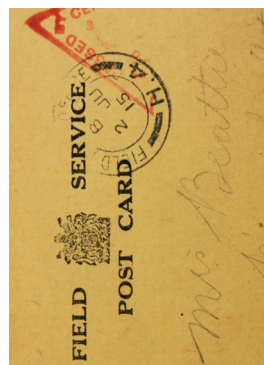


NEXT of KIN

Scottish Families and the Great War



Handling Resource Information Pack

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1. How to use the Resource

1.1 Introduction

This box contains the handling resource which accompanies the *Next of Kin* touring exhibition. The exhibition reveals the personal stories of separation and loss experienced by Scottish families during the First World War. It features keepsakes treasured by families as a way of remembering loved ones lost on the fighting fronts, including letters and postcards sent home, medals sent by the government to next of kin and unique artefacts collected by troops as souvenirs. As the exhibition travels, partner museums will add their own First World War family stories based on objects from their own collections.

Learning activities that explore the handling resource will take place at each participating museum and local venue. These are intended to support and extend visits to the *Next of Kin* exhibition and enhance learning and teaching.

To find out more about the *Next of Kin* project and see the full tour schedule, please visit www.nms.ac.uk/nextofkin.

In the resource you will find **four collections** relating to themes based on family relationships:

- Home Front (HF)
- Active Service (AS)
- Children's War (CW)
- Sweethearts (SH)

You will also find:

- An Image File
- A continuous memorial scarf

The entire resource is split into two collections – **Collection A and Collection B**. These are almost identical so please be aware of which collection you are using.

The resource has been designed for use with various audiences; P4-S6, young adults, families, and older people.

This **information pack** provides:

- Guidelines for using the handling resource
- Background information about handling objects by collection theme
- Activity guides by collection theme

1.2 Handling Resource Highlights

As this handling resource was inspired by the *Next of Kin* exhibition, there are objects included which directly correspond to artefacts in the exhibition. These can be used to make strong connections between the exhibition and handling collection.

In the exhibition



Memorial plaques from Buchanan, Dick and Mellor family stories



New Testament from Sneddon family story



Identification discs from Sneddon family story



Silk postcards from Buchanan and Dick family stories



Coral good luck pin from Dick family story



Sweetheart brooch from Dick family story



Medals from Buchanan, Dickson and Hubbard family story



POW model tank from Sneddon family story



Newsreel cinema film

In the handling collection



Memorial plaques for John Dowdalls and Joseph Quarry (HF 2, Section 3.2.2)



Bullet crucifix (AS 7, Section 4.27)



Identification discs belonging to Alexina Cameron and TH Evans (AS 5, Section 4.2.5)



Silk postcards in Image File



'Fums up' charm (SH 6, Section 6.2.6)



Sweetheart jewellery (SH 1, Section 6.2.1-6.2.5)



Medals belonging to David and James Taylor (AS 4, Section 4.2.4)



Trench art plane (CW 4, Section 5.2.4)



Stereoscope and images (HF 7, Section 3.2.7)

1.3 Image File

Each pocketed page of the Image File is titled on the spine and contains 5-6 themed images of photographs, postcards or texts. On the reverse of each page are transcriptions of the original handwritten texts found on the backs of the items. You may wish to invite participants to gently lift out the original items to view the handwritten messages. Please insist that they are correctly replaced.

The image sets are designed to support your work in a range of ways. They may serve as:

- Visual aids for passing round during group discussion
- Extra objects in group-work
- Visual aids to assist participants to connect the objects with 'real people'
- An informal browsing tool for adult groups and sessions
- Further resources for activities, i.e. use of the song card sets for drama activity

1.4 The Next of Kin Memorial Scarf

The knitting-in-progress in Children's War container two is a contemporary prop intended to raise awareness of the gargantuan knitting efforts of the British population during the First World War. This scarf is also intended as a remembrance of individuals, both named and unknown, whose keepsakes are now preserved in this collection.

Please keep extending the scarf by encouraging participants to knit some rows. Skill level, colour of wool or tightness of stitches does not matter. You might also like to identify local contributions to your *Next of Kin* exhibition or learning workshop by adding names of individuals or families whose First World War stories you have explored. Write their names and home-towns on scraps of cotton or paper and stitch them to the scarf as it lengthens.

1.5 Caring for the Collection

The majority of objects in these collections are original and therefore difficult, costly or impossible to replace. Please take care of the objects by following these simple handling guidelines:

- Wear gloves (provided) when handling artefacts or have clean hands.
- Always hold artefacts over a table and hold them in two hands.
- Do not touch or point at artefacts with pencils, pens or other sharp objects.
- No food or drink should be consumed near the objects.
- Check the artefacts for damage at the start and end of your session.
- Please report any missing or broken items to your local museum or by contacting partnerships@nms.ac.uk, 0131 247 4024.

Some objects have specific instructions for handling. Please see the individual object descriptions for these guidelines.

1.6 Activities and the Curriculum for Excellence

All of the activities in this resource offer potential opportunities to meet experiences and outcomes of the Scottish Curriculum for Excellence (Social Studies, Literacy & Language and Expressive Arts) by means of creative writing, history, drama and art/craft.

This grid specifies the relevant Level 2 links to Social Studies, Literacy & Language and Expressive Arts, for the convenience of P5-7 teachers.

Collection/ theme	Object	Activity Title	Learning medium	CforE Level 2	Duration	Target group
Active Service	Field Service Postcard	FSPC coded message	Language	SOC 2-01a; LIT 2-04a, 2-06a	20	P6-S2
Active Service	Medals	Conscience Alley	Drama– debate	SOC 2-03a, 2-04a, 2-06a; LIT 2-02a, 2-06a, 2-15a	30	P6-adult
Home Front	Home Fires Burning Ornament	Home Fires Burning Still	Drama	SOC 2-01a, LIT 2-02a, 2-09a, 2-26a, 2-27a, 2-31a; EXA 2-01a, 2-12a, 2-13a, 2-15a	20	P4-adult
Home Front	Memorial Plaque	Movie Trailer	Drama	SOC 2-01a, 2.02a; LIT 2-02a, 2-09a; EXA 2-01a, 2-12a, 2-13a, 2-14a, 2-15a	30	P7-adult
Sweetheart	Sweetheart Cushion	Sweetheart Collage	Art & Craft	SOC 2-01a; 2-02a; EXA 2-05a	30	P4-7
Sweetheart	Sweetheart Cushion and Silk Postcards	Sweetheart Poem	Creative writing – poetry	SOC 2-01a; LIT 2-06a, 2-09a, 2-24a, 2-27a, 2-30a, 2-31a	20	P6-adult
Children’s War	Articles asked for Postcard and Knitting	Articles asked for	Creative writing – poetry	SOC 2-3a; LIT 2-02a, 2-06a, 2-07a, 2-09a, 2-27a, 2-30a, 2-31a; EXA 2-05a	20-40	P4-adult
Children’s War	Barbara’s Egg	Barbara’s Egg	Art & language	SOC 2-01a; LIT 2-02a; LIT 2-02a, 2-06a, 2-09a, 2-24a, 2-27a, 2-30a, EXA 2-05a	40	P6-adult
Children’s War	Comics	Comic Strip	Art & language	SOC 2-01a, 2-02a, 2-04a; LIT 2-02a, 2-04a, 2-06a, 2-07a, 2-08a, 2-09a, 2-24a, 2-27a, 2-30a, 2-31a; EXA 2-05a	20up	P4-S2

1.7 Running a Next of Kin Workshop

This example activity plan, suitable for a group of participants aged 10+ and lasting 30 to 40 minutes, introduces the handling resource and provides opportunities for investigative and creative group work.

1. Pre-session

- Familiarise yourself with the collection and read the descriptors.
- Gather materials you'll need for this session and any other creative activity you've selected. Decide whether you will make object descriptors available to participants; do you wish them to observe and interpret independently or have the support of descriptors?
- Prepare your space by arranging chairs in a circle and creating four distinct collection display tables.
- Unwrap and arrange the objects on/in/around their container on each table as best suits your purpose.
- Photocopy the object descriptors to place with the collections or for later use.

2. Warm up with group discussion (two options)

- If your group has visited the exhibition, you may wish to start with a review (see below A)
- If your group has *not* seen the exhibition, you may wish to introduce the theme (See below B)

A: Exhibition review

Ask the group for their reactions to the exhibition, highlighting and discussing specific objects as appropriate:

- What was the theme of the exhibition? How does that relate to the exhibition title?
- Which objects do you remember best? Why?
- Which personality or story do you remember that was connected to an object?
- Which were the most personal, powerful, ordinary, beautiful, moving, surprising or interesting objects?
- Which object would you like to have handled?

Introduce the handling collection:

- Keepsakes – objects awarded, gifted, made, kept. Their longevity testifies to the fact that they were valued and treasured. They can tell us much about people and their lives.
- Four themes based on relationships. The objects illustrate and reflect aspects of human experience and relationships, situations and feelings during the First World War.

B: Theme discussion

Structure discussion around the following open and closed questions:

- What do we call things we keep? Define terms: 'souvenir', 'heirloom', 'keepsake', 'token', 'treasure', 'cherish'
- How do we learn about the past from objects?
- Do you collect souvenirs of events, times, places, people? Or lucky charms?
- What are some of them? Where do you keep them? Why do you keep them?
- Does your family have keepsakes and heirlooms? Have you seen them? What are they? Where are they kept? Who are they important to, and why?
- Which six personal belongings would best tell your life story or convey the kind of person you are?
- What value do your keepsakes have? Monetary or sentimental or both?
- Do any of you have anything important or 'precious' like that with you today, in your bag or pocket?
- Do you think people in the past had keepsakes too? How do we know this?

3. Get ready to explore the collection

Firstly, explain the handling rules detailed in section 1.5. Depending on the size of your group, you can ask them to work individually, in pairs, in groups of three or four, or in four groups, one per table.

Explain the 'Antiques Roadshow' activity brief:

- Each individual/pair/group should choose an object and spend **10 minutes** turning themselves into experts by becoming detectives with their objects.
- They must handle and explore their object, preparing to introduce it to their table-group or to the entire group.
- Encourage them to describe as many features as possible. Brief them to examine:



object

shape?
weight?
constituent materials?
how constructed/made?
texture?
colour/decorative features
words and inscriptions?
smell?
possible purpose?
possible original owner?
why it might have been kept?
how it makes you feel?

4. During the investigation activity

- Send participants to the collection tables. Whilst they're working, visit groups to support, listen, question, verify and provide further information.
- Allow approximately 10 minutes then gather as a whole group.

5. Quick presentation

- Participants can remain at their tables or you might like to designate a presentation spot.
- Remind everyone of the three top tips for presentations; be audible, speak clearly and make eye contact with listeners.
- Invite as many individuals/pairs/groups as time allows to show their objects and describe them to the whole group. Support and follow up their presentations with further searching questions and background info.

6. Further creative activity

See our Activity Guidelines in each sub-collection section for an activity to suit your taste, purpose or group. There are activities which focus on poetry, drama and art/craft.

7. Finish

Please remind the participants to re-wrap and pack away objects in their correct containers. Report any missing or damaged objects using the contact details in the box inventory.

2. Home Front (HF)

This collection contains objects kept by families to commemorate or remember the lives of loved ones serving on the front lines.

2.1 Contents and Packing

Please use this checklist to ensure that objects are accounted for and packed back in their containers correctly. Be aware that your handling objects may look different depending on whether you are using Collection A or B.

Home Front container 1



HF 1: Home Fires Burning Ornament



HF 4: POW Letter



HF 2: Memorial Plaque



HF 5: Red Cross Brooch



HF 3: Tablecloth



HF 6: Shell Case Vase

Home Front container 2



HF 7: Stereoviewer and Stereoviews

Please get in touch with your local museum or National Museums Scotland immediately to report loss or damage to these objects: partnerships@nms.ac.uk, 0131 247 4024.

2.2 Objects Descriptions

2.2.1 HF 1: Home Fires Burning Ornament



Porcelain domestic ornament, Castle Douglas (left: COLLECTION A) / Portobello (right: COLLECTION B), c1914-19

This souvenir ornament of a kitchen range or fireplace may have been displayed on the mantelpiece or dresser in a Home Front living-room while loved ones were fighting on the front line.

- It would have been a **constant reminder** that loved ones were missing from around the fire and that it was important for people at home to keep busy 'doing their bit' for the war effort.
- For centuries the fireplace or range was the **focal point of home life**. Families gathered for warmth, company and entertainment.
- This ornament may have been bought as a souvenir of a day-trip or holiday. Which place name is printed on it? By 1914, people had more time off work than before, and improved transport made **day trips**, particularly to seaside towns, easier and more popular.
- **Soldiers** moved around Britain and would often bring a crested souvenir ornament from the town where they were posted.
- These kinds of souvenir ornaments took many forms; tanks, ships, submarines, planes, **zeppelins**, ambulances, guns, grenades, shells, bell tents, kit bags, and soldier or nurse figures.
- *Keep the Home Fires Burning* was one of the most popular First World War **songs**. Find the song lyrics and postcard in the Image File (see Section 2.3.1).

IMAGINE

In what other ways do you think the British people 'kept the home fires burning'?

THINK

What's the focal point in your home? – Where does the family gather together?

What's your favourite holiday or daytrip souvenir and what does it remind you of?

2.2.2 HF 2: Memorial Plaque



Bronze memorial plaque named to Joseph Quarry (COLLECTION A) / named to John Dowdalls (COLLECTION B)

This British memorial plaque, commonly known as a ‘Death Penny’, is one of 1.5 million sent between 1919 and 1930 to the families of British and Empire service men and women who died in the First World War.

- The images on it are Britannia accompanied by a lion and two dolphins, representing Britain’s island status and sea power. At the foot a small lion (Britain) tears apart an eagle (Germany) and the inscription around the edge reads “He died for freedom and honour”. The only feature entirely unique to each plaque appears on the right in a rectangular panel – the deceased’s name.

COLLECTION A PERSONAL STORY: Private Joseph Quarry

- In 1911, Joseph, aged 15, was a ‘salmon fly dresser’, making artificial ‘flies’ to attract fish to the hooks of fishermen on the River Tweed on the Roxburgh Estate in the Borders, where his father was a manager. He must have had nimble fingers and a good eye for such delicate and skilled work.
- By 1915, when he enlisted, Joseph was a ‘forester’ – tall, strong and fit for going to war. On 22 February, just old enough for overseas service, he became No. 55957 Private J Quarry Royal Army Medical Corps (RAMC) Hospital Orderly, aboard the HMHS *Salta*, with its wide, green stripes and giant red cross.
- In the searing heat of Sunday 15 August, Joseph started to feel very unwell. He reported sick, and was diagnosed with dysentery. On 21 August, he was moved to the Imtarfa Military Hospital on Malta and appeared to be getting better. On 5 September he died of blood poisoning and heart failure, aged 19.

COLLECTION B PERSONAL STORY: Private John Dowdalls

- John was born in Glengowan, near Airdrie, on 13 July 1899 to Alexander, a coal miner, and Rose Ann Dowdalls. The 1911 census finds the family living in the mining village of New Monkland. There would have been 17 in the family but four children died. John was 11, and still at school – perhaps just about to go to St Mungo’s Academy in Glasgow.
- We know that just a few years later, as a teenager, John enlisted in Hamilton. John Dowdalls was killed in action on 12 April, 1918, aged just 18.
- That John is commemorated on the Ploegsteert Memorial (about 5 miles from Ypres, Belgium) suggests that his body was not found; that he has no known grave. He is remembered too at home, on the Caldercruix and Longriggend Church memorial.

2.2.3 HF 3: Tablecloth



Linen tablecloth with crocheted lace embellishment, c1914-c1920

This linen tablecloth was made by a wife or mother to a pattern issued in 1915. People thought the war would be over by then but, of course, they were wrong.

- Perhaps the cloth was used anyway as a special **tea table welcome** for a loved one home on leave.
- The needlework technique used to create the border of the cloth is **drawn threadwork**.
- In the 19th century girls learned to knit, sew and embroider. These were considered **vital skills for life** and marriage.
- People kept clothes for much longer than we do now and the skills of **mending, patching and darning** – everything from socks to sheets – were even more important than fancy needlework.
- Women took great pride in their ‘linens’ and would **embroider** pillow cases, tablecloths and towels and **crochet** doilies with fruit, leaves, flowers or initials. They also took pride and care to keep linens snow-white and smooth – a hard job without washing machines and electric irons.
- **Wounded soldiers** recovering in hospitals were encouraged to do needlework to combat boredom and to do something useful. Some soldiers were very skilled and exhibited their work to raise funds for hospitals and charities.

PLEASE fold the tablecloth carefully after use.

LOOK...

at the border of the tablecloth.

What words and pictures are embroidered there? What do they tell us about what the family’s son or husband did in the war?

TOUCH

‘Good linen’ like this would be well-pressed (ironed) and folded.

How neatly can you fold our tablecloth?

2.2.4 HF 4: Prisoner of War Letter



Letter from Private William Hodkinson to his wife Zibiah, dated 2 June 1918 (COLLECTION A) / dated 2 July 1918 (COLLECTION B)

This letter was written by Private William (Bill) Hodkinson of the 153rd Machine Gun Company, 2nd Battalion of the Black Watch to his wife while he was being held as a Prisoner of War (POW) in Munster Gefangenenlager III, Germany.

- Bill was born in 1882, the first son of Henry and Esther Hodkinson of Darwen, Lancashire. He had a younger sister Edith and brother Joseph. His father was the manager of a winding shed in a cotton mill, where Bill became an engine-stoker. Bill then left to take over a grocery business with his dad in Darwen's Railway Road.
- Bill married Zibiah Duxbury in 1913 and their first two children, Ethel and Harry, were born in 1914 and 1916.
- It is likely that Bill was conscripted. In February 1917 he set sail for France with the Black Watch.
- He survived many battles but was captured by the Germans. His POW record card shows that he was imprisoned on 23rd March, 1918 in Munster III Camp.
- On his safe return, he and Zibiah took over management of a bigger grocer's shop in Market Street, the main street in Darwen.
- Bill died in Darwen on 15 June 1960. He and Zibiah are buried together in Darwen's Eastern Cemetery.

READ...

Bill's letter

(Use the transcript overleaf if you can't read the original)

What clues tell us how he's being treated in the camp?

What special thing does he carry with him like a lucky charm?

What do you think of his handwriting, and what he writes to his wife?

Transcript of letter (Collection A), dated 2 June 1918

My Dear Wife & Kiddies

Just a few lines to you, hoping this finds you in the best of health as it leaves me at present. I haven't as yet had a letter from you, but am expecting one any mail now & its something to look forward to at any rate. I hope it is good news when it does come. I wonder how you all are, and how you are taking it now that I am a prisoner, I expect you will be worrying yourself, but you haven't any need to do so, as far as I am concerned, as I am doing very well and haven't much to grumble about, & the work we are doing helps to make the time go a bit quicker. How are our little darlings going on lassie, 'God Bless them', look after them well, dear, & see they don't come to any harm. I have still got all your photos & Ethel's lock of hair & I was glad they allowed us to keep them. How are all the lads going on, alright I hope, Is our Joe & your Jim still in Blighty I am sending a PC to my dad today with this letter, are they still doing well at the mill ask them all to write to me occasionally Have you heard anything from the MGC paymaster yet. I wrote to him asking him to send some money on to you, some time ago. but I don't know whether he will or no. We are having some lovely weather here lately & it's alright to sit in the sun with a good book. Well dear woman, I have very little news so excuse letter if it isn't up to standard. Remember me to all at home & Give my love to our Mothers and Dads & sisters & Brothers & kiss the dear kiddies for me & With Best love to my

Own Dear Wife & Kiddies

I remain

Your Everloving Husband

xxxxxxxxx Bill xxxxxxxx

Transcript of letter (Collection B), dated 2 July 1918

My Dear Wife & Children

Just a few lines to you all, hoping this finds you in the best of health as it leaves me. I am still waiting for a letter from you all & I do hope that you are all doing well at home & not wanting for anything. God grant it isn't long before we are all of us home once again to the dear ones we left behind. It makes one think all sorts of things may have happened, when it is so long since I heard from any of you. I suppose that in a few days you will be having the usual Darwen Fair holidays but what a difference between the old time holiday and now, but never mind old chick, every day brings the end nearer & then we'll have to make up for it all. How are the kiddies going on now lass, do they still want their old dad, I'm sure they must be getting quite big now & I shan't know them when I come back again. I have written a PC to your dad this week but one can't put much on a PC. How is your Joe & Jim & all the rest of the lads going on now & has Maud got quite well again, I do hope all of them are alright. We are having some lovely weather here just at present & everything is just now looking at its best, I'll bet it's a treat just now to be in Sunnyhurst Wood for the afternoon & have a good burst up in the river. Well, Dear little woman, I have very little news, so kindly remember me to all at home & love to our pa's & ma's & kiss our Ethel & Harry for me often & don't you worry & with very best love to Zibiah & Ethel & Harry

I Remain

Your Everloving Husband

xxxxxx Bill xxxxxx

2.2.5 HF 5: Red Cross Brooch



Proficiency in Red Cross Nursing Brooch (COLLECTION A) / Proficiency in Red Cross First Aid Brooch (COLLECTION B), named to Jennie Foulds, c1914-c1920

Although it looks like a medal, this is a Proficiency in Red Cross brooch awarded for to Miss Jennie Foulds.

- **Red Cross Volunteer Aid Detachment** (VAD) nurses worked in military and smaller local 'auxiliary' hospitals and convalescent homes for soldiers in Britain and abroad. Women had to be 21 to join (23 to go abroad). They nursed, drove ambulances, cleaned, cooked, served in canteens and rest-stations, and did laundry. They worked alongside qualified nurses who often disliked these VAD 'amateurs' as many thought them.
- VAD nurses without any previous experience sometimes felt intimidated by qualified nurses. To make it look as if they'd been nursing longer, they would **fade the red cross** on their apron with bleach to make it look well-laundered and 'old'

PERSONAL STORY: Miss Jennie Foulds

- Jennie volunteered at the *Leicester/24* branch and began nursing duties on 26 October 1914 in the military wards of Loughborough General Hospital. Her record card states that her rank was 'Pharmacist'.
- It is hard to imagine that she undertook pharmacy duties without more than a basic nursing and first aid training so perhaps she was an educated woman already qualified and working as a pharmacist.
- She worked 3,500 voluntary hours between 1914 and 1919 (1,000 qualified her for the British Red Cross War Medal). This works out at about 16 hours per week. Perhaps if she was already a pharmacist she nursed for a few hours after work.
- We know nothing of Jennie's activities after the war except that in 1919 she moved north from Loughborough to Stewarton near Kilmarnock. Perhaps she was Scottish after all. Or perhaps she had nursed a Scottish soldier with whom she fell in love ...

2.2.6 HF 6: Shell Case Vase



Brass cartridge cases made from French 37mm shell with decorative cartouches of Reims Cathedral (COLLECTION A) / Ypres Cloth Hall (COLLECTION B), c1916/17

This brass shell case has a little cartouche (picture) of a famous building that was entirely destroyed by German bombing during the war and rebuilt soon after.

- These shell cases were **French 37mm shells**, fired from the '3,7 Hotchkiss' gun. The markings on the base show where and when it was manufactured.
- They were re-modeled as little souvenir flower vases in Belgium and France, but we don't know who made them or when. The small size of this shell made it a very **popular souvenir** for soldiers to send home as a gift or tuck into their packs as they themselves went home at the end of the war.
- Most **shell case art** was made after 1918 by French and Belgian retailers who saw an excellent profit in selling souvenirs to the many British people who flocked to the battlefields and cemeteries to visit the graves of loved ones.
- The vases would have joined an army of other **brass ornaments** back home that required constant polishing. These have been polished so vigorously that the images have started to wear away.
- Soldiers seldom had the time or tools whilst they were in action to make **trench art** items like this. Most were made behind the lines, in machine shops or hospital wards by recuperating soldiers. They were often decorated with leaves and flowers, flags, animals, regimental badges, battles, dates, planes and tanks.

DID YOU KNOW

Soldiers made the following from bullet cases, bits of shell casing and dead rats!

Tobacco jars, lighters, match box covers, cigarette cases, ashtrays, snuff boxes, letter openers, pencils & pens, paper knives, napkin rings, dinner gongs, sugar scoops, picture frames, rings & brooches, model planes & tanks & ships ... rat-skin belts and wallets!

2.2.7 HF 7: Stereoviewer and Stereoviews



Wood, aluminum or tin and velvet (left: COLLECTION A) / Wood and brass (right: COLLECTION B), early 20th century

This device is called a **stereoviewer** and the cards are **stereoviews**. It's an early version of **3D glasses**. This model was the most popular, and the one most people used between **1880 and 1930**.

- **How does it work?** The two photographs on the stereoview cards look the same but in fact, they're taken from slightly different angles, presented at the same time, one to each eye. The wood divider in front of the eyepiece means each eye sees only the image in front of it, but the two lenses of the viewer are angled to shift the images towards each other so that they merge into one 3D image. The viewer 'goes cross-eyed' for you, so you can see just one 3D image.
- There were few types of **home entertainment** in the early 20th century, and certainly no technology to play with!
- During the First World War, stereoscope views offered British families at home the most realistic, informative and **accurate images of war** and showed what life was like at the front for their loved ones.
- You could see newsreels of the war at the **cinema** – just like the examples showing in the *Next of Kin* cinema newsreel. But at home by your own fireside, looking at stereo-views would have been great fun and quite sensational. As a child in 1914, you would have felt pretty close to the 'action'.

Stereoview Captions

- Steel-Helmeted Scots entrenched awaiting counter-attack
- Entrenched Highlanders on the lookout using mirror periscope
- Black Watch marching through Boulogne
- A British 9.2 Howitzer under camouflage
- South African gunners with their pet zebra
- Making bread for British troops
- Dear Mother, this Hospital is 'Tres Bon'
- Staff Officer from GHQ in dug-out
- Our boys in France learning to correctly use gas masks
- Receiving letters and comforts at an Army Post Office

PLEASE handle the stereoscope and its folding handle particularly carefully and do not remove the stereoviews from their melonex wrappers.

2.3 Activity Guidelines and Handouts

2.3.1 DRAMA Activity: Home Fires Stills *20+ minutes, P6-adult*

This activity connects with the Home Fires Burning ornament (HF 1), song cards and other First World War songs and music. Small groups can work together to create 'stills' or the whole group can spectate and engage with individual volunteers presenting 'stills' (image).

You will need:

- Home Fires Burning ornament and object description
- Copies of the 'Til the Boys Come Home' song card and song card set from the Image File
- Laptop (optional, to play music)
- Camera (optional, to make a record of work)

1 Show

Present the Home Fires Burning ornament and listen to (or sing) the song. Find it at <http://www.ypres-salient.com/their-music.html>. You can find examples of the song on original postcards in the Song Postcards page in the Image File.

2 Discuss

Hand out copies of the card with the 'Home Fires Burning' chorus to study. What kind of songs, themes and moods do they convey?

In what ways are the images 'sentimental'? What other words might you use to describe the settings, backdrops, props and characters? How do these depictions of 'sentiment', 'love' and 'romance' compare to those familiar to us today?

Discuss the content, composition, style and tone of the image. Read the lyrics aloud. Encourage thought about who the characters are and what their relationships and 'back-story' might be. Examine the image in terms of body language: posture, proximity, physical contact, facial expression and point of focus.

3 Set the task

Invite groups to replicate their postcard scenes by discussing, casting, and experimenting to create a 'still'. Individuals can direct their groups or 'actors' can 'step out' to observe and direct the others.

If you're working as a whole group, invite spectators to physically move the actors, changing their positions, or to swap with them to show what they mean.

Observe groups closely and ask searching questions to encourage them to discuss, debate and experiment with additions, changes and refinements.

4 Show

Designate clear 'performance' and 'audience' spaces in the room. If working in groups, invite each to show their 'still' to everyone. Give them a countdown to their 'freeze' and ask them to hold it long enough to let everyone have a good look.

Ask the audience what they see, questioning them to tease out interpretations and deepen responses. Can they see clearly what the emotions are? Ask the presenting group how and why they made their decisions/choices.

5 Extensions

- Groups work with full 3-card sets to create sequential series of stills. Find them in our Image File.
- Add soundtracks to the 'stills', using voices, props and live or recorded music.
- Thought-tracking. Add speech to the stills by incorporating the words each character in turn might 'think aloud' within the context of the scene. What is each feeling or thinking? You could offer to step into the freeze-frame and touch individuals on the shoulder one by one to cue their thoughts aloud. Older groups can devise/manage their own cues.
- Stills come to life. Groups use a still image from a card as a start or end point for a 'what happened next' scene, with full dialogue.
- Make contemporary renditions of postcard stills. Groups discuss, devise and work on the same still or set of stills, translated into a contemporary context. What changes need to be made to depict the nature of modern romantic love and family relationships in time of war, separation or loss?

2.3.2 DRAMA Activity: Movie Trailer

30 + min/P7-adult

The aim of this task is for the group to create their own First World War film trailer inspired by the memorial plaque (HF 2) in this collection.

You will need:

- Memorial plaque and object description
- Sufficient space for groups of four to have their own area to work in, table and chairs
- Copies of the 'Movie Trailer Scene Notes' sheet for groups
- Laptop to play Keep the Home Fires Burning song (see appendices for further First World War songs)

1 Introduction

Discuss the memorial plaque. Ask participants for their thoughts and clarify that:

- The plaques were produced and distributed only post-war – from 1919
- Families received letters telling them that their loved one had died
- How might the families have felt? What would they have done with their plaques?

Discuss any plays, TV series and movies that have been made about the First World War:

- What encourages you to go and see movies?
- What effect do film 'trailers' have on your choices?
- What are 'trailers'? How do they work to persuade us?
- Discuss the ways in which trailers convey the tone of a film, highlight the drama, set the atmosphere and arouse our curiosity about the story and characters.
- Find the official trailer for War Horse at <https://www.youtube.com/watch?v=B7lf9HgFAwQ>.

2 Tell the back story

Here is a sample First World War film synopsis, inspired by our memorial plaque (groups can invent their own story if they prefer. If so, you will need to adapt the guidelines below and the support material).

'For Freedom and Honour'

Belgium. As the war draws to a close in November 1918, a young Scotsman is badly wounded in a massive explosion. It so damages his facial features and wipes his memory that, shocked, disoriented and mute, he discards what is left of his uniform, and wanders far from the battlefields. He is eventually taken in by a Belgian farmer and his family, and becomes the 'son' to replace the one they lost. A year passes – he learns French, falls in love with their daughter, begins to make a new life and convinces himself that the occasional 'flashes' he has of a past existence are nothing but dreams and nightmares.

Scotland. His family is devastated by the news that he is 'missing, presumed dead'. His father feels guilty for encouraging him to go to war, for which his mother cannot forgive him, and his young wife determines to go, babe in arms, to Belgium to look for him. They had been married on his last leave and she is both heartbroken and also plagued by dreams – dreams of him alive and well and unable to get back to her. One day, in early 1919, a package is delivered to the home ...

3 Discuss

Ask which scenes from the synopsis are vital to include in order to:

- Introduce some of the main characters
- Convey the broad storyline
- Set tone, atmosphere and mood.

4 Describe the Task

In groups of four, participants must create and present part of the movie trailer: a short mime sequence entitled 'Arrival of the memorial plaque'. The scene introduces the soldier's family and depicts them at home in Scotland at the moment they receive and must accept the supposed final evidence that their boy is dead.

The scene:

- Should last between 30-45 seconds
- Is essentially silent but may contain a *maximum* of four lines of dialogue
- Should show us clearly who the characters are and what they are like
- Should use sound or music to create atmosphere or heighten emotion.

5 Distribute scene notes planning sheet

Hand out copies of the 'Movie Trailer scene notes' sheet to each group. You can use them in introductory discussion and whilst supporting group work on scenes.

6 Support and encourage

As you visit and support group work you can add challenge and encourage participants to:

- Think carefully about the composition of the scene: sitting, standing, posture, proximity, touch
- Vary the pace of action to allow contrasting rhythms: moments of stillness, slow or hesitant movement, and briskness; entrances and exits
- Think about creating an atmosphere of ease or tension, e.g. repetitive actions like stitching and turning a wedding ring
- Think in terms of the key central moment: revealing the plaque. Where will this moment come in the scene – at the start, middle or end?
- Incorporate 'natural' sound effects: a tapping foot, cough, sigh, humming, laughter ...
- Take turns to step outside the rehearsal-action to observe and direct
- Select carefully how and when to bring in music to best effect. Take note of this so that you can operate the sound cue when they present.

7 Present

Designate a performance space so that everyone can move to watch from the same angle. Encourage feedback and questions from the audience afterwards.

8 Extension

Work together in small groups or individually to flesh out the full movie synopsis. This can be done through discussion and/or writing. Then have a bit of fun casting it with favourite actors.

2.3.2 HANDOUT: Movie Trailer Scene Notes

A kitchen or sitting room? The mantelpiece clock ticks, surrounded by framed photographs of the boy ... Imagine ... now set up your space ...

Who will play ... father, mother, young wife, brother, sister, young child? ... How old are they? What are they like?

What was happening just *before* this, our first glimpse of the family?

What's the opening image – the first picture we see?...

The women? – Lay the table, sew, play cards, wind wool, paste pictures into an album, winding the gramophone, teaching brother to dance ...?

The men? – Read newspapers, fill a pipe, wind the clock, write a letter, hold the baby, stroke the cat ...?

How can we **see** what kind of individuals, and what kind of family they are?

What's the mood this afternoon? Quiet and business-like? Happy and light-hearted? Loving and warm? Tense and sad?

The doorbell rings ... is a visitor expected? Who will go to the door?

S/he disappears and returns with the package ... Does she already know what's in it?

What happens next? Who opens it? How do the others react? In different ways?
What do they do?

Think about eye-contact, physical closeness and distance, touch ... How do the characters relate to each other?

Will you use your four lines of dialogue? How and where?

Will you use the music? At what point will it fade up, and then stop?

What is the final image the audience sees?

2.3.3 CREATIVE WRITING Activity: Articles Asked For 20-40 minutes/P4-adult

This activity provides a template for four-verse/four line poems based on correspondence between families during the First World War.

You will need:

- Flipchart
- Copies of the 'Articles asked for' article (see CW 6) and the poem template sheet
- Pencils and rubbers

1 Introduction

You may like to start by having a discussion about how important letters from home and the front line were to families.

- Do you like receiving parcels? Why? What kinds of parcels do you receive or send?
- What kind of things did people send to troops during the First World War? Is there anything you've looked at in the collection that they might send?
- What do you think serving men and women might ask to have sent to them? What kinds of things might a soldier or a nurse need or want?

2 Distribute and read

Hand out the 'Articles asked for' sheet. Participants can read alone, or in pairs, or take turns around the group.

3 Discussion

Discuss the items on the sheet:

- Did you understand what all the items were?
- Which do you think might have been the five most important items on the list for a soldier in the trenches in terms of basic human needs? Survival in wet, cold conditions? Mood & morale?
- Which items surprised you?
- Do you think women's requests were included in this survey and list? Why/not?
- If you could send a parcel of goodies into the past for a soldier in the trenches or a nurse in hospital, what would you send?

4 Set the task

Ask participants to choose **four** items from the list to send to a soldier. These will be made into a 'parcel poem' to send into the past to him.

Line one Choose a suitable phrase that is affectionate, loving or cheerful, such as: *My dearest only boy* or *Dear soldier Daddy* ...

Use this as the **same first line** for every verse.

Line 2 Start with the phrase *I'm sending you ...* and then describe how or for what purpose the soldier could use the item.

Start with the same line but choose a **different item** for each verse.

Line 3 Start with the word *Remember ...* and write a line describing an event, experience or moment the item will remind the soldier of.

Start with the same word but choose a **different memory** to go with the item in each verse.

Line 4 Choose a suitable phrase to end with that conveys strong feeling, such as: *Your ever-loving Martha* or *God keep you till we meet again* or *The kiddies send their kisses* or *Come home safe* or *Forget me not*

Use this *same last line* for every verse.

Full Example:

Dear corporal daddy

I'm sending you a bag of peppermints to stop your shivers in the trenches

Remember when my tongue got all black with liquorice?

Please come home for good

5 Review

Read aloud the verse you have made together. Ask if there could be any improvements or changes.

6 Clarify the task and distribute poem templates

Decide who you are as a sender (mother, daughter, sweetheart etc), where the soldier is, and choose four items from the list. Write one item into each of four verses of four lines.

7 Top tips

Encourage participants to:

- Decide who they are in relation to the soldier before writing
- Keep the soldier and his circumstances in mind as they choose the items and think what to write
- Think/write in shortish lines, avoiding long sentences/prose
- Forget rhyme and concentrate instead on creating an authentic 'voice'
- Use detail to add colour to their writing: *not* "Remember how we ate all that chocolate?" *but* "Remember how we stuffed our mouths with violet creams?"

8 Display

Inscribe individual verses or whole poems onto parcel labels or little homemade brown paper and jute string-wrapped boxes of different sizes. Attach them to a wall or display in a pile to be handled.

Remember to use the same first and last lines for each verse!

Verse 1

Verse 2

Verse 3

Verse 4

3. Active Service (AS)

This collection contains objects collected by troops as wartime keepsakes or to cope with feelings of separation and loss.

3.1 Contents and Packing

Please use this checklist to ensure that objects are accounted for and packed back in their containers correctly. Be aware that your handling objects may look different depending on whether you are using Collection A or B.



AS 1: Harmonica



AS 5: Identification Disc



AS 2: Princess Mary Tin



AS 6: Football Trophy/ Medal



AS 3: Field Service Postcard



AS 7: Bullet Crucifix



AS 4: Medals

Please get in touch with your local museum or National Museums Scotland immediately to report loss or damage to these objects: partnerships@nms.ac.uk, 0131 247 4024.

3.2 Objects Descriptions

3.2.1 AS 1: Harmonica



'Old Standby' Harmonica, made by Mancini, Italy (left: COLLECTION A) / American-manufactured German Hohner design (right: COLLECTION B), early-mid 20th Century

This harmonica, or 'mouth organ', doesn't date as far back as 1914 but it sounds just like the harmonicas troops took to war. It reminds us of the importance of music in their daily lives, far from home and missing loved ones.

- Many soldiers owned harmonicas. The **popular and patriotic** songs they played brought entertainment, distraction and comfort.
- Harmonicas were readily available, cheap and portable and could easily be **tucked into a pocket** or the corner of a kit bag.
- Sir Frederick Bridge, the organist at Westminster Abbey, founded a **mouth organ fund** for the trenches. He took collections at concerts and festivals around the country to buy soldiers mouth organs.
- British troops had little choice to play anything other than **German-made harmonicas**. There were other makes but the finest were German.
- Many soldiers recall how, during the **Christmas Truce of 1914**, the British and Germans played tunes on harmonicas and accordions to each other across No Man's Land before they climbed out to meet each other in temporary friendship.

TOUCH

How does it feel in your hand?

What do you think it's made from?

3.2.2 AS 2: Princess Mary Tin



Princess Mary 1914 Gift Tin (original box and replica contents), embossed brass box

Decorative brass tins like this were sent to British and Commonwealth Forces for Christmas 1914. They were filled with various items intended to build morale at a time when troops would be missing their families and home comforts.

- This tin box is embossed with **Princess Mary's portrait**, the legend 'Imperium Britannicum' and the names and flags of Britain's allies: France, Belgium, Japan, Russia, Serbia and Montenegro. At the top are a bayonet and scabbard and at the bottom the bows of two dreadnought ships.
- Many people thought the war would be **over by Christmas** and that the 'boys' would be home, celebrating round their own firesides.
- Christmas did bring a more relaxed atmosphere along the Western Front when there was a brief spontaneous **Christmas Truce** with carols, trees, toasts and exchanges of gifts between British and German soldiers.
- But people at home still worried about their men facing Christmas far away, as did 17 year-old **Princess Mary**, youngest daughter of King George.
- In early November 1914 she appealed for funds to provide a '**gift from the nation**', with presents 'for the Front' for every individual wearing 'the King's uniform' on Christmas Day.
- Over **335,000 boxes** arrived at their destinations in time for Christmas 1914.
- So **grateful and happy** were many soldiers with their gift that some wrote to thank Princess Mary. One lucky soldier received the single box which, according to the card inside, had been packed by the Queen herself.
- Over 2.5 million gift boxes were distributed during and after the war.

WHAT WAS IN THE BOX?

A pipe, lighter, tobacco and cigarettes for soldiers and sailors

Acid tablets, a bullet pencil and a khaki writing case for non-smokers and 'boys'

Chocolate for nurses

Sweets and spices for Indian troops

and a photo of Princess Mary and a Christmas card

3.2.3 AS 3: Field Service Postcard



Buff Field Service Postcard (FSPC) with Field Censor stamp (Reproduction), sent by C J Murray to Mrs Beattie, dated 1 June 1916

Writing and receiving letters, postcards and parcels was one of the best morale-boosters for stressed, homesick or bored soldiers.

- This **Field Service Postcard** was completed by a Scottish soldier, C J Murray, and sent to Mrs Beattie in Falkirk.
- You can see that it is a **pre-printed multiple choice** postcard and that there was not much choice about what to say! It was designed to send home the bare minimum of essential information about a soldier's well-being.
- These postcards were useful because they were quick (soldiers called them '**Quick Firers**' or '**Wizz Bangs**') and could be completed even during periods of heavy fighting.
- Some soldiers, such as Private Murray, managed to get round the very limited communication possible on these postcards.
- We can see that he had been admitted to hospital but he obviously wanted Mrs Beattie to know **why**.
- Can you spot the **code** he used to let her know how he had been wounded? He cleverly left some letters un-scored. The answer is in the box on the right.

READ...

the red letters to see Private Murray's hidden message:

I am being **s**ent down to the base

I **h**ave received your

letter dated

telegram

3.2.4 AS 4: Medals



Service medals awarded to Private David Taylor (left: COLLECTION A) and Private James Taylor (right: COLLECTION B)

These medals were awarded to Edinburgh brothers David and James Taylor for their service during the First World War. David died in action and his medals were kept by his parents.

- The **British War medal** was awarded to men of the British and Imperial Forces who served overseas between 5 August 1914 and 11 November 1918.
- The **British Victory medal** was awarded to all those who entered a theatre of war.
- The **1914-15 Star** was awarded to those who served between 5 August 1914 and 31 December 1915.

PERSONAL STORY: The Taylor Brothers

- These medals were awarded to brothers David and James Taylor, born to James and Lillas Taylor of Dundee Place in Edinburgh.
- In 1911 the family was living at 48 Causewayside near The Meadows. David was an apprentice plumber and James was an apprentice electrician.
- In 1914 it is possible that both, being fully of age to enlist, joined the Cameron Highlanders and landed in France on 9 July 1915.
- Only James returned home safe. He had transferred from the Cameron Highlanders to the Royal Air Force. David was 'killed in action' on 16 January 1916, aged 22. He is buried in Dud Corner Cemetery at Loos in France.
- It was at a new home, at 13 Blackwood Crescent, that the Taylor family received news of David's death. His parents decided on the wording for his headstone: 'he giveth his beloved sleep'.

TOUCH

These medals were held by James and Lillas, never by David. How do you think *they* felt to receive them?

LOOK...

at the images on the medals.

Can you spot:

- King George V?
- Saint George?
- Winged Victory?

3.2.5 AS 5: Identification Discs



Identification discs belonging to Alexina Cameron of Territorial Force Nursing Service (left: COLLECTION A) / and T H Evans of the Royal Garrison Artillery (right: COLLECTION B)

Military identity discs, such as this, were designed to be worn at all times to record an individual's identity in case of capture, serious injury or death.

- Just a few weeks into the war, the costly aluminium identity discs were replaced by new ones, made of vulcanised asbestos fibre stamped with **number, name, rank, regiment and religion**.
- The disc was worn on a long cord around the neck.
- Many soldiers felt the discs were flimsy and, fearing they would disintegrate in wet and muddy conditions, had their own metal discs made. Officers often had expensive **silver identity bracelets** but ordinary soldiers made their own from French or Belgian coins.

COLLECTION A STORY: Alexina Cameron

- This identity disc is impressed with the owner's name (Alexina Georgina Cameron), 'TFNS' (for Territorial Force Nursing Service) and 'Pres' (for Presbyterian). Her religion is included so that, if she were killed, the appropriate funeral service could be held for her.
- Alexina was born on 3 November 1880 at Kylerhea, Sleat, Isle of Skye to Ewan and Catharine Cameron. Kylerhea is the closest part of Skye to mainland Scotland and the site of its oldest ferry route. Alexina's father was the ferryman.
- By 1911, 30 year-old Alexina had come to nurse at Edinburgh Royal Infirmary. She also volunteered her services to the TFNS and went to war as a TFNS Nursing Sister.

IMAGINE...

Alexina and Private Evans wearing their discs.

It was with them wherever they went, right to the end of the war.

What do you think the disc could tell us if it could speak?

Why do you think they kept it?

COLLECTION B STORY: T H Evans

- This disc belonged to T H Evans of the RGA (Royal Garrison Artillery). 'Cong' means he was a member of the Congregational Church. No record can be found of his death.

3.2.6 AS 6: Football Trophy/Medal



Football cup awarded to Leonard John Avery of the 2/1st Royal Bucks Hussars (left: COLLECTION A) / Football medal awarded to Seaman A Bradley on the battleship HMS *Dreadnought* (right: COLLECTION B), 1917

This was awarded to a soldier for skill in football. Sport was important on the fighting front as it helped keep troops fit and build morale.

- Many people are familiar with the **1914 Christmas Truce** where the British and German soldiers came out of their trenches to shake hands, chat, sing, exchange gifts and play football.
- While serving in the military, there were often long periods of inactivity which could be filled with **sporting pastimes** such as football or boxing.
- Football was very important to men at the Front throughout the war. Initially used as a pastime for men behind the trenches, soon there were **organised leagues and competitions**. Many soldiers would write home and ask for footballs to be sent to them.
- Some military commanders disapproved of the game whilst others realised that it helped to build **morale**, keeping men fit and encouraging competitive spirit and teamwork.

COLLECTION A STORY: Private Leonard John Avery

- The winner of this silver football trophy was Leonard John Avery, from Wendover in Buckinghamshire.
- Leonard enlisted on 24 October 1914 into the 2/1st Royal Bucks Hussars, which was a cavalry (mounted) regiment.
- He was involved in training men for front line units. Posted around south-east England, he returned to Thorndon in Suffolk in May 1917 where it's likely he won this cup.
- Leonard's name is not recorded in the Commonwealth War Graves Commission lists so it is likely that he survived. His medal index card shows only that he received the British Victory Medal and the British War Medal.

COLLECTION B STORY: Seaman A Bradley

- This medal was awarded to Seaman A Bradley. He played in a football team on the battleship HMS *Dreadnought* in an 'Interpart of Ships Football', 1916-1917.
- HMS *Dreadnought*, launched in 1906, was the first battleship to be powered by steam turbines. This made her the fastest battleship in the world at the time.

3.2.7 AS 7: Bullet Crucifix



Trench art bullet crucifix, made from French Lebel bronze bullet

This is a crucifix made from a bullet-case. They would have been made behind the lines where soldiers had access to tools in army machine shops.

- The soldier it belonged to may have used it to help him pray and bring **spiritual comfort**.
- Many soldiers were **superstitious** as well as religious and felt that to carry a bullet meant that they 'already had theirs' and wouldn't be hit by another.
- British society in 1914 was very different from today. Over 25% of people went to **church** regularly and 90% of children went to Sunday School. Just 1% of the population claimed to be atheists – people who don't believe in God.
- Every man enlisting in the British Armed Forces received a **New Testament** as a standard part of his kit. With khaki covers, these bibles were the size of a mobile phone and fitted into the uniform breast pocket along, perhaps, with a little bullet crucifix.

LOOK...

closely at the bullet case.

Can you see the firing marks on it? These are called striations.

TOUCH

Pull carefully but firmly on the nose of the bullet to reveal the crucifix (Collection A).

3.3 Activity Guidelines and Handouts

3.3.1 DRAMA Activity: Conscience Alley *30+ mins/P7-adult*

This active and participative exercise uses the Taylor brothers' medals as inspiration to explore the enlistment process for troops during the First World War. The activity offers learning experiences across the curriculum on topics such as decision-making, risk-taking, gender roles and patriotism.

You will need:

- A working space sufficient to allow a long clear 'alley' down the room
- 'Conscience Alley' placards: 'Sign Up' and 'Stay at Home'
- Copies of 'Conscience Alley' cue card handouts

1 How 'Conscience Alley' works

- Groups of three or four participants take on the roles of potential army recruits or a range of other generic roles with a significant and persuasive say in the process of a young man or woman deciding to volunteer.
- The groups of 'recruits' and other characters use the cue cards to help them plan and rehearse their roles. Aside from the recruits' cue-card, there are 10 other roles available from which you may select according to your needs.
- The 'recruits' gather in the centre of the room, in the 'alley', equidistant between the 'Sign Up' and 'Stay at Home' placards.
- Each group of 'parents', 'teachers', 'friends', etc steps forward in turn to address the recruits and try to persuade them to enlist or stay at home.
- According to how the 'recruits' feel about the statements and arguments they hear, they may move up or down the alley toward the placard/decision they favour.
- At the end, the 'recruits' decide and take up a final position on the alley.

2 Introductory discussion

Encourage discussion about the enlistment experiences of the Taylor brothers, one of whose medal sets is in your handling resource. We don't know whether David Taylor (younger brother of James) enlisted or was conscripted in 1915 but let's imagine that David, only just old enough to be sent to fight abroad, volunteered in 1914.

How and why might he have made the decision to enlist? Did he want to follow his brother? What other thoughts might have been in his mind? What kind of pressures might have been exerted upon him to 'do his duty' and go, or to stay safely at home? Were the thoughts of being a 'hero' and winning medals the first or the last things on his mind?

3 Introduce the task

Select confident 'recruits' you think can best handle the role, giving them their cue-cards. Casting girls as 'recruits' creates an added challenge for you as leader; make sure to allocate a group to represent the attitudes towards prospective 'nurses'. Then cast the others in groups of 3-4 and give them cue-cards for their roles.



Ask participants to stand in two long lines facing each other down the centre of the room. Describe the activity, pinning up the placards at each end of the room that demonstrates the 'alley' between them and what it represents.

4 Preparation

Send the groups to their own spaces to prepare by reading, discussing, allocating and rehearsing the statements on the cards. Visit groups to clarify and support. Participants can supplement the cue cards with their own ideas and words.

5 Regroup in the 'alley'

Position the recruits 'on the line', at exactly the halfway point between the placards. Impress on them that they may change their minds and move in either direction at any time, in response to what they hear or feel. Everyone else steps back a little to allow space but remains standing along either side of the line.

6 Conduct the game

Invite groups, one at a time, to step forward and deliver their statements and arguments to the recruits.

Encourage and generate debate between all parties by asking open questions, challenging and playing Devil's Advocate (e.g. "*So your sister calling you a coward really hit home? How did that make you feel?*", "*What did he say to make you move there just now?*")

Up the ante by vigorously allying with groups but remember to do so on both sides. Exploit moments when 'recruits' polarise, encouraging them to address and persuade each other. As far as possible (if you have cast girls as 'recruits'), adapt approaches, statements, questions and challenges to address their roles also.

Call 'time-outs' to halt discussion for moments of thought and reflection, and to ask for definitions of emotive terms such as 'hero', 'coward', 'duty', 'angel', 'patriotism' and 'propaganda'.

7 Ending the activity

You may find that this exercise could run and run but when you decide to stop, give the 'recruits' a last chance to move to the spot on the line which best expresses 'where they stand' at that point.

Then invite *everyone* in the room to take up a position on the alley, according to how they would feel. Debate can then continue with the *whole* group or you can finish by inviting everyone to make one brief comment about why they've taken their particular position on the alley.

3.3.1 HANDOUT: Conscience Alley Template

Mums & Dads (against)

You're our wee laddie - you're not long out of school - you're way too young.

Your dad's not getting any younger - we need your wage coming into the house too

*Our family - your dad - did his bit in the **last** war*

*Look, son, get yourself into a reserved occupation. Britain needs farmers, miners, shipbuilders.
You can do your bit, safe at home.*

Your brothers have signed up. There's no need for another of our laddies to go.

Dinna leave your mammy heartbroken, son.

Uncles (for)

It's a highly respectable job these days, the soldiering. You could go far, lad.

I was in the last war and I'm telling you, there's no finer thing a man can do for his country.

All that good food and fresh air and training will make a man of you.

Your ma's just a softie – still babying you. Show your mother you're a man now.

You'll be our wee hero, son.

Friends (for)

It'll be brilliant - an adventure – the chance of a lifetime!

You get to go abroad. You've never even been out of Edinburgh, never mind go to France!

Do you want to be in a dead-end job all your life? Let's get out of here while we can!

No kiddin, they say we'll be back on Leith Walk by Christmas!

We'll all go together – it'll be the like the old gang

We'll look right braw in kilts! Girls love fellies in uniforms

You get your own gun!

Teachers (against)

*Did we not teach you that killing is **wrong**?*

*Could you **really** kill another human being?*

You're a clever lad/lassie; stay at the school; you could go up to the university

You should be using your brain not a gun to help end the war

*Did you ever even think that there **are** peaceful means to end this war?*

You know that you don't have to go – if you said you were a 'conscientious objector'?

Girlfriends (for)

You should go and defend our country and our freedom – and your family – and me!

You'll look sooo handsome in a kilt

*You don't want me to think you're **scared**, do you?*

I'll think so much more of you if you go

All your pals are going – you'll be here on your lonesome

*I'd be so ashamed if you were the **only one** not to go*

Recruiting Officers (for)

You're a fine laddie and the army's a fine life. It'll make a man of you.

The pay's great for a young man - a shilling a day, and more if you get skills.

The Germans have got to be stopped. Do you want them invading Britain, Scotland, your town, your own home?

Do you want your father to think his son's a coward?

Aren't you proud to be a Scot?

The Scots are the best fighters in Europe; let's show them!

Brothers (for)

You'll be joining the same battalion as me. I'll look after you, wee man. Nae worries, ye'll be safe with me.

It's time to let go of mammy's apron strings; get a taste of freedom; do your own thing

There's nothing for us here but rotten apprenticeships and bully bosses

Have you heard the terrible things Germans do to women? That could be our mum, our sisters if they invade.

Another year at home and you'll be married with a bairn. Do you not want to live a bit first?

Conscientious Objectors (against)

Wait a minute - we all want the same thing – a world with peace, liberty and justice for all. You can do it without a gun.

No government – not British or German or any other – has the moral authority over citizens to make them fight.

We're not cowards. Saying No to the government is a dangerous business.

The Bible says "Thou shalt not kill". You can't argue with that.

You could still work to help the war effort - in a hospital, or on a farm. You don't have to carry a gun to do your bit.

Politicians (Parliamentary Recruitment Committee) (for)

*If you are physically fit and between 19 and 38 years of age, are you **really** satisfied with what you are doing today?*

*Do you feel happy walking long the street and seeing **other** men wearing the king's uniform?*

*What would happen to the empire if **every** man stayed at home?*

Have you thought what the Germans will do if they invade this country?

What will you answer when your children grow up and say, "Father, why weren't you a soldier too?"

First World War Recruits

Do you **want** to go to war, either as a soldier or a nurse?

Different people are going to try to tell you and persuade you that enlisting in the army or as a nurse is a good idea. Some people will tell you that you shouldn't. Throughout the game, you'll be able to change your mind according to what you hear, think and feel.

What do you think these people will say to you? – Your parents, brothers, friends, teachers – and the government and army officials who can't wait to get their hands on you!

Prepare for this with your group - thinking and talking about how people might try persuade you to enlist in the army or as a nurse – or not to enlist. Imagine how you'll feel and what you might say in reply.

Family & Friends speak to the Nurses

Mother:

A nurse? Sweetheart, it's just not ladylike – and you'll ruin your hands! It'll be foul and disgusting and will spoil you forever.

Father:

It's outrageous. You'd do better, Milady, to attend to your wedding plans. You'll lose that young man of yours if you're not careful. And then where will you be? On the shelf, that's where.

Aunt:

Don't listen to your father, my dear. You go. Times have changed; the world is changing. Soon, men will see that we're their equals. We'll have the vote, education, jobs and the god-given right to do as we see fit with our own lives!

Fiance:

I must say, it's a bit off. I'm supposed to be the hero here, fighting to defend my little girlie. I don't think it at all suitable for you. Much too dangerous and upsetting. Aside from that, you'd never stand it; you'd be back home on a ship as quick as a wink.

3.3.2 LANGUAGE Activity: Field Service Postcard Writing

20 min/P6-adult

This short writing task provides an opportunity to build language skills by creating messages home from the front line using the template of the Field Service Postcard (FSPC).

You will need:

- To familiarise yourself with the FSPC and object description

For each participant:

- Several enlarged copies of the coded FSPC (contained in the Active Service Image File)
- A set of copies of the two-sided FSPC template
- Pencils and rubbers

1 Introduction

Ask participants a range of questions about methods of communication:

- Do you write letters and postcards to family and friends? Why?
- What do you like or dislike about these forms of written communication?
- How do the two forms of communication and the language we use differ?
- In what ways do you think letters and postcards were important to soldiers serving in wartime?

2 Distribution and discussion

Show the actual-size FSPC and hand out the enlarged copies for participants to examine. Read it aloud and ask questions about the purpose of the postcards:

- Where, how and why do you think these cards were used?
- What were soldiers allowed to 'say' and not allowed to say or do?
- Introduce 'censorship' and point out the red stamp on the card.
- Who censored soldiers' communications and why?
- Why might soldiers like or dislike using these cards?

Explain that some soldiers *did* manage to get round the censorship rules. In their letters and postcards they would sometimes use special codes or marks or words, devised and agreed with their families, so that they could let them know important news.

Ask participants to look very closely to see if they can spot anything unusual about the way the text of the FSPC has been treated. If they need a clue, tell them that the relevant letters have been left unscored and that the code reveals what wounded the soldier.

Ask questions about the impact of the coded postcard:

- If you had been the censor, do you think you would have spotted the 'code'?
- How do you think his family would have taken this news?
- Do you think it was a good idea to let them know?



3 Introduce the task

Hand out the FSPC blank templates and explain that participants should imagine they are a soldier in the trenches and must send a message home to their family using this 'secret' method of deleting specific letters.

Remind them it will have to be short because of the limited letters and words available on the FSPC.

Work a short example on a flipchart/board to clarify the technique:

**I have been admitted to hospital
sick and am going on well
wounded and hope to be discharged soon**

4 Review

Instruct participants to swap sheets with a partner and see if they can spot and decipher each other's messages.

A.F.A. 2042
114/Gen.No./5248.



FIELD SERVICE

POST CARD

*The address
only to be writ-
ten on this side.
If anything else
is added, the
post card will
be destroyed.*

NOTHING is to be written on this side except the date and signature of the sender. Sentences not required may be erased. If anything else is added the postcard will be destroyed.

I am quite well.

I have been admitted into hospital

{ *sick* } *and am going on well.*
{ *wounded* } *and hope to be discharged soon.*

I am being sent down to the base.

I have received your { *letter dated* _____
telegram " _____
parcel " _____

Letter follows at first opportunity.

I have received no letter from you

{ *lately.*
{ *for a long time.*

Signature }
only. }

Date _____

[Postage must be prepaid on any letter or post card addressed to the sender on this card.]

(25343) Wt. W3497-293 1,760m. 4/15 M.R.CO., LTD.

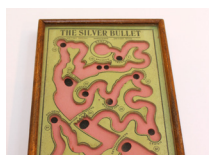
4. Children's War (CW)

This collection contains objects that show how children contributed to the war effort and interpreted events during the conflict.

4.1 Contents and Packing

Please use this checklist to ensure that objects are accounted for and packed back in their containers correctly. Be aware that your handling objects may look different depending on whether you are using Collection A or B.

Children's War container 1



CW 1: Silver Bullet Game



CW 4: Model Plane



CW 2: Barbara's Egg



CW 5: Junior Red Cross Badge



CW 3: Empire Day Certificate

Children's War container 2



CW 6: Balaclava and Knitting

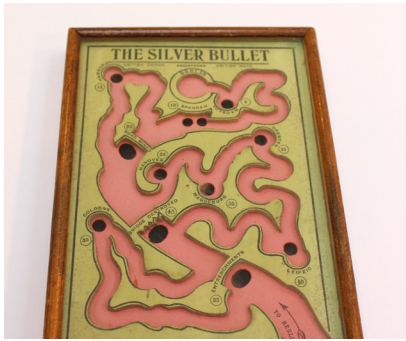


CW 7: Comics

Please get in touch with your local museum or National Museums Scotland immediately to report loss or damage to these objects: partnerships@nms.ac.uk, 0131 247 4024.

4.2 Objects Descriptions

4.2.1 CW 1: Silver Bullet Game



Children's maze game, cardboard, glass, wood and metal, made by R F & S, UK, 1914-

This game was manufactured and sold throughout the war – and it's extremely difficult.

- The *Silver Bullet/ Road to Berlin* is a **maze** game. When new, the colours would have been bright green and red.
- The idea was to carefully roll the ball-bearing along the winding trench, avoiding the hazards, right to the end and 'Victory' in Berlin, Germany.
- The **hazards** (the holes into which the ball can fall) are the names of German towns en route to Berlin. Similar versions of this type of game were *Trench Football* and the *Way to Constantinople*.
- The war changed children's lives in many ways and their toys reflected this. Many **toy factories** stopped making toys and switched to manufacturing uniforms and bombs instead.
- A 1914 **toy box** might have contained a wooden hoop and stick, diablo, spinning top, rag or china doll, football, lead soldiers, skipping rope, sailboat and board games. Toys were made of cloth, paper, wood, leather, tin or china – no plastic, no batteries, no chargers and no flashing lights!
- At **Christmas 1914** you might have unwrapped an exciting board game named *Kill Kiel* in which you had to sink German submarines, a toy machine gun or a puzzle game like *Katch the Kaiser* or *Kapture the Kron Prinz*. You might have pulled crackers decorated with dreadnoughts (battleships).

PLAY

This game should be in working order. Please play with it – but very gently!

THINK

What do you think children enjoyed about playing this game?

Which modern game is most similar to this one?

In what ways is this wartime game an instrument of propaganda?

4.2.2 CW 2: Barbara's Egg



Reproduction of egg decorated by Barbara Malcolm and transcript of letter sent by Corporal S G Cooper, inscribed and blown hen's egg, 2014-

Inscribed eggs like this replica were personalised by school children and sent to troops recovering in hospital.

- The British Government started the **National Egg Collection for the Wounded** campaign in August 1915.
- An average of 1,000,000 eggs per month were collected. In February 1917, during a special 'Children's Week' when Barbara took her egg to school, 300,000 were collected in Britain. Some children collected them door-to-door.
- Many children decorated their eggs with pictures, messages, and their name and address- and sometimes got a reply.
- Eggs were packed in sawdust or special reinforced boxes and distributed to hospitals abroad by the War Office. Broken eggs were redistributed to military hospitals in Britain.
- By January 1918, 35 million eggs had been sent to hospitals at home and abroad.

PERSONAL STORY: Barbara Finlays Malcolm

- In early 1917, Barbara Finlays Malcolm was 13 and the only child of Archibald (a policeman) and Joan Malcolm, who lived at 21 Stewart Terrace, Gorgie, Edinburgh.
- As a pupil at Tynecastle School, Barbara was asked by her teacher to bring a fresh egg to school to be sent in a Red Cross parcel to soldiers convalescing in hospitals in France & Belgium. The children were told to write their names & addresses on their eggs with their dipping ink-pens with their scratchy nibs.
- A month later, Barbara received a reply of thanks from Corporal S G Cooper, 68th Company B.E.F., dated 28 March 1917. A transcript of this letter can be seen with this replica of the egg.
- Barbara was very proud of the letter and kept it all her life, adamant that she never wanted to know if Corporal Cooper survived and returned home; she couldn't bear to discover that perhaps he had not.
- Barbara died in East Renfrewshire in 1989 aged 85.

PLEASE: Do not try to open the Barbara's Egg box or remove it from its container

4.2.3 CW 3: Empire Day Certificate



Empire Day Certificate issued to Grace Parks (COLLECTION A) and Florence Hardy (COLLECTION B), paper, May 1916

This colourful certificate was awarded to a member of the children's Overseas Club on Empire Day, 24 May 1916.

- All children at the time knew the rhyme, 'Remember, Remember Empire Day – The 24th of May'.
- When war broke out in 1914, an **Empire Fund** was set up to ask children to give their pennies for tobacco and other comforts for the troops.
- On **Empire Day** each year, children who did so were rewarded with this certificate. They often framed them to hang proudly on the wall at home.
- Similar certificates were also issued to children who contributed to a special fund for **Christmas gifts** for soldiers and sailors.
- Many schools all across the 'British Empire' celebrated Empire Day (which had been Queen Victoria's birthday), when they would salute the union flag, sing **patriotic songs** and listen to speeches. The school day ended early and children dressed up in patriotic costumes to take part in processions, pageants, maypole dances, concerts and parties.
- One of these songs was **Rule Britannia! Britannia rules the waves**. Do you know the words?

LOOK...

carefully at the certificate.

Which countries were part of the 'British Empire'?

THINK

Children gave pennies to buy 'comforts' for soldiers.

What would you send to a soldier or sailor?

4.2.4 CW 4: Model Plane



Handmade model plane, brass and bullet casings, 1915

This model plane was made from salvaged weapons and bullets. It is not known who made it or why.

- This **model plane** is possibly a 1915 French 'Morane Saulnier N' monoplane which was also used by the British Royal Flying Corps and renamed the 'Bullet'.
- It is beautifully detailed and skillfully **constructed** from bits and pieces of brass salvaged from weapons and military equipment. Its body is made from a bullet case and its wheels are made from bullet rims and show numbers.
- These kinds of models were constructed from whatever soldiers found around them or could scavenge from the battlefields and behind the lines. There were plenty of spent bullet and shell cases, remnants of tanks, planes and weapons and discarded or broken equipment and kit.
- **Who could have made it?** A soldier with time on his hands behind the lines? A wounded soldier recuperating in hospital? An allied or German prisoner of war? A French factory or workshop producing souvenirs?
- **Who was it for?** A pretty gift for a sister or sweetheart back home? A toy for a son or daughter? A decorative item for mother's 'front room'?

LOOK

There are two of these planes in our collections – both identical. Maybe there were more.

Look at the little strut under the wings. There is a little piece of wire still wound around it.

What might this tell us about the way these little planes might have been displayed?

4.2.5 CW 5: Junior Red Cross Medal



British Junior Red Cross Medal, inside matchbox with 'St Dunstan's Hostel of Regent Park' case, metal, 1924

This medal was awarded to children who supported the work of the British Red Cross Society.

- Although there was no official branch of the **British Red Cross Society** specifically for children until 1924, this badge reminds us that they played a key role in supporting the work of the Red Cross during wartime.
- Children undertook a wide range of tasks in order to 'do their bit' for the war effort. They collected items for **Red Cross parcels**, and knitted socks, scarves and balaclavas for soldiers. Even young children participated in fundraising by dressed up as soldiers and nurses, visiting workplaces, shops and pubs with their collecting tins.
- One of the most important tasks children did was to collect **sphagnum moss** for use as dressings for wounded soldiers. Teachers organised sphagnum collecting parties for pupils during school holidays. Living in the countryside, Jessie may have been out on the moors and hillsides collecting moss with her classmates.
- City girl Mary Hopkirk, a pupil at **Sciennes School, Edinburgh** in 1914, couldn't easily get to the countryside but many years later she remembered that:

"Our nimble hands were used to help the war effort. Large quantities of Sphagnum were laid out on tables, around which we stood. We picked and teased the moss, a job we did well. Later - adults would make some type of bandages, and, these pads would be sent away for wounded soldiers."

DID YOU KNOW

Not all children were content just to help on the home front.

Some boys lied about their age and identity to get into the army and go to war.

You had to be 18 –19 to go abroad.

How old was the youngest boy to sign up?

11? 12?

13? 14?

15? 16?

4.2.6 CW 6: Balaclava and Knitting



Hand-knitted balaclava with memorial scarf, spare wool, knitting needles and magazine article

During the First World War, mothers, wives, sisters, sweethearts, schoolgirls and schoolboys knitted constantly to provide warm clothing for soldiers and sailors.

- The troops could never have enough new, **warm woollies** – especially those knitted with love by their families. Wet, icy winters in France and Belgium could be severe.
- It was particularly important for men to have **dry socks** and guard against frostbite and '**Trench Foot**'. This dreadful infection was caused by long exposure to excessively wet conditions (flooded trenches and leaky boots). If it remained untreated it could lead to gangrene and the risk of toe amputation.
- In the trenches, pairs of soldiers often looked after each other's feet, regularly checking them, drying them, rubbing them with **whale grease** and putting on fresh socks.
- Knitters would sometimes tuck their **names and addresses**, little messages or letters into the finished garments (even when they didn't know who would receive and wear them). Soldiers often wrote back gratefully. Here is a touching letter from a Portobello lad, Drummer Fred Simpson of the 2nd Gordon Highlanders:

"It gives me great pleasure to acknowledge receipt of the parcel containing 1 pair mitts, 1 Balaclava cap, and cake of shortbread. I received it three nights ago when my Company came out of the trenches, and Mrs Baillie's shortbread (I take it to be Mrs Baillie's) proved very enjoyable. The mitts and cap are just the thing for the trenches in this sort of weather. When I have them on I will always be thinking of Portobello."

KNIT!

Why not knit a few rows of our scarf in memory of all the soldiers, named and unknown, whose keepsakes we have in this collection.

4.2.7 CW 7: Comics



Lot O' Fun and *Comic Life* comics, paper, reprints of copies originally printed in 1914-1915

Children read comics such as these during the war, which portrayed the British forces as brave and superior.

- Before and long after the First World War, books and comics were children's main source of entertainment and so they were **avid readers**. They particularly loved fairy tales, school stories and books about faraway places, journeys, quests and adventures.
- After 1910, the settings for stories shifted from faraway lands like Africa and Asia to Europe, and from **school playing field to battlefield**. Stories began to reflect a mighty and superior British Empire and the looming threat to its supremacy by an increasingly hostile Germany.
- Comics such as the *Boys' Own Paper* and *Chums* told graphic stories of **brave schoolboy heroes** and their daring deeds in war, even before the First World War began. When it did, war stories became even more popular, with titles like *Deeds of Pluck and Daring in the Great War*, *The Dreadnought of the Air*, *The Fritz-Strafers* and *To the Fore with the Tanks!*
- There were **picture books** with war themes for very young children, such as *ABC for Baby Patriots*, and even war themed colouring books!
- Comics were quick to reflect the war in their own special way. Characters 'did their bit' for the war effort by making fun of the Germans, turning comics into **propaganda** that were popular with adults as well as children. The British were depicted as resourceful, brave, honourable and fair and the Germans ridiculed as fat, stupid, sly, bullying and cowardly.

LOOK...

at the comic strips and jokes in the comics.

See if you can find a joke that you know or have heard before.

PLEASE handle our First World War comics with clean hands and great care

4.3 Activity Guidelines

4.3.1 CRAFT Activity: Barbara's Egg

40+ mins/P6-adult

This activity gives participants the opportunity to create their very own personalised egg for a wounded soldier (CW 2).

You will need:

- To study and practice how to blow eggs. You could use florist's decorative eggs but if you have the time and resources, this link offers concise instructions:
<http://www.theguardian.com/lifeandstyle/2013/mar/20/blow-eggs-decorate-red-ted-art>
- Nib pens and ink or felt pens
- Eggcups or masking tape to make a sticky base on which to sit the eggs during illustration

For each participant:

- An egg and accompanying tools as described in the link above, or a ready-blown egg

1 Introduction and discussion

- Children often wrote their names and addresses on their donated eggs but also decorated them with designs and pictures.
- Many people were poor and didn't eat eggs themselves unless they lived in the country and kept hens. How would you have persuaded your mother to let you have an egg to take to school?
- Would there have been peer pressure at school to contribute?
- How would you have kept the egg safe on its way to school?

2 Describe the task

Use a nib or felt pens to decorate your egg with one of the following:

- Your name and address.
- A message or short 'letter' to a real-life First World War soldier about whom you've learned.
- Tell him what you've learned about his life and the war and how it makes you feel.
- A picture which a First World War soldier or sailor would have found interesting or amusing or uplifting. What would a wartime child have drawn?

3 Distribute materials

4 Question

What are the difficulties of writing/drawing on your egg? Discuss potential difficulties and problem solving strategies before beginning.



5 Display

Display the finished eggs in egg boxes, taped to the wall, suspended on invisible thread or ranked in rows in a large tray or shallow box.

6 Extensions

In pairs, improvise and create little scenes to perform, watch and discuss:

- A child of a poor household tries to persuade mother to let him/her have an egg to take to school for an official collection. What might happen if the child fails and has to face peers without having brought a donation?
- Two children take it upon themselves to visit door-to-door, asking neighbours for eggs to take to school. What different kinds of response might they encounter?
- How would you have tried to keep your egg safe on the way to school and in the rough and tumble of the playground? Write a story about a child whose attempts to keep their egg safe on the way to school succeed or fail.

4.3.2 ART Activity: Comic Strip

20+ min/P4-adult

This task aims to raise participants' awareness of the propaganda role of children's wartime comics (CW 5) and offers them an opportunity to create their own propaganda comic strip.

You will need:

- The copies of *Lot O' Fun* and *Comic Life* and object descriptions
- To familiarise yourself with the contents of the comics.

and for participants:

- Some A3 colour copies of selected comic pages/stories to explore and discuss
- Sheets of A5 paper
- Pencils, rubber, ruler, crayons, felt pens

PLEASE handle the comics gently and with clean hands.

1 Distribute comics

Hand out the copies of comic stories/pages for participants to read.

2 Discussion

Ask participants to describe some of the comic stories they've discovered and read.

- What do participants think of the quality of the ideas, storytelling, drawing and presentation in the comics? How do they compare with modern comics?
- How and what can we learn about the First World War by reading children's comics?
- How can we learn about the way children lived in 1914-18 from the comics? Discuss use of illustration, colour, themes, storylines, characterisation, naming of characters, language and font.

3 Review findings

Ask participants to give a few examples of their group's observations:

- What have participants noticed about the way in which national characteristics are portrayed i.e. the differences between British and Germans?
- Clarify 'propaganda' and describe/elicite some other First World War examples of propaganda.
- Which stories employ propaganda tactics to educate, entertain and persuade children of the justice of the British forces?



4 Introduce task

Explain that participants must draw their own First World War comic strip. They can work individually, in pairs or small groups.

Ask participants to discuss and devise ideas for an original First World War comic strip story that might have appeared in *Lot O' Fun* or *Comic Life*. The story should be underpinned by a propaganda message in the same style as the original copies. Perhaps it encourages readers to take action and do something patriotic, or perhaps it simply lampoons the enemy?propaganda.

5 Distribute materials

Instruct participants to draw individual frames on A4 paper and, sketch the story roughly to experiment with the content, layout and sequencing of frames agreed by the group.

If participants are working individually, use another A4 sheet on which to create the master version. If working in pairs or groups, use A5-size sheets on which to draw individual frames and then stick them together in sequence.

6 Share the work

Once complete, ask participants to exchange their comic strips to read and comment on each other's work. Then make a wall display for others to see.

5. Sweethearts (SH)

This collection contains objects exchanged between sweethearts as a way of expressing love and remembrance.

5.1 Contents and Packing

Please use this checklist to ensure that objects are accounted for and packed back in their containers correctly. Be aware that your handling objects may look different depending on whether you are using Collection A or B.



SH 1: Five Small Sweetheart Cushions



SH 2: Fums Up Charm



SH 3: Large Sweetheart Cushion

Please get in touch with your local museum or National Museums Scotland immediately to report loss or damage to these objects: partnerships@nms.ac.uk, 0131 247 4024.

5.2 Objects Descriptions

5.2.1 SH 1: Small Sweetheart Cushions



Five stuffed sweetheart cushions (regimental, souvenir, patriotic, sentimental, mourning), various materials and stuffing

Wartime lovers exchanged tokens such as these cushions as reminders of their love for each other. The objects could convey messages such as “I love you”, “I’m thinking of you”, “Be mine”, “My heart is yours”, “Don’t forget me” and “Take care”.

There are different kinds of sweetheart jewellery in this collection. Can you spot the different types?

- Which cushion has the **regimental** brooches?
- Which are **Scottish**?
- Which cushion has a **portrait** locket?
- Which are the **souvenir** brooches of towns and battles?
- Which piece of jewellery do you think has a **religious** meaning?
- Which piece would be worn by someone **mourning** the loss of a loved son or husband?

PERSONAL STORY: Bapaume Brooch

- The Bapaume brooch (Collection A) and Arras brooch (Collection B) belonged to Private Norman Hutcheon, of 5th Battalion Gordon Highlanders. From Turriff in Aberdeenshire, he was killed at High Wood during The Battle of Bazentin Ridge on the Somme, on 30 July 1916.
- This brooch was returned to his family along with his other personal belongings. Perhaps he had bought it for a sister or a girlfriend. It came to the collection from his great-nephew in South Africa.

FIND

The photograph of a woman wearing a piece of sweetheart jewellery in the ‘Sweethearts’ Image File.

THINK

Why did women wear regimental brooches?

PLEASE: Do not detach the sweetheart jewellery from their display cushions

5.2.2 SH 2: Fums Up Charm



Fums Up Lucky charm, made from silver, wood, ruby glass (COLLECTION A) / made from silver, wood, china beads (COLLECTION B), c1914-

This wee chap is called a Fums Up (or ‘Fums Up-Touch Wud’, to give his full name). He is a good luck charm with a little pot-bellied silver body and wooden head.

- Fums Ups were made of **brass, silver or gold** (all prices for all pockets), with coloured glass, precious stone or white bead eyes.
- He is full of good luck, with his thumbs fixed in the ‘up’ position. His arms move so that he can ‘touch wood’ (his head). He also has the Greek messenger god Hermes’ winged feet, and so **carries loving messages** and protects those travelling far from home.
- He was very popular during the First World War and was given to soldiers by their wives and sweethearts, or vice versa.
- Giving and keeping lucky charms was a popular way of expressing hope for **good luck** and **protection** in the dangerous and uncertain times of war.
- A soldier might wear him fastened round a button, or **stitched in a pocket or seam of his uniform**. A girl would wear him on a chain around her neck.
- Brand new in his box, he was accompanied by a **poem** which begins:
“Behold in me
The birth of luck,
Two charms combined,
Touchwood – Fumsup”

PLEASE: Do not try to remove the Fums Up charm from its container

LOOK...

very closely.

You might like to use the magnifying glass for this!

What tiny symbol is imprinted on his forehead?

TOUCH

Jiggle the box to flip his thumbs up to touch his wooden head.

That’s good luck for you!

5.2.3 SH 3: Large Sweetheart Cushion



Regimental sweetheart cushion made by soldiers of the Shropshire Yeomanry (left: COLLECTION A) / made by soldiers of the Royal Warwickshire Regiment (right: COLLECTION B), Silk, cotton, celluloid, beads, brass, sawdust or sand stuffing 1914-18

This intricate and colourful heart-shaped silk cushion was probably made from a kit provided by a nurse to a wounded soldier of the regiment whilst he was in hospital.

- Making it would have helped the soldier avoid boredom, keep occupied and so heal and **recover** more quickly for return to duty.
- Later in the war, these cushions were sold ready-made as **souvenirs** in shops in military bases and towns in France and Belgium.
- The soldier would have sent it home to his sweet-heart, wife or mother. She would have **treasured** it as a reminder of her loved one far away.
- Cushions were decorated in a similar way and so the **special kits** contained all the necessary bits and pieces. These included brightly-coloured beads and sequins to arrange in patterns with pins, embroidery thread for wheel designs, silk fringing, regimental badges and little mottos or verses.
- They were usually stuffed very tightly with straw, sawdust, sand or horsehair.
- Some of the finest cushions have anchors and naval badges and symbols. It was believed that many **sailors** who used to stitch their ships' sails were excellent needle-workers and embroiderers.

READ...

the little poem on the cushion.

Where do we see little verses like this? Do you know any others?

TOUCH...

the beads gently. Could you have used this as a pin-cushion or pillow?

What do you think sweethearts did with their cushions?

PLEASE: Do not remove the sweetheart cushion from its box and packaging.

5.3 Activity Guidelines and Handouts

5.3.1 CRAFT Activity: Sweetheart Collage

30+ mins/P4-adult

This activity provides an opportunity for participants to create their own sweetheart cushion collage.

You will need:

- To familiarise yourself with our sweetheart cushions object descriptions
- Copies of a heart outline on white or coloured card
- Little photocopied images of girls, soldiers and sweetheart mottoes
- A supply of suitable craft materials (we suggest pencils, rubbers, scissors, glue sticks, double-sided tape, hole punch, coloured crayons and pens, squares of coloured tissue paper, plastic beads, hama beads, old buttons, small bright sweets, coloured card, paper, paint shade-charts, fabric scraps, ribbons, coloured embroidery thread, ticket-sized slips of paper that are blank or pre-printed with mottoes).

1 Introductory discussion

Show and discuss the sweetheart cushion with participants by asking questions about:

- Shape
- Filling
- Fabrics and materials
- Embellishments
- Designs and patterns
- Colours
- Symbols/crests/insignia
- Images: sometimes photos of the maker or beloved, pictures of hearts, two clasped hands, ships, anchors, etc.
- Text/mottoes: Think of Me, Forget me Not, Remember Me, sometimes lovers' names, or dates. *See our silk postcards for other mottoes that often featured*
- Who made them, where and for whom
- Purpose/function – for maker and recipient?

2 Motto examples

Until we meet again	A thousand kisses	Hope and love
Far yet ever near	Token of love	Your true love
Be mine	Yours forever	Sweet thoughts
One heart one way	My beloved	For you alone

3 Describe the task

Ask participants to make their own sweetheart collage. Encourage them to consider:

- Who could we remember when we make our collages?
- We could make it for a modern-day soldier – a man or woman.
- Or as a remembrance of the long-ago soldier who made this one for *his* sweetheart.
- What *other* patterns might work well on a sweetheart cushion? Hearts, flowers, leaves, crosses, horse shoes, wings, ribbons, flags? How could we make these patterns?



4 Demonstrate

Show the heart template and demonstrate with some of the materials. You might want to prepare some small examples using beads, tissue balls or thread patterns.

Explain other options for decorations:

- We could use pens or pieces of coloured paper
- We could use fabric scraps cut into shapes
- we could use beads, sweets or small pieces of tissue paper scrunched and rolled into balls to make patterns
- We could use coloured thread or ribbon to make shapes with straight lines, or wheels, like on our cushion
- We could write or stick on little verses or mottoes

5 Distribute templates

Ask participants to plan their design and with a pencil lightly sketch some patterns and designs on the template. Remind them to keep space for names, dates, poems or mottoes

5.3.2 LANGUAGE Activity: Venn Heart Poetry 20+ min/P6-adult

This 'game' involves writing a small poem with simple language, in which the repetition and arrangement of just three lines can convey some of the complex emotions experienced by families during the war.

You will need:

- The Venn Heart Poetry guide/sample sheet
- Copies of the Venn Heart template (enlarged to A3 for younger pupils)
- Pencils

1 Introductory discussion

Blend discussion about the sweetheart cushion and the sentiments of the silk postcard mottoes: love, longing, remembrance and hope. Illustrate the emotional difficulties people faced and endured during the war by drawing up three intersecting circles or hearts and writing the feeling-words within them. With older pupils or adults, discuss what happens when feelings 'intersect' in real life, e.g. love with longing with fear with patriotism.

2 Introduce task

Instruct participants to turn the words into phrases to make a sweetheart poem. Ask, if you were to write only three lines to convey the reality and difficulties of war, the separation from and loss of loved ones, what might you write?

3 Demonstrate

Model the task by working together on a 'practice' poem, discussing ideas, possibilities and choices, and voting for the best words/phrases to use.

Top tips and topics for discussion

- Discuss and write from the point-of-view and in the voice of one specific agreed character or role and create a little imagined profile of the chosen person, e.g. a girlfriend at home, a young mother, a child, or a soldier in the trenches.
- Decide whether to write in the first person, 'I', or 'we', or in the third person, 'he', 'she' or 'they'. Which is most powerful?
- Focus on selecting verbs and actions that vividly convey character(s) and experience.



Three verbs may:

tell a little story –

I sleep to ...
I dream to ...
I wake to ...

convey a chronology –

I came ...
I saw ...
I fought ...

or an emotional journey –

I love ...
I hate ...
I endure ...

They may alliterate –

I love ...
I long for ...
I live ...

or ‘speak’

I pray ...
I whisper ...
I shout ...

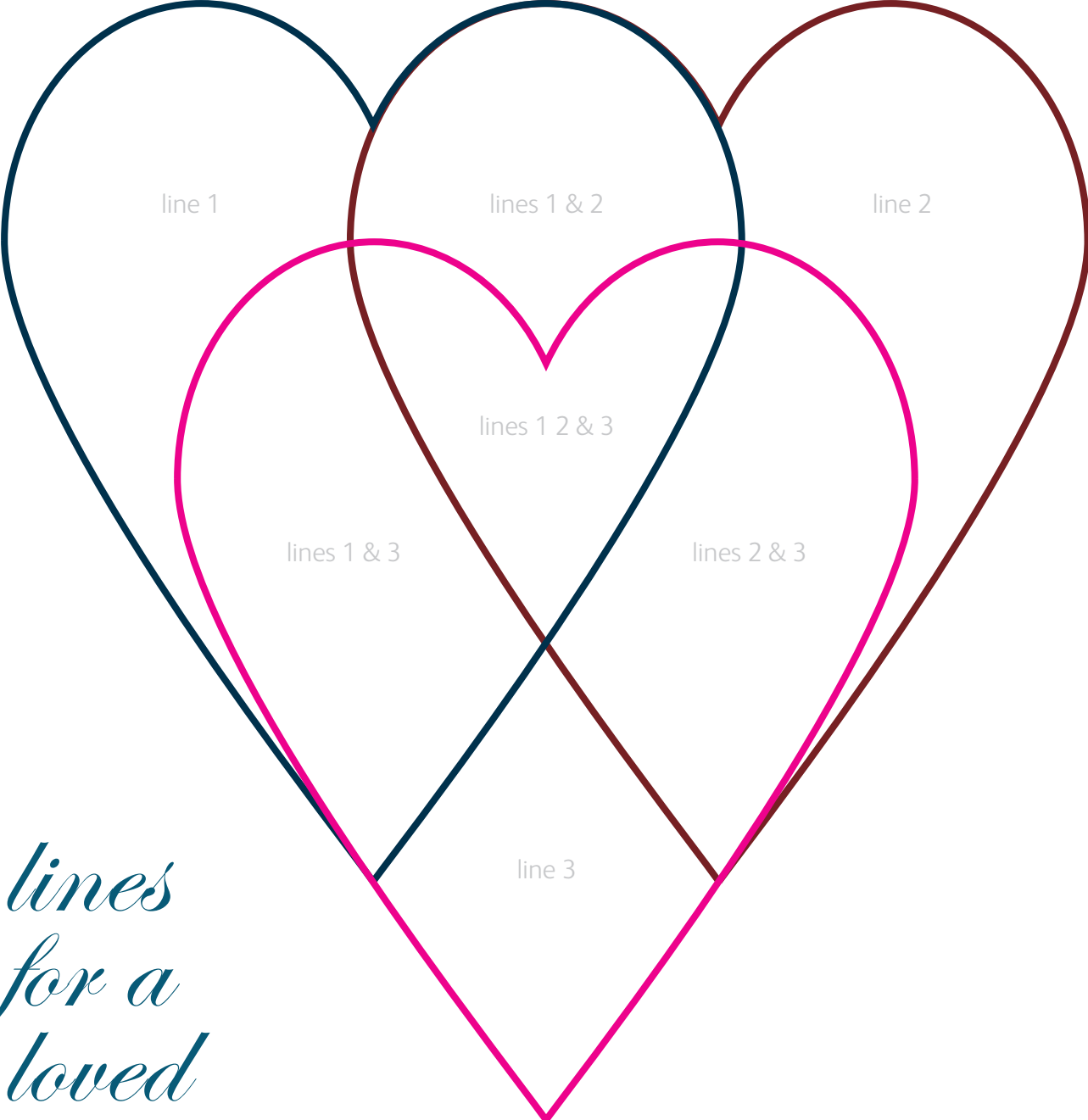
or convey shared feeling

We love ...
We long for ...
We live ...

5 Distribute heart templates for individual writing

6 Extension

Ask groups to devise and rehearse an effective way of reading one of the poems aloud as a choral performance using individual voices, pairs and whole group, and playing with volume, pace, repetition and pausing.



*lines
for a
loved
one*

6. Appendices

6.1 Websites for First World War Songs

These links will take you to individual renditions of the songs indicated but the first two links offer collections of popular First World War songs:

<http://www.ww1photos.com/WW1MusicIndex.html>

<http://www.ypres-salient.com/their-music.html>

Keep the Home Fires Burning

sung by John McCormack

<https://www.youtube.com/watch?v=5P8UokgVqWs>

It's a Long Way To Tipperary

sung by John McCormack

<https://www.youtube.com/watch?v=mPLS5nNFWTU&list=PLsMrHKHTLNqIaEMVvgOrtclQRvdgdtP-v>

Take Me Back To Dear Old Blighty

sung by Florrie Forde, 1917

<https://www.youtube.com/watch?v=SQACYvW7kwI>

The Rose Of No Man's Land

sung by Henry Burr (with images)

https://www.youtube.com/watch?v=sHFO2FSxg_8

There's A Long, Long Trail A-Winding

sung by John McCormack (with images)

<https://www.youtube.com/watch?v=DczcPkogrZU>

Send Me Away With A Smile

sung by John McCormack images

<https://www.youtube.com/watch?v=ephOZ3RUIAI>

I Wonder Who's Kissing Her Now

sung by Billy Murray (with images)

https://www.youtube.com/watch?v=yI_-SrIvB-4

Mademoiselle From Armentieres

sung by Jack Charman, 1915 (with images)

<https://www.youtube.com/watch?v=YKzhQ4j9HD4&list=PLC3BLipKzygEPcDI83b-XEJUfr0UEJAsu>

If You Were the Only Girl in the World

sung by Henry Burr, 1917 (with images)

<https://www.youtube.com/watch?v=1-Nib5BGosE>

Pack Up Your Troubles In Your Old Kit Bag

https://www.youtube.com/watch?v=aqeeb6P1j_w&list=PL5B80F33C27AFBA46

Hold Your Hand Out, Naughty Boy

sung by Florrie Forde

<https://www.youtube.com/watch?v=PtWC5L1sXt8>

Goodbye Dolly Gray

sung by Florrie Forde

<https://www.youtube.com/watch?v=dvvNbV5IORM>

Oh, It's A Lovely War

sung by Courtland & Jeffries

https://www.youtube.com/watch?v=w6RnirpFaZk&list=RDF_76Orifags&index=2

Goodbye-ee

sung by Courtland And Jeffries, 1918

<https://www.youtube.com/watch?v=u8I-OIduoEU>

What Did You Do In The Great War, Daddy?

<https://www.youtube.com/watch?v=NVJRXYPKX5w>

Hanging On The Old Barbed Wire (with montage)

Chumbawamba

https://www.youtube.com/watch?v=_K1BdDVvV9Q

No Man's Land/Flowers of the Forest

June Tabor

<https://www.youtube.com/watch?v=cWhOO9Q323Y>

The Rose of No-Man's Land: a Tribute to the Red Cross Nurse

Patricia Hammond (Live)

<https://www.youtube.com/watch?v=je9lLgIuUJA&list=PLmOunjOPXa1uxgBIMbeDkwL54BUaJhDkZ>

Bless Them All

The Chelsea Pensioners

https://www.youtube.com/watch?v=x_KeeKs1SnE

If You Were The Only Girl in the World

from Downton Abbey

<https://www.youtube.com/watch?v=SXFO11kC8Zk>

They Were Only Playing Leapfrog

from *Oh, What a Lovely War*

<https://www.youtube.com/watch?v=9Pg3rmc243g>

Good-Byee

from *Oh, What a Lovely War*

<https://www.youtube.com/watch?v=zr5ksOyxZRU>

Pack Up Your Troubles In Your Old Kit Bag

from *Oh, What a Lovely War*

<https://www.youtube.com/watch?v=bi1dCBWQROw>

We Need Recruits! (Oh We Don't Want To Lose You But We Think You Ought To Go)

from *Oh, What a Lovely War*

<https://www.youtube.com/watch?v=CIEwKyxr2bU>

When This Lousy War is Over

from *Oh, What a Lovely War*

<https://www.youtube.com/watch?v=0wfIh5mn5s>

The Bells of Hell Go Ting-a-ling-a-ling

from *Oh, What a Lovely War*

<https://www.youtube.com/watch?v=B-UHaCZSBeM>

Pipes & Singing in the trenches during the Christmas Truce

from *Joyeux Noel*

<https://www.youtube.com/watch?v=FBrtl4q8wbk>

6.2 Further Information

These websites were consulted in the research and acquisition of the *Next of Kin* collection and in the preparation of this resource:

tommyswar.blogspot.co.uk/2012/01/crested-china-materiel-of-war-in.html

www.brothersatwar.co.uk/mail.html

www.edinburghs-war.ed.ac.uk/home-front/portobellos-war

www.forces-war-records.co.uk

www.cwgc.org

<https://camc.wordpress.com/category/red-cross-ymca>

<http://www.ww1schools.com>

<http://www.kingswoodresources.org.uk/history/20century/ww1/songs.htm>

<http://www.oucs.ox.ac.uk/ww1lit/education/tutorials/intro/trench/songs.html#tipp>

<http://www.ww1photos.com/TheRoseOfNoMansLand.html>

http://www.audionetwork.com/production-music/album/ww1-harmonica_2123.aspx

<http://www.theatlantic.com/static/infocus/wwi/wwianimals>

<http://www.bl.uk/world-war-one/articles/animals-and-war>

<http://blog.maryevans.com/2013/04/london-zoo-at-war.html>

http://www.ppu.org.uk/learn/infodocs/cos/st_co_wwone3s2.html

<http://4yearsofFirstWorldWar1.info>

<http://www.christmastruce.co.uk>

<https://sites.google.com/site/embroideredredsilkipostcards/card-listings/greetings>

<http://www.1914-1918.net>

<http://www.nationalarchives.gov.uk>

<http://www.birmingham.ac.uk/research/activity/warstudies/index.aspx>

<http://www.ukniwm.org.uk>

<http://www.roll-of-honour.com>

<http://1914-1918.invisionzone.com>

<http://www.fourteeneighteen.co.uk>

<http://www.iwm.org.uk>

<http://www.worldwar1.com>

<http://battlefields1418.50megs.com>

<http://www.bbc.co.uk/history/0/ww1>

<http://www.bbc.co.uk/schools/0/ww1>

<http://wwi.lib.byu.edu>

Appendices

<http://www.eyewitnesstohistory.com/w1frm.htm>
<http://www.firstworldwar.com/photos/animals.htm>
<http://www.scarletfinders.co.uk/nurses>
<http://1914remembering.wordpress.com/2012/03/28/tracing-a-dead-mans-penny>
<http://www.warhistoryonline.com>
<http://warmemscot.s4.bizhat.com/warmemscot-ftopic7735-30.html>
<http://www.nationalarchives.gov.uk/records>
http://www.historylearningsite.co.uk/boy_soldiers.htm
<http://www.dailymail.co.uk/news/article-2499832/Sidney-Lewis-Youngest-WW1-soldier-fought-Somme-aged-13.html>
<http://www.khakidevil.co.uk/Options.html>
www.sofmilitary.co.uk/shop-re-enactment-british-ww1-category,754
www.tommypackfillers.com
www.thehistorybunker.co.uk/acatalog/Uniforms.htm
www.onlinemilitaria.com
www.greatwar.com
www.great-war-assoc.org
www.reenactor.net/forums/index.php/page,43.html
<http://www.scribd.com/doc/69579200/Needlework-and-Knitting-Instructions-for-First-World-War-volunteers>
<http://asc1418.tripod.com>
<http://www.wwiireenacting.co.uk>
<http://www.thefunkhole.co.uk>
<https://sites.google.com/site/embroideredredsilkpostcards/card-listings/greetings>
<http://www.nationalarchives.gov.uk>
<http://www.roll-of-honour.com>
<http://1914remembering.wordpress.com/2012/03/28/tracing-a-dead-mans-penny>
<http://www.warhistoryonline.com>
<http://warmemscot.s4.bizhat.com/warmemscot-ftopic7735-30.html>
www.great-war-assoc.org
www.reenactor.net

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Graham Barlow, Simon's Town, SA
Jack Alexander, Royal Scots Club, author of *McCrae's Battalion*
Claire at *witch creations*

6.3 Feedback Form

If you have borrowed the *Next of Kin* handling resource, please photocopy this form and fill it in to let us know how you got on.

Contact name

Address of Group

Email

Telephone

Number of sessions and numbers of users

1 *What did your group enjoy most about this resource?*

2 *What did your group enjoy least?*

3 *What did your group learn about from using this resource?*

4 *What skills did your group use during activities?*

5 *Do you have any suggestions for improvement?*

Please post the completed form to:
National and International Partnerships
National Museums Scotland
Chambers Street
Edinburgh EH1 1JF

Or scan and email it to:
partnerships@nms.ac.uk

0131 247 4030

