

**CLAY WORK: A
HANDBOOK
FOR TEACHERS**

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Clay Work: A Handbook for Teachers by Katherine Morris Lester

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TO MIND
ADORNMENT

PREFACE

IN many of our most progressive schools clay-work is receiving marked attention as a means of hand training and art expression. But the progress of such work has been somewhat retarded owing to a lack of available information on the subject.

The object of this book is: first, to help teachers in acquiring the technique of clay-working; second, to offer several types of clay-work from which selection may be made. Detailed description of the processes of working, with numerous illustrative photographs are given; also photographs of finished models which, with a few exceptions, have been modeled by pupils from ten to twelve years of age in the public schools.

The author is indebted to Charles A. Bennett, professor of manual arts, Bradley Polytechnic Institute, Peoria, Ill., for many valuable suggestions; also to Fred D. Crawshaw, principal of the Franklin School, Peoria, for encouragement in developing many of the types of clay-work illustrated.

KATHERINE M. LESTER.

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GREEK VASE IN THE BRITISH MUSEUM

CHAPTER I.

INTRODUCTION.

SINCE the advent of manual training into the public schools, much time and thought have been given by those interested in its development, to the choice of materials. Of all media suggested, wood seems to have taken precedence; gradually, however, the value of other materials such as iron, copper, leather, and clay have come to be appreciated. Today in nearly every course in the manual arts, clay is given a place.

Owing to its plasticity as a medium of expression; to the many possibilities for various kinds of treatment, either in the study of natural forms, architectural ornament, the tile, or pottery; also, to its durability and practicability when finished, clay gives promise of permanency. From the historical side, not a little interest is added to the possibilities of clay-work. The various types of architecture and architectural ornament, the classic sculpture and pottery contribute much of the best in the study of form and decorative treatment. These, the products of the highest civilization, may come to be appreciated through no medium so effectively as that of clay.

The study of design and its application to clay also increases the educational value of the material. The planning of a design in every way appropriate to the idea, and