



## **SUPERCHARGED PAINTING**

### **John Murray**

Murray teaches adult painting classes at NAC. He studied at the Boston School of the Museum of Fine Arts and has published three poetry chapterbooks and two graphic chapterbooks. He has shown in exhibitions across the U.S. John works with block prints and mixed media painting and writes poetry. He explores the significance of wide acceptance in the art world of the concept of masterpiece and other fine art assumptions. John's block prints approach the intimacy of portraiture, grabbing a glimpse into the world of the subject matter. His paintings are high relief combinations of sculpture and Abstract Expressionist work. The pieces are deeply meshed in the power of texture and the motion of brushstrokes. Somehow, his paintings are a harmony of subtle simplicity disguised by a frenzy of colors and buzzing energy.

**Follow John's blog to keep up with his new artwork, tips, and poetry**

<http://neopostmodern.blogspot.com/>

## **MATERIAL AND SUPPLY INFORMATION**

### **Acrylic Paints**

- Whatever you are accustomed to using.

### **Gloss Acrylic Gel**

- A heavy body gel that can be thinned with water for tints and glazes. Leaves a shiny surface.
- Matte Acrylic Gel
- Same as gloss acrylic gel only with a dull surface.
- GAC 100 to 800-Golden product. 500 and 700 are especially good for mixing with acrylic paint for high gloss, hard finish, low viscosity (pourable), enamel look. Read labels on others (100, 200, 300, 400, 600, 800) for their uses.

## **Clear Tar Gel**

- Golden product. Can be dripped in high gloss, transparent calligraphic lines. Very clear and excellent for scribing into with palette knives, sticks, etc. Will dry hard and shiny. \*Oil paint can be applied over these gels once they dry.

## **Cold Wax Medium**

- A simple, direct, encaustic medium that although developed for oil paint, can be used with good effect in acrylic paint mixtures. I recommend not exceeding 25% mixture of wax and medium to acrylic.

## **Dry Pigments**

- Metallic pigments can be dispersed into light viscosity mediums or varnish. For best effects use good commercial grade urethane and carefully tap powdered pigment onto surface of wet medium. Be very careful, metallics are dangerous if inhaled. Use proper ventilation.

## **Canvas, painting boards, prepared wood or whatever surface you prefer**

### **If you wish to work in \*oil**

- 1 quart Galkyd oil medium
- Oil colors of your choice
- Bottle of baby oil (to clean brushes)
- Rags, cups, empty yogurt containers, etc. for paint

**Paint, \*oil or acrylic or whichever you are most comfortable with. For beginners, acrylics might be a better option.**

- Titanium White
- Mars Black
- Cadmium Yellow
- Magenta
- Ultramarine Blue

**\*PLEASE NOTE THAT OIL PAINT MATERIALS THINNERS AND SPIRITS CANNOT BE DISPOSED OF IN THE NAC BUILDING, THEREFORE EACH STUDENT IS RESPONSIBLE FOR CLEANING THEIR OWN MATERIALS OFF SITE.**

**THANK YOU!**

**More...**

**Brushes, start with a small, medium and large size of each type, as your budget allows**

- Bristles Synthetic and Hog, you will want some of each.

**Sizes:**

- Small: #4 or #6
- Medium: # 8
- Large: # 10 or #12

**Types:**

- Round,
- Bright
- Flat and filbert

**Palette knife:**

- or Painting knife for mixing paints and for painting with

**Assorted pencils H, 2B, 4B, 6B for sketching**

**Canvas, whatever size suits your needs**

**For an overview of shapes, names and properties of brushes visit:**

<http://www.dickblick.com/categories/brushes/#brushesbyshape>