

DOCENT DATES

Social Hour 9:00 AM
Park Wing Lobby
Meeting/lecture 10:00 AM
(non-meetings are in blue)

April 5
NO MEETING
NEW MEMBER Event 5:30
(see Adult Teams report)

April 12
Docent Council Meeting,
Kathryn Zupsic on "Sargent
and Spain" via Zoom
(Link has been sent)

April 24
Book Club 10 AM,
Family Resource Center

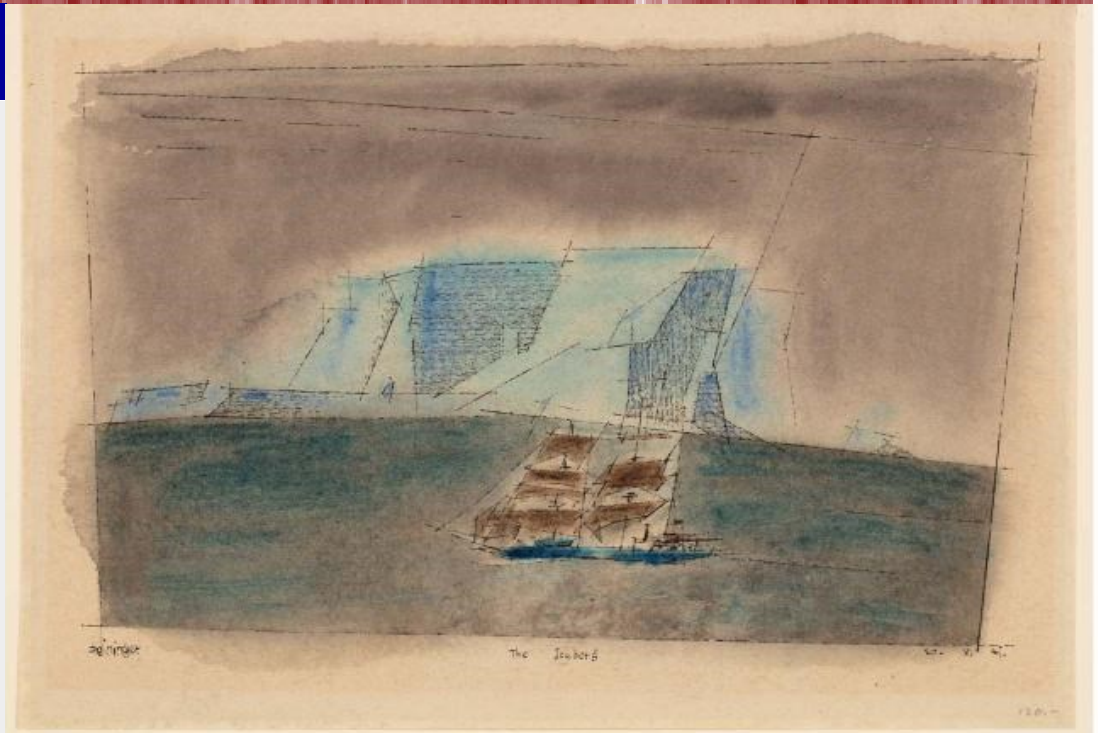
April 27-30
Docent Road Trip,
San Francisco

May 3
Larry Feinberg will speak
on James Castle

May 17
Fabian Leyva-Barraga,
"Conceptual Photography"

May 18 3-5 PM
Docent Recruitment

June 2 4 PM—6 PM
Docent Service Recognition
and Provisional Graduation
Museum Gallery



Lyonel Feininger, *The Iceberg*, 1941. Pen, ink, and watercolor on paper. From: Lyonel Feininger/Andreas Feininger: *The Modern Sea, The Modern City*. Jan 29 – April 30, 2023

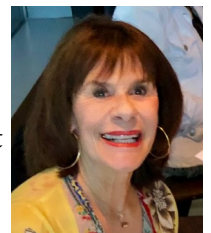
Dear Docents,

Spring is in the air after a roaring winter! We have just two short months left of this docent service year. Although there are no official meetings in April, we have what promises to be an enriching Zoom presentation April 12 at 10 am by Kathryn Zupsic (SBMA class of 1997) on the *Sargent in Spain* exhibition at the Legion of Honor in SF. Patty has already sent the link out, so check your inbox. This will be a great kick off to both the docent road trip to San Francisco for the exhibition, as well as an augment to the first Docent Book Club meeting with the focus on Sargent. Let's cross our fingers that SBMA's John Singer Sargent painting, *Perseus at Night*, returns to the galleries soon.

In this issue of *La Muse* you will find the nominees for next year's Docent Council Board. These docents demonstrate the immense talent available in the ranks of our diverse and highly qualified membership. Please thank them for their willingness to serve, to assume the responsibilities of leadership throughout the next service year.

We need your help in ensuring a full Provisional class next fall. It is paramount that we bring new docents into our program to keep the organization strong and thriving. The Recruitment reception is May 18, 3-5 pm. Please encourage interested friends and acquaintances to attend, to learn more about our gem of a Museum

(continued)



Karen Howsam
Docent Council
President

and especially about our thoroughly rewarding Docent Program.

Lastly, our Service Recognition and Graduation ceremony will be June 2 at 4 pm. This wonderful evening is an opportunity to congratulate and welcome our new colleagues and honor fellow Docents who have earned milestone service awards. The ceremony will be followed by a festive reception in the galleries hosted by the Education Dept, always a special setting for this celebratory event.

Karen

From our **Vice President**

Teda Pilcher



Dear Docents,

What could be more uplifting than the longer days and sunshine we're enjoying, especially after the wet and wild and grey winter! We're grateful for the rain, but ready for a return to weather that makes Santa Barbara paradise.

March has been exhilarating month of planning. San Francisco is the destination for our annual docent trip, April 27th through April 30th, to visit museums and feast on art, fine food and comradery. There's room for a few more docents if anyone is interested.

Contact me, Tedapilcher@yahoo.com or 412-913-7881.

I want to give a big shout out to Gail Stichler for taking the helm with the book club! Historically this has been a much-enjoyed way for docents to gather.

I will see you at the host of upcoming activities, both meetings and non-meeting events.

Happy Spring touring! *Teda*

From **Student Teams Co-chairs**

Nicola Ghersen and Irene Stone



Nicola Ghersen

In March we toured a total of 295 students plus teachers and parents, a drop from the previous month with the interruption of spring break for many schools. April has a full calendar, so we should see our numbers bounce back significantly.

The provisional class has been shadowing our student touring docents in March and will continue to do so through the middle of April.



Irene Stone

Our teams are encouraging provisionals to observe not only tours by different docents, but also to sample the various kinds of tours that we give. Beginning in the middle of April and continuing through May, provisionals will be presenting works to students with volunteer docents mentoring them. We hope this will help prepare them for their future years of student touring.

Many thanks to our student touring docents for welcoming provisional observers—in this small but important way, you are participating in the future of our Docent Council.

Nicola and Irene

From our **Adult Teams Co-chairs**
Denise Klassen and Susan Lowe



Denise Klassen

Happy spring to all of you, and a special thanks to the spring touring teams with their flexibility in some last-minute changes to the team.

Tours continue to go very well. The Free Museum Day gave a big surge to the *Highlights* team with tours very well attended. The *Joan Tanner* tours have also been very popular. The spring *Nature and Spirituality* tours have resumed as well.



Susan Lowe

The Museum has requested docents for the New Member Event to be held on **April 5th at 5:30 PM**. We will be giving 3 to 5 minute "spotlight" talks in the galleries. These talks are a lot of fun for both docents and visitors. So if you have a favorite piece or love talking about our wonderful photography exhibition, contact either me or Denise. It promises to be an enjoyable evening.

Also, another wonderful unscheduled exhibition has been announced, featuring James Castle. This should be a very exciting show and also will be the first exhibition in southern California for this artist. We will be touring the exhibit from June 25th through September 17th. Thanks to all who jumped on board the touring team so quickly as we begin preparing, especially to Team Leader Shirley Waxman for taking on that role.

What excellent team work as the exhibition comes together! Contact us for questions.

Susan & Denise

susanlowe44@aol.com

nyceklassen@icloud.com

From our **Membership Chair**
Pattie Firestone



All Active Docents must give a minimum of **8 tours and attend all but 4 Docent Council Meetings** to get credit for this year 2022-2023.

To get secure your credit, please email me your touring hours (Public Tours) and the hours you spent reading about, making and visiting art (Research Hours) from July 1, 2022 - June 30, 2023, the Museum's fiscal year. Several Docents have not sent me any touring hours. The SBMA Education Department uses these numbers in their promotional materials, fundraising efforts, and to secure grants.

THANKS So Much! Please contact Pattie.Firestone@gmail.com *Pattie*

<p>Public Art Projection</p> <p>UC Santa Barbara</p>	<p>Woman. Life. Freedom. ArtRise Collective, in Collaboration with Mozaik Philanthropy</p> <p>Tue, May 9 8:00 PM Art, Design & Arch. Museum</p> <p>Free Event</p>	<p>UC Santa Barbara Tuesday May 9th at 8 PM <i>Submitted by Teda Pilcher</i></p>
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From our **Nominations Chair**
Patty Santiago

The Nominating Committee—President Karen Howsam, VP Teda Pilcher, Nominations Chair, Patty Santiago, and Education Dept representative Patsy Hicks—offers the following slate of officers for the 2023/2024 Docent Council Board. A vote will be taken at the April 12th Docent Council Meeting.

President	Teda Pilcher	Adult Teams	Denise Klassen/Susan Lowe
Vice President	Pattie Firestone	Evaluations	Christine Holland/Irene Stone
Secretary	Cindy Anderson	Research	Barbara Ross
Treasurer	Tommie Rae Barnett	Webmaster	Gretel Rothrock
Membership	Mary Ellen Alden	Provisionals	Patty Santiago
Student Teams	Nicola Gherson/Andrew Baker	Nominations	Karen Howsam

Vote is April 12 at the Docent Council Meeting

From our **Provisional Chair**
Patty Santiago



The provisional docents have been enjoying the important experience of observing student tours from our seasoned team members. A nod of appreciation to all who have accommodated these observers. It's one of the best ways to help them prepare and has been a very worthwhile learning experience for them. It has also provided a real-world context as we have been reviewing various teaching strategies, such as VTS, that are so useful with our students. So, many thanks to all student touring docents.

The class once again had an excellent presentation from Lori Mohr on “Impressionism to Post Impressionism”. It was a comprehensive look not only at the art of the period—the social and cultural forces that shaped these movements—but she also included compare/contrast slides using current works on view that provisionals will be touring. Next up, the class is looking forward to another presentation by Ralph Wilson on “American Art” in April.

Patty

From Christine Holland

So many of you are interested in the “la Feuille” sculpture. I ran across this review by a French woman, of the Germaine Richier exhibit at the Centre Pompidou in Paris. You might enjoy reading it.

<https://parisdiarybylaure.com/germaine-richier-is-a-fascinating-sculptor-at-centre-pompidou/>

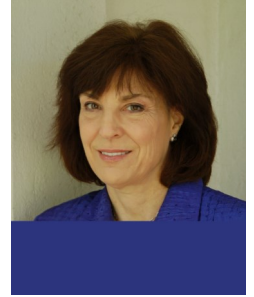
From our **Evaluations Chairs**
Shirley Waxman and Christine Holland



Shirley Waxman

Docent Tour at the Whitney, by Shirley Waxman

In March I traveled to New York City and, like all of us docents, I visited a few museums. At the Whitney, I had an interesting experience, which confirmed for me, once again, the strength and quality of our Santa Barbara Docent Program. I decided to go on a tour of the Museum highlights. The docent had just finished her training, which had been interrupted by Covid. Interestingly, she was being ‘observed’ by her instructor on this tour. The opening of her presentation was professional, including her attire, which reflected knowledge and authority on her subject. She had a warm, friendly demeanor with visitors as we waited for the tour to begin. Positioned in front of a beautiful portrait of Gertrude Vanderbilt Whitney by Robert Henri, she talked about the history of the Museum, which was founded by the wealthy American socialite in the portrait whose art patronage, along with her innovative, farsighted approach and generosity, shaped the Museum’s identity beginning as the Whitney Studio Club. All interesting and insightful information.



Christine Holland

The tour that followed was good, the docent with some interesting things to say, although after years as

an evaluator in our program, I couldn’t help but see the tour through those eyes. So I noticed a few things. Each transition was ‘the next piece’ not painting or sculpture but ‘piece’. She must have said that word 50 times in a 45-minute tour. The transitions themselves were missing—she offered no connection between one ‘piece’ and the next, said nothing to inspire me to follow her. And then, halfway through the tour, her cell phone rang! An absolute no no! How embarrassing for her—and for all of us as we awkwardly stood there witnessing her momentary derailment, which then disrupted the tour by breaking her train of thought.

A cell phone ringing tops the list of under Poor Museum Etiquette for any visitor, but for



Robert Henri, Gertrude Vanderbilt Whitney, 1916. Oil on canvas 49 15/16 × 72in. **Accession number:** 86.70.3. Whitney Museum of American Art, New York; gift of Flora Whitney Miller

a docent it’s a major transgression that communicates disrespect to our visitors. This breach of professional decorum is the docent equivalent of nearly hitting a pedestrian in the crosswalk during your DMV driver’s test, requiring remediation and a do-over test! Lastly, she walked us into the next gallery, only to discover that the painting she was going to discuss was not hanging. Stunned, she stood frozen, like a deer in the headlights, at a complete loss in how to pivot. We’ve all had the experience of walking into a gallery before our tour to find the art has changed. That’s why we actually check to confirm our ‘pieces’ before each tour,

to avoid this very scenario! In this case, the docent's instructor jumped in and talked about a painting by the same artist before handing the tour back to the flummoxed docent, who by then had recovered her wits. That's one lesson she won't forget anytime soon. She concluded her tour with a warm invite for visitors to view the rest of the collection.

I may have been looking at her through evaluator eyes, but I have been a visitor in enough museums to know these mishaps can undermine what otherwise would have been a solid, interesting tour. Afterward, I was able to chat with both the docent and education instructor about their training program, one of many similar conversations I have had in countless museums over the years. I always come back to the same conclusion—what an amazing docent program we have at SBMA! Our rigorous training, our ongoing education, our peer review process and the caliber of our membership truly sets us apart as a remarkable group.

Note: With my docent badge I was able to get two free admissions to the Met and Whitney. MOMA asked, 'how many would you like?' Other museums that are welcoming to docents: Frick Collection, Gallery Nue, Morgan Library, Guggenheim, Barnes Collection, Philadelphia Art Museum, DeYoung, Oakland, SFMOMA, LACMA, Huntington. I'm sure there are many more who are thankful for our contribution to the museum. One that does not honor our docent badge is The Chicago Institute of Art. It is always worth asking.

Shirley

Docent Book Club News

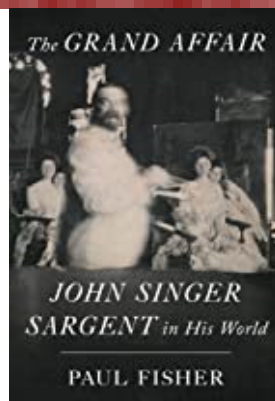
From Gail Stichler



Our first book club gathering will be **Monday, April 24**, at 10:30am in the Family Resource Center. We will discuss *The Grand Affair: John Singer Sargent in His World* by Paul Fisher and/or *Strapless - John Singer Sargent and the Fall of Madame X* by Deborah Davis. Many thanks go to Teda for her initiative bringing back the Book Club. Interest is very strong with 23 of us—Actives, Sustainers and Provisionals.

Our goal is to get to know each other better and learn about this important artist. It's a great opportunity to share perspectives from varied points of view. If you have any questions or want to add your name to the list of participants, email me at gmstichler@aol.com.

We'd love to have you join us! Gail



strapless
DEBORAH DAVIS

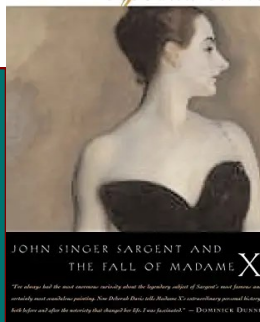


Photo by
Gail Stichler
at the MET

The Book Club will meet:
April 24th @ 10:30 in the FRC
July 24th @ 10:30 (location to be announced)
October 23rd @ 10:30 (location to be announced)
Please contact Gail Stichler or Teda Pilcher

From Our **Research Chair**
Sarajum Quazi

RESEARCH PAPER Prepared for the Santa Barbara
Museum of Art Docent Council by Marcos Christodoulou, 2020.



Unknown
Roman

Achilles and Troilos, 2nd c. CE
marble, white. 20 x 16 1/2 x 8 in.
and 12 1/2 x 9 x 4 in.. SBMA,
Gift of Wright S. Ludington

The Myth

Ancient Greek Man created God in his own image. Greek gods quarrel, envy, play favorites, take sides, play tricks, hold grudges, seduce and prey, cheat, make bargains, exact revenge. And, they meddle.

This sculpture tells a story, and the story begins with gods fighting over an apple. Slighted for not being invited to a wedding, Eris (goddess of strife!) tosses a golden apple labeled “to the fairest” in the midst of Hera, Athena and Aphrodite. Called upon to settle the inevitable dispute, Paris, son of Priam, King of Troy, picks Aphrodite after she bribes him with the promise that Helen, the fairest of mortals would be his. Paris of Troy steals Helen of Sparta, and the Achaeans (1) launch a thousand ships and lay siege to mighty Troy.

The war is long, costly and cruel, and gods take sides. Slighted by the Judgment of Paris, Athena is on the side of the Greeks. Apollo on the other hand, angry that Agamemnon (2) snatched the daughter of a priest of his, sides with Troy.

Troilos (3) is a beautiful adolescent, the youngest son of Priam, the king of Troy (although he is in fact thought to have been fathered by Apollo,) and Hecuba, and therefore a brother of Hector and Paris. The oracle prophesies that Troy will not fall if he lives into adulthood. Achilles is a fearsome Greek warrior, anxious to capture Troy and end the war. The goddess Athena urges Achilles to seek and kill Troilos, thus avoiding the prophesied survival of Troy. The stage is set for the violent encounter depicted in our extraordinary marble sculpture.

Being a non-warring adolescent, Troilos is safe close to home. But he takes great delight in his horses, and one day rides with his sister Polyxena and her water jug to a well in Thymbra outside the walls. Aided by Athena, Achilles ambushes him, drags him off his horse by the hair, pursues him into the nearby temple of Apollo and slays him at the altar. The sacrilege will later cost Achilles his life, as an angered Apollo will reveal to Paris that, to be lethal, Paris’ arrow must strike the Achaean’s only soft spot, his heel. In one version of the story even, Apollo personally guides the arrow to the Achilleean ankle. (4) (5)

The Piece The modestly sized group of Achilles and Troilos is sculpted out of white marble horse.

To read the full paper, click on: <https://docentssbma.org/unknown-roman-achilles-and-troilos/>

From our **Community Speakers Chair**

Lori Mohr



Dear Docents,

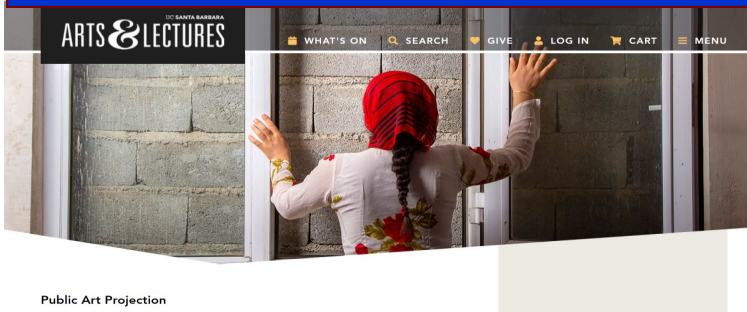
Joan and I had an active month, giving five presentations in all, including one to the SBMA Women’s Board. The request was for a talk on a woman artist for Women’s History Month. Neither Joan nor I had such a talk, so I revamped my *Van Gogh Masterpieces and The Woman Who Made Him Famous* with a heavier focus on Jo Bonger, Mrs. Theo Van Gogh. In a stroke of good timing, the Van Gogh Museum in Amsterdam, currently celebrating its 50th anniversary, has an exhibition on Jo Bonger, highlighting the crucial role she played in bringing Vincent’s art to us— a role largely unknown until the 2019 publication of her bio by renown Van Gogh Scholar Jan Luijen. Jo Bonger is certainly a woman to whom we should all be grateful and who clearly deserves celebrating.



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If you’re interested in going out into the community to give art talks and/or learning more about our program, email me at communityspeakerssb@gmail.com. Lori

VENUE	PRESENTATION	ATTENDANCE
Californian (Joan)	Matisse Part Two	13
Provisional Class (Lori)	Impressionism and Post Impressionism	23
Val Verde (Lori)	Van Gogh and the Woman Who Made Him Famous	72
SBMA Women’s Board (Lori, auditorium)	“	42
Maravilla Assisted (Joan)	Matisse Part Two	26
Total attendees	176	Average 35.2 per presentation



Submitted by Teda Pilcher
<https://artsandlectures.ucsb.edu/events-tickets/events/22-23/woman-life-freedom/>

Woman. Life. Freedom.
 ArtRise Collective, in Collaboration with Mozaik Philanthropy
 Tue, May 9 | 8:00 PM
 Art, Design & Arch. Museum

Gifts to the City at the Edge of the World: the Feiningers

By Ricki Morse



"*The Modern Sea, The Modern City* is a quintessential exhibition. It has it all—from the dynamic relationship between early German expressionism and American photographic art, displayed through the works of a father and son—to the rare occasion of work drawn exclusively from our permanent collection, including some exhibited for the first time.

And set against Lyonel and Andreas's departure from Germany to the United States prior to World War II, celebrated in Andreas' famous photographs of New York City."

Lyonel Feininger (1871-1956) grew up in New York City, the son of German/American family of classical musicians. He was trained as a violinist and at 26 moved to Germany to further his musical training, but was quickly swept into the dynamism of emerging modernism, from cubism to Italian futurism and abstraction. He learned woodcut

printing, the combining of traditional methods with contemporary ideas, an approach combining the old with the new which came to embody his art philosophy.

He studied painting in Hamburg, Berlin and Paris, where in 1906, working as a cartoonist for German magazines and the Chicago Tribune, he welcomed his first son, Andreas. His paintings, drawings and prints of cities and sea began drawing the enthusiastic attention of avant-garde groups Der Blaue Reiter, The Blue Rider, and Der Brücke, The Bridge, and in 1913 he exhibited with them in Berlin.

In 1919 Lyonel was named as the first faculty appointment by Walter Gropius, the founder of the Bauhaus School in

Weimar, famous for the study of modern architecture and design. As director of the print workshop, he brought not only an affinity for contemporary movements but a now rare academic rigor.

The 1925 Bauhaus School originated and developed the essential elements of Modernist architecture expressed in the building's design.



Lyonel Feininger, *Self Portrait*, 1915, oil on canvas. The Cubist and Expressionist influences combine in breaking the face into geometric, reflective planes framing the intense gaze of the artist. The background arch echoes Lyonel's inclusion of tradition.



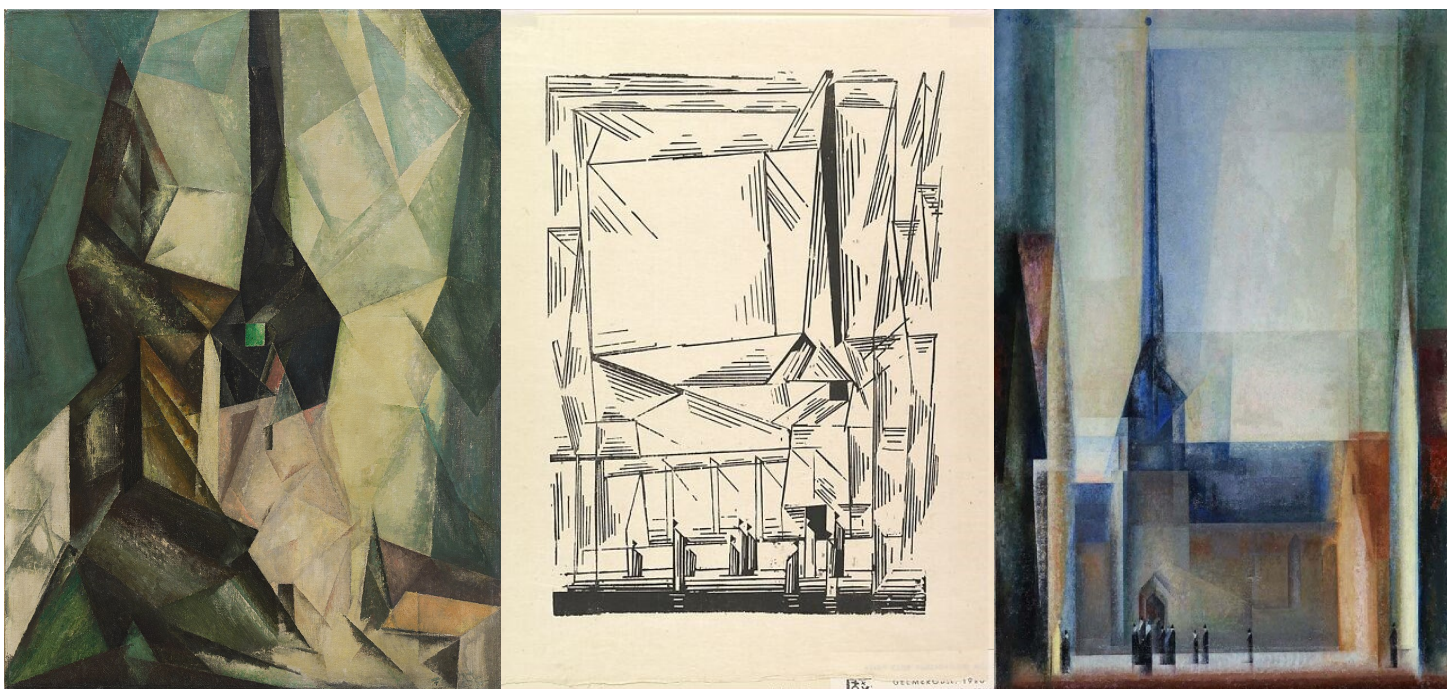
Andreas Feininger, *Portrait of Father*, 1951, gelatin silver print.



When Bauhaus moved to Dessau in 1925 Lyonel followed as an artist in residence, counting two of his sons as Bauhaus students.

In 1924 Lyonel founded Der Blau Vier (the Blue Four) with his long-time friends, Vassily Kandinsky, Paul Klee and Alexej Jawlensky, opening a gallery show in New York City followed by many shows in German galleries.

In 1933 the Bauhaus School was closed in the face of growing Nazi power, and European Jews began an exodus as they were able to find havens elsewhere. In 1937 Lyonel accepted an artist-in-residence position at Mills College in Oakland, California. The Feininger family was among the fortunate. Lyonel was an American citizen; thus they had a ready haven, and in 1938 he brought his family to New York City, which he referred to as "the city at the edge of the world," a very European point of view! In 1945 MOMA heralded Leonard's prominence in the art world. The exhibition was a joint retrospective of Marsden Hartley and Lyonel Feininger, displaying the prominent German contemporary artist with the current American emerging modernist.



The Gothic church of Gelmeroda in Thuringe was a favored subject from 1906 to 1936. By studying and comparing them, we gain a sense of Lyonel's unique use of cubist, abstract and expressionist approaches. Left, *Gelmeroda IV*, 1915, oil on canvas, Guggenheim Museum. The spire is central surrounded by the faceted reflections of surrounding walls and houses, almost huddled around the church, like worshippers. Center, *Gelmeroda* from our exhibition, a 1920 woodcut of the church, explores the contrasting angles of the spire among buildings and church goers. Right, *Gelmeroda IX*, 1926, oil on canvas, Germany, Essen. A critic says of this work, "The painting is streamlined to give a transfigured vision of the building; this is achieved by depicting the light in coloured planes, which seem to form echoes of the building in space. Feininger was a composer and musician who envisaged seriality as a recurrent musical motif, inspired by Bach's fugues."



Lyonel Feininger, *The Green Bridge II (Grüne Brücke II)*, 1916, oil on canvas, North Carolina Museum of Art, Raleigh, NC. A working class Parisian street passing under an arch is enlivened by repetitions of the arch shapes throughout the image, from the bodies, to the reflected light on the arch and the tree branches rising above the purple houses, dividing them into rounded roofs. The yellow light of an open door competes for our attention with the figures above the arch—a very lively colorful scene, the segmented figures softened by the moving curves into a cubist dance, overseen by Lyonel’s ubiquitous arch.

organizations, hailed as, “one of the greatest architects who helped create photography as we know it today.”

Andreas Feininger *Self Photograph*, 1974, cover of **Life Magazine**.

Andreas Feininger (1906-1999) Born in New York, he moved with his family to Berlin as a child and exercised his musical roots in his high school jazz band. When his father joined the faculty at the Bauhaus School, the family moved to Weimer, and drawn by his interest in design he dropped out of high school at 16 to enter the Bauhaus where he graduated as a cabinet maker in 1925. Following the Bauhaus, the family moved to Dessau where Andreas entered a nearby college, continued architectural studies and became interested in photography, encouraged and tutored by László Moholy-Nagy, a neighbor and Bauhaus faculty member. The new artistic field of photography was not yet taught at the Bauhuas.

Now 30, Andreas struck out on his own to study photography, moved to Sweden, and in 1939 immigrated to the United States where he established himself as a freelance photographer devoted to capturing the architecture, spirit and flow of New York City as well as intense, meticulous shots of nature--leaves, trees, sea-shells, only rarely portraits of people. By 1943 his iconic views of the city were widely published and admired, drawing the attention of editors at *Life Magazine*, and he soon joined the staff, beginning a 20-year association and providing ongoing “gallery space” for his work.

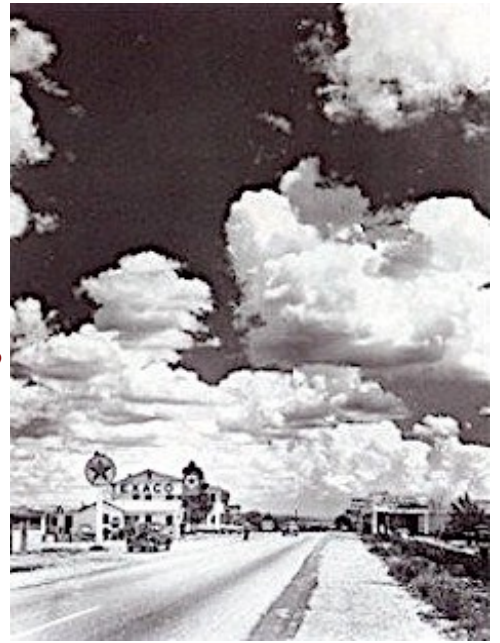
Interestingly Andreas continued another family tradition as an educator. He became the leading scholar of photographic techniques and theories, publishing over 40 manuals and studies of photography. Often honored by professional





An early 1930 Andreas photograph confronts photographic issues most avoid: a poorly lit central figure, a precarious angle and no ground anchor, but it works marvelously. *Gruss von ben*, 1930, silver gelatin print, Metropolitan Museum's "Welcome from above" lives up to its title. The brightly lit horizontal pole places us at its foot, while the welcoming extended arm balances the image providing a personal relevance.

Right: In this 1953 *Life Magazine* cover by Andreas, the im-




age takes a viewpoint similar to "Greeting From Above". Clouds

become our central figure and the highway divider line directs our gaze. In each the fine details are clearly seen, the focus meticulous. Andreas preferred black and white photography for the control it provides over the final image.



Andreas took these two color images as illustrations in his most famous book, *The Complete Photographer*, 1969, Prentice-Hall: New Jersey, pp 240-241. Under them he wrote, (Left): "Significant Color. Removal of red-hot Pyroceram missile nose cones from an electric furnace. (Right:) cast-off skins of stoneflies and mayflies on horsetails. I made both picture in color because color was the most important prop-



erty of these subjects. Although each is virtually a monochrome, in a single color, without this color, in black and white, the rendition would have been meaningless." 

Bibliography

Feininger, Andreas, *New York in the Forties*, 1978, New York: Dover Publications.

Feininger, Andreas, *The Complete Photographer*, 1965, New Jersey: Prentice-Hall.

Haskell, Barbara, *Lyonel Feininger: At the Edge of the World*, 2011, New Haven: Yale University Press.

The Last Page



In *Lamentation Over the Dead Christ*, Italian artist Sandro Botticelli used oil paint mixed with egg yolk to paint the stone tomb and grass. The medium may have added texture and helped prevent yellowing and cracking, scientists say. © BAVARIAN STATE PAINTING COLLECTIONS, MUNICH, from *Science News*, By Jude Coleman March 18, 2023

Submitted by Doug McElwain

Here's why some Renaissance artists egged their oil paintings. Mixing yolk with oil paints may have helped prevent yellowing and cracking, scientists say. Art historians often wish that Renaissance painters could shell out secrets of the craft. Now, scientists may have cracked one using chemistry and physics. Around the turn of the 15th century in Italy, oil-based paints replaced egg-based tempera paints as the dominant medium. During this transition, artists including Leonardo da Vinci and Sandro Botticelli also experimented with paints made from oil and egg (*SN*: 4/30/14). But it has been unclear how adding egg to oil paints may have affected the artwork.

"Usually, when we think about art, not everybody thinks about the science which is behind it," says chemical engineer Ophélie Ranquet of the Karlsruhe Institute of Technology in Germany.

To read more, copy and paste the link into your search engine:

<https://www.sciencenews.org/article/renaissance-artists-egg-oil-paintings>

CITATION: O. Ranquet *et al.* [A holistic view on the role of egg yolk in Old Masters' oil paints.](#) *Nature Communications*. Published online March 28, 2023. doi: 10.1038/s41467-023-36859-5.



Nicola

Docent An Hammond with her daughter-in-law Rachael and grandson Cuyler, at Ridley-Tree Education Center, working with Docent Nicola Ghersen, February 2023.

Lori Mohr, Editor, 2009—

Loriwindsormohr@gmail.com

