



BOB HUGHES



I AM A TRADITIONAL AND DIGITAL ARTIST-ADULT EDUCATION ART TUTOR AND PAINTING DEMONSTRATOR. I AM ALSO REGISTERED AS AN ART INSTRUCTOR FOR THE CUNARD OCEAN LINERS

working in various mediums enhances tour skill levels

I work in various mediums including digital painting and modeling the head (portrait) in clay. I find them all very interesting to work with and each and every one has it's very own learning curve...some more complex than others, the digital medium is a prime example of this.

The skills of the people who attend my classes and workshops are also varied, from complete beginner to the more experienced. My experience and knowledge as an artist helps the students to relax and enjoy the experience rather than feeling intimidated by it or by others.

The image above (a canal scene in France) was painted using Atelier Interactive acrylics, a new painting medium made by an Australian company called Chroma; <http://www.chromaonline.com> They were developed to cope with extremes of

climate. As a demonstrator I travel to various art clubs, societies and small businesses in and around the North West and Central parts of the United Kingdom and North Wales demonstrating the techniques for working with Atelier Interactive acrylics. As most demonstrations are only two hours minus the introductions and breaks, I usually only have ninety minutes or less to complete a painting,



the image below is an example of one of my demonstration paintings.

Atelier Interactive acrylics are ideal for this situation. These acrylics are very versatile, and non toxic, and you can also use them to mimic oil paints and watercolour saving the students money in the long run.

I have only tried modeling the head (portrait) in clay on a few occasions but I really do have an affinity with it. The only thing stopping me from working with this material more often is the space, you need a good size studio with plenty of light. Were the artists' use colour to paint with, the sculptor/modeler uses light as his or her palette,

clay also tends to get quite messy, not that I mind that so much...

Sculptors/modelers 'work in the round', this was my learning curve. I learned how to observe from every angle... from the top looking down and



from the bottom

looking up as well as from the front, sides and rear, ignoring any of these points may result in an inaccurate likeness.

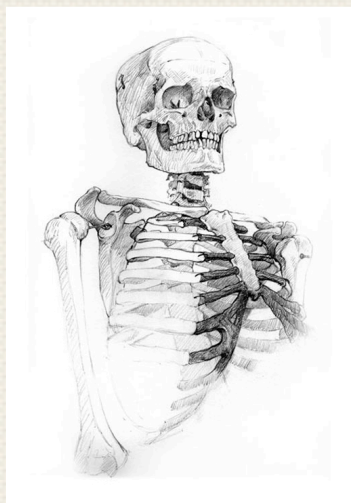
I would recommend to anyone interested in learning to draw to join a Life Drawing class. Drawing is all about 'Observation' you have to train your eyes to see, we take so much for



granted, it's surprising just how much we don't see. Short poses from two minutes to ten minutes sharpen your observational skills, once mastered these skills will increase both your drawing and painting enjoyment. I found drawing from anatomical specimens at the Liverpool Anatomical School in Liverpool University was very rewarding for me as it helped me



understand the structure of the human body.



I first started off painting, using oil paints. I learned about glazing techniques which give a painting real



depth which in turn enhances the realism of a painting. Unfortunately there are some hazards that comes with oil paints... mediums. I found the thinners/turps were causing me some health problems, the actual paints themselves are not a problem. In a well



ventilated studio or painting Plein Air there should be no problems and students would gain great experience and enjoyment using them.

Drawing is one of the pleasures of life, from creating something from conception through to the final drawing is a wonderful experience, but half the



fun is in the research and planning, these skills are something I use a lot for my digital paintings/portraits, however,



the learning curve to be able to create paintings digitally as in the image above is quite high. Unlike traditional painting, painting digitally with a stylus and graphics tablet requires a lot of hand/eye co-ordination. You also have to

learn how to use applications such as, as in my case Adobe Photoshop plus Corel Painter, You also have to learn



about printing methods, as your final painting will have to be printed onto canvas, it's all 'virtual' now. if you fail to give attention to this side of the process all your hard work will be for nothing as there is a good chance that the colours in your painting will not match the colours in the printing process. I send my painting off to an 'Arts Guild' Fine Art Printer for printing onto canvas.

My workshops are enjoyable and sometimes lively events as the students are fully committed to producing their



artwork. Weather it be indoor, due to inclement weather or Plein Air, students will make the best of what is available to them. It is my job as their tutor to bring out the best in them. I usually start the days workshop with a short interactive discussion on the days



activities or a demonstration showing various techniques. As much as it is important to prepare for a painting session in a studio or for a



demonstration at an art club, it is even more important to prepare thoroughly for a trip to a location where you will be spending many hours painting...after all, you can't go back to the studio if you forget to bring your paints!.

