

“FORMING a class, getting and keeping it in steady working order, is not light work. When the intending pupils have been hunted up and talked over, there are the room, materials, tools, and teacher to be supplied. The hours that will best suit, and the fees, have also to be carefully thought over, as well as numerous little details. As is usual with new movements, opposition raises its voice, and has to be met and conquered. The evenings suit the men and boys best; but when there are women and girls, Saturday afternoons are generally more convenient. As a rule, it is easy enough to get pupils together for a class, for they come readily when a lady, who is known and liked, tells them she is going to show them how to carve wood, beat brass into shapes and patterns, or model clay into pretty and useful articles; but sometimes it is not so easy, and a class starts with two or three, or with one individual worker. By degrees it grows, and the interest deepens, pupils bring friends, and show their own first efforts, as encouragement to others. The teacher makes the lessons pleasant, talking, and encouraging her pupils to talk and ask questions, showing everything clearly, and explaining any difficulty. She should be present all the time, and regular in her attendance. She has, of course, learnt the work previously, and does the drawing for her pupils until they are able to do it themselves. If the pupils are apt, they should be taught to draw and copy their own designs, which, after a time, if they have any real talent, they will prefer to do. The most intelligent and better class boys generally get on best with the wood carving, and the roughest with brass beating. The noise of the latter seems to have a charm for them. Rough boys who came at first, because they thought they could earn something, often stay on because they really like the work; many stay only a short time, as they have not steadiness enough to persevere long, and others learn all they can, and work away in their own homes in leisure hours.”

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“THE personal influence, manner, and sympathy of the lady teacher are everything, and it is seldom that the pupils, however rough they may be, behave badly. Even if the lady who has organised the class does not teach herself, she should be constantly present, advising and suggesting, perhaps working herself, in a pleasant, friendly manner. This has a great effect on the class. If the workers are in their own homes, interest and encouragement shown by a lady's visits, are always much appreciated. Classes are usually held in the winter, and last three to six months. They are held once or twice a week (Saturday is a good day) for two hours in the evening, very often from six to eight. I am particularly

referring now to classes for men and boys. They are often free, but in many places it has been thought advisable to exact a small entrance fee of one penny, or threepence, and a weekly payment of one penny, according to the class of persons joining, towards payment for instruction or tools, and to give importance as members. All expenses, such as the fee to be paid teacher, hire of room, firing, lighting, means of sharpening tools, &c., are defrayed by the lady. As a rule, the tools are paid for by the pupils; if they cannot afford a whole set at first, as for wood carving, they get half for about 3s. or 4s.; but if the lads are too poor to buy any, they are presented, or lent to them. Materials are supplied at first, but they are often bought by the men afterwards, unless specially sent to them. It has been found satisfactory in small places to get two or more villages to join, when a paid teacher from the Home Arts and Industries Association (Royal Albert Hall, London) has been engaged, as the time devoted to teaching is sometimes too much for one place. Designs for all work can be had from the Association, and help of all kinds is gladly afforded. Some ladies, who teach and manage their own classes, do all the copying of designs, from various sources, or design their own patterns, devoting all their time and energies to it. “As soon as the work of the class, and of individuals connected with it, is worth showing, it should be exhibited at some local exhibition, or at the house of the lady who is interested in it. The prices should be moderate, fixed by the Association, or by the workers themselves. Orders should be solicited, and methodically entered. It is best to ask some gentleman accustomed to business to undertake this, as if the class flourishes, all money spent and received, all accounts of work given out and finished, its cost and selling price, &c., should be entered. A great many classes are self-supporting, and pay their workers; but how long they can be kept so upon exhibitions and orders remains to be seen. To be successful they must be constantly supplied with novelties, and that takes a great deal of thought. If a class deteriorates, a call has sometimes to be made upon its workers for current expenses; but that is but seldom, for some kind friend comes forward, or some little entertainment is given, which sets it afloat again. In brass working, the making up, which has usually to be done by professional hands, is expensive, but economy is effected by the class making its own pitch, though it is dirty work. Fixing the brass upon blocks of wood, which is the first and rough way of working, is never so satisfactory as on pitch. Children's classes, especially in the Pottery districts, are answering well. From the

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