

Demonstration

March 2, 2020

Dino Massaroni - Portrait in Oils

On this beautiful evening in March....it was in the 50's....members, upon entering Fellowship Hall, had the opportunity to be selected as the model for the evening's oil portrait demonstration by artist, **Dino Massaroni**. Members wrote their name on a piece of paper and put it in the 'hat', really it was a blue bowl. After president, Lee Peters, conducted a brief business meeting....telling us about the upcoming Spring Fine Art Show, EAA's Bio Book and upcoming workshops...., Dino randomly selected a name from the bowl. Lucky member, Pat Montagno was selected. Dino set the stage with two tall flood lights and a high stool upon which Pam was seated. The lighting reflected off her face, showing the best shadows and color. With Lee's A/V setup, everyone got to see Dino's every brushstroke projected on the big screen.



Dino graduated from The Art Institute of Pittsburgh. He is best known as an oil portrait artist, painting many doctors and lawyers. The most famous person he painted was Heather Kozar Couch, Tim Couch's wife. He also specializes in scenes of Italy, landscapes, and still life. His paintings have been awarded numerous competitive prizes in national, regional and local exhibits including the Butler Institute of American Art's Annual Midyear Show, American Artists Professional League Annual and Knickerbocker Artists Annual, in New York, and many other Ohio and New York venues. He taught at the Orange Art Center and the Cuyahoga Valley Art Center, but is currently on sabbatical. Now he organizes 3-day, plein air getaways for all mediums in locations such as Amish Country or Lakeside. Interested? Contact Dino at DinoStudio@aol.com.



For the evening demonstration, Dino's hope was to capture Pam's essence, with light and shadow shapes. He explained that it takes him 15 to 20 hours to do a complete and realistic portrait rendering. He went on to explain the four stages of portrait development that he teaches his students. First, general placement, then patterns of shadows & light (the canvas will suffice as light), third, color development and last, details (eyes, eyebrows, etc.), working from large to small. As the first step, Dino semi dampened the canvas with Liquin (*an oil painting medium*) and mineral spirits, a technique he learned from his plein air friends.

"The reason we recognize someone is because of the large patterns of light and shapes," he said. He likes to develop tonality from dark to light. Working at arm's length (including the brush), he can see the whole canvas as he sketched the general placement of Pam's face. He first used ultramarine blue, burnt umber and ivory black for her hair and then, added alizarin crimson, burnt sienna as the next tone. For the cast shadow on her neck, he mixed raw sienna, ultramarine blue, burnt sienna, which he also used under her chin and for the shadows on the side of her nose. For her skin, he wanted a lighter and warmer skin tone....cadmium red light, ochre, burnt sienna and a touch of white. *Tip: if you run out of a paint mixture, mix it again. Do not add turpentine to extend it.* He added the scarf around her neck using dark to lighter shades...again just capturing the essence of the scarf. For the light portion of her face, he used a mixture of white, cadmium red light, burnt sienna. He suggested that you squint to see light and shadow patterns. Next to give the flesh tone more warmth and liveliness, he added cadmium red light with a wisp of alizarin crimson. Last he added details, eyes, etc. He warned not to paint the crease above the eye too dark, use a more middle value, warm color (alizarin crimson, yellow ochre and white).



"The challenge is how to paint something representationally...to get the right value of the right color into the right shape, and between those shapes into proper degree of soft and sharpness." Dino certainly achieved this in his portrait of Pam. A representation of Pam appeared on his canvas in just under one hour! Amazing and beautiful!

A word about Dino's palette, brushes and the color black....his tempered glass palette is from Edge Pro Gear (<https://www.edgeprogear.com>) called The PaintBook and mimics a laptop. He uses all kinds of brushes. Initially, he starts a painting using a bristle brush and later a softer sable brush. His most favorite brushes come from Rosemary & Co in England or from a small shop in Florence, Italy. He uses black. "When you learn how, it's very useful!" However, you need to attend one of his plein air getaways to find out how!



Eddie Mitchell asked who inspired him? In Dino's own words, "On a field trip to the Cleveland Museum of Art when I was ten years old..... I found myself alone and face-to-face with 'Le Repos', a large oil painting by William Adolphe Bouguereau. The illusion of natural realism so impressed me that I said to myself, 'I want to paint like that!' The memory of that experience has inspired me and remained a driving force in my work."

Dino brought several of his 11 x14 paintings, which he passed around to the group and sold for \$20 each. Many of us left the meeting with an original, Dino Massaroni artwork. We thank Dino for his amazing, inspiring and entertaining demonstration. Thank you for traveling all the way from Tallmadge, OH to join us for the evening.



Theme for the evening's refreshments was "Women in Art", representing "Women's History Month". Refreshments were provided by our hosts, **Rozenia Cunningham, Lillian Anderson & her daughters, Alesha, Shalia, Pursha**. So delicious, thank you all! We enjoyed a nice variety of goodies from pulled pork to chocolate brownies, including small sandwiches, veggie tray w/two dips, tortillas chips, coffee cake, lemonade punch and more.

