

NO MAN'S LAND

WOMEN'S PHOTOGRAPHY AND THE FIRST WORLD WAR



Education and Learning Resource Pack

These resources can be used by venue staff and volunteers to help plan your education and learning offer for visiting schools, colleges and community groups. The information in this pack can be adapted to suit different age ranges and academic levels.

If you have any questions please contact:

Jennifer Sobol

Learning Co-ordinator

jennifersobol@impressions-gallery.com

Tel: 01274 737843

Sarah Deane

Engagement Project Manager

sarahdeane@impressions-gallery.com

Guide to Contents

Introducing the Exhibition

Crib sheet containing key points about the exhibition's themes and content, and starter questions for a group discussion.

These are useful when giving short introductions to groups or at the start of a workshop session.

Photographer Profiles

One A4 sheet for each of the six photographers in the exhibition.

Each sheet provides an overview of the photographer, key points about their life and work, and starter questions and activities to aid discussion.

Some of the sheets include quotes from young people who have previously responded to the images.

Camera Fact Sheets

Two fact sheets to help compare the glass plate cameras and the snapshot cameras used by the three historical photographers in the exhibition.

You can use the laminated mock up viewfinder and Kodak Vest Pocket snapshot camera supplied to help with this exercise (see Additional Resources).

Workshop for KS3 and KS4: *Identify, Interpret, Share*

A descriptive overview of the workshop which can be used for marketing purposes to schools, and a suggested delivery plan for the session.

The workshop structure includes use of the *Reading Images Activity Sheet* and *No Man's Land* publication (see Additional Resources)

Looking at Photographs

A set of useful questions to start discussions about photographs. These questions can be used for any photography exhibition, not just *No Man's Land*.

Additional Resources

Reading Images Activity Sheet

This A3 worksheet is designed to be used as part of the group work during the *Identify, Interpret, Share* schools workshop for KS3 and KS4.

No Man's Land: Young People Uncover Women's Viewpoints of the First World War

This HLF funded book takes you on a journey through the lives of some amazing female photographers who worked during the First World War and has been designed for young people by young people. The publication features images and information about the three historical photographers in the exhibition, (Olive Edis, Florence Farmborough and Mairi Chisholm) as well as other women who recorded their experiences of war.

The publication is to be given away for free to children and young people, particularly school and college groups visiting the exhibition. 300 copies provided.

Family Activities Worksheet

Full colour foldout worksheet. Ideal for use during family activity sessions. This can also be used to help facilitate provision for KS1 and KS2. 500 copies provided.

Mock up viewfinder for glass plate camera

Laminated sheet to help explain how a glass plate camera works. For use with the Camera Fact Sheet suggested activities and in the *Identify, Interpret, Share* workshop for KS3 and KS4.

Kodak Vest Pocket snapshot camera

For use with the Camera Fact Sheet suggested activities and in the *Identify, Interpret, Share* workshop for KS3 and KS4.

No Man's Land Information Film

14 minute film providing an introduction to the exhibition from curator Dr Pippa Oldfield and interviews with the three contemporary artists - Alison Baskerville, Chloe Dewe Mathews and Dawn Cole. Subtitles included in the film plus accompanying transcript.

Curator's Essay

This critical essay provides further context on the themes of the exhibition and is suitable for HE and FE groups or adult learners.

Information sheets

A4 sheets providing an introduction to the exhibition. Should be made available to all general visitors and groups. Standard print and large print sheets provided.

Introducing the Exhibition



Key points

- Women's experiences of the First World War are under explored. Most histories focus on male soldiers in the battlefields and trenches.
- The exhibition features work by three historical photographers who worked during the First World War, and three contemporary artists creating work inspired by the conflict.
- Many people assume women are not involved in war or war photography.

Questions to ask to get discussions going

You may not want to ask all these questions depending on what is relevant to the group, their age and their knowledge.

- What are the dates of the First World War?
- Shut your eyes for 10 seconds and tell me the first image that comes to mind when you think about the First World War. (Generally, people think of images of soldiers, trenches and battlefields. This question encourages participants to consider how women's stories of the First World War are often overlooked).
- What is 'No Man's Land'?
- Would anyone use the term 'No Man's Land' in their everyday language? (An example is an abandoned area of a city. This helps to show how the term 'No Man's Land' also means something that has been forgotten and neglected, like women's experiences of the First World War.)
- What roles do you think women did during the First World War?
- Do you think women did the same roles before the First World War?
- What date did women get the vote and how do you think the First World War played a part in this?

Images:
Impressions Gallery © Anna Kornatovska

Irene 'Winkie' Gartside-Spaight in No Man's Land
c.1916 by Mairi Chisholm
© The National Library of Scotland.

Profile: Olive Edis



© Cromer Museum
Norfolk Museums Service

Pioneering Olive Edis (1876–1955) is thought to be the UK's first female official war photographer sent to a war zone, and one of the first anywhere in the world. A successful businesswoman, inventor, and high-profile portraitist, Edis photographed everyone from Prime Ministers to Suffragettes. During the Armistice, she was commissioned by the Women's Work Subcommittee of the Imperial War Museum to photograph the British Army's auxiliary services in France and Flanders. Edis took her large studio camera on the road, often developing plates in makeshift darkrooms in hospital x-ray units. Her skilfully-composed images show the invaluable contributions of female engineers, telegraphists, commanders and surgeons.

Key points

- Olive Edis was the first woman in the UK officially commissioned to photograph a war zone.
- Olive Edis was a professional photographer and used a glass plate camera.
- Olive's photographs were used to show the contribution women made to the First World War.

Questions to ask

- Look at the photographs taken by Olive Edis. Are these what you would expect when you think about photography and the First World War?
- What do you think these images might have been used for?
- Which camera do you think Olive used, a glass plate camera or the snapshot camera (see Camera Fact Sheet for more information on the two cameras).

Focus on one image and its story



© IWM (Q8082)

This image shows Miss Edith Pye in a Ward at the maternity hospital, at Chalons-sur-Marne in north eastern France, 1919. During the four years and 10 months of the mission's work there were 981 births and 1,909 infants and children were nursed.

'This image surprised me the most. I was amazed that there was new life being born in a time when all you think about is death and destruction.'

Emily Coghlan, age 23

Profile: Mairi Chisholm



© The National Library of Scotland

Unconventional motorcyclist-turned-ambulance driver Mairi Chisholm (1886–1981) set up a First Aid post on the Western Front with her friend Elsie Knocker.

Using a snapshot camera, she recorded their intense life under fire at Pervyse in Belgium, just yards from the trenches. The images on display in the exhibition, drawn from Chisholm's personal photo-albums, record her vitality and humor in the midst of great suffering.

Key points

- Mairi Chisholm (pronounced Mah-ree) was just eighteen. You could ask participants how old they are, then tell them how old Mairi was.
- Mairi Chisholm used a snapshot camera.
- These photographs were not taken to be exhibited or used in newspapers. They were taken as memoirs of her time in the war and have been found in her photo albums.
- Newspapers in the UK did not generally publish photos of dead soldiers at this time.

Questions to ask

- Are these the types of images you would expect to see when you think about the First World War?
- What do you think are different from these photos compared to Olive Edis photos?
- What do you think these images might have been used for?
- Which camera do you think Mairi Chisholm used? A glass plate camera or a snapshot camera (see Camera Fact Sheet for more information on the two cameras)

Focus on one image and its story



© The National Library of Scotland

This image shows Elsie Knocker (standing) with two Belgian soldiers, Lt Aertz and Dr Lejeune, at Pervyse, 1917. The see-saw was played as a 'game of roulette' against the incoming bullets that flew over the top.

'It was amazing to see people actually having fun in a war zone'

Ben Heaton, age 25

Profile: Florence Farmborough



© IWM (Q 98431)

On the Eastern Front, nurse and amateur photographer Florence Farmborough (1887–1978) documented her incredible experiences with the Russian Red Cross on the border of Galicia (present-day Ukraine and Poland). At a time when the British press avoided explicit images, Farmborough depicted the horrific consequences of war, including corpses lying in battlefields. Her images of Cossack soldiers, makeshift field tents, and Christmas in an old dug-out, offer rarely-seen views of the Eastern Front before Farmborough fled the Bolshevik Revolution in 1917.

Key points

- Her photographs are some of the very few made by a woman on the Eastern Front and show a side of war that was not often publicised.
- Farmborough used a glass plate camera and tripod to record her experiences.
- Newspapers in the UK did not generally publish photos of dead soldiers at this time.

Questions to ask

- Are these the types of images you would expect to see when you think about the First World War?
- What do you think is different about these photos, compared to Olive Edis or Mairi Chisholm?
- What do you think these images might have been used for?
- Which camera do you think Florence used? The glass plate camera or the snapshot camera (see Camera Fact Sheet for more information on the two cameras).

Focus on one image and its story



© IWM (Q 97851)

This image shows a Red Cross nurse tending a child after fighting at Seret on the Romanian Front, 1917.

'A tiny mite, Gheorghi by name, only two-and-a-half years old, had an arm blasted off by shrapnel.'
Florence Farmborough

Profile: Alison Baskerville



Alex from the series *Soldier*
2011 - 2016 © Alison Baskerville

Contemporary photographer Alison Baskerville is a former soldier with an insider's perspective on women's experiences in the armed forces. With *Soldier*, a new commission made specially for *No Man's Land*, Baskerville has been directly inspired by Olive Edis to make a series of portraits of present-day women in the British Army.

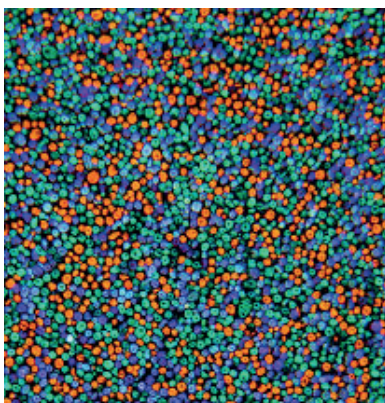
Working in collaboration with digital consultant Ishan Siddiqui, Baskerville has produced a series of digital autochromes - a contemporary version of the early twentieth-century colour technology pioneered by Olive Edis. Presented as lightboxes, the portraits have a distinctive hazy appearance, made up of thousands of tiny coloured dots that glow.

Key points

- Alison Baskerville is a former soldier and military photographer who served for twelve years with the RAF in conflict zones including Iraq.
- This body of work presents a series of portraits of women in the British Army today. Their roles range from logistics to frontline combat medics and artillery gunners.
- Alison is very aware of the number of women working in the army today and wanted to create a body of work that challenged the traditional assumption that women are not soldiers, or do not work in combat roles.

Questions to ask

- When you think about photographs of soldiers, are these the type of images you imagine? Why?
- What do you think Alison's main reasons were for making this work?
- How do you feel about the way the work is presented?

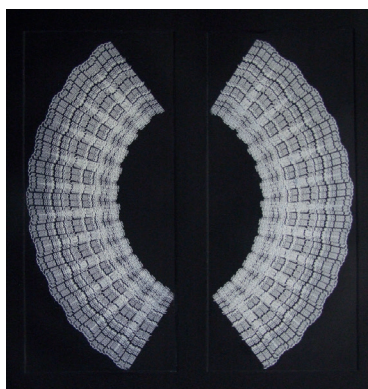


The autochrome process

Ask pupils to look closely at the images to see that they are made up of small coloured dots. The photographs are presented as digital autochromes. This is a contemporary version of the early twentieth-century colour process, pioneered by Olive Edis

This is a close up example of an original autochrome. Autochromes were made from potato starch in red, green and blue dots.

Profile: Dawn Cole

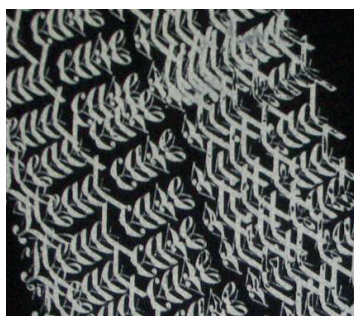


One man very, very bad, nearly navy blue in colour
© Dawn Cole

Contemporary artist Dawn Cole was inspired by the chance find of a suitcase in the attic of a family house. She discovered the photographs and diary of her great-aunt Clarice Spratling, a Voluntary Aid Detachment nurse in Northern France. Cole uses a many-layered technique incorporating photo-etching, digital manipulation and lace-making. She 'weaves' words from Clarice's diary entries into images of lace-edged handkerchiefs and collars, creating photographic prints with hidden messages that explore the gulf between public face and private feelings.

Introduction to Dawn's work

Show participants Dawn Cole's vitrine, explaining that she found her aunt Clarice's suitcase in a family attic. When Dawn Cole looked in the suitcase she noticed how cheerful and composed Clarice looked. Dawn then read her aunt's diary, reading entries which had details of distressing wounds like 'Men had eyes removed'.



Ask pupils to look closely at the etchings. They will be able to see that all the lace images are made up of words from Clarice's diary. Look closely at this image and you can see the words 'Head case still bad'.

Key points

- The etchings are lace images created out of the horrific phrases found in Clarice's diary.
- Dawn's photo etchings aim to show the contradiction between the photographs you see of women putting on a cheerful front during war time, compared to some of the diary entries you read. A copy of the diary is provided as part of the exhibition.

The photo-polymer etching process

The photo-polymer etching process uses a steel plate that is coated with a light sensitive polymer plastic layer that hardens where it is exposed to UV light. A cover film protects the plate and is removed before exposure. For more information on the process, visit this website www.silverclayart.com/ppplates-instr.htm

Profile: Chloe Dewe Mathews



Private Joseph Byers
Private Andrew Evans
Time unknown / 6.2.1915
Private George E. Collins 07:30 / 15.2.1915
Six Farm, Loker, West-Vlaanderen

© Chloe Dewe Mathews

Shot at Dawn by contemporary artist Chloe Dewe Mathews focuses on the 'secret history' of British, French and Belgian troops who were executed for cowardice and desertion between 1914 and 1918.

Her large-scale colour photographs depict the sites at which the soldiers were shot or held in the period leading up to their execution. All are seasonally accurate and were taken as close as possible to the precise time of day at which the executions occurred. Made a hundred years later, her images show places forever altered by traumatic events.

Key points

- Desertion is the action of illegally leaving the armed forces.
- Around a thousand men were executed by firing squads between 1914 and 1918, and it is likely that at least some of these men were suffering from psychiatric illness brought on by the horrors of trench warfare.

Questions to ask

- Why do you think these images are in an exhibition exploring the First World War?
- How do these images make you feel? (Explain the context behind the images - this is a great way to show pupils how the story behind an image can change the way we respond to it).

Links to GCSE Photography

The context behind the image is an important part of GCSE photography. Pupils need to be able to show how sources relate to historical, contemporary, social, cultural and issues-based contexts, and how the story behind an image can change the way you respond to it.



Camera Fact Sheet: Glass Plate Camera



© Cromer Museum, Norfolk Museums Service



Two types of different camera were used by the three historical photographers in the exhibition: glass plate cameras and snapshot cameras.

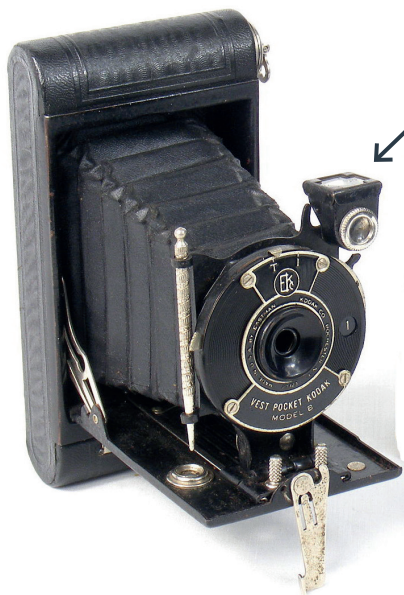
Glass plate camera key points

- Only available to professional or wealthy amateurs.
- The camera required a skilled user.
- The camera was very big, hard to carry around and needed a tripod.
- Often used to take official photographs to be used for the press or armed forces.
- Photographs taken using this camera usually show a lot of detail.
- This kind of camera was used by Olive Edis and Florence Farmborough.
- The photographers had to develop the negatives themselves.

Engaging pupils with the glass plate camera

- Supplied in this Education Pack is a mock up of the view finder that you would look through when using this camera. You can use this to show pupils what it was actually like to take a photograph with this camera.
- Ask pupils to imagine using this camera, and to think about how they would compose an image knowing that every photograph taken was extremely expensive to develop.

Camera Fact Sheet: Snapshot Camera



Kodak Vest Pocket Camera

This is the viewfinder. You hold the camera at your waist and look down to see the image you are taking.



Snapshot camera key points

- Produced by Kodak, these were cheap, easy to use and accessible to the everyday person.
- They were small and easy to carry around.
- Often used to take spontaneous photographs.
- This camera was used by Mairi Chisholm.
- You sent the film away to be processed.
- The Kodak Vest Pocket was advertised during the war as 'The Soldier's Camera'



Engaging pupils with the snapshot camera

- An example of the camera is provided as part of this Education Pack. You can show participants this, let them hold it, and look through the viewfinder.
- Ask pupils to imagine using this camera and to think about how they would compose an image using such a small viewfinder.

Final outcomes of the exercise

- Pupils understand the difference between official and personal photography.
- Pupils realise the glass plate camera was often used for official photography and cameras like the Kodak Vest Pocket were used for more informal photography.
- Pupils realise that the two types of photography can show us different sides of history and tell different stories.

Workshop for KS3 to KS4: *Identify, Interpret, Share*

No Man's Land: Women's Photography and the First World War



Exhibition

No Man's Land commemorates the centenary of the First World War (1914 to 1918) and considers its contemporary relevance. The exhibition offers rarely-seen female perspectives on the conflict, featuring photographs taken by women who worked as nurses, ambulance drivers, and photographers in the war. As well as historical images, the exhibition includes work by contemporary female photographers who have been directly inspired by the conflict.

Workshop

This workshop takes pupils on a journey around the exhibition. In the first part of the workshop pupils will go back in time to discover the lives of female photographers who worked during the First World War. In the second part of the workshop pupils will be given a free copy of the publication *No Man's Land: Young People Uncover Women's Viewpoints of the First World War*. Pupils will then work in groups using different images from the publication to develop skills in how to read and interpret images.

Curriculum areas

Art and Design, Photography, History.

Learning outcomes

Pupils will:

- Learn how to read images.
- Explore historical and contemporary photography.
- Understand how artefacts relate to historical and cultural contexts.
- Have the opportunity to make enquiries and form opinions.

Booking details

- Time: Allow 1.5 to 2 hours for the workshop.
- Cost: £3 per pupil.
- Number: We can usually accommodate up to 60 children at one time.
- Contact Education Officer, Frances Taylor frances.taylor@bristol-cathedral.co.uk
- Call 0117 9468175, 9am to 4.30pm, Monday, Wednesday and Thursday.

Workshop Plan: *Identify, Interpret, Share*

Workshop aims

This workshop will support pupils to develop skills in reading images. In particular the workshop will help pupils to understand the difference between official photographs like the ones taken by Olive Edis, compared to personal photographs such as those taken by Mairi Chisholm.

In the workshop pupils will look specifically at the photographs of **Olive Edis, Florence Farmborough** and **Mairi Chisholm**. These photographers are profiled in the book *No Man's Land: Young People Uncover Women's Viewpoints on the First World War*. Ahead of the workshop, select three photographs from the exhibition (one by each photographer) that you would like pupils to explore in the session.

Materials required

- *No Man's Land* books (one per pupil)
- *Reading Images Activity Sheets* (enough to accommodate a set of small groups)
- Kodak Vest Pocket camera and laminated pictures of a snapshot and glass plate camera.
- Printed copies of your three selected images (enough to accommodate a set of small groups)
- Pencils

30 min	Walk around the show and introduce participants to the exhibition.
10 min	Let pupils handle the Kodak Vest Pocket snapshot camera provided. Show the laminated pictures of the snapshot camera used by Mairi Chisholm and the glass plate camera used by Olive Edis.
20 min	Give each pupil a free copy of the <i>No Man's Land</i> publication. Put pupils in groups, give each group one of the selected images and one <i>Reading Images Activity Sheet</i> . Ask the groups to complete the activity sheet. They can refer to the <i>No Man's Land</i> publication to gain insight into the photographer's life.
20 min	Now lead a discussion and feedback session about each image by asking: <ul style="list-style-type: none">• Is this what you expect to see when you think about the First World War?• Where do you think this photograph was found?• What camera do you think was used and why? End the session by highlighting that personal and official photography show us different sides of history. If the snapshot camera had not been invented, the photographs of women being spontaneous and looking cheerful may never have been taken.

Looking at Photographs

See below for a set of useful questions to start discussions about photographs. These questions can be used for any photography exhibition, not just *No Man's Land*.

- Describe what you can see.
- Consider the composition - where are things placed within the image? What affect does this have?
- What is the viewpoint - where was the camera positioned? Close up or far away? What does this imply? What has been included and what has been left out of the image?
- What type of light has been used to light the image? Is it natural or artificial? Is the image taken inside or outside? Is the light coloured? What atmosphere / mood does this create?
- Is the image colour or black and white? How does this affect your reading of the image? How would the work differ if it was changed from colour to black and white or vice versa?
- What scale is the work? Is it small or large? Does it make you get up close and look at it or stand far away? Is it intimate or dominating?
- How is the work presented? Is it framed, hung on a wall, floor based? Why do you think its presented like this? What effect does this have?
- Does the work have sound? How does the sound add to or change your reading of the work? Is the sound an integral part or an addition to the visual artwork?
- Are any relationships formed between the image and other works in the exhibition? Is it part of a series? How does this affect its meaning?
- What associations does the work have for you? What does it make you think about? How does it make you feel?
- Is the work titled? How does the title affect the way you respond to the work?
- What do you think the artist is trying to say? What are their intentions? Do you think they have communicated their ideas successfully?
- Do you like the work? Or not? Why?



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