

ALKYDS

Alkyds are fast-drying oil paints. They are made from synthetic resins—like Liquin, a gel of semi-putty like consistency—with drying agents added, rather than the slow-drying linseed oil of traditional oil paints. They are diluted with white spirits (odorless mineral spirits) rather than linseed oil and turps.

We recommend that you paint 30x40cm (15x or smaller so that they fit in your suitcase for hold luggage. It is possible to paint larger, but you may need a wet panel carrier to transport them. Adam will give you help in packing your finished paintings. A thin layer of alkyds is reliably touch-dry within 24 hours in our southern heat, making them ideal for travel and workshop conditions.

WE STRONGLY RECOMMEND THAT YOU DO NOT PAINT IN ACRYLICS.

Because they dry within two or three minutes in our southern heat! Your palette becomes hard and unworkable. Alkyds are 'open' and workable for a few hours in the southern sun.

“All colours in the range remain workable on the palette for 4 to 8 hours, and are touch dry on the canvas in 18 to 24 hours. The drying time will be affected by the thickness of the paint and the temperature of the environment, however.” – (Winsor & Newton)



Trouble-Free Travel

We offer the possibility of 'renting' a complete set of alkyd or oil paint. Just bring your own brushes, boards & sketchbook.

Cost is 40 Euros

What is included :

- A set of Winsor & Newton alkyds & Jackson's artists oil paints, that you squeeze out on your palette. Includes these colours (that you know from your homework) :

The 'Split-Primaries' Palette (a warm & a cool of each primary colour) :

- Permanent Rose (for flowers & portraits) or alizarin crimson (for landscape)
- Cadmium Red Pale
- Cerulean Blue Hue
- French Ultramarine Blue
- Yellow Ochre
- Winsor Yellow

Now add a few other additional colours for landscape:

- Sap Green, Pthalo Green blue shade ('viridian')
- Titanium White
- Burnt Sienna, , Light Red, Naples Yellow, Winsor Violet, etc

- Ordourless Mineral Spirits/ White spirits(you're painting outside for most of the time, so the odours are quickly blown away).

- Liquin medium.

- A palette.

- Dipper jar.

- Rags

Plus the 'painting furniture' :

- A painting easel, A stool or a chair, clips

- Nitrile plastic gloves, an apron.

What is not included :

CANVAS BOARDS

5 or 6 canvas boards (not stretched canvases) of which includes:

- Two 12 x 16" (30 x 40 cm) panels—three if you paint large and quickly.
- Three 9 x 12" or 10 x 12" (24 x 30 cm) panels.

Pay attention to weave & the quality of the primer... A reputable brand should be OK. You can pre-order these from Adam at your cost (he will buy the for you & pack them into his car). Canvas paper is good for learning exercises! Stretched canvas risks getting damaged in transit.

BRUSHES for oils & alkyds. These are the good brush sizes for the above size boards .

- **2 or 3 Short Flats / Brights**, hog hair or stiff synthetic: Approximately 1/4" to 1/2" wide (6 to 12 mm). (US #4 to #6 or UK #2 to #4). Bring the smaller end if you paint precisely, or the larger end if you paint boldly.

- **2 or 3 Long Flats**, hog hair or stiff synthetic: Approximately 1/2" to 3/4" wide (12 to 18 mm). (US #6 to #8 or UK #4 to #6).

- **1 Filbert**, hog hair: Approximately 1/2" wide (12 mm). (Typically a US #6 or #7 / UK #5).

- **1 Small Pointed Brush**, prolene, nylon, or sable: For fine details.

- **1 Large Round**, hog hair: For bold, structural marks.

- **1 Wide Flat Wash / Varnish Brush**, hog hair or nylon: Approximately 1" wide (25 mm). Use for transparent glazes, blending, and varnishing.

Using Griffin Alkyd Fast Drying Oil Colour

TIPS, TECHNIQUES AND ACCESSORIES

Oil Painting Rules

Oil painting with Griffin Alkyd Fast Drying Oil Colour requires attention to three conventional oil painting rules:

- Fat over lean (flexible over less flexible). When oil painting in layers, each successive layer must be more flexible than the one underneath. This rule is maintained by adding more medium (e.g. Liquin) to each successive layer.
- Thick over thin. Thick layers of oil colour are best applied over thin underlayers.
- Due to differences in flexibility, never use Griffin Alkyd Colour on top of conventional oil colours unless the oil colour is completely dry (6-12 months). Conventional oils may, however, be used over Griffin Alkyd Colour.

Colour Mixing

Pigment purity in the Griffin Alkyd Fast Drying Oil Colour Range ensures the brightest colour mixtures. Artists are however, often interested in the colour theory of painting. The three primary colours in the Griffin Alkyd Fast Drying Oil Colour Range are Winsor Lemon, Phthalo Blue and Permanent Rose. These colours are the best selection when only three colours are used. When using a six colour mixing system, we recommend Winsor Lemon, Winsor Yellow, French Ultramarine, Phthalo Blue, Permanent Rose and Cadmium Red Medium.

Whites in the Range

White is the most popular colour in the spectrum and is most useful for producing 'tints' when mixed with other colours. The three whites which are available in the Griffin Alkyd Colour range offer the artist different working characteristics. Titanium White is the most popular modern white. It is the whitest, most opaque white and gives excellent covering power in a painting. Mixing White is the most transparent white available which makes it ideal for tints and glazing. Flake White (Lead White) is available only in the USA and is excellent for artists who want a less bright white than Titanium White.

TECHNIQUES

Glazing

Glazing is the build up of layers of transparent or semi-transparent colour over dry underlayers. It is a lengthy technique where the effects in oil are unmatched when compared to other media. Griffin Alkyd Fast Drying Oil Colour is excellent for glazing due to its speed of drying. Liquin is an excellent glazing medium and will reduce brushmarks.



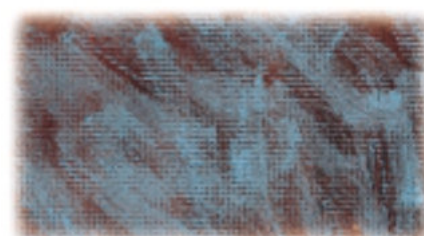
Blending

Blending is the mixing of two or more colours so that you can get an even gradation between them. To get an evenly blended area, it is recommended to mix Liquin with the colours on the palette first.



Scumbling

Loosely brush a thin film of opaque or semi-opaque colour over your underpainting. This may actually show through in places and can retain an important influence on the surface appearance of the painting. Liquin or Wingel can be used to thin the colour. If you prefer a thick texture, use Oleopasto.



Stipple Effect

A bristle brush and thick viscous oil colour can create a "stipple" texture. Tube colour alone will work well or colour mixed with Oleopasto.



Scraping Back

"S'graffito", the technique of scratching into a wet oil film, can be done with the pointed end of a brush, painting knife or any scraping device.

It is effective in defining outlines or details for expressive effects. If you want more time for scraping back Griffin Alkyd Colour, you can slow the drying by using Refined Linseed Oil or Artists' Painting Medium with the colours.



Impasto

This is the technique of applying paint thickly, so that the brushstrokes are plainly visible and create a textured effect. Oleopasto will add texture and increase transparency. For thick impasto, build the texture in several layers allowing each to dry first.



Underpainting

Many artists complete the underpainting of a project in Griffin Alkyd Colours to save time and then go on to complete it with conventional oil colour. Underpainting can be done in monochrome using any colour, or it can be done in full colour because of the rapid and consistent drying time of Griffin Alkyd Colour.



USING GRIFFIN ALKYD FAST DRYING OIL COLOUR WITH CONVENTIONAL OIL COLOUR

Griffin Alkyd Colour can be mixed with traditional oil colour, although you will lose the speed of drying. Combinations should be made on the palette. Alternate layers of Griffin Alkyd Colours and traditional oil colour should not be used due to their differing flexibilities.

OTHER METHODS OF USING GRIFFIN ALKYD FAST DRYING OIL COLOUR

Alkyd resin dries to a hard paint film that has good resistance to physical wear and weathering. This makes Griffin Alkyd Fast Drying Oil Colour the ideal choice for using on surfaces such as wood, glass, metal or porcelain to decorate both functional (non-food use) and decorative items.

Griffin Alkyd Colour is ideal for decorative painting which is popular in Northern Europe and also with folk artists. The speed of drying and hard paint film make Griffin Alkyd Colour ideal for outdoor signs and oil colour murals.

Bright colours and fast drying make Griffin Alkyd Colour an exceptionally good choice for design work. Unlike gouache and water colours, Griffin Alkyd Colour is water-resistant.



Examples of decorative painting using Griffin Alkyd Fast Drying Oil Colour



Alkyds: Your Fast-Drying Friend for Painting 'en Plein-Air'

Alkyd paints are oil paints that dry quickly. They use a special resin, like Liquin, and drying agents instead of slow-drying linseed oil.

- The principal reason we recommend is because they are much faster drying than traditional oils, and so are easy to transport home!
- They are much more workable on the palette than acrylics; acrylics dry in minutes in the heat, making your palette unworkable, while alkyds offer hours of workability. ***We strongly advise that you don't paint with acrylics.***
- Squeeze out only as much as you need – the quick drying time means they won't be available to use the next day. They can dry quickly on the palette when spread out in a thin film, with lots of surface area.
- The drying time is affected by the thickness of the paint and the temperature of the environment.
- For drying time, expect about 24 hours for a thin layer to be touch dry in southern heat.
- They remain workable on the palette for 4–8 hours, though only about 2 to 3 hours in strong direct Provencal sun, so only squeeze out small amounts & regularly regroup your spreading mixes on your palette.
- You should use white spirits for dilution, not slow-drying linseed oil or turpentine. Odors dissipate quickly outdoors. Ideal ratio is not more than 20% White Spirits to 80% paint. Or use Liquin: Winsor & Newton recommendation is no more than about 1 part Liquin to 2 parts oil color. Liquin can go sticky in the sunshine, so add a few drops of White spirit.
- They are somewhat more transparent than traditional oils. Great for thin underpainting & block-ins. Super for glazing. However, they are somewhat less opaque than conventional oil paints, so not quite so good for overpainting & impasto.
- You do need to clean your brushes right away (or wrap them in plastic).
- All alkyd colors dry at roughly the same consistent rate.
- Alkyds dry to a hard, even, matte surface. They varnish well.

Using Alkyds and Traditional Oils Together

You can definitely combine alkyd paints with traditional oil paints, but sticking to a key rule helps ensure your artwork lasts. This is especially useful for plein-air painting, which is mostly completed in one sitting ("alla prima") along with studio touch-ups later. Also, remember that rigid canvas boards are stable and don't flex like stretched canvas, which reduces the chance of your paint cracking.

You can intermix alkyds with traditional oils, blending them on your palette or directly on the canvas. To substitute the traditional Oil White with an Alkyd White works well.

The crucial rule for layering is simple: always use alkyds **under** oils, never oils **under** alkyds.

Here's why: Alkyds dry faster and create a less flexible paint film than traditional oils. If you put a less flexible, fast-drying alkyd layer on top of a more flexible, slow-drying oil layer, the top layer could crack as the bottom layer continues to dry and cure over time.

So, when you're working in layers:

- Apply the **alkyd layer first**. It dries quickly and becomes stable.
- Then, apply the **traditional oil paint layer on top**. This layer is more flexible and dries slower.

This approach follows the "**fat over lean**" principle, making sure each new layer is more flexible than the one beneath it. This promotes a stable and durable painting.

Working with Alkyds 'en Plein Air'

The primary reason we utilize alkyds for outdoor workshops is their accelerated drying rate, which allows you to safely pack up and transport finished paintings back home at the end of the trip.

- **Squeeze out only as much as you need – the quick drying time means they won't be available to use the next day. They can dry quickly on the palette when spread out in a thin film, with lots of surface area.**

Core Working Characteristics

- **Working Time Outdoor vs. Indoor:** While they stay open for 4 to 8 hours under studio conditions, they will dry faster in direct sunlight (expect roughly 2 to 3 hours in strong, direct Provencal sun). Squeeze out only small amounts at a time and regularly gather your spreading paint mixes back into a central pile on your palette to prevent skinned edges. Too much exposure to sunshine can make alkyds go 'stringy'
- **Consistency:** On a structural scale from 1 (water) to 10 (traditional oil), alkyds sit beautifully at an 8. Some paint colors can feel slightly sticky to work with initially.
- **Transparency & Opacity:** Alkyd resins are naturally more transparent than traditional oils. This makes them extraordinary for thin underpaintings, rapid block-ins, and beautiful, glowing glazes. Conversely, they are slightly less opaque than standard oils, making them less suited for heavy overpainting and thick, impasto knife work.
- **Uniform Drying:** Unlike traditional oils—where different pigments dry at wild, inconsistent rates based on their mineral composition—alkyds dry at a completely consistent rate across the entire range. This allows you to build multiple layers and glazes evenly throughout a single day.
- **Surface Finish:** Alkyds naturally cure to a highly durable, tough, even, matte reflective finish.

- **Dilution Ratios:** Use odorless mineral spirits for thinning, not slow-drying linseed oil or pure turpentine. Maintain an ideal dilution ratio of no more than 20% spirits to 80% paint.
- If using Liquin, follow the manufacturer guidelines: no more than 1 part Liquin to 2 parts oil color. If your Liquin begins to turn sticky under direct sunshine, mix in a few drops of white spirit to restore consistency.

- **Studio Clean Up:** Because they set swiftly, you must clean your brushes thoroughly with solvent right away at the end of a session, or tightly wrap the heads in plastic film to prevent them from hardening.

Mixing Alkyds & Traditional Oils Together

You can absolutely combine alkyd paints and traditional oils with excellent structural results. They blend perfectly on the palette or directly on the canvas—a highly effective technique is substituting traditional Oil White with an Alkyd White to accelerate overall drying times.

When layering your paintings, you must adhere strictly to traditional oil structural rules to prevent cracking:

1. Fat Over Lean (Flexible over Less Flexible): Every successive layer must be more flexible than the one underneath. You maintain this rule by incrementally adding more medium (e.g., Liquin) to each higher layer.

2. Thick Over Thin: Heavy structural layers of color must always be applied over thin, lean under-layers.

3. The Golden Rule for Combined Systems: Always apply alkyds under oils; never layer alkyds over oils.

Why this matters: Alkyds dry rapidly and create a tighter, less flexible paint film than traditional oils. If you apply a fast-drying, rigid alkyd layer over a slow-drying, highly flexible traditional oil layer, the top layer will crack and sheer off as the base layer naturally shifts, contracts, and cures underneath it over the coming months. Do not use alkyds over traditional oils unless the oil base layer has completely cured for 6 to 12 months. Traditional oils can, however, be painted safely over an alkyd layer at any time.

Final Archival Varnishing

While alkyds achieve a hard, touch-dry surface within 24 hours, they are still chemically curing underneath. Light fastness and archival quality are exceptional and equal to artist-grade traditional oils, but you must wait a minimum of 3 months for the paint film to fully cure before applying a final protective picture varnish. (This is still a massive improvement over traditional oils, which require 6 to 12 months before varnishing).