The exhibition Family Archives Last and Found explores how family archives offer a unique opportunity to engage with family history. The exhibition is based on the collaboration between Family Archives and the University of the Arts London, which has resulted in a series of family history exhibitions and publications. The exhibition features a range of family archives, including family trees, photographs, diaries, and letters, and offers a unique opportunity to explore family history in a dynamic and interactive way.

The Family Archives team has developed a range of family history workshops and courses, and the exhibition includes a number of interactive displays, including a family history timeline, a family tree maker, and a family history database.

The exhibition is open to the public, and visitors are encouraged to take part in the workshops and courses offered by the Family Archives team. The exhibition is free to enter, and it is located in the University of the Arts London, Room 102, 100 Great Portland Street, London, W1W 7TV.

The exhibition is open from 10 am to 6 pm, Monday to Saturday, and from 10 am to 4 pm on Sundays. Tickets are available online, and there is a 10% discount for students and over 60s.

The exhibition is part of the London College of Communication, and it is supported by the University of the Arts London. The exhibition is open to the public, and visitors are encouraged to take part in the workshops and courses offered by the Family Archives team. The exhibition is free to enter, and it is located in the University of the Arts London, Room 102, 100 Great Portland Street, London, W1W 7TV.

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What could I offer to an exhibition that was to be head reside around the family archive? Following family arrangement and the self-imposed destruction of all evidence of my own family life, I was sure that I would have nothing to show.

"...but my father leaves nothing behind before he migrates?"

(Extract from a letter to an aunt, October 2006)

"Small artifacts" simply conveys these empty paper sides filled with text that were left behind and that I requested were sent to me. All evidence points to the possibility that my father has begun the process of removing my childhood images from these paper holders to more durable Glen holders, using handwritten titles, comments and dates supplying small pellets of information about the images that have passed to be visible.

Claudia Fricker

Kate Potter

Eight years passed until, about to start a family, they returned here to buy a rural settlement, possibly designed some time ago the Palace of Poirot a century before, with a view to rebuilding it at some time in the future. With many parallels into the paternal grandmother, the parents built a small house on the site in 1870. 1870-1898 were the golden years: every Easter and often the summer too we spent in North Dragon. My maternal grandparents and other relations would visit. We would climb mountains, make dolls, and go to beautiful beaches. In the evenings we would read, read or just sit in front of the open fire.

All my grandparents passed away over this period, but 1928 is significant because of another death that of our neighbour Johnny Furry, his daughter Agnes returns, with her husband Anthony Gallager, to live after her mother Missy. Very nervous, Mr. Gallager begins to assert himself, encroaching upon the property of my parents. Notice to a plot of land brought true Johnny Furry at the time of the condition of the site became contentious. Mr. Gallager takes advantage of my parents' often being in the house by themselves, repeatedly disconnecting the water supply. By the beginning of 2005 there is a legal dispute, and on Easter Sunday until an alternative.

Mr. Gallager assaults my brother and we both have to arrest him. We last

Sian Pile

What we see through these images, taken between 1911-1954 is a portrait of a family. They are proud moments of joy and satisfaction, shown in life that are almost extinguished. The births of a new child. The kisses they shared. The childhood family dress. Fantasy worlds created and captured through this lens. The aspirations of the family. This is in time. The childhood held in time by the single frame, the capture of superlative.

Lydia Goldblatt

Emilia Tejada