

ROBERT BRUCE

ARTIST PROCESS

Bruce started by dyeing the paper a rich hue. He inked his plate and then laid down the paper and drew on the back with crayon. Wherever he drew, the pigment adhered to the paper.

The colours are made up of various combinations of printing-inks, oil, alkyd and acrylic pigments, varnishes, wax, silicates and other extenders, transparents, thinners and thickeners and were applied to textured surfaces by means of brayers and other tools.

Onto this preparation the paper is laid face down and by drawing on the back the pigment is "lifted" from the inked surface to the face of the paper giving a print-like effect. Each colour is developed separately as in other print-methods.

Each "print" is unique yielding the monoprint- one copy. For each colour he cleaned the plate before adding new ink. To create further interest he varied the plates according to the textural effect he sought. Further variety was gleaned through experimentation with different chemical qualities of inks and paints.

Bruce spoke of the interest achieved: "Improved colours in printing inks on the market produce richer, mellower tones, so they allow me to overpaint colours, and through the use of vanishes, and transparents give the pigment a textural quality." Playing with the percentage of wax content, produced areas of varying repulsion and adhesion of pigment. This is how Bruce achieved lovely painterly effects.