



Margot Schulzke, PSA, PSWC-DP; DPS, author of *A Painter's Guide to Design and Composition*, is a highly regarded teacher. Her approach is individualized, good-humored and supportive. Encouraging workshop participants to think and work independently, she emphasizes the "whys," not just the "hows."

Margot keeps workshop sizes relatively small (15-18 max) to allow as much one-on-one as possible with each student, encouraging them to identify and develop their own intuitive, natural style.

In addition to her recent, widely-acclaimed North Light book, Margot is a long-time columnist to *The Pastel Journal*, a nationally distributed bimonthly magazine for pastel artists. She is the author of dozens of articles in that and other arts magazines. With a BA in art education, she has taught painting in pastel and oil for some forty years. This solid foundation, coupled with her long experience in art instruction, is evident in her highly effective teaching methods. Margot is a Pastel Society of the West Coast Pastel Laureate, signature member of both Pastel Society of America and the Degas Pastel Society as well as an artist member of the American Artists Professional League.

Margot Schulzke

DESIGN In ART

ANN ARBOR, MICHIGAN WORKSHOP:

As you read this, I will probably be teaching a Design in Art Workshop in Ann Arbor, Michigan. Looks like a full house, expertly organized and promoted by our coordinator there, Debra Zamperla. I'm looking forward to meeting the group. Should be a wonderful five days.

NEWS FLASH

I'll be presenting a discussion on composition at the Sacramento Fine Arts Center on Wednesday, June 9, 2010 from 7-9p.m at 5330 Gibbons in Carmichael, CA. I'll focus on the role of compositional schemes in design. Guests are welcome.

A similar presentation will be offered at the Stockton Art League Meeting Thursday, Sept. 9th, 2010.

HAGGIN MUSEUM

56th ANNUAL NATIONAL OPEN EXHIBITION

Stockton, CA. I'll be judging this beautifully situated, well-respected show for 2010. Hope to see a lot of pastels entered!

Sponsored by the Stockton Art League, the show hangs September 2 - October 31. Stockton, CA. Prospectus available at www.hagginmuseum.org/exhibitions

The Haggin Museum, an art and history museum located in Stockton, has been referred to by *Sunset* magazine as "one of the undersung gems of California." This impressive brick building has stood in the center of Stockton's lush Victory Park for 78 years.

On display in the museum's fine art galleries are dozens of paintings by renowned 19th- and early 20th-century American and European artists, including Jean Béraud, Rosa Bonheur, William Bouguereau, Jean-Léon Gérôme, George Inness and Pierre-Auguste Renoir.

The Haggin Museum will be hosting PSWC's Pastels USA in 2011.

Meanwhile, I think there is a good chance you will want to go out of your way to see

California Impressionism: Selections from the Irvine Museum · May 20 - August 15, 2010.
The Haggin Museum • 1201 N. Pershing Ave. • Stockton, CA 95203 • (209) 940-6300

GREAT BOOKS DEPARTMENT

I am currently recommending to students (as well as my own, *A Painter's Guide to Design and Composition*) a book by Michael J. Gelb, *How to Think Like Leonardo DaVinci, Seven Steps to Genius Every Day*. There are many sources available on DaVinci, but this one is the most helpful to artists that I have found yet.

A quote: "Leonardo reflected sadly that the average human 'looks without seeing, listens without hearing, touches without feeling, eats without tasting ...and talks without thinking.'" Gelb observes, "Your senses are the midwives of intelligence." Those of us who are engaged in the pursuit of the arts can appreciate the truth of this; particularly so for those who draw.

Drawing living things in exquisite detail opens ones mind to vision the average person has--but never uses. Until we are forced to see acutely by drawing in full detail, we cannot fathom the wealth of information that is actually there. The result is greater depth of understanding, not just in painting, but in many other directions as well.

DaVinci, speaking of the privilege of sight, said "He who loses his sight loses his view of the universe, and is like one interred alive who can still move about and breathe in his grave."

So drawing is not merely a method of depicting things; it is a way of expanding the mind. Those who would maximize their capacity to see, hear, feel and create will do well to read volumes like this one, and to put Gelb's recommendations to use. He is a world renowned expert on creative thinking and accelerated learning.

We have much to learn from Leonardo. The human brain is estimated to have between 50 and 100 million neurons. How much of our brains we actually use is subject to debate, but current science tells us that brain capacity can be expanded, not only in terms of the connections between brain cells (synapses) but in terms of the number of neurons themselves.

LINKEDIN, FACEBOOK AND THE WEB:

Be sure to check out my listing at LinkedIn, where you can find recommendations from those who have attended my workshops or with whom I have worked judging exhibitions, etc.

<http://www.linkedin.com/pub/margot-schulzke>

as well as my regular website,

www.margotschulzke.com

You will also find a large selection of my paintings, with commentary on both subject and the aesthetic considerations, at [Facebook.com/margot.schulzke](https://www.facebook.com/margot.schulzke)

WEBSITE UPDATES

We hope you'll check out the new images at www.margotschulzke.com. A number of new paintings have been posted.



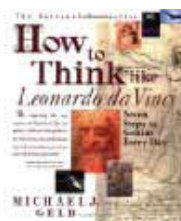
SEPT 2010 AUBURN

Next session of my Design classes in Auburn CA begins September 15, 2010; an eight week session as usual. Wednesday mornings, 9-12 noon, at the Juan Pena Studio. Fee is \$160; deposit to hold your space, \$80. All 2-D media are welcome, as the emphasis is on design, but this is primarily a pastel group. We spend the first hour of each week either in discussion, critiques or demonstration, with painting time for the next two hours.

Inquiry:
designinart@gmail.com.

Whether we expand our own capacity by more efficient use of what we already have, or by establishing more brain connections or cell power doesn't matter; the object and effect is the same: more power to achieve what we want to achieve, as artists and as human beings. Either way, studying how the mind of someone like DaVinci worked seems like a good plan.

In this connection, during the process of writing my Design book, I was required repeatedly to analyze processes and concepts I had not seen analyzed elsewhere. I was probing design concepts that were, if not new to everyone, were new to me, and beyond what I had learned in college design classes. On several occasions, I could actually feel something physical and exhilarating happening in my head.



I was bemused by this sensation and mentioned it recently to someone else who had done a lot of analytical thought in another field. He had had the same experience; a physical sensation similar to that when we exercise muscle. ...And with the increased knowledge of the brain science has gained in the last decade, we know now that when we have new mental experiences that stretch our understanding, the brain responds with growth.

It all adds up to "you can:" When you decide you want to expand your capacity as an artist, it is a choice. You are capable of growth, to levels you never imagined. Give yourself permission.

PASTEL JOURNAL:

Read more on this in next my Viewpoint column, tentatively titled, Doing It Like DaVinci. This is a man who left over 7,000 pages of notes on his thoughts and views, and whose genius is ranked among the greatest to have ever graced the earth.

NOTES ON MATERIALS:

There are many excellent pastel painting surfaces. Thank goodness we don't all use the same ones. But one I find myself using almost exclusively in recent years is LaCarte Sennelier, a sturdy, archival 200 lb. neutral stock that is less aggressive than sanded surfaces.

In discussion this morning with one of my local students, we analyzed why I have narrowed it down—at least for my own purposes.

There are several reasons. One is that LaCarte always lies flat; I never find it rumpling or buckling. And as with most pastel surfaces, I can apply washes—as long as I do not use water! (Many of you have been told that it cannot handle any kind of liquid; it turns out that isn't true.) The colors are both highly fade resistant and varied, and the tooth is outstanding. LaCarte allows enough control to achieve detail when you choose. It holds the pastel, in multiple layers. Yes, you can eventually fill the tooth, but I find it gives me plenty of opportunity to achieve rich surface effects.

My favorite colors among the many possibilities are mostly warm: Salmon, peach, sand, sienna, antique white (over which I apply a wash, using pastels and odorless mineral spirits) and occasionally their dark green. But there are a number of other colors, and you will find your own niche.

Yes, I do use a final fixative. I rarely use a workable fixative in the process of building the work, as I want to keep the option of making changes until I am ready to sign my name. But for some years now we have had Lascaux, an archival finish fixative that does not darken or change color. There is no reason now not to use it. I feel that applying a finish fixative is being responsible to my collectors, to the medium itself and the artists who devote so much of their lives to it. So, for the last several years, in addition to avoiding overworking and overloading the surface, I have applied Lascaux to prevent dust drifting onto mats and glass. I have no regrets.

For health reasons, do it outdoors. To apply, position the work vertically or nearly so. Start your spray application off the surface - right or left, and end off the surfaces to avoid droplets falling on the artwork. I apply another coat up and down, again starting and ending off the surface. Keep the spray can at least 15-18 inches back from your work.

PASTELS ARE DRY, NOT SOFT

For over a decade, manufacturers have chosen to describe the 300 year old medium of pastel as "soft" pastel. It is still pastel, but to make a distinction between the historic medium and oil pastel, the confusing adjective "soft" has been added to product names.

(Oil pastel is a combination of oil, wax and pigment developed in the 1940s. It became identified with the original pastel medium primarily because they are both in stick form. Yet the two media have no more in common than watercolor and oil do—although both of those media come in tubes. The historic medium contains virtually nothing but pure pigment with a minute addition of binder, accounting in large part for the extreme permanence of the hues.)

Many artists in the historic pastel medium have objected to the "soft" adjective for several reasons. One is that it's confusing. We have both soft and hard pastel sticks. Another concern is that the term "soft" presents the medium in an unflattering light: the medium is bold, expressive, fresh and lively, not soft, indecisive and wimpy!

ON THE RADAR

Amarillo, Texas, Amarillo Art Institute, Date TBA: 2010/Fall -- 2011, 3 days, multi-media, all skill levels. The arts community is a vital part of Amarillo, which is in the Northwest Panhandle of Texas, 20 minutes from Texas' colorful, red-rocked Palo Duro Canyon. You have Lake Meredith nearby -- and with all the cultural advantages of much larger cities, including symphony and ballet, this is an attractive destination. On US Hwy 40, four hours to Santa Fe, 5 to Taos.

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Images in this issue:
Canyon de Chelly
by Margot Schulzke
Photo of California coast
by Margot Schulzke

Yet another is that of changing the name by which a medium has been known for literally centuries. Case in point: we now have both traditional oil paint and water-soluble oil paint. But we still call traditional oils "oils," not "oil-soluble oils." The adjective in this case was added appropriately to the newer product, while the name of the original medium remained unchanged. I suggest that the venerable medium of pastel deserves the same respect.

Several years ago, I spent much of an entire PJ column on this question. I recommended that the term "dry" be substituted for "soft", as is done in several other countries. While the idea got support from several directions, the manufacturers did not seem to notice.

Recently I was pleased to see that Maggie Price, formerly editor of the Pastel Journal and now President of the International Association of Pastel Societies, has begun to use the "dry" term in IAPS publications. Thank you, Maggie. I expect it will not be long before manufacturers fall into line.

WORKSHOP UPDATES

Ann Arbor, Michigan

This workshop is April 26-30; 5 days, All levels, 15 student maximum. In charming downtown Ann Arbor, the city of trees. Range of accommodations; a list is available. \$395 class fee Contact Debra ASAP! Debra Zamperla, debrazamperla@gmail.com Or call 734-662-8734 regarding registration, directions, etc., or regarding workshop content: Margot Schulzke, designinart@gmail.com, 530-/878-7510.

CLASS IS FULL. But cancellations occur, and we can put you on a waiting list. If you register on a waiting list and space does not open up, your deposit will be returned in full. If you want to join us, we recommend reaching Debra.



Lac du Flambeau, Wisconsin

Dillman's Resort · Sept. 19-25, 2010, 4 days, all media and levels. Design is the winning edge. Multi-media workshop on the lakefront, during the peak of fall color at spectacular, extensive Lac du Flambeau, with Dillman's Creative Arts Foundation. Lots for the rest of the family to do: free canoeing, kayaks, tennis, etc, with optional horseback riding nearby. This is a luxury setting, lovely accommodations, and a beautiful classroom, in a gorgeous setting on a lake that goes on for miles. This will be the 33rd year Dillman's Creative Arts Foundation has offered 3, 4 and 5 day workshops, all on one lakeside resort location in Wisconsin. Tuition, \$525. Visa/MC accepted, contact: ART@DILLMAN'S.COM, or 715/588-3143.

Emerald Art Center, Springfield, Oregon

March 21-25, 2011, returning for a third year at the Emerald Art Center; this is an outstanding facility in a beautifully restored 100-year old building. They have been great to work with. Within comfortable driving range of the stunning Oregon coastline and the Columbia River Gorge. Contact Germaine at glhammon@aol.com or Sue Banta, Emerald Art Center, 500 Main Street, Springfield, OR 97477

Monterey, California April 2011.

One of my two favorite sites on the California coast. We'll paint there along the stunning, rocky shoreline and beaches -- and further south, at Point Lobos (my other favorite piece of the California coast) and/or Garrapata State Parks. Limited to fifteen students. For more information or to get on an interest list, contact; Maria Sylvester, sylvester2666@sbcglobal.net, or 530/887-0733

