

Docent Dates

Council Meetings begin at 10 am, coffee at 9:15.

October 3

Susan Tai and Hollis Goodall, Curator, Japanese Art, LACMA. *Reflections of Gold: Japanese Art from the Collection*

October 17

Andrew Winer, Chair, MFA Writing Program, UC Riverside. *The Poetry and Painting of Marsden Hartley*

November 7

Charlie Wylie, *A Time of Gifts*, and photo rotation in the gallery

December 5

Idurre Alonso, Associate Curator of Latin Collections, Getty Research Institute, *Mexican Modernist Photography*

Save the Date!

December 10

Holiday Party

Future speakers will be announced as information becomes available.



*Rue de Limoges, 1935, Maurice Utrillo. Oil on canvas. 21 5/8 x 29 in. From *Let it Snow!* SBMA INTERNAL USE ONLY*

Dear fellow docents,

Well, we are officially underway with our first board and council meetings under our belts! So far, things are running smoothly which I find especially comforting while the world around us sometimes seems to be spinning out of control. When I go to a council meeting breakfast and talk and laugh with friends, that world slips away at least for a little bit. In the lectures that follow, I can put my full attention on something that transcends our times and is beautiful, fascinating or both. Art in general—our museum and our council in particular—sometimes offer solace and sometimes just a delightful distraction. The artist Henry Van Dyke said it well:

"To desire and strive to be of some service in the world, to aim at doing something which shall increase happiness and welfare and virtue of mankind--this is a choice for all of us: and surely it is a good haven to sail for."

To that end, I toot the horn for one of our New Actives, Sarajum Quazi, who received a letter of congratulations for her tour on September 21, where the visitor (herself an artist) said Sarajum's tour was one of the best presentations she had ever experienced. It doesn't get much better than that! Congratulations Sarajum! And congratulations to our Provisional program!



Mary Ellen Hoffman,
President

This is EXACTLY what we need to share with potential provisionals for next year.

In the meantime, while we don't have a class, come see your peers who will be giving tours on "Let it Snow", opening October 7 and make sure to come to Wednesday's lecture on "Reflections of Gold: Japanese Art From the Collection"!

See you soon in the galleries or in a lecture!

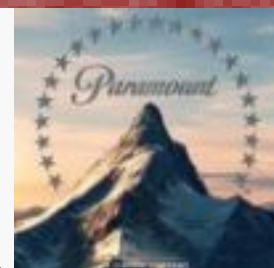
Mary Ellen

From our Vice President



Mary Joyce Winder

Hello fellow Docents,
Wishing you all a joy filled fall season. We have an exciting day coming up on November 5, 2018 with our bus trip. Our first excursion will be to Paramount Pictures in Hollywood California. We will depart the corner of Cabrillo Blvd. and Garden Street at 8:00 am sharp. The bus will load at 7:45am. Unfortunately, we cannot make the stop in Carpentaria to pick up Docents. We have to leave at that time in order to reach our reserve 10:00 tour time with the studio. Perhaps the docents from the Carpentaria area can coordinate with each other to meet up in Santa Barbara.



Once we arrive at the studio the tour will last two hours. We will be divided into groups of 7 and set off with a Host on your shuttle. The shuttles all go separate ways to make the tour more intimate, but everyone will visit the same locations. We will arrive all together to have a group photo taken at the famous Paramount gate. Are you ready for your close up?

We will have lunch on the Studio lot. They usually don't allow touring groups to dine on the lot, but for us they are making an exception. I will have more information at the next Docent Council Meeting as to menus and cost. You will receive a 15% discount at the Studio Store. We will also drop in on the Prop Warehouse and a Soundstage. Additionally, we get a special visit to the Archives and Film Vaults. The cost for the trip is \$89.00.



The cutoff date for signing up and paying for the trip is October 22, 2018. The Studio has to know in advance how many of us are attending in order to prepare all the necessary personnel that will focus on our visit. I thank you in advance for your cooperation in this matter. If it's convenient you can mail me a check at my address in our directory.

SAVE THE DATE FOR OUR HOLIDAY PARTY. The date is Monday, December 10th 2018. I will have more details at our October 3rd Docent Council Meeting.

Hooray for Hollywood!

Mary Joyce

**November 5 at Cabrillo and Garden
8 am sharp (bus loads at 7:45)**

From our Student Teams Chair



Karen Brill

SBMA docents have always been generous with one another, sharing research information and touring strategies. All of us want to continue to grow in our knowledge and touring skills. Before student tours get underway, it is a good time to remind everyone—seasoned and new docents alike—that we can learn some tricks from each other by observing student tours.

This is an informal way of learning. You can just show up when a tour is scheduled. But do remember not to insert yourself into the tour. Let the touring docent do the work, just hang back and quietly enjoy the interactions. Those who no longer tour students might even be inspired to return to this engagement with budding art lovers.

A forum for sharing strategies on working with high school students is being planned. Stay tuned for more information in the next *La Muse*.

Karen

From our Adult Teams Chair



Irene Stone

Our 2018-19 touring year is now underway with Let It Snow! scheduled to open on Oct. 7. October also begins our new tour configuration of folding all Focus Tours (Color, Techniques, and 75th) and Highlights into one larger team called Docent's Choice. With so few galleries open, this gives us the flexibility we need in tour content and makes it easier for available subs to step in regardless of their usual tours so that we can better respond to schedule changes that inevitably come up.

With just two categories of tours, I have been asked how the schedule is configured. Special Exhibitions are scheduled every Sunday (consistently the day with the highest number of visitors) and then on alternating Fridays and Saturdays, since they both have two tours per day. In addition, Special Exhibition tours are scheduled one weekday every other week, thus averaging 2½ tours per week. All remaining tours are labeled Docent's Choice. When two Special Exhibitions are on view at the same time, they are both scheduled for alternating times on Sundays and alternating Fridays and Saturdays, with one midweek tour every other week, again about 2½ tours each per week.

Our fall Docent's Choice team will be the first to experiment with the new tour title. As with Highlights, docents will continue to select their own theme and develop a tour based on their interests and art selections. Docents with a prepared Focus Tour may choose to continue that theme, always adapting for changing art displays and visitor interaction. We hope that the title's flexibility will enhance your enjoyment of engaging our visitors. I am looking forward to hearing your comments and suggestions as we make the transition. (famstone5@gmail.com.)

One last request: We still need more volunteers for the summer Docent's Choice team since we will not have a provisional class. Helene Strobel has volunteered to be Team Leader. Thank you, Helene!

Happy Touring! *Irene*

From our Evaluations Chair



Joan Dewhirst

Hello everyone!

Docent service year 2018-2019 brings with it new tours, new teams and a new name. The term “DOCENT’S CHOICE” now replaces what we have referred to as Highlights, Focus, and 75th Anniversary tours. Please note that docents who were evaluated last year for these three teams will not need additional evaluation this year.

For many of the rest of us, the new year means it is our time to be evaluated. The bylaws require an evaluation whenever a docent joins a new touring team and every two years thereafter. We can take great pride in our evaluation system. It is an important method for maintaining the quality and high standards of our performance as docents by providing useful feedback if we’ve gotten rusty with our presentation skills.

The following is a brief review of what our evaluators look for in an adult gallery talk. I hope you find this useful.

1. Friendly docents—warm, welcoming and open to questions and comments.
2. An object-oriented talk—the discussion should focus on the artworks themselves. To encourage visitors to really look at the object, details should be pointed out and discussed. Historical and background information should be related to the visual elements.
3. Introduction, conclusion and transitions tied to a theme. These simple and formal elements help give structure to the talk.
4. Accurate information.
5. Professional presentation—the docent should stand next to the art object, facing the audience so they can see the artwork and the docent simultaneously. Transitions should be delivered before walking to the next piece.
6. Enticing transitions that make the audience want to move to the next piece.

Any questions, comments or suggestions please contact me.

Joan Dewhirst

dewhirstr@aol.com 805-969-9713

From our Community Speakers Program



Team Leaders Kathryn Padgett and Shirley Waxman

The Community Speakers Program gave 4 presentations for 109 people in September. We had the pleasure of visiting Alexander Court, Casa Dorinda, Villa Santa Barbara, and The Californian.

The new fall brochure has been emailed to our CSP venues and we are already getting an enthusiastic response. We had 6 presentation requests in the first hour after the brochure was sent!

Jen Lemberger at the Central Library asked Kathryn to create a special, art related, slide show to complement the 'Santa Barbara Reads' book, *Frankenstein*, by Mary Shelly. Answering this challenge, Kathryn created *Monsters: The Dark Side of Human Imagination*. The presentation explores how human imagination moved to the dark side in an attempt to explain fearful, unknown, and hard to understand circumstances. Many kinds of monsters imagined by humans, and how they have been depicted in visual and performing arts, are included in this presentation.



Left: *Polyphemus*, 1802, Johann Heinrich Wilhelm Tischbein



Right: *Minotaur and Dead Mare*, 1953, Pablo Picasso

Take Note!

Find Gretel Rothrock at gretelrothrock@gmail.com



Recognizable from any vantage point—our Hermes during conservation at the Getty

INTERNAL USE ONLY

From our Membership Chair



Helene Strobel

Many thanks to all those who have been recording their hours. Last month's article differentiated the criteria behind public and research hours. When Jill Harper and Stephanie Bashir were membership co-chairs they provided this explanation as to why it is important to record hours:

1. GRANT WRITING: When the Museum does any grant or proposal writing it is imperative that they be able to show the number of volunteer hours with the Museum. It indicates the community's support of the Museum programs, and the wise use on the Museum's part in involving its membership.

2. BOARD OF TRUSTEES: It is a necessary and impressive record to keep before the Board of Trustees as they determine budget appropriations for the Education Department. This shows the high degree of professionalism of the Docent Council and the invaluable part they play in Museum activities.

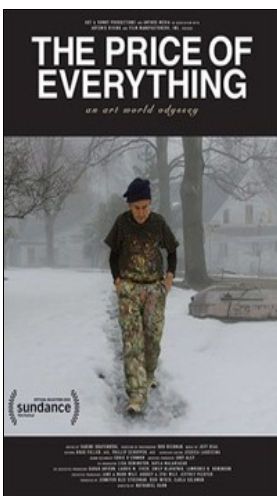
3. EVALUATION OF DOCENT ACTIVITIES: Are the Museum's volunteer projects all they can be? Our volunteer hours are an indicator to Museum staff as to the effectiveness of volunteer membership participation in the Museum.

4. OUR OWN AWARENESS: It is important that we recognize the degree of professionalism our program demands of us. Docents are a vital, integral part of the Museum, and allow the Museum to offer programs and activities to the community and membership that would otherwise not be possible due to financial limitation. Docents really supplement the Museum's staff.

You can record your hours at the sign-in desk at Docent meetings, or email them arttalks2u@gmail.com.

Helene

SUNDANCE FILM The modern art world has been inexorably bound to the whims of collectors and curators for the past few decades, seemingly now more than ever. A travesty to some, a natural evolution for others, this companionship dictates the temperamental price of contemporary art and defines how that art is to be truly valued moving into the future. Nathaniel Kahn has gained unprecedented access to numerous art personalities and the works they all revere, to dive headlong into a community where everything is sold and traded like Wall Street stocks. *The Price of Everything* is a candid participatory investigation buttressed by massive and eclectic troves of knowledge and opinion that delight and infuriate in equal measure.



<https://www.ioncinema.com/reviews/price-of-everything-nathaniel-kahn-review>

Submitted by Ann Hammond

The Challenge of Painting Snow Scenes in Oils

By Barbara Boyd



On this past trip to Europe I was fascinated with the snow scenes in Amsterdam. Looking closely at snow one realizes nothing is quite what it seems. The following analysis is excerpted from Christine Pybus in 2013, (www.mpybusfinearts.co.uk), and I added images from our exhibition (next page).

Snow has always been an inspiration for artists, and many of the world's most iconic paintings are snow scenes, ranging from the winter scenes of Bruegel to Monet's *La Pie* or

Magpie on a Gate (right). How the impressionists embraced the subject, and in particular Monet and Pissarro, is testament to just how perfect oil paint is for capturing the light, contrast, and the texture of snow.

Texture is an added dimension afforded by the medium of oil paint. A gorgeous thick brush full of white paint put down in one stroke creates its own shadows and has direction that helps to suggest the contours and perspective in what can initially seem a daunting and uniform landscape.

There are invariably long shadows in winter and these are essential to describing the contours of the landscape under snow. Just one shadow from a tree, a figure or a telegraph pole, even an imaginary one placed off the picture, can be used to describe the hollow of a country lane, a steep bank side or a pavement edge.

Painted snow is not actually white. There is usually some hint of the source of light - the sun. And on a



Magpie (closeup)



Magpie, Claude Monet 1868-1869, oil on canvas, 35 x 51 1/4 in, Musee d'Orsay, Paris.

white surface, such as snow, the shadows will be not gray but the complementary colour of the light source, the yellow/orange of the sun, depending upon the time of the day. On a colour wheel you'll find that the shadows, opposite on the wheel to the warm yellows, are a beautiful purple/blue. In *Magpie*, snow is the dominant subject but what a range of colours Monet uses to depict its whiteness: yellows and reds, violets and blues. The warm colours of the buildings bring relief by contrasting with the coolness of the roof in shade and the blue fence shadows. It is one of the first instances that Monet used colour in the shadows, a way of painting associated with

the Impressionist movement. Monet was out in nature and observing the colours he saw. He created this painting on location near Etretat, Normandy, a seaside town. Prior to this, the conventional way of painting shadows was to use black paint.

Counter-change is a term that is useful for painting snow. In reality it simply means that objects viewed against a dark background will appear light; the same object viewed against a light background will appear darker. So, for example, the falling snow may be painted in white flakes against a blue



High Bridge, New York (detail). Childe Hassam 1922, oil on canvas, from Let it Snow! SBMA



The Hunters, (detail), Grandma Moses, 1946, oil on board. from Let it Snow! SBMA

sky, but the falling snow changes to blue against the white snow. The white snow highlights are in fact reflecting the sunlight and are therefore not pure white. When closely examined, whites that appear sharper and more vibrant against the shadows have just the tiniest hint of lemon yellow added to them.

The whites, with just a hint of lemon yellow, are painted last. To achieve the light, opacity, and texture needed, the whites need to be put on thickly and with immediate brushstrokes. However, to try to put any meaningful darks back on top of those brushstrokes would simply result in a grey mud. Hence the dark areas must be established first, be painted in slightly larger than what will be needed later and, once they are in place they must be carefully guarded. If the dark areas are lost, they can only be re-established a week or two later when the whites are completely dry, when they can then be painted back on top of the lighter areas. So the dark areas must be established first and will also serve as a drawing. Once the lights are fully established the darks can then be softened as necessary. Painting with white really is a lesson in colour!



"Bucks County Landscape" by Edward Redfield



"Snow Scene, Center Bridge, Pennsylvania," Edward Willis Redfield, oil on canvas, 22½ by 25½ in.

THE LAST PAGE:



Laura Six

Sleep in peace, friend.

