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Scrapbooking as a “Pedagogy of Making”: Insights on British Catholic Education from a 1951 School Trip to Kessingland Camp, Suffolk

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ABSTRACT

This article examines a handmade scrapbook created by a Catholic schoolboy from Lancashire during a school trip to Kessingland Camp on the Suffolk coast in July 1951. Comprising diary entries, maps, lists, postcards and pamphlets, the scrapbook is analysed as a microhistorical case study of post-war British education. It explores how pupils documented and interpreted experience through material and creative practices. Situating the source within scholarship on progressive education, outdoor learning and scrapbooking, the article argues that such artefacts illuminate the interaction between formal pedagogy and lived experience. Influenced by John Dewey's emphasis on experiential learning, teachers encouraged observation, recording and reflection as educational practices. The article introduces the concept of a “pedagogy of making” to describe learning grounded in acts of assembling, arranging and representing experience. It concludes that the scrapbook reveals how mid-twentieth-century Catholic schooling fostered creativity, discipline and agency through materially mediated forms of learning.

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Introduction

In July 1951, a group of schoolchildren travelled approximately 235 miles from St Bede's School, a Catholic institution in Clayton Green, Lancashire, to Kessingland Camp in Suffolk. One material trace of this journey is a compact, handmade scrapbook created by a schoolboy, William Warbrick, containing handwritten reflections, maps, lists, photographs and mementoes. At first glance, the scrapbook appears to be a simple record of seaside games, communal meals and excursions. On closer examination, however, it offers a valuable source for historians, particularly those interested in outdoor learning and post-war progressive education in Britain, where Deweyan ideas were influential.¹ The scrapbook documents not only what the children did but how they recorded and interpreted their experiences. It thus offers insight into shifting pedagogical priorities in post-war Catholic education, where creativity, resourcefulness and community were increasingly embedded in practice.²

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Rationing, austerity and the reconstruction of social and civic life characterised the years following the Second World War in Britain.³ In this context, summer camps occupied a distinctive place in the educational landscape,⁴ offering a blend of outdoor education, recreation, collective discipline and democratic participation.⁵ They also reflected broader currents in early- to mid-twentieth-century educational thought, particularly the growing prominence of experiential and child-centred approaches associated with John Dewey.⁶ As such, summer camps functioned as sites of progressive experimentation, cultivating resilience, cooperation and citizenship through shared living and engagement with the natural environment.⁷ Yet these ideals were pursued within the practical constraints of the post-war period, as teachers adapted them to limited resources and the realities of everyday classroom practice.

The scrapbook from 1951 materialises these tensions and aspirations. On one level, it is an artefact of memory-making, preserving traces of a summer school trip. On another, it functioned as a structured educational exercise, requiring the pupil to reorder daily experiences into narrative, experiment with visual and textual forms, and contribute to a record shared with peers and teachers.⁸ To treat the scrapbook merely as a passive archive risks overlooking its role as a pedagogical tool, one that reveals how children learned not only through doing, but also through documenting, reflecting and sharing.⁹ Its hybrid character—simultaneously a historical source and the product of educational practice—makes it a useful object for analysis.

The principal argument is that the scrapbook, analysed as a microhistorical case study, can be understood as a product of a “pedagogy of making.” This article uses the term to describe learning processes grounded in acts of material creation—drawing, assembling and arranging—that combine reflection, embodiment and social collaboration.¹⁰ It addresses two interrelated questions: what the scrapbook reveals about the educational intentions and practices of the 1951 school trip, and how scrapbooking functioned as a “pedagogy of making” within a mid-twentieth-century context. In doing so, the article situates the scrapbook within scholarship on progressive education and outdoor learning, presenting it as an outcome of post-war Catholic schooling. More broadly, it encourages historians to reconsider similar artefacts as products of a “pedagogy of making,” emphasising the lived, creative and embodied dimensions of learning and teaching.

School Context

Featured on the scrapbook’s front cover and first page, St Bede’s School in Clayton Green links the item to a specific Catholic educational institution near Chorley, England.¹¹ The parish of St Bede’s originated at Hawksclough Farm and other local dwellings where Mass was celebrated before Father Samuel Day oversaw the construction of a modest Catholic chapel in 1823.¹² A school was associated with the mission from its outset, with newspaper reports from as early as 1842 recording sermons and high Masses held to raise funds for its upkeep.¹³ The school’s close proximity to the church meant that Catholic devotional culture was deeply embedded in both curriculum and pastoral life, including Sunday school, annual walking days¹⁴ and Corpus Christi processions.¹⁵ This proximity also ensured that parish priests exercised significant influence over the school’s management until it came under government supervision after 1876.¹⁶

A now out-of-print and anonymous booklet celebrating the 150th anniversary of St Bede's Church, inherited by the author from his great-aunt, provides a detailed history of the parish and school. It reproduces a mid-nineteenth-century description written by Father James Dowding, parish priest from 1839 to 1875:

This is a school with stone walls and a flat ceiling in a good condition of repair ... but poor ventilation and a common stove ... attached to the Mission, situated close to the burial ground. The School is managed by self, assisted by a few of the congregation ... there are two rooms one for boys and one for girls. The children are united on weekdays and separate on Sundays for Sunday School from 9 to 10 and from 1 to 3 when they are taught by members of the congregations headed by paid teachers ... on the school room there are 102 with an average attendance of 70 ... there is a schoolhouse built about two years and in good condition.¹⁷

In 1877, Her Majesty's Inspector described the school's "buildings [as] substandard."¹⁸ After the Second World War, the school underwent several stages of modernisation, including the installation of a kitchen and boiler house, the partitioning of the infants' room into separate classrooms, the replacement of outdoor toilets with indoor facilities, and the conversion of the upstairs room into additional classrooms.¹⁹ The post-war period also saw an expansion of pastoral provision, including the revival of field days and the founding of a youth club in 1949.²⁰ Warbrick produced his scrapbook within an educational culture increasingly concerned with children's holistic development and the promotion of experiential learning through outdoor activities such as the Kessingland camp. This practice was not isolated: a further scrapbook produced at St Bede's, now held at Lancashire Archives, documents school sports days between 1949 and 1988 through programmes, newspaper cuttings and lists of participants and winners, indicating a broader culture of record-making and scrapbooking within the school.

Source Context

The source examined in this article is a scrapbook created by the schoolboy William Warbrick in July 1951. Warbrick was the grandfather of the author, and the scrapbook came into his possession as a bequest following Warbrick's death in September 2025. Prior to his death, the author discussed the scrapbook with him informally on several occasions. According to the author's recollection of these conversations, Warbrick explained that he worked on the scrapbook partly before the trip to Kessingland and partly afterwards, including during reflective lessons at school, and that the project had been assigned by his teacher, William Callander. He also recalled that, in preparing for the trip, his mother assisted him in organising his clothes and kit, which he recorded in the scrapbook. Although he could not remember the exact sequence in which the scrapbook was compiled, he recalled writing the diary entries during the trip itself. While these recollections provide valuable contextual insight, they are based on retrospective memory and cannot be independently verified.

Warbrick also described the scrapbook as one of the few surviving items from his schooldays and recalled preserving it because travelling such a distance from home was a rare experience for a child of his age and period, and one of only a small number of excursions he undertook in childhood. The scrapbook was kept alongside small Catholic devotional items and other memorabilia in his bedside table, and he noted that he

revisited it from time to time. While it is unclear whether Warbrick produced other scrapbooks during his childhood, he later became a long-distance hiker and keen traveller, and bequeathed to the author additional scrapbooks documenting his journeys, many of which employ similar techniques to those found in the 1951 volume. These continuities suggest that the practices evident in the schoolboy scrapbook formed part of a longer trajectory of recording and reflection. Despite not being formally recorded at the time, these recollections provide valuable insight into the scrapbook's preservation and personal significance.

Warbrick's great-grandfather originated from Garstang and had moved to Clayton Green by 1841, with subsequent family members working as wheelwrights, landlords and undertakers across the nineteenth and twentieth centuries.²¹ Warbrick was born in 1936 on Radburn Brow and was baptised and later confirmed a Roman Catholic at St Bede's Church.²² In August 1945, his father became the caretaker of St Bede's School and sexton of the adjacent church.²³ Family photographs show Warbrick as a child role-playing as a cowboy and playing in the fields near St Bede's, where records indicate that he served as an altar boy from 1945 to 1951.²⁴

Warbrick lived in close proximity to the school and church with his parents and sisters throughout his childhood, while his parents were actively involved in the school's pastoral life, including sports days.²⁵ This environment suggests that he developed a strong affinity for the school; he later recalled to the author that he had enjoyed his time there, a connection reinforced by later visits together to the adjacent graveyard to tend family headstones. The scrapbook was thus created by a boy whose childhood was shaped by unusually close proximity to the devotional, educational and material life of a Catholic school-church environment. Other family photographs retained by Warbrick, including images of him in the school football club, point to interests in collective and outdoor pursuits that resonate with the emphases visible in the scrapbook.

In acknowledging the scrapbook's bequest, provenance and the author's remembered conversations with Warbrick, this article engages a wider methodological shift in which historians have begun to reflect more explicitly on their own family materials, inherited objects and the subjective position of the researcher within the family archive.²⁶ Read in this light, the scrapbook is not only a source for post-war Catholic schooling but also part of a family archive whose preservation, emotional value and intergenerational transmission shape the meanings that can be drawn from it in the present.²⁷ These meanings, in turn, inform the item's historical interest through both the lived experience it documents and the processes by which family history is constructed and sustained.²⁸

The volume was authored by Warbrick himself, and there are no explicit indications that other children directly contributed to its pages. Nevertheless, traces of a wider social context remain visible. The diary entries and recorded activities derive from a shared experience of the camp, even if mediated through Warbrick's individual perspective, suggesting that the voices of other children are present only indirectly through his narration. Rather than demonstrating direct collaboration in authorship, the scrapbook points to a broader, distributed form of sociality in which school, peer group and family environment informed the practices of making, even if the final artefact presents a singular voice.

Although direct evidence for scrapbook-making as a formalised practice in Catholic schools remains limited, Warbrick's volume can be situated within a broader post-war

educational culture in which scrapbooks, project books and travel records were used to document learning beyond the classroom. Laura Carter's study of "experimental" secondary modern education is instructive here, showing how progressive practices in the decade after 1945 were often enacted through everyday school activities and survive only in fragmentary but revealing source material.²⁹ Carter discusses a teacher-made scrapbook used to record school trips, suggesting that scrapbook forms could function as pedagogical records of observation, mobility and collective experience beyond strictly confessional settings.³⁰ Read alongside Carter's example, Warbrick's scrapbook indicates that the educational use of such forms was not confined to Catholic schools, even if his volume is distinctive as a pupil-made artefact shaped by a Catholic school-parish milieu and preserved within a family archive. This comparison therefore positions Warbrick's scrapbook both within the history of Catholic schooling and within a wider post-war landscape of experiential and documentary educational practice.

Existing scholarship on scrapbooks has focused largely on girls' and women's practices, which makes Warbrick's schoolboy scrapbook an important counterpoint.³¹ Studies of girls' scrapbooks have tended to emphasise affect, self-fashioning and collectivity, whereas Warbrick's volume points to a related but distinct mode of making, structured around mapping, itinerary, classification and the authoritative presentation of knowledge.³² Rather than challenging the association of scrapbooking with feminine practices, this case demonstrates that it could also take more structured and systematic forms, grounded in ordering, measurement and record-keeping, while still serving reflective and commemorative purposes.³³

Situating Scrapbooking in Mid-Twentieth-Century Catholic Education as a "Pedagogy of Making"

Scrapbooks occupy a junction in debates over pedagogy, memory and participation. They have a hybrid status: part memory device, part student production and part collective narrative.³⁴ They differ from standard curricular outputs such as essays and examinations by prioritising visual juxtaposition, layering and non-linear narration, while also carrying forms of cultural value.³⁵ As composite archives—assemblages of text, photographs, clippings and personal annotations—they present both interpretive challenges and opportunities. As Eloise Moss has argued, scrapbooks are difficult but productive historical sources because they combine highly personal acts of selection and arrangement with wider cultural meanings.³⁶ Susan Tucker similarly shows that they require a mode of reading attentive to their layered and non-linear composition, in which meaning emerges through processes of selection, juxtaposition and re-reading over time, rather than through a single stable narrative.³⁷

In this light, scrapbooks can be understood as participatory memory practices, inviting contributors to curate their own pasts, negotiate inclusion and omission, and shape narrative coherence, often in response to peer or teacher prompts.³⁸ Against this backdrop, the presence of scrapbooking within a Catholic school context in 1951 requires further explanation, which can be found by situating it within the history of Catholic education in modern Britain.

By the mid-twentieth century, the Catholic community in England had expanded significantly, particularly in Lancashire (then including Liverpool and Manchester),

where nineteenth-century Irish immigration and the persistence of working-class Catholic communities established a strong regional presence.³⁹ A cornerstone of Catholic identity during this period was Church-supported education. When the Education Act 1944 reorganised English schooling into primary, secondary modern, technical and grammar sectors, the Catholic hierarchy sought to preserve the confessional character of its schools while accommodating the new system.⁴⁰ With the Act offering state funding under two categories—voluntary controlled schools and voluntary aided schools—most Catholic dioceses opted for the latter, accepting partial state funding while retaining autonomy over religious ethos and governance.⁴¹ Catholic schools thus combined national curricular requirements with explicit religious and moral instruction.

By the 1950s and 1960s, Catholic educators were also engaging with broader movements in educational reform, including progressive and experiential approaches, outdoor education and holistic development.⁴² Although scrapbooking was not a formalised practice within Catholic schooling, the 1951 scrapbook can be understood as a product of these developments, blending nature study, physical activity and spiritual formation within the context of a school camping trip.

This article understands scrapbooking as a “pedagogy of making,” and the 1951 scrapbook in particular as a product of this educational practice. In a primary educational context, children craft collective texts through material work: selecting photographs, trimming clippings, affixing tickets or wrappers, designing page layouts, integrating captions, and balancing visual and textual space.⁴³ Material constraints shape the narrative, with spatial limitations forcing concision, orientation and collage suggesting prioritisation, and the arrangement of materials signalling connections and juxtapositions. In this sense, scrapbooking constitutes a form of experiential learning and lived pedagogy. The gestures involved—pasting, folding, aligning, and adjusting—become part of the epistemic process.⁴⁴ Here, lived pedagogy refers to learning as it is experienced in practice, emerging through everyday interactions between teacher, student, space, materials, and time.⁴⁵ Rather than passively receiving a predetermined narrative, children who engaged in scrapbooking became co-curators of their collective memory.⁴⁶

One might therefore understand scrapbooks as negotiated pedagogical spaces: teachers may offer prompts or templates, but children intervene, resist, reinterpret and respond in the act of making. The analysis of the 1951 scrapbook is guided by three interrelated analytical axes: experiential learning (the transformation of lived experience into knowledge),⁴⁷ child-centred education (the prioritisation of children’s interests, autonomy and agency),⁴⁸ and participatory memory (understood as co-constructed and negotiated rather than passively received).⁴⁹ A fourth axis, dependent on these, is a “pedagogy of making.”

As a conceptual framework, the “pedagogy of making” builds on Dewey’s notion of learning through doing and Ingold’s anthropology of making.⁵⁰ It can be understood as a subset of materially mediated pedagogies in which crafting, designing and materialising become modes of learning and reflection.⁵¹ By aligning the 1951 scrapbook with this framework, the article treats it not simply as evidence to be read, but as an artefact whose material, visual and discursive dimensions shape and constrain how Warbrick remembered and narrated his experiences at the camp. It therefore revisits the scrapbook’s pages through these registers, examining how layout choices, spatial juxtapositions, narrative sequencing and omissions both reflect and produce pedagogical meaning.

Progressive, Experiential and Outdoor Education in Mid-Twentieth Century Britain

To interpret the 1951 scrapbook as a source of educational meaning, it is necessary to place it in conversation with two overlapping strands of scholarship: mid-twentieth-century progressive education and work on outdoor and experiential education in post-war Britain. Alongside this historiographical framing, the proposed heuristic vocabulary—lived pedagogy, experiential learning, child-centred education, participatory memory and “pedagogy of making”—structures the analysis of the scrapbook both as a historical source and as an educational practice.

By the mid-twentieth century, progressive educational ideas already had a long pedigree. As William Reese has observed, precursors to “progressive education” emerged in the late nineteenth and early twentieth centuries as a reaction against rigid formalism, emphasising child-centred, flexible and inquiry-based approaches.⁵² Historians of British education—notably Gary McCulloch, Brian Simon and Richard Aldrich—have traced how progressivism both influenced and was constrained within British schooling. In his 2011 study, McCulloch argues that progressive ideals were unevenly institutionalised in Britain: while progressive rhetoric gained visibility, particularly in interwar experimental schools and the comprehensive reforms of the 1960s, structural and bureaucratic pressures often limited their implementation.⁵³ Similarly, Aldrich’s 1996 collection links educational reform to state and national objectives, demonstrating how utilitarian and civic priorities frequently subsumed progressive pedagogies.⁵⁴ Aldrich presents the influence of progressivism as part of a broader effort to reconcile individual development with social cohesion, a tension that often resulted in compromise and dilution within the state system.

Writing earlier, Brian Simon argued in his 1991 work that the post-1944 Education Act settlement incorporated ideals of equality and child-centred pedagogy into policy discourse, yet their impact was constrained by class structures, examination systems and administrative hierarchies.⁵⁵ He emphasised the contradiction between democratic rhetoric and selective schooling, arguing that the persistence of social inequality blunted progressivism’s transformative potential. John Dewey’s earlier writings, particularly *Experience and Education* (1938), remained key touchstones for advocates of experiential learning and were introduced to an English audience by figures such as Joseph John Findlay.⁵⁶ These educationalists argued that experience must be carefully structured while remaining open to genuine inquiry.

By the post-war period, progressive education increasingly faced scepticism.⁵⁷ In many national systems, including Britain, the ideal of the progressive teacher coexisted uneasily with pressures for order, efficiency and conformity. In Britain, the influence of progressive and child-centred ideas remained relatively muted and institutionally limited, particularly before the 1960s, highlighting the pedagogical interest of the 1951 scrapbook. Scholars such as Aldrich, McCulloch and Simon argue that full-scale pedagogical reform remained marginal until the expansion of the post-war welfare state in the 1950s–1960s.⁵⁸ The conservatism of much British schooling restricted the wider diffusion of progressive experiments, which tended to remain uneven, localised and dependent on particular institutions and practitioners.⁵⁹ For this article, what is significant is that smaller-scale innovations—summer camps, excursionary pedagogy and

extracurricular schemes—offered spaces less tightly constrained by formal assessment, in which more flexible pedagogical ideals could take root.⁶⁰

In the post-war decades, voluntary agencies promoted residential experiences, wilderness camps and collective outdoor programmes as instruments of social renewal, national health, citizenship training and psychological development.⁶¹ One example is the Outward Bound movement, established by Lawrence Holt in 1941 on the educational principles of Kurt Hahn and introduced into British schools in 1946.⁶² Youth hostels, camping movements and school holiday programmes similarly intertwined educational, recreational and welfare agendas, with camps functioning as sites of character-building and socialisation. The pedagogical rationale emphasised discipline, communal responsibility, physical challenges and engagement with nature, echoing earlier ideals of “nature study” and muscular Christianity, while also creating space for reflection, storytelling and informal learning.⁶³

Historians such as Sarah Mills and John Springhall argue that post-war camps helped democratise access to outdoor culture, particularly for children from modest backgrounds, reshaping attitudes towards leisure, nature and youth autonomy.⁶⁴ Roger Greenaway (2008) similarly suggests that outdoor learning disrupted conventional classroom patterns by reconfiguring roles, temporal structures and perspectives.⁶⁵ Other scholars identify camps and field trips as arenas in which children could exercise autonomy, develop character and engage in reflective, hands-on learning beyond the classroom.⁶⁶ Lynn Cook, in her doctoral research, argues that post-war outdoor education was shaped by the principle that learning should occur through direct experience, autonomy and reflection, linking these practices to progressive and Deweyan traditions of “learning by doing.”⁶⁷

Progressive and New Education have also been examined extensively beyond the British context, where historians have emphasised not simply the emergence of reform pedagogies but their uneven circulation, translation and reinterpretation across national settings. Work by Rita Hofstetter and Bernard Schneuwly, for example, highlights the tension within *éducation nouvelle* between scientific claims and activist commitments.⁶⁸ María del Mar del Pozo-Andrés demonstrates how progressive education was actively reconstructed by teachers within local contexts rather than passively adopted.⁶⁹ Similarly, Marc Depaepe and Heinz-Elmar Tenorth stress the importance of situating educational reform within broader processes of “educationalisation” and institutional constraint, cautioning against reading progressive education as a coherent or universally realised project.⁷⁰ Read alongside this scholarship, Warbrick’s scrapbook can be understood as a localised and materially mediated instance of the selective uptake of progressive ideas, shaped by the particular religious, institutional and social context of post-war British Catholic schooling.

The 1951 scrapbook can be understood as a small-scale instance of direct encounter, risk-taking, debriefing, narrative processing and reflection. It complicates the view of camping trips as “intensive experiential contexts” by evidencing a creative process in which the child had time to interpret experience, reflect on learning and remember shared moments with peers. It therefore sits at the intersection of progressive pedagogical ideals and their negotiated implementation under post-war constraints. As a primary source, the scrapbook offers a concrete lens through which to reconsider the unstable legacy of experiential education in the mid-twentieth century, particularly as it was

shaped by the additional constraints of a Catholic educational ethos. It also provides a means of exploring more fully the concept of a “pedagogy of making” as a mediated space of memory, reflection and participation.

The Scrapbook Covers: Framing Memory and Experience

Before turning to the scrapbook’s internal content, it is worth pausing over its material form. The back cover (see Figure 1) is stark and utilitarian, measuring just under 10 inches in height and 6.3 inches in width. Warbrick constructed it from a coarse, woven-textured board with simple brown cloth binding, now visibly frayed. Its plainness reflects the materially constrained conditions of post-war school life, in which shortages of money and materials shaped what could be made and used.⁷¹ Despite the absence of ornament, its durability proved essential, enabling the scrapbook to withstand handling, transport and seven decades of storage.

Warbrick carefully decorated the front cover (see Figure 1) to announce the scrapbook’s purpose. In hand-drawn, thick, capitalised lettering, it declares: “Kessingland Camp Summer 1951.” Kessingland is a village and former coastal parish in the Waveney district of Suffolk, approximately four miles south of Lowestoft.⁷² In the post-war period, holiday camps, caravan parks and leisure resorts came to dominate the local economy, particularly in the summer months when the population could nearly double.⁷³ By 1951, when the pupils from St Bede’s School arrived, this shift towards leisure and tourism was already well established. Against this backdrop, a school camp at Kessingland offered children the opportunity to participate in an expanding culture of collective outdoor education.

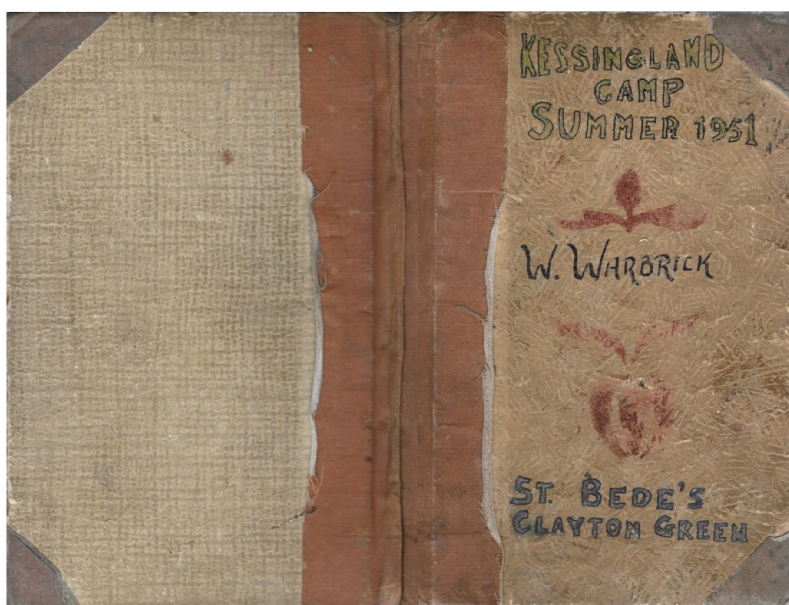


Figure 1. Scrapbook jacket, July 1951.

Beneath the title, the name “W. Warbrick” identifies William Warbrick, reminding us that the scrapbook was anchored to a particular fourteen-year-old boy. It is not a neutral repository of materials, but a child’s attempt to record, order and make sense of a formative experience. Although teachers may have provided guidance, the writing, listing and decoration were the work of the pupil himself. What we are dealing with, then, is both a historical source and an act of learning—a form of lived pedagogy expressed through creative, material practice.

The inscription “St Bede’s Clayton Green” situates the camp participants within their home institution, tethering the coastal experience to the identity of a Catholic school community in Lancashire. The cover also bears hand-drawn motifs in red—stylised floral or heraldic emblems. The decoration suggests that Warbrick intended for the scrapbook to be not only functional but expressive. In analysing the covers, the scrapbook’s peripheral aspects reveal the entanglement of material constraint, religious identity and adolescent creativity. The covers function as both literal binding and metaphorical framing: they contain the memories of the camp, but they also announce, contextualise and aestheticise those memories.

Opening the Scrapbook: Organisation and Pedagogical Intent

By opening with a contents list and practical kit inventory, Warbrick framed the camp as an experience to be planned, catalogued and remembered. In doing so, he revealed his understanding of what counted as important information—routes, maps, diaries, photographs and places visited—and the practical details that underpinned being away from home. The first page of the scrapbook (see [Figure 2](#)) is also striking for its careful structure. Ruled in neat blue ink, the contents list runs across two columns and promises over forty entries. The handwriting, consistent with that of a schoolboy, shows both determination and occasional unevenness.

Warbrick begins with administrative preliminaries (“Contents,” “Address & Kit”) before laying out a framework that includes logistical data (“Routes,” “Distances and Times”), maps, descriptive passages, daily diaries and pamphlets. Later entries extend outward to the wider region, including Norwich, Harwich, Walsingham and East Anglia. That a fourteen-year-old boy opened his scrapbook in this way is revealing. Rather than plunging directly into narrative, Warbrick imposed an encyclopaedic order on his material. The table of contents signals a desire to make the scrapbook comprehensive, systematic and authoritative. It mirrors the conventions of formal school exercise books while extending them to encompass an eclectic range of genres—diaries, maps, photographs and drawings. For Warbrick, ordering the trip in this way may have been both a learned habit of school literacy and a creative assertion of control over a complex, multi-day experience.

The second page (see [Figure 2](#)) shifts from the abstract to the practical. Headed “Address,” Warbrick recorded the formal designation of the camp: “St Bede’s School, The Holiday Fellowship Youth Camp, Kessingland, Nr. Lowestoft, Suffolk.” Beneath this, in alternating inks, he compiled a “Clothes and Kit” list that itemises the requirements for camp life: “complete change of clothing including under and outer clothes and socks,” “slumber wear,” “1 pillow slip,” “1 or 2 single sheets or 1 double sheet,” “1 pr. of pumps or sandals,” “towel, soap, toothbrush and paste in small haversack,” raincoat, torch, padlock

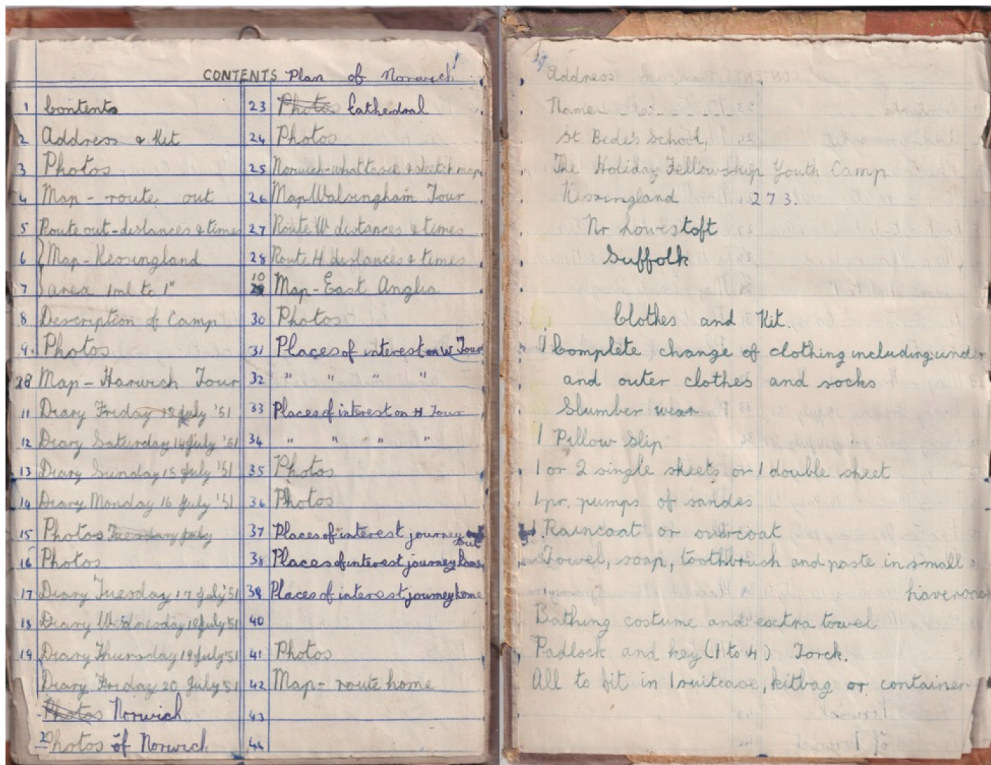


Figure 2. Contents page and page 2, July 1951.

and key, and bathing costume. These items were to fit within a single suitcase, kitbag or container.

As a piece of writing by a fourteen-year-old, this list offers a child's perspective on preparation and self-sufficiency, shaped in part by maternal support. It reminds us that camp life was experienced not only in excursions and activities but also through the daily management of personal possessions, requiring the prioritisation of comfort, hygiene and basic needs. By recording the kit list in his scrapbook, Warbrick performed a pedagogical act: rehearsing what he needed, internalising responsibility for his belongings, and embedding these material preparations within the record of the trip. Like the cover and contents page, this entry reveals how a child actively framed his own educational journey.

Pages 4–5: Mapping the Journey Out

After a blank page, Warbrick begins the substantive content of the scrapbook with a careful representation of the outward journey. This decision is telling: the camp began not on arrival in Suffolk but with the journey itself. Page 4 (see Figure 3) presents a large, coloured map tracing the route from Clayton Green to Kessingland. Warbrick shaded the background in greens and blues, labelling the Wash in the North Sea in pale blue, while tracing the route in black ink with red annotations. Major towns and

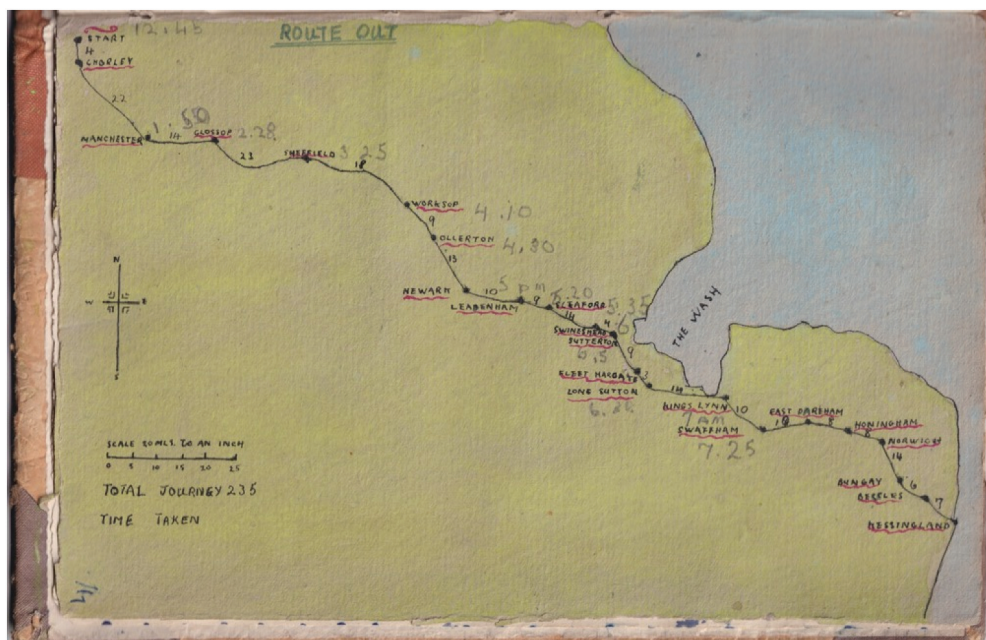


Figure 3. Page 4 “Route Out,” July 1951.

cities punctuate the path, each accompanied by recorded times of day (“12.28,” “4.10,” “7.25”), suggesting that he documented the journey as the coach passed through each location. He also included a compass rose, a scale (“Scale 10 miles to an inch”), and the total journey distance (235 miles), although the overall duration remains unrecorded.

What stands out is the combination of school-taught cartographic conventions—scale, compass and labels—with a child’s improvisational artistry. The map is at once a geographic exercise, a diary and a memorial. It reflects mid-century pedagogical ideals that valued accuracy, measurement and neatness,⁷⁴ yet Warbrick suffuses it with his youthful hand: slightly uneven lettering, imaginative colouring and the ambition to create a large, whole-page visual record. The map thus exemplifies experiential learning, with Warbrick retracing the journey through drawing and transforming the coach ride into a geography lesson he effectively authored.

On page 5 (see [Figure 4](#)), Warbrick shifts genre. Here, he breaks the journey down into a long table of places, roads and distances, with each row listing a stage en route to Kessingland, totalling 234½ miles. The entries are methodical, carefully ruled across the page, with abbreviations for major roads and precise mileage calculations. This page demonstrates Warbrick’s engagement with the quantitative and logistical dimensions of travel. Taken together with page 4, it forms a hybrid of geography, mathematics and personal diary. The careful calculation of miles reflects the skills expected of a fourteen-year-old: numeracy, accuracy and the capacity to impose order on experience. For Warbrick, mapping and tabulating the journey were ways of mastering it, breaking a long, perhaps exhausting coach trip into knowable stages and translating movement into data. From a historical perspective, these pages

ROAD	PLACE	DIST	ROAD	PLACE	
A6	London	0	A17	London	0
"	White Bear St on R	3 1/2	A15	Holdingham	9 1/2
"	Blackrood by - pass	1 "	"	Beafield	1 1/4
"	Four Gates	3 1/2	A17	Swineshead	10 1/4
"	Wingates	2 "	"	Swineshead	3
"	Cherquiesent	1 1/2	"	Sutton	3 1/4
"	Gulston Lane Ends	1 1/2	"	Goodbyke	2 1/4
"	Greenhays	1 1/2	"	Blunt Hargate	8 1/4
"	Little Hulton	2 "	"	Sutton Bridge	6
"	Walden	1 1/2	"	Birmingham	6
"	Wardley	2 "	A17	Kings Lynn	5 1/4
"	Swanton	2 1/2	"	Barwick Corner	1
"	Stamps O' th' Height	1 1/2	"	West Bury	6
"	Pendleton	1 1/2	"	Northburgh	2 1/4
"	Manchester	2 1/2	"	Wussifham	6 1/4
A57	Hyde Rd. Stn.	4 "	"	Beccles	9 1/4
"	Denton - enter Cheshire	2 1/4	"	East Dereham	2 1/2
"	Hyde	1 1/2	"	Hochering	6
"	Miltham - in long dingle	3 "	"	Horwingham	2
"	Hillingworth - enter Derbyshire	4 "	"	Derby	8
"	Glossop	2 1/2	A15	House Norton	1 1/2
"	Snake Inn	6 1/2	"	Huntington Corner	5
"	Wharfedale Road 30 high road	6 1/2	"	Huntington	1 1/4
"	Leeds - enter Yorkshire	2 "	"	Wharfedale	1 1/4
"	Norfolk Home Hotel	4 1/4	"	Ward	1 1/4
"	Broomhill (Church)	1 1/2	"	Hales	1 1/4
"	Sheffield	1 1/2	"	Stochton	2 1/4
A11	Salisbury	3 "	"	Fullingham - enter Suffolk	1 1/4
"	Exington - enter Derbyshire	2 1/4	"	Beccles	1 1/4
"	Pennington	1 1/4	"	Worthington	1 1/4
"	Barthborough	2 1/4	"	North Cove	1 1/4
"	Bloune	1	"	Barnby	1 1/4
"	Greenville	2 1/4	"	Mulford	1 1/4
"	Cruckmay - enter Nottingham	5 1/4	"	Kessingland	2 1/4
"	Buckley	3 1/4	"		8
"	Overton - pass - enter Norfolk	2 1/4	"		
"	Wellon	1 1/4	"		
"	Ormyton	1 1/4	"		
"	Amiesall	1 1/4	"		
"	Kelham	1 1/4	"		
A1	Newark on Trent	2		Total journey 236 1/2 mls	

Figure 4. Page 5 "Route," July 1951.

exemplify the lived pedagogy of the scrapbook, showing how a child appropriated the tools of school culture—maps, measurements and lists—to make sense of his experience.

Pages 6–7: Mapping East Anglia and Locating Kessingland

Warbrick then turns his scrapbook to the region in which camp life would unfold. Across a two-page spread (see Figure 5), he drew a coloured map of East Anglia, focused on Suffolk and Norfolk, with Kessingland, Lowestoft and surrounding villages clearly marked. He rendered the rivers Waveney and Yare in blue pencil, while emphasising the network of roads in thick red lines. Settlements are distributed densely across the page. This map has a markedly different quality from the linear "Route Out" on page 4. It situates Kessingland within a wider landscape. The effect is both cartographic and imaginative: Warbrick is beginning to understand where he is. In pedagogical terms, this reflects a shift from movement to orientation.⁷⁵

Pages 10–12: From Maps to Lived Experience

After several pages dedicated to mapping, the scrapbook pivots to a new genre. Page 11 (see Figure 6) marks the beginning of Warbrick's diary entries and, with them, a shift in tone from impersonal mapping to first-person narrative. Headed "Diary Friday 13 July '51," the entry opens vividly: "Got up very, very early about 5.30, and went down to the sands." Warbrick records activities with precision—breakfast at 8 a.m., a visit into Kessingland for postcards, finding a canopied shop, dinner at 12.30, an afternoon on the sands, swimming at 6.30 and a trip to Lowestoft in the evening. The record ends pragmatically: "We got home 11 p.m." This entry foregrounds the embodied immediacy of the camp, setting down times, places and actions in rapid succession. It also reveals the priorities of a fourteen-year-old in this context. The narrative is sparse in description or reflection but rich in sequencing: Warbrick is concerned to record events and impose temporal order, much as he did in his tables and maps. The diary exemplifies the scrapbook's role in cultivating participatory memory, functioning as a working record through which Warbrick ensured that his experiences were preserved.

Pages 10 and 11 dramatise the scrapbook's pedagogical duality. On one side, Warbrick rehearses the formal conventions of geography, demonstrating accuracy, neatness and visual skill. On the other, he turns to a personal voice, recording his own bodily rhythms and the pleasures of the excursions. The juxtaposition suggests that, for Warbrick, the scrapbook was a hybrid record in which the cartographic and the experiential could

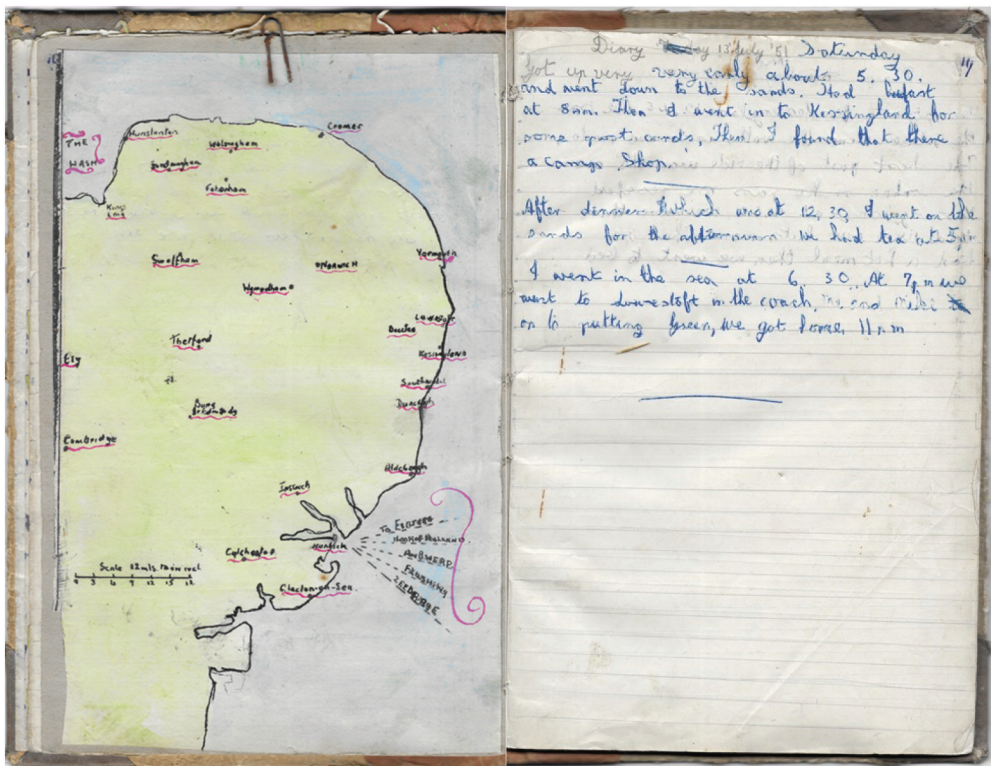


Figure 6. Pages 10 and 11 "Diary," 13 July 1951.

coexist. In this hybridity lies its pedagogical richness: the scrapbook encouraged him to weave together different modes of knowing into a unified account of camp life.

The diary entry on page 12 recounts the departure for Kessingland in a terse but evocative style: “We started for Kessingland 12.45. We saw the places where the Wolds are.” The phrasing captures a schoolboy’s observational eye, noting not just the destination but the landscapes encountered en route. The Wolds—rolling chalk hills in Lincolnshire—stood out sufficiently to merit recording, evidence of the way geographical features impressed themselves upon a fourteen-year-old travelling beyond his home region.⁷⁷ The entry then notes: “The best part of the ride was over the Snake Pass.” His words evoke the embodied experience of travelling through an unfamiliar region: not only sights, but the felt motion of the coach winding across the landscape.

The diary concludes: “We reached Kessingland at 9.50. We were there told where our huts were. After we had a hot meal then we went to bed.” Warbrick’s sparse prose captures the essentials of establishing a new, temporary life. Pedagogically, this entry illustrates child-centred narrative priorities: what Warbrick recorded were the landscapes, the memorable thrill of the journey, and the basic logistics of arrival.⁷⁸ It also reflects a pedagogy of sequencing, as he breaks the day into steps, just as his earlier maps and tables divided journeys into measurable units.⁷⁹ It further exemplifies participatory memory: by writing in the scrapbook, Warbrick inscribed his account of the group’s arrival, creating a record that was simultaneously individual (his perspective) and collective (shared with classmates in huts).⁸⁰ Within the larger context of the scrapbook, this page signals the beginning of the lived experience of camp life.

Pages 22–24: Norwich Postcards and Cathedral Plan

Pages 13 to 20 of the scrapbook comprise a mixture of empty diary entries and blank cardboard pages until page 21, which features a pasted pamphlet outlining the general history of Norwich. The subsequent pages move away from personal narrative towards a more visual and documentary mode of expression, combining postcards, drawings and architectural plans. Page 22 (see [Figure 7](#)) presents three black-and-white postcards mounted neatly onto grey paper, their edges outlined in hand-coloured ink. By carefully cutting, arranging and decorating these postcards, Warbrick transformed commercial souvenirs into artefacts of his own making. The magenta borders signal his personal intervention: although the images were mass-produced, their placement and embellishment assert his ownership. Pedagogically, this page illustrates the scrapbook as a practice of appropriation.⁸¹ The postcards represent sites of cultural value in Norwich, but within Warbrick’s scrapbook they become part of his summer camp narrative. For a fourteen-year-old, these postcards may have functioned both as evidence of places visited and as tokens of an emerging civic and historical education. Their inclusion demonstrates how visual materials mediate between personal memory and broader narratives of heritage.⁸²

The following page (see [Figure 7](#)) marks a striking shift in genre. Warbrick hand-drew a coloured ground plan of Norwich Cathedral, complete with labelled chapels, cloisters and transepts. He also added heraldic decoration—a shield bearing three golden lions—and included a brief key describing features such as the bishop’s throne and the archbishop’s seat. Warbrick executed the plan with care, using yellows and greens against a brown wash, suggesting both artistic ambition and familiarity with architectural diagrams. This page

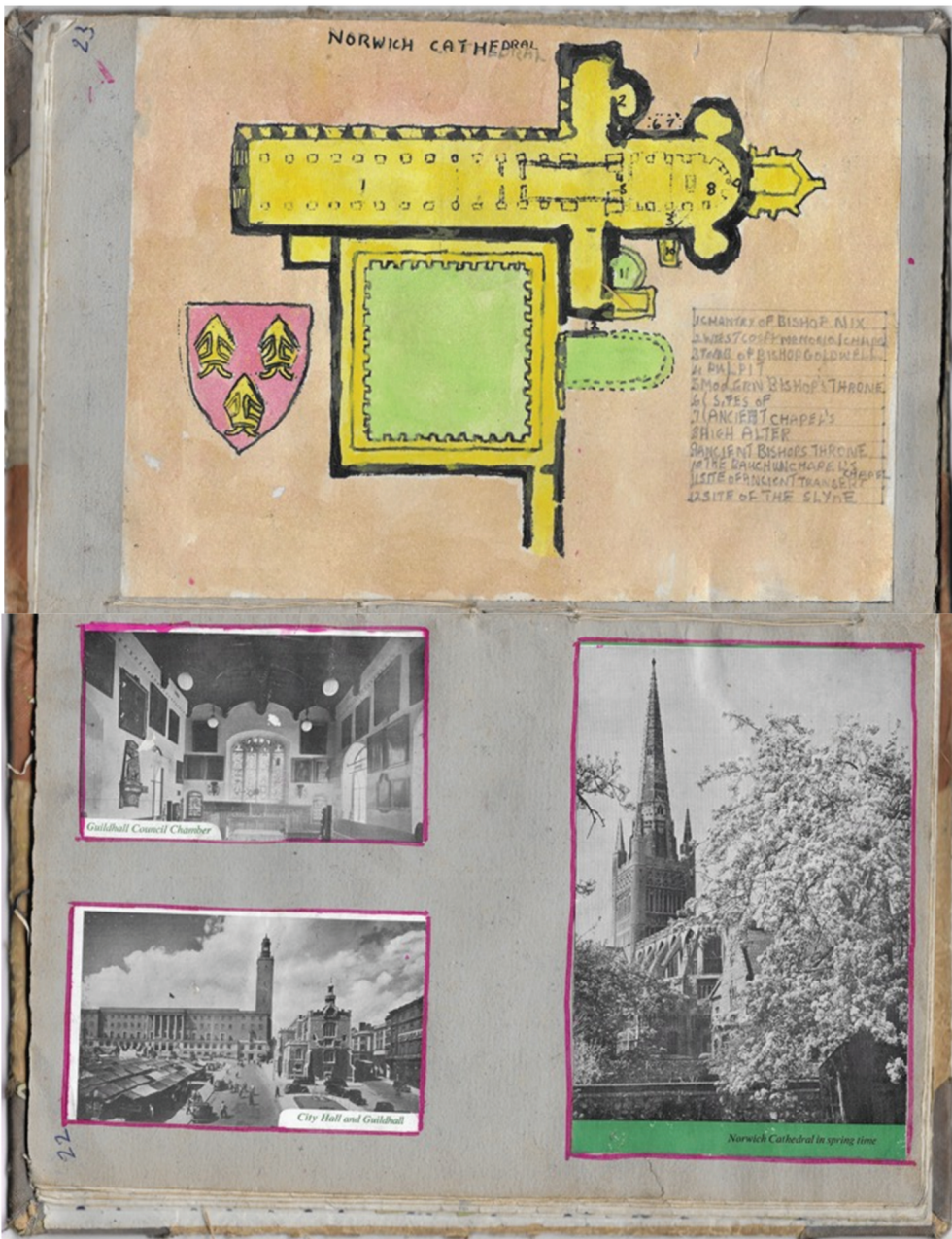


Figure 7. Pages 22 (bottom) and 23 “Norwich Cathedral” (top), July 1951.

clearly reflects the “pedagogy of making.” By copying or constructing a floor plan, Warbrick actively reconstructed information through his own line, colour and annotation. It also illustrates the pedagogical function of religious architecture during mid-century school trips: cathedrals functioned not only as devotional spaces but also as educational sites where history, art and religion intersected.⁸³

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Pages 26–29: Excursion Mapping—Walsingham and Harwich Tours

Following the inclusion of another pamphlet on Norwich on page 25, page 26 (see [Figure 8](#)) presents a vividly coloured map of Norfolk and Suffolk, with the coastline in deep blue and the land in green. Black ink traces the excursion route from Kessingland through Walsingham. Warbrick numbered the distances

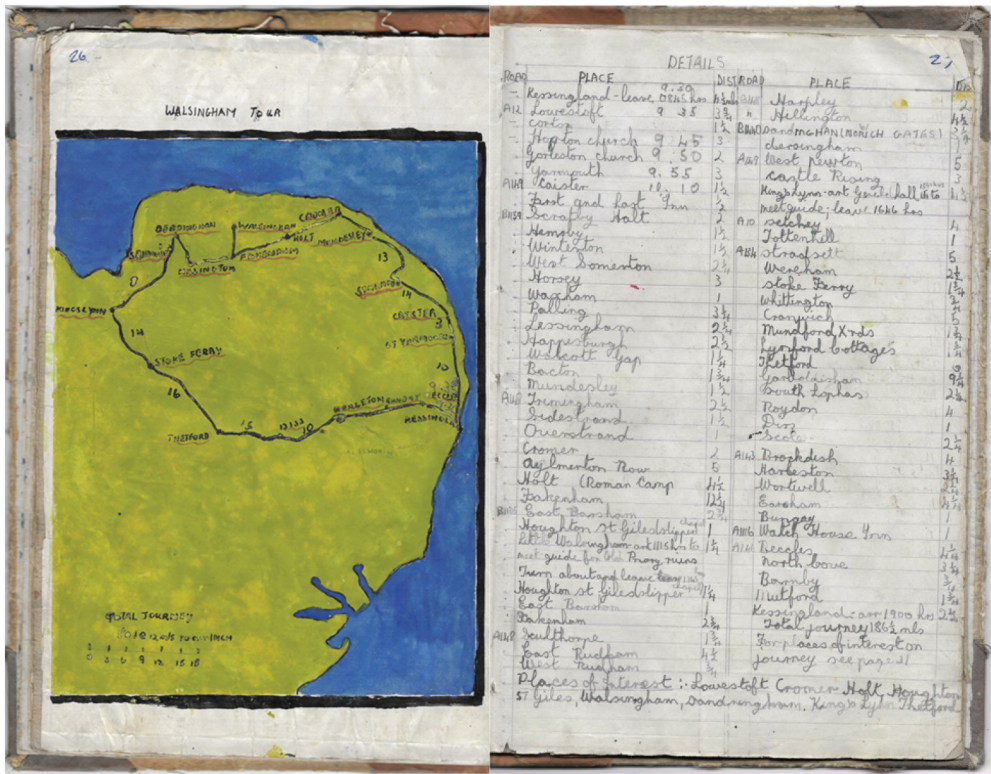


Figure 8. Pages 26 "Walsingham Tour" and 27 "Details," July 1951.

along the route and, at the bottom, carefully included a scale: “12 miles to an inch.” The visual impact of the map is striking. Unlike Warbrick’s earlier route sketches, this map employs a bold wash of colour. It functions both as a record of the day’s journey and as a commemorative image: by painting the land and sea, Warbrick elevates what might otherwise have been a routine geography exercise into a display piece. This may suggest a performative element—the scrapbook was not only for memory but also for presentation, perhaps to be shown to teachers, family members or classmates.

Facing the map, page 27 (see [Figure 8](#)) lists the Walsingham excursion in tabular form. The columns give road, place, distance and, often, precise times of day: “Kessingland—leave 8.45 hrs; Lowestoft 9.35; Yarmouth 9.55; Caister 10.10.” Warbrick’s notes also record when the group met guides (“Walsingham—until 11.50 hrs to meet guide”). The itinerary captures not only geography but also the social organisation of the trip—times, meetings and scheduled departures. Here, Warbrick adopts the persona of a recorder and archivist. His meticulous listing suggests not only careful observation but also the pedagogical value of such exercises: the teacher trained pupils to understand journeys as measurable, timed and ordered.⁸⁵ This habit of recording reflects both mid-century educational ideals of discipline and Warbrick’s own diligence, supporting the argument that the scrapbook reflects a “pedagogy of making.”

The next page presents a second excursion in a similar format, this time to Harwich. Again, the table runs down the page, listing towns alongside distances, road numbers and times of arrival and departure. Warbrick’s notes reveal close attention to logistics: “Colchester museum, 1345 hrs, leave town at 1600 hrs.” The itinerary culminates with “Arrive Kessingland 1900 hrs. Total journey 167 $\frac{3}{4}$ miles.” This table is slightly less polished, with handwriting that varies in size and darkness, suggesting that Warbrick may have drafted it more hastily, perhaps from notes taken during or immediately after the trip. Nevertheless, it preserves the structure of disciplined observation—a record of where, when and how the group travelled. The facing page features a coloured map of the Harwich tour. The sea is rendered in blue, the land in green, and the route marked in black with towns named along the way. Warbrick carefully includes the scale and total mileage (“168 miles”) at the bottom. As with the Walsingham map, the Harwich map serves a dual purpose: it both visualises geography and commemorates experience. Its bold colouring and thick outlines suggest a desire to make the page visually memorable.

These excursion pages highlight the intersection of geography, pedagogy and memory. They show how Warbrick transformed the temporary experience of coach tours into lasting records that combined measurement, mapping and artistry. The pairing of tables with maps reveals how different genres work together: the table captures process (distances, times, roads), while the map presents form (the visual sweep of the route). For a fourteen-year-old, this provided a means of making sense of an unfamiliar landscape. The tours to Walsingham—a major site of Roman Catholic pilgrimage—and Harwich, a historic port town, also highlight the educational and religious agendas of the camp: the children were encouraged to encounter both sacred and civic-historical sites. By recording them, Warbrick participated in constructing a shared memory that was simultaneously geographical, spiritual and cultural.

Pages 31–40: Descriptive Notes and Itineraries

The latter sections of Warbrick's scrapbook contain a different type of material. Here, Warbrick has pasted or copied typed descriptive notes (see Figure 9) on the towns and landscapes of East Anglia and beyond—extending as far as Lincolnshire, Nottinghamshire and Derbyshire—reflecting the counties through which he travelled on his journey to Kessingland. These pages read more as a compilation of guidebook-style knowledge, yet they are significant precisely because of how Warbrick integrated them into his personal scrapbook.

The texts include population statistics, historical references (“Holt: noted for its remains of Roman occupation”) and short descriptions of landmarks (“Norwich: famous for its Cathedral whose spire may be seen in the distance”). Warbrick almost certainly drew these from printed sources such as travel pamphlets. However, by pasting them into his scrapbook, he enacted a form of curation, treating external information as part of his own experience. The result is a hybrid document: at once a diary of what he saw and a textbook of what his teacher expected him to learn. This blending of text and journey highlights a key educational dimension of the Kessingland camp. The trip not only took the children to new environments but also instructed them in how to see those places—how to translate raw impressions of travel into recognisable cultural and historical categories. In this sense, pages 31–40 are as much about pedagogy as they are about tourism. They trained Warbrick to value places in

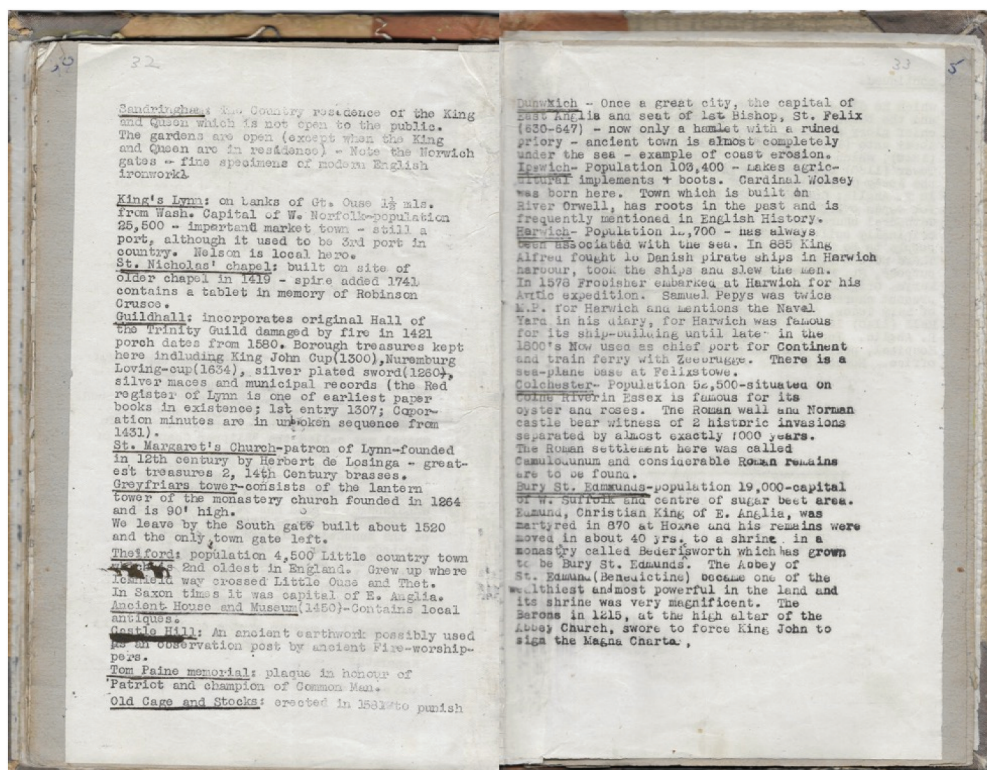


Figure 9. Pages 32 and 33, July 1951.

terms of population size, antiquity and heritage significance, positioning him within a wider mid-century culture of domestic travel and national history.⁸⁶

Some passages emphasise pilgrimage and Roman Catholic heritage, such as the description of Walsingham on page 31: “Legend has it that a replica of the Holy House of Nazareth . . . was built here by Our Lady and the angels in 1061.” This focus on shrines, religious devotion and destruction during the Reformation resonates strongly in a scrapbook belonging to a Roman Catholic schoolboy. Warbrick’s inclusion of such material reflects not only an interest in historical monuments but also an engagement with a faith-based narrative of loss and revival. By situating Walsingham within his scrapbook, Warbrick inscribed the trip into a broader Roman Catholic geography, transforming a school trip into a journey through both sacred and secular landscapes. Pages 32 and 33 (see [Figure 9](#)) expand this encyclopaedic approach, addressing towns such as King’s Lynn, Ipswich and Colchester. Here, the scrapbook mimics the structure of a gazetteer, condensing each place into a series of key facts. For a fourteen-year-old, this reflects not only diligence but also a desire to present himself as a recorder of useful knowledge, positioning the scrapbook as both a personal keepsake and a reference manual for the region.

Pages 37 to 40 extend this pattern by providing descriptive itineraries of the return journey from Kessingland. Here again, Warbrick includes material that blends topographical observation (“Swineshead: decorated and perpendicular church with tower . . . curfew still rung at 8pm in winter”) with broader historical references (“Newark . . . ruins of a castle where King John died in 1216”). This lends the homeward route a sense of historical depth, transforming it from a mere reversal of the outward journey into a curated progression through landmarks associated with national heritage. The inclusion of typed notes, population data and heritage references gives the pages an air of authority, signalling that Warbrick had not only enjoyed the trip but also learned from it in ways his teachers intended. The scrapbook thus reveals how mid-century school camps functioned as sites of experiential learning, in which Warbrick combined walking, seeing and recording with textual appropriation and display.⁸⁷

The typed descriptions Warbrick pasted echo the tone and format of contemporaneous county and town guidebooks. In the 1950s, two highly influential series shaped how Britons “ought” to look at places: the stylish, motorist-oriented *Shell Guides* and the scholarly *Buildings of England* volumes edited by Nikolaus Pevsner.⁸⁸ The *Shell Guides* (1934–1984) encouraged readers to scan the landscape for striking details and curiosities suited to car-borne touring, cultivating a breezy, selective gaze that corresponds with Warbrick’s clipped entries and his focus on “what to notice” at each stop.⁸⁹ Pevsner’s county guides, launched in 1951, codified a more systematic, building-by-building mode of seeing—particularly churches, civic buildings and “perambulations” of town centres—precisely the civic-ecclesiastical emphasis that surfaces in Warbrick’s selected notes on Norwich, Thetford and Bury St Edmunds.⁹⁰

Warbrick’s long tables of routes, times and road numbers, and the typed sheets on the outward and homeward journeys (pages 37–40), also reflect post-war geography and outdoor education norms.⁹¹ Geography educators had, since the late nineteenth century, argued that fieldwork and journeys cultivated observation, order and civic character; by the mid-twentieth century, recording routes, distances and timings had become orthodox classroom practice.⁹² The Geographical Association and inspectorate traditions framed

fieldwork as “at the heart of the subject,” where pupils observed, collected and organised data—precisely what Warbrick does in his mileage tables and pencilled scales.⁹³

More specifically, the Ministry of Education published practical pamphlets to help schools run trips and camps safely while securing educational outcomes. *Organised Camping* (Ministry Pamphlet No. 11, first issued in the late 1940s and reissued in the early 1950s) set out expectations for kit, catering, route planning and record-keeping—details that echo Warbrick’s earlier kit list and the timed itineraries he later copies.⁹⁴ This pamphlet culture normalised the idea that camps produced paper artefacts (programmes, typed notes, route sheets) which pupils could take home or, as here, incorporate into a scrapbook as evidence of learning.⁹⁵

Warbrick’s scrapbook thus occupies a position between adherence to the conventions of the scrapbook form and an attempt to formalise the record of the journey through quasi-professional practices of mapping, tabulation and classification. As Clare Pettitt has shown, travel scrapbooks often combined narrative with taxonomy⁹⁶; read in this light, Warbrick’s emphasis on geography may reflect the influence of teacher guidance or curricular priorities, even if this cannot be definitively established. His structured recording of routes, places and observations also aligns with wider mid-twentieth-century practices of travel writing and holiday diary-keeping, suggesting that the scrapbook draws upon broader cultural forms through which journeys were documented and made meaningful.⁹⁷

Pages 42–43: Mapping the Journey Home

The final pages in Warbrick’s scrapbook bring his journey to a carefully constructed conclusion. On page 42, the painted map entitled “Route Home” mirrors the outbound map, both visually and structurally. This symmetry not only demonstrates Warbrick’s sense of narrative closure but also reflects a learned practice of documenting travel in a systematic manner. Warbrick draws the map in bright colours, with major towns and waypoints marked in red ink, and includes a compass and scale, along with the notation of the “total journey 245 miles.” Such details show how he combined creative expression with quantitative reasoning, echoing the “learning by doing” ethos that characterised much mid-twentieth-century progressive education.⁹⁸ In this context, his mapmaking represents a form of embodied geography, situating experience within visual order and measurement.

Page 43 complements this artistry with a tabular “route log” that again lists, in sequence, each town, road and distance travelled on the return journey. The precision with which Warbrick records places echoes the methodological rigour of official travel diaries and road books, yet remains framed through the hand of a fourteen-year-old. Notably, Warbrick includes both official road numbers and local waypoints such as “Chatsworth Park” or “Hop Pole Hotel.” This blending of formal cartography with personal, affective markers illustrates how children appropriate and reinterpret forms of travel knowledge. Rather than serving as a passive record, the log represents Warbrick’s active negotiation between the structures of geography and the lived experience of being on the road.

These two pages show how Warbrick’s scrapbook was not only a memory-book of a school trip but also a self-conscious exercise in constructing order, authority and

completeness. It reveals the interplay between individuality and external authority: while he generated his own drawings and tables, he also concluded the book with printed pamphlets on Norfolk rivers and on Nottingham. This mixture of self-made and externally sourced materials mirrors broader practices among children of collecting and curating.⁹⁹ It suggests that Warbrick understood the scrapbook not only as a diary of his journey but also as a resource to be shared with others, conveying his personal creativity while testifying to the knowledge he had gained.

Thus, the final pages provide a striking conclusion to the scrapbook's narrative arc. They encapsulate Warbrick's dual roles as both child traveller and proto-archivist: documenting routes, distances and experiences with precision, while infusing the record with colour, artistry and imagination. Ellen Gruber Garvey has argued that scrapbook-making is a deliberate act of selection, cutting, arrangement and preservation through which compilers organise knowledge and produce their own usable archives.¹⁰⁰ Warbrick's scrapbook demonstrates how travel diaries functioned as hybrid educational texts, in which a "pedagogy of making" materialised through drawing, measuring and remembering.

Conclusion: Insights on Mid-Twentieth-Century British Education

William Warbrick's scrapbook offers a lens into the wider educational culture of mid-twentieth-century Britain. It brings together several overlapping pedagogical values of the post-war period: an emphasis on experiential learning, a child-centred approach to recording and interpreting knowledge, and the persistent interplay between formal schooling and informal cultural influences.¹⁰¹ Its mixture of maps, lists, diary entries and pasted materials illustrates how scrapbooking could function as a "pedagogy of making."

One of the most striking features of the scrapbook is its blending of creativity and precision. Warbrick's hand-drawn maps and carefully calculated mileage tables reflect the mid-century emphasis on cultivating order, discipline and accuracy in schoolwork.¹⁰² Geography teaching prized systematic recording, and his work echoes classroom exercises in cartography and measurement. Yet the scrapbook also contains imaginative colouring, personalised annotations and narrative diary fragments that suggest a looser, more exploratory dimension of the educational programme. This duality reflects the tension at the heart of post-war progressive education: children were to be given freedom to explore and express themselves, but within a framework that cultivated habits of diligence, neatness and responsibility.¹⁰³ The scrapbook represents a negotiation between tradition and innovation—a site in which the values of both progressive and more formal pedagogies are visible side by side. Within the context of Catholic schooling, such practices also reflected the Church's commitment to forming the "whole child"—intellectually, morally and spiritually.¹⁰⁴ Catholic educators in the post-war decades increasingly integrated experiential and creative activities into moral and religious formation, viewing observation, reflection and craftsmanship as means of cultivating reverence and discipline.¹⁰⁵ Warbrick's scrapbook, produced within this environment, thus can be seen to reflect not only pedagogical experimentation but also the Catholic ideal of education as a process of ordered creativity and moral growth.

The Kessingland camp exemplified the belief that formative learning experiences should take place beyond school walls, through encounters with landscapes, towns and heritage

sites. Warbrick fills his scrapbook not only with routes and places visited but also with historical snippets and cultural references. Such practices reflect a wider post-war investment in cultivating cultural literacy, particularly in relation to local and national heritage.¹⁰⁶ The “pedagogy of making” proposed here may also have wider applicability beyond the school setting. Later communal scrapbooking projects, most notably the Women’s Institute (WI) village scrapbooks produced for its 1965 Golden Jubilee, likewise used collecting, selecting, arranging and annotating material to document everyday life and to cultivate forms of local historical consciousness.¹⁰⁷ As Cherish Watton argues, these scrapbooks turned WI members into “community archivists,” while Rosemary Shirley similarly shows that WI Golden Jubilee scrapbooks functioned as visual records of rural modernity and village identity.¹⁰⁸ Read alongside Warbrick’s scrapbook, such examples suggest that a “pedagogy of making” extends into community contexts, where scrapbooking fostered cultural literacy, heritage-making and the collaborative curation of local pasts.

Warbrick’s scrapbook also reflects an educational approach that positioned children as active producers of knowledge.¹⁰⁹ Rather than passively receiving information, he curated, recorded and interpreted his camp experiences, making the scrapbook a product of a “pedagogy of making.” The inclusion of printed pamphlets alongside his own creative maps suggests that teachers encouraged children to treat learning as a process of compilation and synthesis, combining official sources with their own observations.¹¹⁰ This aligns with contemporary educational practices in which scrapbooks, project work and portfolios were used to cultivate skills of organisation, summary and presentation.¹¹¹

Equally, the scrapbook reveals the material and sensory dimensions of education. Warbrick’s coloured maps, his handwritten mileage logs and the pasted pamphlets all suggest that both teachers and pupils understood learning not simply as intellectual but as embodied and tactile. The materiality of the scrapbook—the texture of paper, the layering of ink, pencil and print—speaks to the pedagogical significance of “making” as a way of knowing. Educationalists such as Susan Isaacs had long argued for the value of hands-on, project-based learning, and this scrapbook exemplifies how such values persisted into the post-war decades.¹¹² It is a reminder that, for children, the processes of cutting, pasting, colouring and writing construct knowledge in ways that blur the boundaries between play, art and scholarship.

The scrapbook must be read against the wider context of post-war Britain, in which schools were tasked with helping children navigate a rapidly changing world. The Education Act 1944 had expanded secondary schooling, while broader welfare state reforms underscored the role of education in shaping democratic citizens.¹¹³ In this context, activities such as the Kessingland camp and the creation of scrapbooks were central to an educational ethos that emphasised preparation for participation in society. They embodied the principle that children should learn not only through textbooks but also through engagement with environments, histories and communities. Warbrick’s scrapbook shows how practices of order and recording mediated progressive ideals of experiential and child-centred learning; how teachers invited pupils to act as curators of knowledge; and how education was understood as both a material and a civic process. By situating the scrapbook within this broader context, it becomes possible to appreciate more fully how it reflects an emergent “pedagogy of making,” shaped by progressive approaches to education as well as the wider social aspirations and cultural anxieties of post-war Britain.

Notes

1. Carter, "Secondary Modern Education in Britain," 23–41.
2. Ord, "Experiential Learning in Youth Work," 493–511.
3. Zweiniger-Bargielowska, "Rationing, Austerity and the Conservative Party," 173–97.
4. Cook, "The 1944 Education Act," 157–72.
5. Ozier, "Learning Landscapes," 4–13.
6. Miettinen, "The Concept of Experiential Learning," 54–72.
7. Hamilton, "Summer Camp," 372–390.
8. Alexander, "Material Affordances," 1–25.
9. Bragg and Buckingham, "Scrapbooks," 114–31.
10. Cobley, "Higher Education," 1–17.
11. Catholic Bishops' Conference of England and Wales, "Clayton Green—St Bede."
12. Hodkinson, *Whittle- & Clayton-le-Woods*, 30–1.
13. "Clayton Green Catholic Chapel," *Preston Chronicle*, August 6, 1842, 1; "Clayton Green Catholic Chapel," *Preston Chronicle*, September 9, 1843, 1; "Clayton-Green Catholic Chapel," *Preston Guardian*, July 25, 1846, 1.
14. "Sunday School Procession at Clayton Green," *Preston Chronicle*, June 17, 1893, 5.
15. "St Bede's, Clayton Green," *Lancashire Evening Post*, June 22, 1935, 1.
16. *Ibid.*, 9.
17. Anonymous author, *The 150th Anniversary of the Church of St Bede Clayton Green*, 8–9.
18. *Ibid.*, 9.
19. *Ibid.*
20. *Ibid.*, 5.
21. Cometan, *Life and Genealogy of Cometan*, 195.
22. England & Wales, Civil Registration Marriage Index, 1837–2008, *William Warbrick* (Chorley, Lancashire, Oct–Nov–Dec, 1936), volume 8e, 417.
23. *Ibid.*, 159.
24. *Ibid.*, 332.
25. *Ibid.*, 159.
26. King, "Accessing the Emotional and Intangible," 403–19.
27. Barclay et al., *Inheriting the Family*, 1–2, 4–5.
28. Gloyn et al., "The Ties That Bind," 157–176.
29. Carter, "Secondary Modern Education in Britain," 23–41.
30. *Ibid.*
31. Anselmo, "Bound by Paper," 141–72.
32. Watton, "Suffrage Scrapbooks," 1028–46.
33. Eglinton, "Boys' Use of Visual Material Culture," 10–24.
34. Burnley, "Earth Science Scrapbook Project," 245–9.
35. Goodsell and Seiter, "Scrapbooking," 318–41.
36. Moss, "Scrapbooks," 223–41.
37. Tucker, "Reading and Re-Reading," 1–26.
38. Senette, "Anna Watson's Scrapbook," 133–166.
39. Norman, *English Catholic Church*, 3–4, 32–3, 213–5.
40. Elliott, "Catholic Educational Dilemma," 661–82.
41. Arthur, "Catholic Voluntary-Aided Schools," 447–55.
42. Freeman, "Christianity and Outward Bound in Britain," 67–84.
43. Jeppsson, Danielsson, Nestlog and Tang, "Primary Pupils' Multimodal Representations," 221–41.
44. Pink, *Doing Sensory Ethnography*, 25–27, 59–63.
45. Van Manen, *Tact of Teaching*, 4–7, 136–42.
46. *Ibid.*, 68–75.
47. Kolb, *Experiential Learning*, 38–9.
48. Darling, *Child-Centred Education*, 1–14, 35–50, 135–41.

49. Assmann, "Transformations between History and Memory," 49–72.
50. Darling, *Child-Centred Education*, 1–14, 35–50, 135–41.
51. Sheridan, Clark and Williams, *Design Literacies*, 1–15, 34–40.
52. Reese, "Origins of Progressive Education," 1–24.
53. McCulloch, *Struggle for the History of Education*, 26–40, 71–82.
54. Aldrich, *Education for the Nation*, 14–37.
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