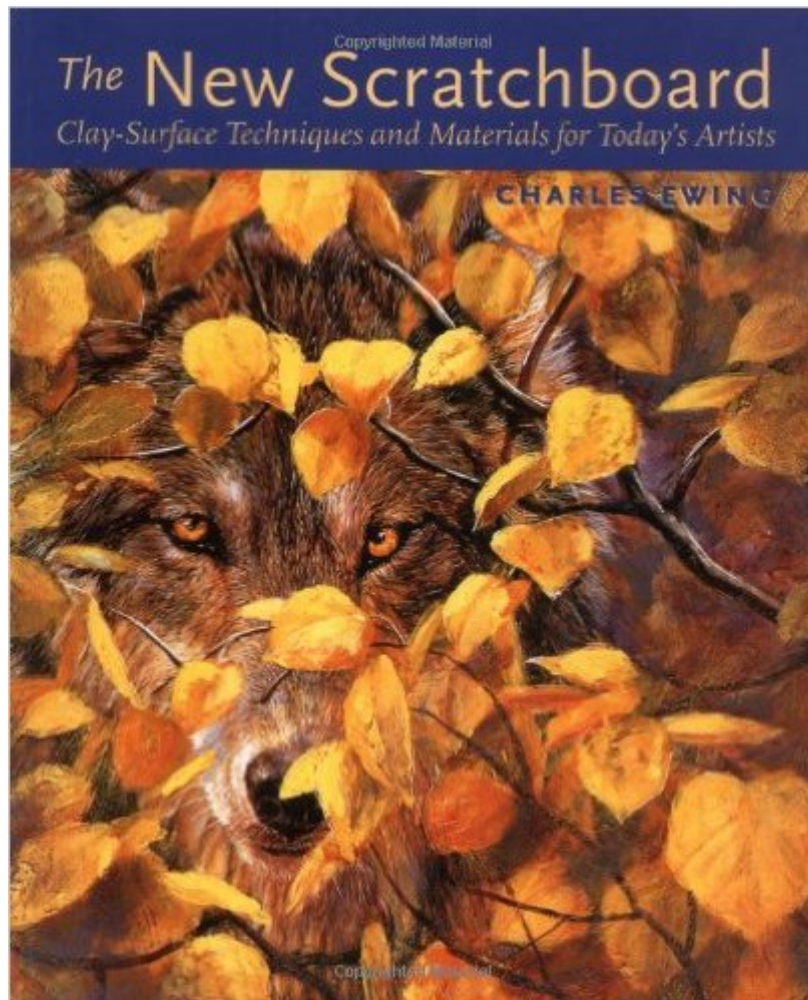


The book was found

The New Scratchboard



Synopsis

Artists looking for a fresh approach to their work will enjoy this rich resource offering complete instruction on the dynamic art form known as scratchboard. The book outlines the long history of the art, from petroglyphs, sgraffito, and scrimshaw to the state of the medium today, pointing out new surfaces, tools, and methods. Basic techniques are explored, such as scratching on an ink-blackened surface and applying ink or acrylics on a white clay surface. Other methods are reviewed: airbrush, gouache, watercolor, oils, tempera, and colored pencils. "Artists looking for new ways of interpreting their work will be pleased to find this on library shelves." "Library Journal, July 2001

Book Information

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Customer Reviews

I bought this book online, without having physically seen it before. For this reason my first impression was not the best. In fact, at first glance it didn't appear to contain any scratchboard work at all. Scratchboard, to me, is high-contrast black ink and white clay, with the possibility of color after the black and white has been rendered. You won't find this book geared to my definition. Chapters 3 and 4 contain the majority of the "black and white" pieces. Chapter 3 is small and deals pre-inked clay surfaces (like Clayboard Black). It has a few examples of the traditional scratchboard look, but most of them have color added. Chapter 4 is larger and deals with applying india ink to the white clay surface. I have to admit, there are some really nice pieces in this chapter, but rather than looking like scratchboard, they tend to look more like ink and wash. My favorite is the one mentioned in the main review, with four ravens dancing on a fallen totem pole. Very nice. A careful look does reveal some nice "traditional" scratchboard pieces done on Essdee Scraperboard, but they are few. This book is not about working with Essdee Scraperboard, it is about working with

Claybord. Strangely enough, there are pieces that have no scratching at all, including some excellent contributions by Stephen Quiller. I think the book is poorly titled. It should be called Claybord: Clay-Surface Techniques and Materials for Today's Artist. It was written by the inventor of Claybord, and is essentially an instruction manual on how to work with a variety of media on Claybord. I don't have a problem with a book on Claybord. Some might even argue that Claybord IS the new scratchboard. Fine, why not put Claybord in the title? I just think the title should be descriptive of the book's contents.

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