

# William P. Duffy Plein-Aire Painting Workshop

**Pemaquid Peninsula, Maine July 10-12, 2015**



As a professional artist for more than forty years working in oil both on location and in the studio I am conducting a plein-aire painting workshop on the picturesque Pemaquid Peninsula in Maine. I am offering this workshop in cooperation with the “Kefauver Studio & Gallery” in Damariscotta, Maine. From time to time I enjoy teaching. A few of the places I have taught workshops are the Lyme Academy College of Fine Art and at the historic Lyme Art Association both in Lyme, Ct., the Rowayton Art Center, Rowayton, Ct. and the Portland Museum School, Portland, Me. through the American Society of Marine Artists in which I am a Fellow. I have also taught private workshops in upstate New York.

I have been honored with several Awards of Excellence at the annual International Marine Art Exhibitions at The Maritime Gallery at Mystic Seaport, Mystic, Ct. I was also awarded an Award of Excellence at the national Oil Painters of America annual exhibition. My work recently was on tour for two years to five museums around the USA and my work is in collections from Japan to England. I often travel to paint at the request of clients to such places as Nantucket, Ireland and most recently the Azores. I am represented in galleries in the North East, USA. You may view much of my earlier work and biography at <http://www.williamduffy.com/>.

The cost for instruction for the three-day workshop is \$300.00 per student with the class size strictly limited to eight students to ensure as much personal attention as possible. Please see file titled General Workshop Description for more details and the file titled Materials List for what you will need to bring to the workshop. Also please see the file titled William P. Duffy Paintings to view some of my plein-aire and recent studio work.

We will be painting wonderful sites on the Pemaquid Peninsula including the iconic Pemaquid Peninsula Light House, The Rachel Carson Preserve with its salt pond, New Harbor with its typical Maine architecture and fishing boats and the nearby salt marshes. These are all within minutes of the Kefauver's gallery and apartment.

We will begin each day (Friday, Saturday, and Sunday) at 9 a.m. sharp at Will's gallery. We will leave for a full day of painting on site, and will return to his gallery at 4:30 p.m. We will discuss where to paint the following day. Please see the file titled Photos of the Pemaquid Peninsula. On Sunday we will end the day with a critique of the workshop.

Will Kefauver will be our host at his gallery/studio and attached apartment for the duration of the workshop. Will has a beautiful, newly restored apartment on the second floor of the barn on his property. The apartment has three bedrooms, a full bath, washer/dryer, a fully equipped kitchen, a living room for my students to gather and relax after the day's painting, a dining area, and a game area. One bedroom has two single beds and the other two bedrooms each have one full-sized bed. Time is very limited to reserve accommodations and is on a first-come-first-served basis. The two rooms with full-size beds are \$120 per room per night which is an excellent value. The twin-bed room is available at \$140 per night. Please, only two people to a room.

For information on the apartment, please contact Will at 207-226-0974, 207-226-0964, or [will@kefauverstudio.com](mailto:will@kefauverstudio.com). Please see file titled Accommodations for photos of the apartment. For information on Will's gallery and teaching studio, go to [www.kefauverstudio.com](http://www.kefauverstudio.com).

For those not wishing to stay at Will's rental apartment, there are other motels nearby. Please see the file titled: Other Accommodations for information about these motels.

I look forward to meeting each student. Helping any student make progress developing their potential as artists has been something rewarding to me. I have found that the camaraderie among artists painting together is both fun and educational. Feel free to contact me at [williampduffy@hotmail.com](mailto:williampduffy@hotmail.com)

Thank you and I hope to see you soon in Maine.

# William P. Duffy Plein-air Painting Workshop Description



The painting hours of the workshop will be 9-4:30. An additional hour or so will be spent on a critique back at Will Kefauver's B&B.

This is how we will begin the workshop.

Once each student arrives the first evening I will give a brief lecture on the benefit of using value studies. In the lecture I will pass around photos of my better paintings. There will be two photos of each of my paintings, one in full color and one in black and white or as I say grey scale. The grey scale versions will show the impact of the painting through simplicity not complicated by color. I will also pass around photos of old master paintings, some impressionistic and some realistic in both in grey scale and full color. From these each student will see that through the history of western art simple value patterns in its most simple way has aided and been important to artists in designing their paintings. Then I will show through these photos the importance of the arrangement of values to create impact, atmosphere, light and mood. This should take about an hour and will be important as a preparation for the next day's painting. At the end of the lecture I will ask each student to tone their panels or canvases insuring they are ready for the next day. Throughout my career this process has been the most single beneficial in my growth as an artist. The lack of understanding the importance of being able to see and simply value patterns in any subject has been the single most common concept impeding the growth of any student. Once understood and applied any student's work will improve quickly.

I have found it helpful to do a miniature grey scale tonal drawing to help me in designing my plein air and studio paintings. I only use a range of four values to help me see the essence of what I plan to paint. In the sketch, the masses I see are grouped into one of four values. For example, all of the foreground trees and shrubs might be one value, the white house and clouds, a second value, the sky and field, a third, and finally, a path and fence a fourth value. It is important to note that there may be many variations within these masses by way of texture, color and slight value changes but unnecessary to indicate them at this point.

The breaking up of large value masses by too much of a value change within them is the single most common flaw I detect in my own work and, in my opinion, in the work of others. A strong design is best achieved with a simple pattern of values. Also dividing the value arrangement randomly with no value as the dominant value weakens the design giving the viewer no specific area to focus on. Using one value of

the four as the dominant value of the design gives strength and a specific focus to the design. This is an important principle to understand and use. We will discuss this at length throughout the workshop.

Once we arrive at the site we will talk about how each of us would like to interpret the subject before us. Before we all paint, I will design on pastel paper a simple tonal drawing, with no detail at about 1/4 size of my painting panel with careful attention towards grouping our subject in masses. Then each artist will do the same keeping in mind what has been learned both in the lecture and in my demonstration. These drawings ought to take just ten minutes or so. From this miniature drawing it will be easy to see if our design is something we wish to paint. If not it will be easy and fast to do another one. It is much better to find out if the design works after ten minutes of drawing than in the midst of a painting. Once satisfied, we all paint.

While I am painting my design you will paint yours. Often I will come around to help you with your work and you can come by my easel to observe mine if you wish. We will then pack up and leave.

# **Materials List for William P. Duffy Plein-Air Painting Workshops**

## **Oil Paint**

Use the oil pigments and brand you are comfortable with. But try to include a warm and a cool of the primaries. I use most of these pigments in my work in the overpainting. I use both Winsor & Newton oil pigments and Gamblin oil pigments.

Cadmium Yellow Light

Cadmium Yellow Medium

Cadmium Red medium

Ultramarine Blue

Cobalt Blue

Burnt Sienna

Occasionally Terra Rosa

Ivory Black

Titanium White

Cadmium Orange

Cadmium Red Light or Scarlet

For toning the canvas and under painting I use these alkyd pigments. I use both Winsor & Newton Griffin Alkyd and Gamblin Fastmatte alkyd pigments. It is important to try the alkyds since they are an integral part of my work and will be used throughout the workshop.

## **Gamblin Fastmatte**

Titanium White

Burnt Sienna

Raw Umber occasionally

Burnt Umber

Cadmium Red Light or Cadmium Red Light

Cadmium Yellow

Ultramarine Blue

Ivory Black

## **Winsor & Newton Griffin Alkyd**

Titanium White

Burnt Sienna

Raw Umber occasionally

Burnt Umber

Winsor Blue

Winsor Yellow

Winsor Red

Ivory Black

Since they are less expensive you can get by using Winsor & Newton Griffin Alkyd pigments for toning the canvas and underpainting.

### **Mediums and pigments for underpainting and overpainting**

I use 1/4 Gamblin Alkyd Light as a medium combined with 3/4 Gamblin Gamasol as a solvent for toning the canvas and underpainting combined with Winsor & Newton Griffin Alkyds or Gamblin Fastmatte pigments. For overpainting as a medium I use 1/3 linseed oil, 1/3 Damar Varnish, 1/3 turpentine with a few drops of cobalt drier or 4/5 Gamblin Gamasol and 1/5 Gamblin Alkyd Light. I use Weber Resin gel for impasto in the overpainting

### **Brushes and Painting Knives**

Use the fairly new brushes that you are comfortable with. I prefer and recommend Royal Lang Nickel especially their synthetic mongoose Royal Sabletek™ which is superior in every way to their natural hair or any other brand of mongoose. You may find these at this link [http://www.royalbrushstore.com/c/brushes\\_by-series-name\\_royal-sabletek-%E2%80%93-lh](http://www.royalbrushstore.com/c/brushes_by-series-name_royal-sabletek-%E2%80%93-lh) . Their synthetic mongoose brush will hold an edge and keeps its hair in the ferrule despite vigorous brushwork unlike the much more expensive natural hair mongoose brush. I prefer their flats in sizes 2, 4, 6, 8, 10 and 12. For rounds I use several brands in sizes 1, 2, 3 and five. I use two large bright or flat brushes size 12-16 for toning the canvas.

Bring painting knives with you that you usually use and if you haven't painted with knives before and would like to experiment with them in a few areas of your painting bring a few different shaped knives of a few sizes.

### **Sketch paper and pencils for drawing**

We will be doing very small value studies on light gray or tan value 2 pastel paper (value 2 on a 9 point scale with 9 being black and 1 white) and also bring some soft graphite pencils and a white charcoal pencil and sharpener.

### **Canvas and Panels**

We will be painting mostly outside weather permitting or inside doing fast studies so bring several small canvases or panels 8x10, 9 x12 or any sizes you are comfortable with and if you like, bring some old frames to better measure your results.

### **Easels**

Any outdoor easel you are comfortable with.

### **Miscellaneous**

Medium cups, mahl stick, paper towels or rags, trash bag, umbrella, insect repellent, sun screen, rain slicker, portable stool, and clothing you are not afraid to get paint on and comfortable foot wear.

You may view my paintings and biography at <http://williampduffy.com> and feel free to contact me at [williampduffy@hotmail.com](mailto:williampduffy@hotmail.com)

# William P. Duffy Plein-aire and Studio Paintings

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# William P. Duffy Plein-aire and Studio Paintings

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# Kefauver Barn Loft Photos

Page 1



WILL KEFAUVER  
144 BRISTOL ROAD  
DAMARISCOTTA, ME 04543  
207.226.0974 • 207.380.1299  
[WWW.KEFAUVERSTUDIO.COM](http://WWW.KEFAUVERSTUDIO.COM)  
[WILL@KEFAUVERSTUDIO.COM](mailto:WILL@KEFAUVERSTUDIO.COM)



# Barn Loft Photos

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## Other Accommodations

Thompson Cottages (10 miles away, 17 minutes)

95 Southside Rd, New Harbor, ME 04554

New Harbor, ME 04554

207-677-2317

<http://www.thompsoncottages.net/>

NOTE: Thompson's has both cottages and rooms, some right on the water at New Harbor

Hotel Pemaquid (13.33 miles away, 19 minutes)

3098 Bristol Road

New Harbor, ME 04554

207-677-2312

<http://www.hotelpemaquid.com>

NOTE: A few steps from the Pemaquid Lighthouse Park.

The Flagship Motel (15.28 miles away, 23 minutes)

200 Townsend Avenue

Boothbay Harbor, ME 04538

207-633-5094

[<http://www.boothbaylodging.com>](http://www.boothbaylodging.com)

NOTE: Will has informed me that it is clean and comfortable. There is a pool on the property, and a lovely place to walk right next door: The Penny Lake Preserve. Breakfast is offered on-site.

The Thistle Inn, B&B (15.82 miles away, 25 minutes)

55 Oak Street

Boothbay Harbor, ME

207-633-3541

<http://www.reservationdesk.com/hotel/354545>

NOTE: Amy, Will's wife has only been here for dinner, and she said the food was excellent.

"The Barn At Round Pond" (9.5 miles away, 15 minutes)

go to VRBO (Vacation Rental By Owner) website and type in the property number

<http://www.vrbo.com>

Property Number: 565450

NOTE: This property is listed by a friend of our neighbors. The photos and reviews indicate this is a lovely place to stay. It sleeps two.

The Pioneer Motel (6 miles away, 8 minutes)

400 Route One, Edgecomb, ME

207-882-9281 • [<http://www.pioneermotel.com>](http://www.pioneermotel.com)

NOTE: Will has informed me that this is a bare-bones motel. It is clean.