such as, the Buildings Crafts College, Carpenters Road Lock and the Olympic Park. In each place we conducted a specific activity which corresponded to the places we visited, such as sketching boats on pieces of wood and going to meet and have a lecture from the head of the Buildings Crafts College. Both the students and ourselves had a lot of fun and acquired a lot of new knowledge! Such as the origins of the Carpenters Estate and how wood affects our daily lives.

(Tasnim and Imad, GCSE students, School 21)



School21 Workshop, led by Tasnim and Imad

5.3.2 Students

We briefed over 16 students at the Building Crafts College (BCC) about the project, of which two were selected to show their work as part of the project exhibition.

Outcomes

- BCC students will have learnt new wood skills linked to heritage of their local area

Working with the Building Crafts College enabled students to have a better understanding of their local area, the College's history, and its current relationship with traditional and contemporary craft and making.

The collaboration with Bow Arts in preparation to the exhibition Raw Materials, gave me the opportunity to link two personal interests of mine together, history and craftsmanship. I greatly enjoyed learning about the history of the area and creating a piece of furniture around that, which would celebrate fine woodworking.

(Carolin Reichert, Building Craft College Student)

- Archiving skills & conservation skills

I have gained even more appreciation for the different institutions that are passionate about keeping those records alive, in order to secure the material for future generations to come. The design of my cabinet greatly benefitted from being able to access the archive and material at Newham Archive and Geffrye Museum.

(Carolin Reichert, Building Craft College Student)



Neil, Silke and Karen introducing Raw Materials to students

- BCC involvement will inform future classes, approaches and influence future making

Course leader Neil Austin worked with Bow Arts to form a brief (see appendix) for the students that incorporated within it the history of the River Lea, a new collaborative approach to teaching that the project delivered to the students.

5.3.3 Resident Maker

Silke Dettmers was the selected resident maker, who worked alongside the steering group and Project Manager to create new work based on her research undertaken as part of the project.

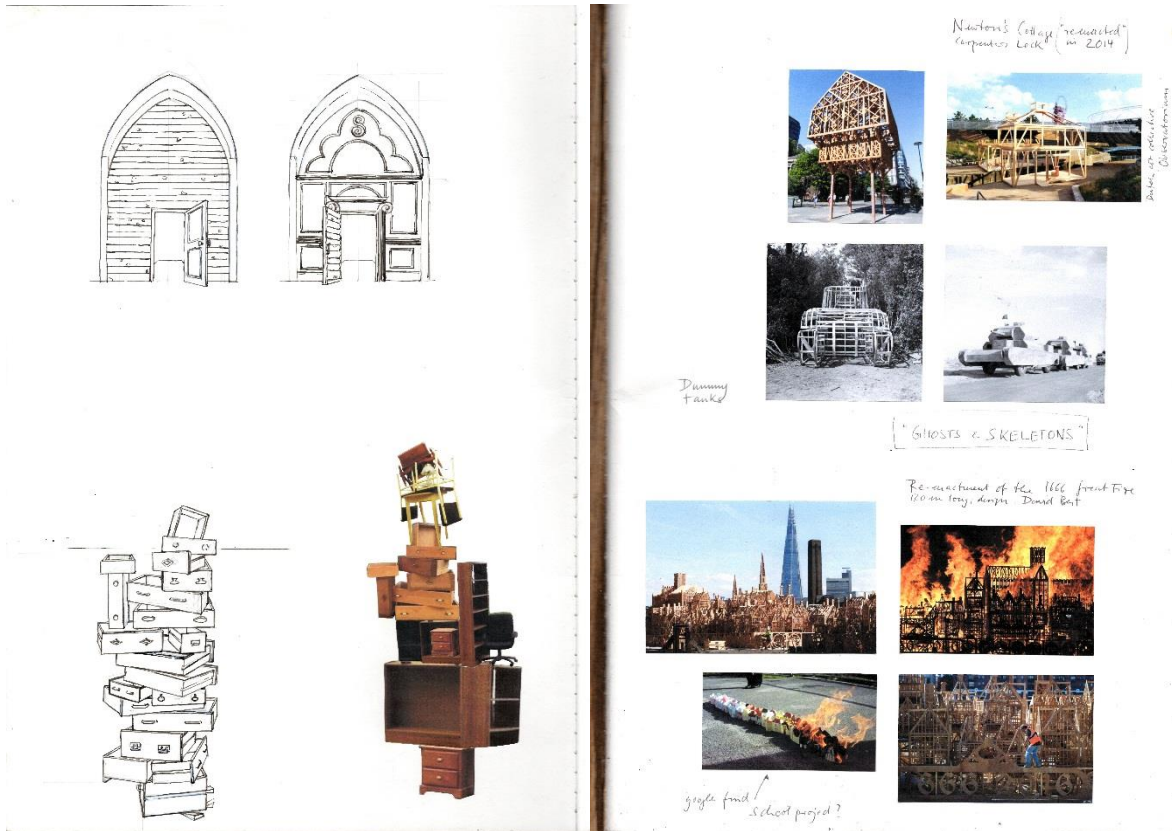
Outcome

- Commissioned maker will learn new wood skills linked to heritage of their local area

*I was reasonably unaware of the history of wood and furniture in the area despite living here for 30 years. Something new appeared on the horizon. I now look at my local area in a different way. I have a new loyalty to the area as I understand it better. The local history has been a surprising and unexpected source of inspiration and I've learnt new methods in making.
(Silke Dettmers, resident artist)*

- Local maker carried out own research

Silke Dettmers attended archive and museum visits and carried out her own research online, regularly emailing and sharing new discoveries and contributing to the steering group's Facebook group. Silke's sketchbooks also tracked her research and development of ideas. Her findings were also documented through an interview / In Conversation, produced for the Raw Materials publication.



Silke Dettmers' sketchbook detail

5.3.4 Participants

- 1518 participants contributed to the project.

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:

Outcomes:

- Target audience will gain an overview of the development of the wood industry

I liked the range of different displays all connected with wood and the original wood production in the area – including the matches!

(Alison, Exhibition Visitor)

I enjoyed the depth of research taken

(Exhibition Visitor)

- Target audience will better engage with and understand the heritage

Out of 100 people, 74% said the heritage aspect of the activity encouraged them to visit. The % calculated from the 173 people who engaged with project activities showed:

- 76% learnt quite a lot or a lot about heritage
- 22% learnt a little about heritage
- 2% learnt nothing about heritage

I learnt about history in the local area that I never knew about
(Becky, Exhibition Visitor)

I enjoyed learning about the history of industrial wood making that I had no idea about
(Isabel, exhibition visitor)

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

As well as learning about heritage and enjoying the exhibition, the group were encouraged to think about objects made of wood that they owned, encouraging its relevance to them/their understanding.

(Group Leader, Woman's Survivors group, Gallery/Studio tour and writing workshop)

I enjoyed the historical importance of timber and carpentry in my local area
(Luke, Exhibition Visitor)

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

The map really places you into the community.

(Anonymous, Woman's Survivors group, Gallery/Studio tour and writing workshop)

I enjoyed the map that showed & connected the factories, ports and colleges

(Mary-Louise, Exhibition Visitor)



Map on Gallery wall to help visitors understand local area & objects shown

- Target audience will have been encouraged to visit sites to better understand the heritage

Calculated from a 116 visitors to the exhibition:

- 79% said the exhibition encouraged them a lot / quite a lot to visit the River Lea
- 19% said the exhibition encouraged them a little to visit the River Lea
- 2% said the exhibition did not encourage them to visit the River Lea

I enjoyed finally getting inside that beautiful building I have been passing by everyday (Bryant and May matchstick factory), discovering its rich history, and learning fun anecdotes from our passionate guide.

(Event participant, Guided historical walk and gallery tour – 07 May)

I loved experiencing the river Lea from the water point of view.

(Event participant, Gallery/Boat tour)



Bike tour along the River Lea

- Target audience will have engaged with heritage more actively and enjoyably

Calculated from the 172 people that engaged with project activities, the responses showed:

- 93% had a lot or quite a lot of fun
- 6% had a little fun
- 1 didn't have fun

It was a fun event, relaxing and engaging. People really wanted to stay and be part of it all.
(Event participant, Origami Workshop & celebration day)

It was a different and enjoyable way to look at my neighbourhood. The tour was both relaxing and enriching.
(Participant, Boat / exhibition tour)

- Local community and public will learn new skills of making (through participatory public workshops)

I really enjoyed the collective effort in making different origami boats and flowers
(Event participant, Origami Workshop & celebration day)



Photos from the free family wood workshop, where children learnt new skills using wood

- Written information – helps people engage, understand

I acquainted myself with the project by reading through the catalogue so that I could present some very interesting information to the visitors.

(Gallery volunteer invigilator)

- More people & wider range benefitted

The exhibition was great and the gallery worked well as a sensory space given that many of the group are autistic. The smells, lighting and smaller spaces were helpful for this group.

The visit to the artist gallery made the work real and inspired several new Art workshops which Art Engine will do next term.

(Art Engine Group, Markfield, for adults with learning difficulties, Gallery and artist studio visit, with workshop)

- Better access ways to disseminate heritage / explorative environment different types of events / workshops pitched differently for different audiences.

I enjoyed most the way in which the content is displayed

(Gallery visitor)

I am delighted that yesterday went so well... I wanted them to have a very varied and gentle experience, with a choice of many doors through which they could enter. The writing was one, but the fantastic introduction to the show (thank you Sophie) was vital. To make that exhibition really accessible to those who are not exhibition goers takes much longer than you think it would. But they really appreciated it. So it began with looking and listening and connecting, then the writing, finding the voice and connecting objects with your own story...

(Annette, Volunteer Steering Group member, response to leading writing workshop with a women's survivors group)

- Artist/maker to appeal to a younger contemporary audience that inspires a deeper understand of heritage to today

The mix of contemporary Art with historical Artefacts was very interesting, and made me [more] curious about archives than I usually am. The fun and unusual setting helped too (drawers used as displaying boxes).

(Event participant, Guided historical walk and gallery tour – 07 May)

I enjoyed most the juxtaposition of new and local historical artefacts

(Exhibition Visitor)

- The Nunnery Gallery broadened its audience reach

Data collected from 165 participants through written questionnaires showed 47% of participants had not visited the Gallery before and this was their first visit the Nunnery Gallery, showing that the exhibition attracted new visitors and supported the gallery building a new audience. Several of the events – namely the Family Wood Workshop and the Origami

Celebration Day – were attended by local families who had never visited the Gallery before, several from hard-to-reach communities historically, such as Bow’s Bangladeshi community.

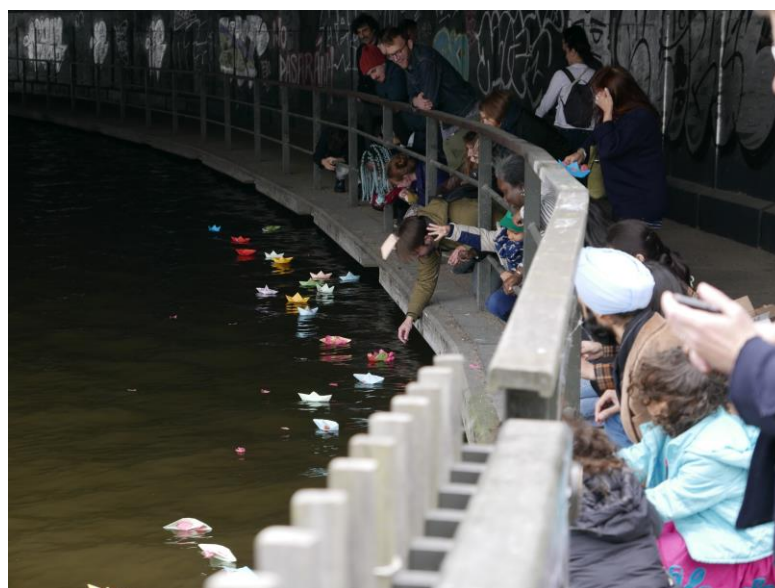
- Unexpected outcomes

The Origami workshop not only taught people to make but the warm atmosphere allowed people to share things with people they’d just met in the community. We all wrote poems or things we’d like to change and folded this up into our origami boats. We then set them sail down the river – it felt like a very healing experience and a strengthening of the community.

Project Manager, Karen Le Roy Harris

I enjoyed the origami teacher, a lovely nerd. It was great to meet other people, there’s a really nice community.

(Event participant, Origami Workshop & celebration day)



Photos of the Origami Celebration Day, at which participants made origami boats to float down the River Lea

5.3.5 Bow Arts Staff

Outcomes for Organisation:

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

The Nunnery Gallery has never hosted an exhibition that exhibited so many archival objects, and having the project partners' advice on how to creatively approach this with the resources available was a valuable lesson for the Gallery. We now have better equipment and means to exhibit heritage material and, by working closely with lenders, we were able to do this in an innovative and exciting way, that made the material come alive for our audiences.

(Sophie Hill, Gallery Director, Bow Arts)

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

The Raw Materials: Wood project was a great opportunity for learning for the Nunnery Gallery. Working with several different archives and institutions across one exhibition taught both me and our Gallery staff much about how to approach the display of archival objects and reinforced our best practice in terms of recording of environmental data. The Gallery team also learnt how to better identify heritage in our immediate local area through the development of the Raw Materials website and map, which enabled us to place archival objects and historical narratives geographically in relation to the Gallery.

(Sophie Hill, Gallery Director, Bow Arts)

Outcomes for Organisation Staff

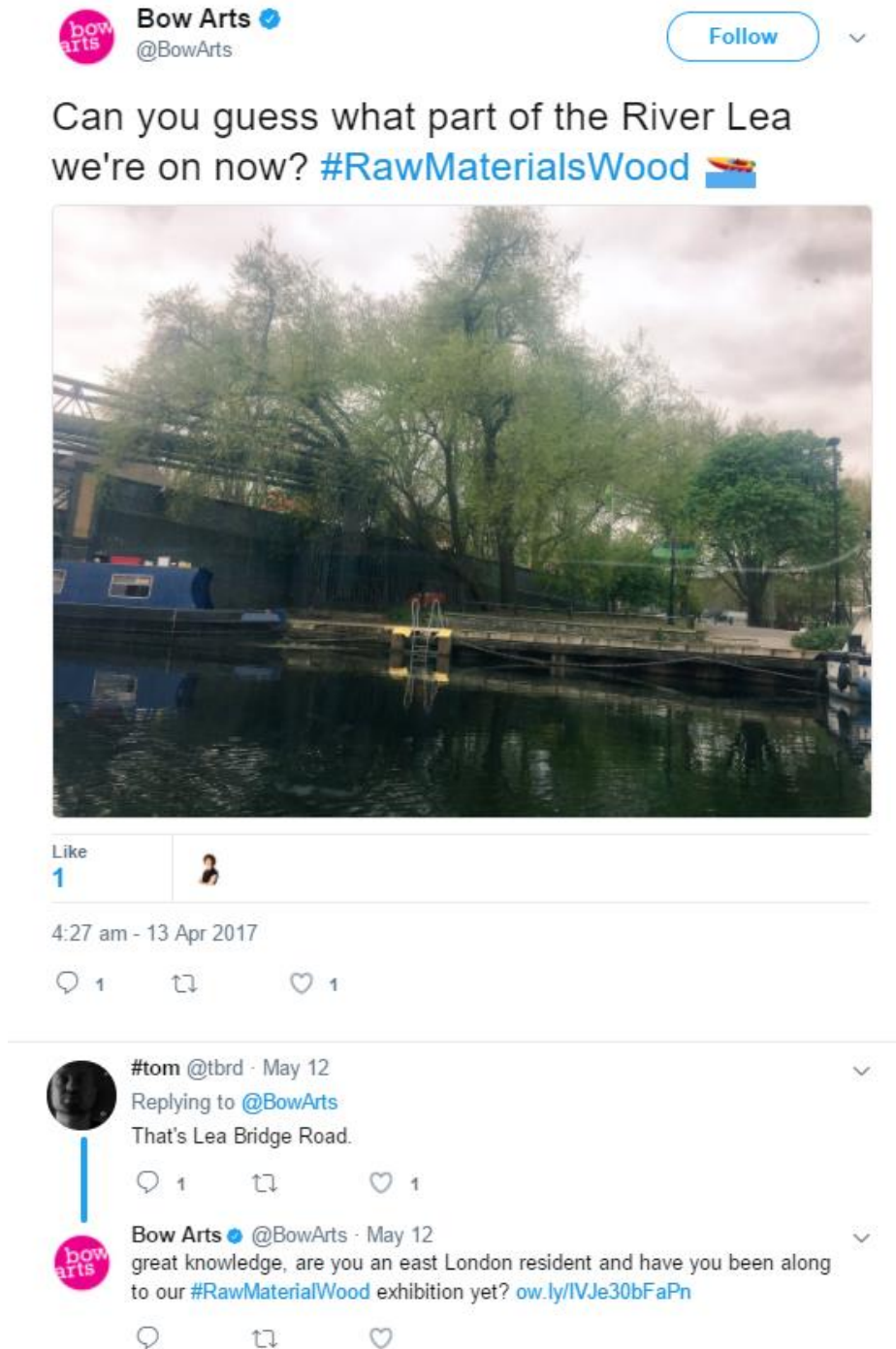
- Curating an exhibition of both contemporary and historical objects

I really enjoyed the relationship of both historical objects and contemporary works. Working with artist Silke Dettmers brought so many more ideas to the show and how it should be curated and her reinterpretation really questioned and delved deeper into our relationship with wood and the area. Working with the students at the Building Crafts College reinvigorated and made relevant our connection to the past and current local furniture makers working in the area. The breadth of fascinating objects discovered at the archives and museums continued to surprise me, making for an exciting show where all these points could meet.

(Karen Le Roy Harris, Project Manager, Bow Arts)

- Website and social media skills

Bow Arts Media Officer, Georgina, 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, learnt how to use the CMS system for the Raw Materials website and how to sync information with the existing Bow Arts website.



Screengrab from Bow Arts' Twitter account

5.3.6 Partners

The following nine partners contributed to the project:

- Foundation For Future London
- Newham Archives
- Hackney Archives
- Jewish Museum, London
- The Geffrye, Museum of the Home
- Building Crafts College
- Victoria and Albert Museum
- Haringey Archives
- Carpenters Hall

Outcomes:

- 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 furniture firms along the River Lea were established by Jewish emigres and Bow Arts were able to rekindle these links with the help of the Jewish Museum.



Photograph of the Harris Lebus family ancestors attending the Raw Materials: Wood exhibition private view.

Lebus, a Jewish émigré, became the 'largest furniture-maker in the world'. Their collection featured heavily in the exhibition (including a Lebus wardrobe seen in the background).

- Make collections accessible to the public

The majority of objects that were on display as part of the Raw Materials: Wood exhibition are not usually on public display or accessible to the public. The Geffrye Museum is currently closed to the public for refurbishment and many archives – including Stratford, Newham and Hackney – only share their archives through appointment and have no public exhibition space. Other objects, such as those borrowed from the Jewish Museum, had never been on public display.

The saw was definitely on display for the first time as we have only just received it (literally days before your colleagues come in for the workshop), I am not sure about the other tools, but they have definitely not been on display since we reopened this museum in 2010.

(Kathrin Pieran, Collections Manager and Curator, Jewish Museum, London)

- Engage makers and artists to use archives and museum space

Resident artist Silke Dettmers and the Building Crafts College students actively engaged with the archives and made work in direct response to their research. A few of the steering group were also artists and the visits inspired them to engage more with local museums and archives – one of whom will be exhibiting in October 2017 at Tower Hamlets Archives with new heritage-related work.

I developed an ability to access archival information and re-interpret through creative means to produce a body of work for a solo exhibition at Tower Hamlets archive.

Basil Olten, Steering Group Member



Artist Silke Dettmers & Steering Group member Jill Napier at Hackney Archives being given introduction to archives

- Partners of the project to engage with the local East End community

The V&A Plywood Curator, Elizabeth Bisley, and leading Furniture Conservationist, Dana Melchar, contributed to the event programme to present as part of a panel event talking about wood at the Nunnery Gallery.

Thanks again for inviting me. I really enjoyed the event, and it was fantastic to see the exhibition.

(Elizabeth Bisley, V&A Plywood Curator)

6.0 Lessons Learnt for the Future

Steering Group

This was the first time the Gallery had run a steering group to help lead a project and, due to the success of the model, they definitely plan to use the same approach in heritage exhibitions in the future. With such a diverse group of people on the steering group and in order to maximise this capacity, Bow Arts would in the future lay out specific roles for members from the beginning of the project, in order to utilise and focus skills in a relatively short space of time.

As the steering group was being formed at the same time as the dates for archival visits were being organised, this led to confusion around who could attend what. In the future, Bow Arts would set visit dates prior to sharing with the steering group, to maximise peoples' availability and to avoid confusion.

Gallery

The Nunnery Gallery has learnt to take daily measures of environmental conditions during exhibitions, whether archival or not, in order to make the process for loaning works easier. As some institutions require very specific information, they may want to see up to three months of data prior to lending.

Timing and format

The project could have benefitted from being longer, as sometimes timing felt tight in terms of collating research and organising loans. This was particularly affected by the fact many archives are under-staffed and work in some cases less than one day a week so communication was often very slow. Larger institutions can also require a six month lead-in period for loans, so a longer project-time or arranging loans earlier on in the project could make this process easier.

Evaluation

Bow Arts has learnt that meeting with the evaluation advisor at the start of the project would have formed a better evaluation toolkit and collation of evaluation data, in order to ensure all points are met and to enable a more efficient project evaluation.

Staff

To ensure the entire Bow Arts staff (20 employees) is aware of the project and the importance of its heritage to the organisation's local area, Bow Arts would arrange a full staff briefing for any future iterations of the Raw Materials project to encourage sharing through other Bow Arts Departments.

On reflection, to further integrate the project outcomes into Bow Arts' staff mind-set, as well as ease the Project Manager's time, Bow Arts would aim to manage the CMS side of the Raw Materials website 'in-house', rather than it be the responsibility of the Project Manager.

7.0 Appendices

7.1 Press

Arts blog <http://the-observatory.tumblr.com>



Amazing marquetry - an aerial view of the Harris Lebus #wood factory on the River Lea in #Tottenham - quite rare view for that time - would have been cutting-edge. It's in an interesting show called Raw Materials about wood and the River Lea at @bowarts Nunnery Gallery.

It was advertising for potential clients, made by an employee of the factory to show them all the types and colours of wood they were working with.

The Londonist, Things to Do, 26 May 2017

Art review: a wooden history



Image courtesy Bow Arts

This exhibition explores the history of the Lea Valley's industry through its use of raw materials. Specific focus is on wood including items from historical archives such as furniture, and new commissions such as a giant Lego brick made from wood. A nice mix of history and contemporary creativity. *Raw Materials: Wood at The Nunnery*, 181 Bow Road, E3 2SJ. Until 4 June, free. ★★★★★ (Tuesday-Sunday)

7.2 Digital Information

Mailchimp Analytics

Total of campaigns sent: 12 (20 January 2017 – 2 June 2017)

Example Campaign Stats (press and public)

Campaign: Raw Materials: Wood – Exploring the industrial heritage of the River Lea Valley

Sent: Friday 20 January

Recipients: 5,699

Opened: 1,394 (24%)

List average: 21.4%

Industry Average (Arts and Artists): 23.4%

Campaign: Raw Materials Press Release

Sent: Wednesday 1 March 2017

Recipients: 2,061

Opened: 536 (26%)

List Average (open rate): 21.3%

Social Media

Here are some examples of how other organisations promoted Raw Materials using social media, together with how Bow Arts promoted the project using their own social media outlets.

Twitter

James Latham Ltd. – the only timber business still in operation that originated on the River Lea.




Project partner – The Buildings Craft College




 **buildingcraftcollege** @thebcc_london · Apr 6
A sneak preview - Caroline & Rowena's beautiful cabinets for @BowArts show exploring Lea Valley's industrial heritage #rawmaterialswood




  1  4


 **Joan Keating** @JoanKeating2 · Jun 25
Well deserved. Loved her cabinet in the Raw Materials: Wood exhibition @BowArts.




buildingcraftcollege @thebcc_london
Massive congratulations to BCC student Carolin Reichert - Richard Seager Annual Arts Award Winner 2017. about.zealous.co/articles/richa...

  1  3

Bow Arts

 **Bow Arts** @BowArts · Apr 5
Work in progress! See the results tomorrow at 6pm for the private view of #RawMaterialsWood ow.ly/vHbE30aAwTa



   4

Aesthetica Magazine

 **Aesthetica Magazine** @AestheticaMag · Jun 2
@BowArts's Raw Materials highlights the building blocks of the Lea River Valley #wood until 4 June aestheti.cc/vu1sa



   1

London arts critic Tabish Khan and IQLondonLife

 **Tabish Khan** @LondonArtCritic · May 25
Explore the history of East London through Wood. Part of the Raw Materials exhibition at the Nunnery ★★★★★. @BowArts



Things To Do Today In London: Friday 26 May 2017
Don your best superhero costume. Comic Con is in town.
londonist.com

 **IQLondonLife** @IQLondonLife · May 25
Have you visited the Raw Materials: Wood #exhibition at The Nunnery Gallery @BowArts? Visit today bit.ly/2rUUMsl #RawMaterialsWood

Bow Arts artist Nye Thompson (who has a studio on Bow Road)

Nye Thompson @nyethompson · Apr 22
 Interesting show "Raw Materials: Wood"
bowarts.org/nunnery/raw-ma... @BowArts Nunnery gallery

🗨️ 1 ❤️

Instagram - The Londonist

londonist_com
Bow Arts

Follow

londonist_com Giant wooden Lego brick anyone? Part of an exhibition at the Nunnery gallery in Bow, exploring the heritage of East London through materials. All items in the exhibition are made of wood, a mixture of historical and contemporary items.

londonist_com #londonist #London #igerslondon #iglondon #art #exhibition #legobrick #eastlondon #bow

juste_macarons This is awesome

little_miss_so_ho @victoriakeesing this made me think of you!

ben_shirbini @acheilmann

senergize_louis_divine Nice pic 😊

❤️ 🗨️
 602 likes
 MAY 21

Log in to like or comment. ...

londonartcritic
Bow Arts

Follow

londonartcritic Like this mini diorama in the current Raw Materials exhibition at the Nunnery gallery in Bow. #art #art👉 #artofinstagram #rawmaterials #wood #diorama #bowarts

❤️ 🗨️
 40 likes
 MAY 21

Log in to like or comment. ...

Bow Arts Website Analytics

Raw Materials: Wood page (7 April – 4 June 2017)

- Page Views = 1,050
- Unique Page Views = 887
- Avg. Time on Page = 2min 25sec

Comparative context, exhibition in same period in the year before:

Dolly Mixtures (8 April – 12 June 2016)

- Page Views = 681
- Unique Views = 570
- Avg. Time on Page = 1min 26sec

Raw Materials Website Analytics



7.3 Evaluation Tools

Event Leader Evaluation Form

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

EVENT EVALUATION – to be completed by event / workshop leader

Name of event						
Date						
No. of participants						
No. event/workshop leaders:	Volunteers			Staff		
Briefly describe type of activity						
Did the group (please indicate):	Yes			No		
Learn about heritage						
Learn new skills						
Have fun						
Please describe what went well about the event/workshop						
Please describe what you would improve about the event/workshop						
Any feedback from the group						
Demographics of group:	Please write number of people next to each category					
Gender	Male		Female		Prefer not to say	
Age Range	>18	18-24	25-34	35-44	45-54	55+
Ethnicity	White British		White European		White other	
	Asian		Mixed Heritage		African	
	Caribbean		S E Asian		Middle Eastern	
	Prefer not to say					
Participants with a disability						

Event Visitor Evaluation Form

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



EVENT VISITOR EVALUATION

Name of event						
Date						
Your name (optional)						
Have you been to the Nunnery Gallery before? (please tick)	Yes					No
How did you hear about this event? (please tick)	Bow Arts website	Online / print review	Nunnery Gallery Leaflet	From a friend	Other (please say)	
Why did you choose to participate in this activity? Please tick (all which apply):	To learn new things	To relax	To have fun	To spend time with family /friends	To find out more about my community / myself	Other
Did the heritage connection encourage you to get involved? If not heritage – what attracted you to the event						
What was the one thing you enjoyed most about today?						
On scale of 1-4 please tick the following	1 No	2 A little	3 Yes - quite a lot	4 Yes – lots		
Have you learnt about heritage?						
Have you learnt new skills?						
Have you had fun?						
Where have you come from today? (please tick)	I am an east London resident	South London	North London	West London	Out of London	Other
If you are able – can you please complete a separate equal opportunities form provided						

All evaluations forms were accompanied by the following 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 will not be used in selection procedures and is for statistical purposes only. It will be separated from your application form upon receipt and the information will be treated as confidential.

Completion of any or all of the questions is not a requirement for application but we would appreciate your cooperation. This form may be returned under separate cover if required.

Please tick the appropriate box.

1. I would describe myself as:

- | | | |
|--|---|--|
| <input type="checkbox"/> White British | <input type="checkbox"/> White European | <input type="checkbox"/> White Other |
| <input type="checkbox"/> Asian | <input type="checkbox"/> Mixed heritage | <input type="checkbox"/> African |
| <input type="checkbox"/> Caribbean | <input type="checkbox"/> S E Asian | <input type="checkbox"/> Middle Eastern |
| Other (please specify) | | <input type="checkbox"/> Prefer not to say |

2. Are you:

- | | | |
|---------------------------------|-------------------------------|--|
| <input type="checkbox"/> Female | <input type="checkbox"/> Male | <input type="checkbox"/> Prefer not to say |
|---------------------------------|-------------------------------|--|

3. Do you consider yourself to have a disability?

- | | | |
|------------------------------|-----------------------------|--|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Prefer not to say |
|------------------------------|-----------------------------|--|

Are you a registered disabled person?

- | | |
|------------------------------|-----------------------------|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No |
|------------------------------|-----------------------------|

4. Which age group are you in?

- | | | |
|--------------------------------|--------------------------------|--------------------------------|
| <input type="checkbox"/> 0- 18 | <input type="checkbox"/> 18-24 | <input type="checkbox"/> 25-34 |
| <input type="checkbox"/> 35-44 | <input type="checkbox"/> 45-54 | <input type="checkbox"/> 55+ |

Exhibition visitor evaluation form

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



VISITOR EVALUATION

Date						
Your name (optional)						
Have you been to the Nunnery Gallery before? (please tick)	Yes			No		
How did you hear about this exhibition? (please tick)	Bow Arts website	Online / print review	Nunnery Gallery Leaflet	From a friend	Other (please say)	
Why did you decide to come to this exhibition? Please tick (all which apply)	To learn new things	To see contemporary art	To relax / have fun	To spend time with family / friends	To find out more about my local area	Other
Did the heritage connection encourage you to visit?						
What was the one thing you most enjoyed about your visit?						
On a scale of 1-4 please tick the following	1 No	2 A little	3 Yes - quite a lot	4 Yes – lots		
Have you learnt about heritage?						
Will this exhibition encourage you to visit the River Lea?						
Have you had fun?						
Are you likely to further explore our research on the <i>Raw Materials</i> website?						
Where have you come from today? (please tick)	I am an east London resident	South London	North London	West London	Out of London	Other
If you are able – can you please complete a separate equal opportunities form provided						

Steering group evaluation form

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



STEERING GROUP VOLUNTEER EVALUATION

Name	
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?	
Which area do you live in London?	

Volunteer invigilator evaluation form

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



VOLUNTEER INVIGILATOR EVALUATION

Name	
Through the project what have you learnt about heritage and has it changed your attitude or opinion of heritage in the local area?	
Have you developed any new skills? Please explain.	
What have you enjoyed most about volunteering on the project?	
What do you think could be improved about the project or is there anything you didn't enjoy?	
How did you engage visitors to the exhibition with the project and local heritage?	
What was one of the most memorable comments/feedback you received from a visitor to the show?	
Would you volunteer again for Bow Arts?	
Which area do you live in London?	

7.4 Brief for Building Craft College Students

Course Title – The Building Crafts College Fine Furniture - #bccfurniture

Year group/Level – Year 2.

Project Title – The Cabinet (of Curiosities).

Running Date – 28 November – 16 December. 03 January – 26 January 2017.

Image – ‘Please reach out and touch my hand’. Cabinet and drawers display from the Westfield Shopping Centre, Stratford. Photographed January 2016.

You may be wondering why I have included the image above in this brief. The answer is that furniture is sometimes used as a vehicle for things other than the purely functional reason that we expect. Here it is used as a display mechanism for an exhibition of information for a charity for children. Furniture forms frequently feature in the work of artists and sculptors.

Introduction

This brief lends itself to individual expression, and as such is an ideal vehicle for those of you who want to display your making skills. However, the project must also be kept within the constraints detailed below in both the ‘Brief’ and ‘Considerations’ sections. The project is seven weeks long for both design and manufacture.



The Brief by Neil Austin You are to design a ‘Cabinet of Curiosities’ – or ‘Wunderkammer’ – to hold an object or collection of objects which you own and want to display to others. Your cabinet should be made primarily from wood, and its form should relate directly to the objects kept within in terms of its storage scale, display facility, and overall ‘narrative’ or

'language' of design. Objects chosen may be a mixture of three dimensional artifacts, photographs, drawings, etc, as is required to give the cabinet and its contents a narrative (story). Suggested things to store are entirely up to you, however, please research into the 17th and 18th Century history of Cabinets of Curiosity and Wunderkammer on the Websites and in the Books listed on this brief.

Since running this project last year, our course is now involved with a very interesting collaboration with Bow Arts, whose mission statement is *"to support community renewal in East London by delivering Arts and Creative Services"*. We have the opportunity through this project to produce work which may well be exhibited and sold during the exhibition by Nunnery Gallery, Bow Arts on a Heritage Lottery Funded research project 'Raw Materials' which they are running, looking into the history of wood and furniture making and distribution in the East of London in connection with the River Lea. Our College is part of that history.

You will remember the introduction which you recently had with Karen Le Roy Harris and Silke Dettmers (for whom Wunderkammers are a major source of inspiration - <http://www.axisweb.org/p/silkedettmers/>). Karen has been in contact recently and has offered opportunities to visit the following archives of information which may inspire ideas for your designs.

You must not design any cabinets without knowing what the contents of the cabinets will be. To ensure that this is the case, each of you will present a maximum of 10 images in a presentation of your narrative of artefacts to the group on the morning of Monday 5th December 2016. To help you with this, Karen from Bow Arts will supply you with a list of possible objects and artefacts, which you may use or simply base your research on for the project.

There is also the possibility to work with artist Silke Dettmers who you met on a collaborative piece of work. Ideas would need to be discussed with the artist. Attached are some sources of inspiration for her.

7.5 Raw Materials: Wood Exhibition List of Works

Raw Materials: Wood

List of Works

More information on most of the objects in this exhibition – especially the contemporary pieces by resident artist Silke Dettmers and the Building Crafts College students – can be found in the *Raw Materials: Wood* catalogue, which you are welcome to take round with you.

A J Gliksten & Sons Ltd.

Collection of J Gliksten & Sons Ltd. publications: Gliksten journals Vol.1 no.9 spring 1949, Vol.1 no.2 summer 1949, Vol.3 no.2 winter 1952/3; *The Gold Coast*, 1950; J. Gliksten & Son Ltd. Report and Accounts, 1966; *The Foremost name in timber*, c.1960.

Courtesy of Newham Heritage and Archive Service

B Harris Lebus

Two 1950s photographs showing details of a dolls house Harris Lebus made for HRH Princess Anne.

Press clipping showing HRH Princess Anne with the Harris Lebus dolls house.

General Specification for Utility Furniture; Board of Trade, UK 1948

In 1941 the Government Board of Trade set up the Utility Furniture Scheme as a means of rationing production and consumption of furniture during the Second World War. Harris Lebus, on the River Lea, was one of the designated furniture producers for this scheme.

All courtesy of Bruce Castle Museum (Haringey Archive and Museum Service)

C Original Harris Lebus wardrobe (date unknown)

Silke Dettmers *Cardboard Saw* 2016, card, woodgrain paper

D 'It's no use. We've got to cut down on expenses somewhere! What's that thing for?', framed illustration from Harris Lebus offices, 26 x 23cm

Courtesy of Bruce Castle Museum (Haringey Archive and Museum Service)

E Collection of furniture maquettes (more in Carmelite Café nextdoor)

Courtesy of Neil Austin and Building Crafts College

F Explore the wardrobe

Selection of books on wood in east London

Original Bryant & May matchbox – both the matches and matchbox are all made from the same tree, the imported Canadian Poplar.

Utility Furniture Scheme buying book – tokens were allocated depending on your need for furniture; for example, those whose houses had been bombed or newlyweds were 'high priority'.

E. Sherry bookmark

- G** Harris Lebus bedside cabinet (date unknown)
- H** Silke Dettmers *Binoculars* (part of “Means of Travel 1”, 1998), card, woodgrain paper
- I** Collection of Ordnance Survey maps, 1867-1914, of the Lea Valley area – can you find the businesses explored in this exhibition on the maps?
- J** *Raw Materials: Wood Oral Histories*
- John Finn, interviewed by Annette Fry, childhood memories of the River Lea and Bambergers (extract) 9’47”
- Valerie Crosby, interview by Jill Napier, childhood memories of Harris Lebus and living in Tottenham (extract) 7’06”
- K** Joseph Jacobs and Hermann Landau *Yiddish-English Manual*, London 1901. Reprint, ReInk Books, 2017.
- Silke Dettmers *Logs and Ladder* maquette 2017, card, woodgrain paper
- Silke Dettmers *untitled* 2017 (wall-mounted)
- L** **J Gliksten & Sons Ltd.**
- Collection of J Gliksten & Sons Ltd. journals: Vol 21 no.8 winter 1949; Vol 2 no. 2 summer 1950; Vol. 2 no.6 autumn 1951; Vol. 1 autumn 1952; Vol. 3 no.3 autumn 1953.
- Courtesy of Newham Heritage and Archive Service
- M** Silke Dettmers *Sailing Boat* maquette 2015, card, woodgrain paper
- N** **Furniture Making Tools**
- Wood cabinet-makers tool box with tools, previously belonging to Abraham David Leigh 61 (l) x 39 (w) x 20 (d) cm
- Reproduction of photograph of Abraham David Leigh in his shop.
- Selection of 5 cabinet-making tools, 1930-1960: compass 43 (l) x 3.5 (w) x 2.3 (d) cm; plane 56 (l) x 19.5 (h) x 7.5 (d) cm; small bradawl 13 (l) x 2.5 (w) cm; ratchet screwdriver 24 (l) x 3.3 (w) cm
- Tenon saw formerly belonging to Morris Berkoff, a Shoreditch furniture maker, and later to his son Sidney Burford, 32 (l) x 11(w) x 2 (d) cm.
The father and son’s names are engraved on each side of the saw’s handle.
- All courtesy of the Jewish Museum, London.
- O** Silke Dettmers *Repetitive Form #1* 2017, honeycomb corrugated card, wallpaper, 240 x 129 x 75 cm (big brick), 60 x 32.5 x 19 cm (small brick)
- P** Reproduction of photograph of Harris Lebus woodyard
- Courtesy of Bruce Castle Museum (Haringey Archive and Museum Service)

Q Harris Lebus bedside cabinet, 30 (w) x 38 (d) x 67 (h) cm

Courtesy of Bruce Castle Museum (Haringey Archive and Museum Service)

R Harris Lebus

Painting of the River Lea and Harris Lebus factory by Peter Carstairs, 39 x 51 cm

Harris Lebus publication *Something about the work and workers*, 11.5 x 20.5 cm

Harris Lebus catalogue *Lebus Furniture and Upholstry Spring 1955*, 16 x 20 cm

Harris Lebus Display card, oak fitted wardrobe 1938, 22 x 31 cm

The Lebus Log Dec 1954, a journal of interest to the employees of Harris Lebus Ltd.

Photograph of 'Bargee' with Harris Lebus timber yard in background, c.1950s

Wooden marquetry artwork of aerial view of Harris Lebus factory by Eric G Palmer, various woods, 33 x 55 cm

All courtesy of Bruce Castle Museum (Haringey Archive and Museum Service)

S Reproductions of photographs of Harris Lebus factories, 1914-1939

All courtesy of Bruce Castle Museum (Haringey Archive and Museum Service)

T Silke Dettmers *Suitcase* (part of "Means of Travel 1", 1998), card, woodgrain paper

U Silke Dettmers *Medium Lego* (flat, 16 studs) 2017, card, woodgrain paper

Silke Dettmers *First* (4 stud) Lego brick 2016, card, woodgrain paper

V Rowena Edwards *Rownd* 2017, oak veneered ply, solid oak (detailing and handle), grey linoleum (in the drawer), bottle cartridge, bent steel

W Carolin Reichert, *Capture Cabinet*, 2017, solid walnut

X Reproduction of photograph of James Latham wharf with barges and cranes, 1966

Courtesy of London Borough of Hackney Archives

In case

Old Carpentarians' scrapbook (1893-1964), cardboard/leather cover, paper pages (300) with items attached to pages, paper, photographs, textile, 29.5 x 45.5 x 12 cm.

Courtesy of The Carpenters' Company

Photographs of E. Sherry, interior and aerial view of sawmills

Trade catalogue for E. Sherry Sawing and Planing Mills, Jan 1924. Catalogues of flooring and mouldings.

James Latham Ltd. Mouldings catalogue, 30 pages, 24.7 x 15.6 cm
The catalogue advertises panel, door, bolection, picture rail and dado rail mouldings, cornices and handrails.

James Latham Ltd Inlay list, c.1900, 12 pages, 24.1 x 18.4 cm
The catalogue advertises shell centres, fan corners, fan circles and fan ovals.

Beautility Catalogue, The Greatest Name for Dining Room Furniture, dated 1955, 26 pages with black and white illustrations, 18 x 24.2 cm. Includes dining room tables, chairs and sideboards.

All courtesy of The Geffrye, Museum of the Home

Y Bryant and May

Press clipping, unknown publication, 'Pyromaniacs delight' of Bryant and May factory.

Walter Lucas *Match Making*, Bryant and May Limited, London (date unknown).

Made in England, a Day in a Famous Match Factory, Bryant and May, Pathé Weekly Pictorial, 5'33"

Courtesy of London Borough of Hackney Archives. Copyright Swedish Match.

Z R & E Littler

Five R & E Littler wooden printing blocks for fabric

Courtesy of Newham Heritage and Archive Service

Photography of R Littler

Courtesy of London Borough of Merton

Zb Reproduction of photograph of River Lea flooded with two boys on a raft, 1910

Courtesy of London Borough of Hackney Archives

Photograph of coots on a raft, River Lea 2017

Courtesy Karen Le Roy Harris

Discover more on the *Raw Materials: Wood* website and explore up the River Lea itself using our interactive map


rawmaterials.bowarts.org

7.6 Raw Materials: Wood Exhibition and Event Leaflet

visit us

The Nunnery Gallery is housed in a nineteenth century former convent, surrounded by Bow Arts studios, opposite Bow Church. Explore the exhibition programme & events at bowarts.org/nunnery




Bow Arts was established as an educational arts charity in 1995 and supports a community of 500 artists with affordable, secure and creative workspaces. Bow Arts currently manages 11 studio sites across London, while its Education Department works with over 90 schools.



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

   @BowArts

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

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



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R A W
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Raw Materials: Wood
Exploring the heritage of the River Lea Valley through the materials of its industry

7 April – 4 June

Nunnery Gallery
181 Bow Road, E3 2SJ
Tues to Sun, 10am – 5pm
bowarts.org/nunnery

FOUNDATION FOR FUTURELONDON  LOTTERY FUNDED 

RAW MATERIALS: WOOD

7 April – 4 June 2017

Raw Materials: Wood, supported by the Heritage Lottery Fund and Foundation For FutureLondon, is the first in a series of exhibitions and events that explore the industrial heritage of east London through the key materials of its past.

We invite you on a journey down the River Lea, from the docks, where wood was imported, to the timber yards and furniture factories that lined the riverbanks. The exhibition is a chance to see rare and wonderful objects and images that tell the stories of east London's industrial past, together with work from contemporary makers, highlighting the connections between our past and present.

Project artist Silke Dettmers will be unveiling new sculptural work, especially commissioned for the exhibition, offering a surreal reflection that subtly plays on the materials and forms of industry. Work from students of the Buildings Crafts College will also be presented, who have incorporated the project's research into their furniture making course.

With special thanks to Hackney, Haringey and Newham archives, and the Buildings Crafts College, The Carpenters' Company, Geffrye Museum, Jewish Museum London and the V&A for their support.

More on the project's research, together with stories and aural histories, as well as full event details can be found on the *Raw Materials* website:

rawmaterials.bowarts.org

Image: *Raw Materials: Wood* installation, courtesy Nunnery Gallery, photographer Rob Harris

EVENTS

Thursday 13 April	River Lea Boat Cruise & Gallery tour, 10am-1pm, £10/5
Wednesday 19 April	Cabinets of Curiosities Talk: In Conversation with Silke Dettmers and Neil Austin, 7-9pm, £5/3
Saturday 22 April	Guided Historical Walk & Gallery Tour, 11am-12pm, £5/3
Sunday 23 April	Exploring the River Lea by Bike & Gallery Tour, 11am-1pm, £5/3
Sunday 30 April	Origami Workshop and Community Celebration Day, 12-4pm FREE
Thursday 4 May	First Thursday Late Opening, 6-9pm FREE
Sunday 7 May	Guided Historical Walk & Gallery Tour, 2-3pm, £5/3
Sunday 14 May	Guided Historical Walk & Gallery Tour, 11am-12pm, £5/3
Sunday 21 May	River Lea Boat Cruise & Gallery Tour, 1-4pm, £10/5
Saturday 27 May	Family Wood workshop (2 parts), 10.30am-4pm, £10/6, £25 family (full day); £6/4 (half day) Part 1: Den making 10.30am-12pm Part 2: Mobile sculptures for the home, 2-4pm
Wednesday 31 May	Faking It: The Many Guises of Wood, in partnership with the V&A, 7-9pm, £5/3
Thursday 1 June	First Thursday Late Opening 6-9pm, FREE with optional evening river walk & gallery tour, 7.30pm £5/3

For full event details and to book tickets go online
Prices are listed Efull price/OAP, student, child, Bow Arts artist

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

Raw Materials: Wood

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

7 April – 4 June 2017



Nunnery Gallery
181 Bow Road, E3 2SJ
Tues to Sun, 10am – 5pm
bowarts.org/nunnery
Image: Silke Dettmers, sketchbook, 2017

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