

THE ARTIST/TEACHER: BALANCING A DUAL ROLE

by

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## ABSTRACT

Many art teachers in the public schools desire to create their own art work and to develop their talents in art. They have a need to express and to communicate as artists, and they believe that the creative art teacher has a lot to offer the students. However, they are aware that lack of time and energy, due to the demands of the classroom, hinders the development and growth of their skills. In an attempt to discover how the roles of teacher and artist can be reconciled and balanced, I have examined, through a series of interviews, the lifestyles of a small group of ten artist/teachers who do manage to produce, in their chosen crafts, on a continuous basis in spite of heavy teaching loads. The purpose of this thesis has been two-fold: to investigate some of the philosophies, working methods and organizational skills of these creative people as a means of encouragement for those art teachers, including myself, who wish to be more productive and, secondly, to discover some of the effects of the teacher's creative activities upon classroom students. I have attempted to "test out" some of these methods by changing some of my own work habits and schedules and by altering my own studio facilities.

The problem of lack of energy does not assume large proportions with the group under study. The artist/teacher often derives energies through the excitement of the discovery of form and image, from successes in the art field and from the deliberate imposition of exhibit and commission deadlines placed upon themselves. Once deeply involved in their art work, finding energy to create does not become a factor. Many in the group are aware that stress drains energy, and they emphasize the positive effects of exercise, relaxation and diet.

The teachers in the study are keenly aware of the limitations of time, and many of their ideas for paintings, tapestries and clay pieces come from the drawing books and notebooks which they usually have with them. These idea sources are diaries for future reference when working time is more available. Once under way on an art project, many of the group are self-disciplined, reserving definite times for working. Depending upon school scheduling, some work in the classroom may be possible during spare periods or at noon hours. Many plan ahead for vacation time by ordering and preparing materials in advance. Because of the time factor, some artist/teachers choose to work in technically uncomplicated media.

Most teachers in the group have set up a separate studio area where materials are at hand and some sort of isolation is possible. All of the teachers emphasized the importance of the support and co-operation of family members and friends. Some stressed the role of the principal whose support is important for the art teacher as well as for the status of the visual arts in the school. All of the artist/teachers in the group suggested that showing art work with peers in a group exhibit or working toward a one-man show are positive, and possible, goals for the art teachers.

Balancing the dual roles of artist and teacher does require dedication, but when interwoven as part of a lifestyle the roles are not necessarily viewed as separate. All of the artists interviewed felt that the artist/teacher's creative efforts influenced their works in the classroom in a positive way. The sharing, with students, of image search, of planning compositions, rendering, of solutions sought to problems encountered, and of critical review of one's work is a good avenue toward encouraging exciting art experiences for students in the classroom. The teacher who is also developing his skills in art may maintain some humility and sympathy for the problems and frustrations of his students.

The art teacher who wants to develop talents and skills to a higher degree needs time. School boards, due to declining enrollment and more flexible scheduling, are currently encouraging half-time or shared teaching. The art teacher who can manage such an arrangement can develop talents working half-time, returning later, refreshed and bringing new ideas and experiences to the classroom. Allowance should be made in staffing schedules to enable teachers to develop their interests, abilities and talents. More study needs to be initiated regarding the problems of harmonizing the roles of teacher and artist, and of the effects and influences of these roles on students in the art class. Maintaining one's artistic self while teaching should be a goal of art education and should be encouraged.

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Nancy Kirk	Nancy Oliver
Lynda Lirette	Don Portelance
Bill McDonald	Sandra Jane Shaw
Ione McIntyre	Barbara Shelly

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DEDICATION

This thesis is dedicated to  
my mother, Jocelyn Moulson,  
who would have been glad.

## Chapter One

### INTRODUCTION TO THE PROBLEM

Teachers of the visual arts in the public school system often express a desire to develop their own talents and abilities as artists in addition to their responsibilities and duties in the classroom. They believe that the production of their own work creates within themselves an excitement and an enthusiasm which carries over into the classroom. This view is shared by some art educators in the field (Szekely, 1978; Speight, 1974). Szekely, for instance, stresses the relationship between artistic development and growth as a teacher, and he postulates that "practicing and teaching art have fundamental similarities, and progress in one area generally leads to a heightened awareness of the other." In addition, he sees this relationship as having desirable effects for art education. He states:

The artist-teacher who is continually growing both as an artist and as a pedagogue appears to be the best hope for our schools.

The creative individual who is able to combine his artist self with the concerns of teaching has a great deal to offer. (p. 17)

Szekely stresses the excitement of creating and the awakening of new ideas "which may be translated into art making as well as teaching these skills" (p. 17).

#### Statement of the Problem

The problem, however, seems to be that some art teachers frequently encounter difficulty finding the necessary time and energy required for study and growth as artists. Indeed, Szekely feels that it becomes "progressively difficult" for the teacher to continue the pursuit and development of artistic skills especially if that teacher "gives of himself in the classroom."

Teachers, under pressures due to the demands and responsibilities of the job, are very often too tired or too exhausted to attempt to hone their own talents. Time devoted to maintaining some degree of creative work is often haphazard and "catch as catch can." This is an ironic situation given the fact that teachers of the visual arts continually urge and encourage their students to be creative and experimental and to make some use of their given talents. Teachers frequently encounter a collision of roles between commitment to their students and pursuit of their own creative interests. It would appear to be a problem of role integration.

Yet, within the educational community, some teachers of the visual arts do manage, and manage successfully, to maintain a continuous level of creative work. They produce on a sustained level, developing and growing as artists. These productive people would seem to have developed, in addition to artistic skills, other kinds of skills including particularly efficient organizational abilities. These skills appear to involve the ability to organize their out-of-school time in an efficient or planned manner, reserving for themselves the necessary time to become involved in the search for personal imagery. They also find the time required to experiment with their chosen medium and to develop technical skills.

In the same manner, those art teachers who find time to produce on a continuous basis have managed to overcome the sometimes draining and exhausting effects of demands which teaching places upon their energies. Teaching requires a great amount of "giving" emotionally as well as the effort and energy required to motivate and to "pull out" the best of each individual student.

#### Importance of the Study

Apparently, these artist/teachers have arranged priorities in some sort

of balance, and this balance allows the teacher to become deeply involved in his or her own work while also functioning as an effective and dedicated art teacher. Some of these teachers become, in effect, models for their students insofar as they share their growth and experiences in art with the students, thus setting up an art room situation where teacher and student are both involved in ongoing experimentation and search. Speight (1974) believes that very positive results occur in a classroom where it can be seen that the instructor is excited, involved and enthusiastic about the discoveries made as he or she continues personal artistic pursuits. In view of this fact, Speight views the situation as follows: "The fact that the teacher is facing the same problems they (the students) are asked to solve tends to have quite an effect upon teacher-student relationships" (p. 46). Speight sees as favorable such searching out of shared problems because "there is a mutual partnership in a common cause." He views this partnership as a "great factor in the success of the total art program, mainly through higher student motivation and production," but, at the same time, he acknowledges the difficulty of being a practicing artist while teaching. Perhaps much of the frustration encountered by the teacher-would-be-artist originates from an earlier career choice. Many art teachers see their interests and abilities as lying within both teaching and creating art. Grauer (1981) echoes the frustration felt among some art teachers when she states:

Art teachers, as a whole, have to deal with a dual identity. They are often trained both as educators and as studio artists, and when the great move into the classroom takes place, the teacher/artist is left wondering how to incorporate these two identities so that they will be of benefit to their students and to themselves. (p. 13)

Any close examination of the problems confronted by the art educator who attempts to balance the dual roles of teacher and artist reveals a dearth of available research. This paper will examine some of the working methods used by teachers who are able to maintain their artistic selves.

#### Method of Research

Because of the difficulties faced by the artist/teacher who attempts to integrate two roles, I will consider, in this thesis, some of the methods and techniques employed by a small, local group of art teachers who produce on a substantial level. I will discuss some of the methods they employ toward searching out form and imagery, budgeting available time, marshalling energies and organizing studio space and equipment. This paper will also consider any rewards, satisfactions and sacrifices accruing from the maintenance of such a lifestyle. This information has been garnered through a series of informal interviews and discussions. Artist/teachers were encouraged to elaborate upon their working methods. As a method of research, interviews were chosen as being a personal and direct form of communication and information gathering.

Because teachers often seek a creative outlet beyond the challenges of the classroom, the question arises as to whether any of the satisfactions and learning experiences that the teacher derives through creative work find their way back into the classroom. That is, how are students influenced, if at all, by the teacher who is also producing as a practicing artist? What are the implications for art education?

Finally, I have used my consultations with artist/teachers as an avenue toward realizing my own goals in art through the use of some sort of effective organization of time. As a direct application of some of the

methods, habits and systems followed by these teachers, I have attempted to apply some of the elements of their lifestyles to my particular life situation, abilities, circumstances and goals. It has been during the creation of my own work, done in conjunction with, and forming a part of, this paper, that I have in effect, "tested out" some of the techniques used by these teachers to combat the limitations of time and energy encountered in the process of working as a teacher and as an artist. My reflections upon problems encountered and solutions found also appear as part of this paper.

#### Limitations of the Study

This study has been limited to the teachers at the public school and community college levels.

#### Definition of Terms

For the purposes of this paper, the following definitions will apply:

- Artist/teacher: The professional teacher of the visual and plastic arts, working full time at the public school or community college levels, who is also maintaining a sustained level of creative work.
- Sustained level of work: A continuous outflow of work, investigation and development in a chosen medium, not necessarily entailing public exhibition of the work.
- Visual and Plastic arts: Drawing, painting, printmaking, film arts, sculpture and design in fabric, fibre, wood, clay, metal, collage, etc.

The Artist/Teacher Group

Mary Bowerman

Malcolm McTaggart

Nancy Kirk

Nancy Oliver

Lynda Lirette

Don Portelance

Bill McDonald

Sandra Jane Shaw

Ione McIntyre

Barbara Shelly



## Chapter Two

## THE ARTIST/TEACHER: MARSHALLING THE ENERGIES

One of the most important problems facing the artist/teacher is the limitation in physical energy encountered when teaching duties and other professional responsibilities are finally completed for the day. Teaching in the public school system and also at the community college level is a full-time and demanding job, and the conscientious and effective teachers of the visual arts at those levels are literally "giving" of themselves, of their ideas, thoughts and emotions throughout the day. The very subjective nature of the world of the visual and plastic arts, indeed of the fine arts in general, requires that the teacher "shift gears" not only between teaching the various art courses but between individual student needs as well. That is, the art teacher must recognize and encourage the individual abilities, development and growth of each art student. Many art instructors have experienced the depletion and dissipation of their physical and mental energies as time goes by. Art teacher Malcolm McTaggart states:

Teaching five days a week drains one's energy. The art teacher, by dealing with and by discussing human emotions all day, is continually giving of his own emotions. Art has no formula, as does mathematics, and each student is seen as unique. This is a hell of a concept to work with. The teacher feels responsible to reach each student in order to help him realize his potential. (McTaggart, 1981)

McTaggart goes on to say that "what tires most" is that, in these days of declining enrollment, coupled with the introduction of additional required courses in the school curriculum, the art instructor consequently must often

teach outside of his or her subject area. This, of course, requires learning and preparation in such diverse courses as English, stagecraft, metal shop and so forth. The teacher's energies are further depleted. McTaggart feels that these problems can be overcome insofar as the artist/teacher lives for him/herself by continuing to create his or her own work and for this, McTaggart says, the teacher needs access to a more varied and flexible teaching schedule. He feels that "the resulting overflow (of the creative teacher) goes to the students," and the teacher's enthusiasm reveals itself in the classroom and has a positive and motivating effect on the art students. He stresses, however, as did all of the teachers interviewed, that a teacher's efforts and energies must primarily be channeled into the main responsibility of teaching. Instructor Nancy Kirk sees herself as "professionally bound. I am paid for teaching, and my energies are primarily there." With two new courses to prepare for, she must budget her time wisely in order to create. The energy required to design and complete her huge woven tapestries, however, comes partly "from the excitement generated by working with new ideas and images or by the pressures of an exhibit or a commission due-date coming up" (Kirk, 1981).

Many teachers felt that once an idea for work has begun to germinate, the problem of finding enough energy to complete the project did not exist. The idea itself was the motivating force. This thought was echoed by mural designer Barbara Shelly, who thinks that energy "highs" are derived from the imagined idea, from successes in the art field, and from "the fear that the job won't get done on time." Some of the teachers mentioned the "adrenalin flow" stemming from the urgency of upcoming deadlines. These deadlines may not necessarily pertain to public exhibitions of art, but they may include working to prepare their work as motivational aids for the classroom.

It would seem that many of the artist/teachers purposefully put the challenge of due dates upon themselves, and thus they were committed to produce on time. This deliberate act of putting themselves in a position of having to be ready with work at a critical time seems to be an artificial, but effective, prod to get more work accomplished. Many teachers appear to produce well, especially under the pressure of a time limit. Success and goals, then, whether derived from personal satisfactions, from the praise of family and friends, from the interest of classroom students, from the excitement of an upcoming exhibition in an art show or from selling a piece of work all contribute toward bolstering confidence and high spirits. Teacher Lynda Lirette feels that many art teachers continually challenge themselves by setting up new expectations. She states:

If art teachers are to be creative, they should avoid stagnation. New experiences are important for them. They should encourage themselves to take chances and to welcome change.

Five years is long enough at any one school. We need to change our concept of ourselves, and one way to accomplish this is to widen and explore new experiences, to meet and influence other people and in turn be influenced by them. (Lirette, 1982)

Instructor Don Portelance feels strongly that energy, or the lack of it, should not be a problem:

If art teachers, who truly desire to work and create, lack the energy needed to produce and grow as artists then I can assume they are not working at art at all or are doing very little. Were they immersed and involved in creating their own personal imagery, they would have the necessary psychological stimulus to be creative. The actual deep involvement

with ideas, images and, especially, the materials themselves generates an excitement and the needed energy follows easily enough. (Portelance, 1981)

Portelance qualifies this statement, however, when he goes on to say that "it all requires a certain craziness," that is, he feels that it requires a lifetime of complete involvement in order to attempt to do justice to the two careers. I'm not sure to what extent Portelance is taking into account those art teachers who find themselves in less than ideal circumstances to create, such as the female artist/teacher with family responsibilities to husband and children who may not, at this point in time, have the time and support needed in order to become totally involved.

#### The Need to Create

All of the artist/teachers approached feel a strong need to create. Art is a very important part of their lives. Many emphasized that they would continue working at their craft whether or not anyone else cared, was interested or even viewed the work. Many see the creating of forms and images to be an integral and interwoven part of their mode of living. As one becomes more involved with the creative process, ideas and exploration from previous images evolve and are born again in new configurations. It then becomes easy to understand how the channeling of one's energies into teaching art and making art, because of time limitations, can throw other interests and activities into subordinate positions. As will be discussed later, the dedicated artist/teacher reaps many rewards but makes many sacrifices.

It seems to me that the urge to create builds upon itself, and becomes self-generating in a short time. To have a piece of work "on the way" acts as a catalyst and is itself the inspiration to continue. One wonders if

working with ideas, images and, particularly, materials might actually, over time, become, if not part of the neurological system, at least a habit. Perhaps the urge to create art is similar to that which impels the musician to play and that which is unsettling when he or she misses for a few days the feel of an instrument in the arms. Some of the artists in this study said that they would rather work even on "mindless," tedious background areas of their paintings, for example, than not have anything to work on at all. Corn (1973) quotes Andrew Wyeth as claiming: "To have a picture--say like Brown Swiss--in your studio and working on it--it's marvelous because it's like a bone to go in and gnaw at" (p. 72). At the same time, Wyeth, after a life-long involvement with his art still experiences the "flash" which he says occurs whenever an image suggests itself to him for a painting (p. 45). A few of the artists in this study expressed almost the same sensation. For example, Sandra Shaw explains:

I get an idea, a vision, and then I struggle to bring it to fruition. When an idea for an image comes, I am excited and seek some kind of a release through the art materials themselves. Then, for an hour or so, the actual working time becomes somewhat automatic, almost as though I'm in a dream and, to a degree, the actual painting just happens. When the work is over, and if the painting is "working," then, finally, I'm relaxed and happy. (Shaw, 1981)

Shaw feels that art is a companion for her, and she feels "a purpose to life" when she is involved with her work. Art becomes her "personal sense of rightness, not the critics'." Nearly all of the artists in this study express feelings similar to Shaw's in that they work primarily with themselves as critic, and, for the most part, each evinces a strong dose of confidence as regards their image choice and the medium selected. It must be emphasized

that many of these artists stress that their strength, energy and motivation to work late into the evening, for instance, comes about through their total involvement with their work, but also because of the support and encouragement they receive from certain significant people. This latter aspect will be discussed later in this paper, but the point being made is that it is within the realm of the art teacher to maintain dual roles of teacher and artist providing these roles overlap or intertwine so that one is really an extension of the other. While all of the teachers viewed the creative process as self-growth, and as a part of their pursuit of knowledge, teachers also saw themselves as "driven," "exhilarated," and "excited" when the images being sought were "working" on the canvas or in clay. According to Bill McDonald, the creative process is a "passion, a major part of my life. It's an unravelling of the story." Some of the teachers approached saw the creative process as being a reward, an escape from the tedious and the mundane. Barbara Shelly describes the creative urge as a "strong need to express the subconscious, to get something out."

During the course of exploring the various possibilities an image or series of images may yield, I have experienced, like Shelly and others, the need to delineate certain forms. Themes which have evolved in my own work, done in the past, have recurred again, and they appear as part of the drawings done in conjunction with this paper. These themes have been a continuation, after many years of sporadic activity, of patterns and forms imagined. Any compulsion to expand upon these themes has been a desire to explore them fully and, perhaps, to finally exorcise them. However, there is no doubt that when the artist/teacher is finally deeply involved in the creative process, when, as one teacher put it, "the creative juices are running," the problem of energy lack and day-to-day stress are, in part, alleviated.

### Management of Stress

Nearly all of the teachers involved in this study mentioned the stress often encountered during the normal teaching year. Pressures inevitably arise during the course of a "high-key" career, and teachers often feel required to "be on" all day in an attempt to motivate and bring out the best in their students. Some of the teachers interviewed are determined to reduce the excess stress met during the teaching day, and consequently they take steps to include some form of stress control in their daily or weekly activities. They deliberately reserve some time in their busy schedules to devote to the care of their general health. Some teachers set aside the early morning hours for calisthenics, swimming or, particularly, running and jogging. Art instructor Bill McDonald (1982) states: "I am addicted to running about forty minutes each morning. Running clears my head and saves my mind. When I'm out alone running, I can meditate. I feel very aware, and I can think clearly." Mary Bowerman keeps fit by jogging each morning at seven o'clock, and she often lifts weights and practices calisthenics later in the day. Other teachers attend dance and keep-fit classes two or three times each week. Most felt that hard, physical exercise helped give them the necessary energy needed to pursue a heavy work schedule. Nancy Kirk also jogs daily and she emphasizes that this daily activity, coupled with a healthful diet, has contributed to the present harmony of her lifestyle. She thinks that the artist/teacher, often a success-oriented individual, sets up too many challenges and goals, and subsequently he or she works singlemindedly to complete these ambitious projects. Kirk recounts the consequences she faced after attempting too much at once:

I was working very hard for a long time. I had a commission to complete on time, an exhibit coming up, lessons to prepare

for and a student teacher to work with. I needed therapy to dissolve a ruptured disc caused by months of physical strain working at a huge weaving loom. My blood pressure was high and I really felt the demands from all sides. (Kirk, 1981)

Kirk thinks that art teachers can accomplish much of what they plan, but she feels that good health is ultimately more important than any goals that they may strive for. If goals are set on a more realistic time scale, and time is reserved for relaxation, then the tensions and frustrations are, of course, reduced. Lifestyles, temperaments and habits, however, are difficult to change. Barbara Shelly regards many artist/teachers as being highly motivated to learn and do. She sees them as often being high achievers and she views herself as being "driven, a workaholic." Shelly relaxes by walking through the forests which surround her house, by playing with her children and by sewing. Many of the teachers reduce stress by talking about problems with friends, particularly friends who share a common lifestyle. Good eating habits play an important role in maintaining high energy levels and general health, and a high fibre, high protein diet, often a vegetarian menu, is followed by many in the group. Art teachers, then, who are determined to develop their talents and skills, need to conserve their energies by avoiding stress whenever possible and to maintain or improve their level of health. In addition, the artist/teacher, faced with the limitations of time, has to organize and budget it wisely.



## Chapter Three

## THE ORGANIZATION OF TIME

In the preceding chapter I have considered some of the methods used by the artist/teacher to summon up and to maintain the high energy levels needed to teach and to create. The teacher of the visual arts at the secondary level often sees the work day lengthened due to student consultations, staff or parental meetings, extra-curricular activities and other professional duties. Compounding this busy schedule is the fact that, as discussed previously, declining enrollment and other changes in the school system are forcing art teachers to spend much of their out-of-school time preparing lessons out of their specialty field. Martin (1981) acknowledges the need of many art teachers to develop as artists, and she reminds us that university art education departments and art schools recognize the importance of the creative teacher. She states:

Perhaps they can help us convince the administrative hierarchy that what we need to be the best possible teachers is time. Time to develop our personal expressions and time to share our work with students [emphasis mine]. Time to prevent burnout, because burnout seems to happen to those teachers who give the most. Burnout is not just a symptom of a teacher in distress; it is a symptom of a system in distress. (p. 2)

Martin is pleading here for flexible teaching assignments and alternate scheduling of classes. It is also a plea for flexible thinking on the part of administration. Until a system which encourages a variety and choice of teaching timetables is created, teachers who want to develop as artists must learn to develop the ability to organize their time. The artist/teachers in this study, maintaining as they are dual roles, have learned to a high

degree how to budget their time. Shelly believes that she is able to work and produce to the extent that she does because she has "good organizational skills." She feels that one of the most important aspects of her work occurs during the planning stage when she analyzes and organizes every facet of the project in detail. Nearly all of the teachers interviewed stressed the importance of preparation.

In order to consider some of the ways whereby artist/teachers have been able to counteract the limitations of time, for the purposes of this paper, I will discuss some of the methods used to search out and develop images, some efficient work habits, the value of studio space and the importance of support and help given to the artist/teacher by significant people.

### The Image Search

Previously, I have discussed briefly the concept of the exploration of images in the context of their potential to generate and sustain interest, excitement and energy for the artist in question. Working with a series of intriguing images banishes, to some degree, some of the frustrations a teaching week may bring. The artist/teacher, however, lacks the luxury of hours and days, held by the full-time artist, to leisurely and completely explore those ideas, forms and images which intrigue him or her. The time to search and to create, then, becomes precious. Under these circumstances, the teacher who wishes to grow and develop as an artist often learns to discover, value and capture as workable images those lines and forms immediately at hand. They do not need an exotic locale to excite their creative energies. Because of the limitations of time available to work it is important for the art teacher to make use of all opportunities to record, through drawings, memory or camera, those images deemed as worth collecting for future reference

and exploration. Conversely, some of the artists interviewed stressed that, although their work schedule is often preplanned and tightly adhered to, work, once begun for the session, is often intuitive, to a certain extent. Often the progress of the work proceeds with no conscious or deliberate reference to preliminary drawings or definite images. Bowerman often explores with the latter technique especially when working with clay. Similarly, working with no preconceived images, she often uses monoprints as starting points in the search for new forms perhaps to be worked up later in a different medium. However, she may use many sketches or preliminary drawings when planning a painting in order to "get the feeling of the painting beforehand." McDonald views the pursuit of images and ideas as "a gradual evolution out of the previous work." Often, work proceeds in an immediate sense in that forms happen without dependence on the outside world or the literal appearance of things. The previous work is a catalyst for what occurs next.

Shelly, whose studio is surrounded by forests near Bedwell Bay, incorporates the tree forms, the stumps and branches of her immediate surroundings into large, fabric compositions. However, because of the high cost of fabric required for her often huge designs, she must preplan well using small drawings, or slides, before enlarging the images to wall-sized proportions. Drawing is, for her, a "thinking time," and her art is created by "constant refinement" using colored pencils on paper placed over a light table. So Shelly harvests her images by loosely recorded sketches of her impressions of the forest, for example, which she then designs, and plans, very carefully. When she is satisfied with the composition, enlargement begins. McTaggart, whose finished sculptural forms appear to have been precisely designed and planned from their very inception, actually derives many of his ideas from small sketches and doodles done at staff meetings or while talking

on the phone. These bits and pieces of paper, patches actually, torn from envelopes and menus, are then glued into large scrapbooks. Because these doodles were not done for any specific purposes, McTaggart views them as subconscious images which he enlarges as free-standing wood constructions. He sees his work as being basically intuitive, and states: "The intuitive is made visible by various rational, planned processes." Nancy Kirk works from small, colored drawings collected during vacation travels. She also gets ideas using slides flashed onto the white walls of her studio. Her images are landscapes or details of nature. These very small drawings are the basis for twenty-foot woven murals. Kirk states:

I love the look and feel of the materials I work with, and my image sources are my impressions of the effects of climate: snow melting on the prairies; the color of lichens; the boot thrust through the snow. These are concepts of winter woven into tapestry forms. (Kirk, 1981)

The artist/teacher, working within a limited amount of time, often is in tune with the forms, lines and colors of the surrounding world. Sandra Shaw is influenced by the possibilities of design inherent in the objects of her kitchen and dining room. She explores and creates themes from furniture, sewing machines and plants on the window sill. For many art teachers, time, energy and money dictate how far afield the artist can travel in search of new theme ideas. Shaw chooses to work with what is "available" in terms of image and materials. She explores forms in the carvings on old chair backs, the costumes of china dolls and the pattern elements from geraniums, checkered tablecloths and old lace. Her home is filled with antiques and odds and ends, and these forms reappear in her compositions. Shaw wants to "unlock" her own images but, at the same time, she does not want to "rub

out" the past. Artists have seemingly unlimited design choices at close hand. If the desire to work is present, at least the problems of the search for images and ideas will, to some extent, take care of themselves. "Available" material, for Shaw, includes pastels and acrylics which she finds are direct and immediately accessible.

A few of the teachers interviewed mentioned dreams as sources for painting ideas. One artist, Lynda Lirette, has been involved with the concept of the cycles of life, of family, birth and regeneration. These concepts, translated into seed pods and other growing things, become very personal expressions of her feelings at this stage of her life. Lirette claims that some of her best ideas come from her involvement with the students in her art classes. She receives "fresh stimulation reacting to the work done by the art students themselves." It seems to me that mutual and shared learning between teacher and student is an ideal, and rare, situation. Students nearly always become intrigued by the teacher's drawing books and notebooks which usually reveal more about the artist than polished works. All of the teachers in the group sang the praises of the small drawing book. Some of the books, like McTaggart's, contain color notes, complete drawings and glaze formulas. Many teachers do some of their best work on the backs of staff meeting agenda. Shadbolt (1968) understands the importance of the portable drawing book. He states:

There is a certain intelligent doodling possible with a notebook that can be a source of generating form-motifs. All one's thinking is in one place: it can be packed around wherever one goes. It offers a continuity of reference for the mind. One can try an embryo form possibility over and over again, varying the combination of aspects, eliminating

unrelated elements, clarifying the meaning until a worthwhile motif or configuration is arrived at. (p. 230)

During the course of this study, I have observed that those artist/teachers whose work, like Shadbolt's, veers away from the literal and representational depiction of objects, tend to work in a method which allows the artist to "parlay," as Shadbolt puts it, one shape into another. In their notebooks, definite growth and the evolving of new forms is apparent. The notebooks are fascinating diaries of thought processes.

The concept and use of the notebook is a useful tool for the artist, and it is a valuable method of immediate record-taking for the busy art teacher. For the artist/teacher whose work is basically representational, it can become a diary of faithfully recorded images. I have found that part of the excitement of working on a drawing, for instance, is the weaving or fitting together of seemingly disparate representational images culled from my drawing book, photographic slides, and my imagination. Any success which accrues often seems to be due to some inevitable placement of the images and the relationships between those images. The artist whose work is representational deliberately controls the contours of his or her work in an effort to depict the real world, but it seems to me that the true excitement of the creative process is that one cannot fully visualize the final outcome of the illustration or the drawing. The completed work is often like a foundling, appearing suddenly and just there, and often not what one set out to do at all. As Shaw has stated, one wonders if the artist works for a time at some sort of subconscious level. The images which I have chosen to explore during this study have centered upon a literal depiction of closed gardens, of stone walls and of people who move in and around an isolated part of the countryside. The work, in pencil, illustrates a favorite story written for children at the beginning of this century. As mentioned earlier, it has

been important for me, and a challenge, to work on a theme which I had explored years before in an etching and later in a large painting. I have long been fascinated with the magical quality often seen in illustrations in Russian folk stories and fairy tales. These books, with their rich illustrations, are visual "treats" for children. The sources of the images I have used have been garnered from drawings of my family, from drawings (and slides) of yew trees and vines, and I have relied on old photographs for authenticity of clothing styles. Although I have kept the setting, the characters and the events in mind as I proceeded, I have obtained the highest satisfaction exploring, for instance, the "whiteness," forms and shadows of a large, garden hat. I have found, however, that any worthwhile development as an artist, or as an illustrator, while also maintaining a teaching career, demands the efficient budgeting of time and the establishment of a routine work schedule.

### The Work Schedule

Because of a strong determination to pursue the dual roles of teacher and artist, many of the teachers interviewed have developed, during the course of their growth as artists, efficient working schedules as techniques for saving time. Many are self-disciplined to a high degree, and their work habits are organized and controlled. Teacher Lynda Lirette views teachers, in general, as being highly motivated to learn. She states:

Teachers love to learn. They are avid learners and are, themselves, good students. Teachers are also under the pressure of time and deadlines. Its a part of the educational system itself, and it is perpetuated. We set time limits for our students throughout the school year in every class. (Lirette, 1982)

Because of these limitations in time, some of the artist/teachers have chosen to work in a medium which is, to some degree, "immediate." McTaggart completes his huge, structural pieces with "Foam-Core" which allows for the fast, full-size construction of an idea. Shelly chooses to work in fabric because of its flexibility and availability. She thinks, however, that "much time must first be devoted to conquering the medium before the artist is free to develop images." Portelance uses the indirect method in his oil paintings, but he saves hours or days of drying time by using acrylic paint for the underpainting. The artists in this study, through the wise budgeting of time, were able to devote hours to their craft almost equal to the hours spent in the classroom. Nancy Kirk, working on weekends through one school year and over two summer months, carded, spun, washed, dyed and wove three hundred and fifty pounds of raw fleece into a commissioned twenty by thirty foot mural. Others in the group accomplished similar feats. Many art teachers, however, set themselves more modest goals. They derive satisfaction through the steady development of their work. Most of the artists in this study, however, developed their talents by devoting a good portion of the weekend to work. At least one day of the weekend was treated as a full nine-to-five work day. Some also preplanned during the winter months in preparation for a full summer of work. During the spring materials are ordered; sketches and canvases assembled; clay reconstituted; studios renovated. Some of the artists hire part-time or full-time assistants to help them, especially when the work involves huge projects or when the artist is working on a commission. McTaggart hires people to scale up drawings from his designs and to make models. Shelly stresses that she needs to plan and organize thoroughly due to the cost factor of the salaries paid to her full-time assistants.



Throughout the school year artist/teachers occasionally join their students by working on the same project or assignment. During life classes they draw or paint from the model and, during lunch hours or after school, they continue to work the painting toward completion. Other teachers, when working on a painting or design along with the students, prefer to work on those pictorial elements which are subordinate to the main design and which do not require a high degree of concentration. During a teacher's spare periods, when time permits, the empty classroom is often an excellent place to set up an easel or work on some printmaking. Here, lighting is usually good, and exhaust fans can be utilized. During the day, one's energy is usually high. For the artist/teacher who creates at school, the classroom becomes another kind of studio. One artist, who teaches at the secondary level in a private school, has access to her classroom over the weekend. Nancy Oliver, who lacks the space and equipment to silkscreen at home, does her printmaking at school where she can turn on the exhaust fans and make use of the large sinks, huge tables and ample drying racks. Using her own inks and papers, she can work without being disturbed. Oliver, of course, can work up designs, cut stencils and mat her prints at home. Another teacher, Bill McDonald, stays at his school one or two evenings per week whenever he decides to work in clay. He begins work after school and may stay into the evening, working on the potter's wheel or using the kiln.

Artist/teacher Don Portelance has chosen to save many hours during the school year by living close to where he teaches. He lives within minutes of his school. This was a deliberate move made years ago to enable him "to spend more time painting and less time driving." If his spare period falls adjacent to the lunch hour, he often can have over two hours to paint. He has a permanent easel set up in his art room, and he usually has work in

some stage of completion. As mentioned earlier, his use of acrylics for the underpainting allows him to work in an indirect oil technique. The acrylic reduces the drying time. This gives Portelance a painting medium he can "walk away from," that is, he can return at any time to complete the painting using impasto and glazing if desired. Portelance demonstrates by painting portraits of his students, and a series of these paintings formed a recent show. He often brings in assorted objects for the class, and himself, to draw: dolls, animal skulls, and so forth. Students also have access to a wide assortment of slides for image ideas, and they are encouraged to start a slide collection of their own in addition to their drawing books. During classes, when students are involved in their own work, Portelance paints, often using the "props" he has brought in. He considers teaching art and making art to be intertwined; one and the same. Working, in and out of class, using a doll as an idea source, Portelance has done a series of drawings as well as a series of lithographs. Images of dolls appeared in some of his paintings for a time. Portelance draws and paints seemingly most of his free time. At staff meetings, for instance, sitting at the back of the room, he does careful drawings for use later in paintings. While attending hockey games, and watching football on television, Portelance did a series of drawings of scoreboards which he incorporated in the composition of some of his seascapes. He often finds design ideas from television, and he has a two-hour drawing session on the ferry boat to Vancouver Island. Because of time limitations, Portelance often completes work for a show in an "accessible" medium: pencil, pastel or ink.

The busy art teacher, knowing time to be a precious commodity, needs to develop a new set of working habits, indeed a new lifestyle, if he or she wishes to improve art abilities. Time for art work, ideally, should be part

of the week's routine and in rhythm with the lifestyle. Days to do one's own art work need to be reserved, set aside, for that purpose only. Chores and errands, which can expand alarmingly into the art time, can be postponed for another day or, preferably, delegated for someone else to do. If the artist is to develop his or her talents and skills to any degree, he or she has to be able, of course, to retreat into a work area and, to a large extent, shut out the world at those times.

### The Studio

Many of the teachers in this study emphasized that the location of their house and studio was a primary consideration. Some have chosen to live where they have access to the downtown core, close to supply stores, galleries, fellow artist-friends, further education and cultural events. They feel that any time saved from commuting to their schools and back each day adds on to their "studio time" and to their energy levels.

McTaggart rents a converted foundry in the industrial part of the downtown core as a studio. He enjoys living in the metropolitan area and categorizes his sculpture as "of the city: an architectonic language." Three other sculptors work in the same complex. McTaggart's studio, resembling to some extent a large, modern garage, has wide doors which roll up allowing ample access for large pieces. A large work room is lit by fluorescent lights. This studio has concrete floors, exhaust fans, and a sprinkler system. McTaggart also has a living area in adjoining rooms. He finds it to be a functional work space and a comfortable office.

Before her retirement from teaching art, artist Ione McIntyre, whose home and studio is now on Bowen Island, lived in an older East Vancouver home. At that time, she lived on the main floor, rented out the two upper

floors and used the basement as a studio. The studio was composed of two small rooms, bare except for easel, bed, chairs and materials. This house, purchased in the nineteen sixties, was chosen because it was close to her school, and close to downtown. The house was not in a fashionable part of town and thus was comfortably affordable. McIntyre sees herself as "able to settle in anywhere," and as "inside myself and indifferent to my surroundings." Throughout her teaching career, McIntyre was able to arrange periods of time away from the classroom in order to paint. As will be discussed later in this paper, these periods of time away from teaching can become of the utmost importance for the artist/teacher and for students in the art classes as well.

Artist/teacher Don Portelance, in addition to his "classroom studio," has converted three small basement rooms into a studio: a painting room which Portelance has lit with spotlights similar to gallery lighting; a drawing room where a table can be tilted at various angles or left flat for printing and cutting mats; a storage room with floor-to-ceiling shelves and slots for framed prints, paintings and rolls of canvas. Upstairs, in the family rumpus room, what appears to be a door in a center wall is actually a drafting table which drops down into the room. Portelance has paper, pastels and ink nearby and occasionally, while watching television, he gets ideas for form and composition from the moving images before him.

As stated, these artist/teachers have chosen to live relatively close to the schools where they teach. However, for many years, Barbara Shelly accepted the hour's driving time between her classroom and her country home. The rewards of living by the water in a quiet, forested area compensated for the inconvenience of commuting to her school. Earlier in her career, Shelly had no studio as such, and in order to create her fabric murals, she set up

her sewing machine in any convenient corner of her house. Later, she oversaw the design and construction of a studio addition to her house: a large room adjoining the family recreation area and a second room above, reached by a spiral staircase. The two levels share a large skylight. All inner walls are painted white to lessen distraction from the colors of the murals in progress. Floors are wood, uncovered, and thus "soft on the feet." The two working areas are spacious, and the storage is ample. Shelly worked closely with a cabinetmaker to design bins for fleece and for skeins of wool, and long, shallow drawers were built to store colored threads. Ample storage space was of major importance due to the large amounts of fabric required for her huge murals. The lower room, the cutting and sewing room, has long, custom-built tables where padded hangings are taped down in readiness for hand tufting. Fabric reliefs are pinned to canvas-covered walls in preparation for additional color areas to be attached. Throughout the day, large skylights brighten the rooms. At night, track lighting approximates gallery lighting. The upstairs room has multiple functions: a design area, a library and an office. Shelly designs her murals here, working at a light table with swatches of fabrics and fibres close by. Long, open shelves hold papers, drawings, photographs and matting boards. Nearby is a large slide collection. From a railing at this level, Shelly can look down to the work room below and converse with her assistants during the cutting and sewing processes. Above, tree branches and other forest shapes make shifting patterns on the skylight. Images born of these shadows appear frequently in her work. The studio design is ideally suited to Shelly's working methods and chosen medium.

Weaver Nancy Kirk has chosen to live and work in a modern townhouse well situated between her school and downtown. She has converted the large

master bedroom into a weaver's studio. As in the studios of some of the artists, the walls are painted white so as not to interfere with the colors in the work. Large windows give ample light. Her primary consideration for choosing this house was studio space, and she has more of it in the basement. The converted bedroom is "L" shaped, and is large enough to accommodate a large, four harness floor loom as well as a vertical tapestry loom. Kirk dyes her wool at school where it can drip into large sand pits built into the "dyeing room." In her converted studio, Kirk has pulled up the original carpeting to remove the problem of vacuuming fleece and wool ends. Like many of the artists in this study, Kirk works at night under track lighting and incandescent bulbs. Fluorescent lighting alters the colors she is working with and so she avoids it. She prefers to work under lighting conditions similar to those where the weaving will finally hang.

Like Kirk, I have chosen to convert the master bedroom of my house into a studio. The adjoining bathroom sink is convenient and offers additional storage in the cabinets below. Makeshift shelves of lumber and bricks run along one wall and hold utensils. A large table doubles as storage for paper and as a mat cutting surface. A comfortable armchair seats models and visitors. A small, school art table, purchased from the school district for a few dollars, has been converted into a large (38" x 48") drawing table similar to a draftsman's table. A ledge for pencils, and elbows, has been attached. The entire drawing surface can be raised or lowered to any angle. An adjustable Luxor draftsman's lamp clamps on to the board. This lamp is perfect for work at night as it can be positioned exactly where needed.

Many public schools still have these small drawing tables stored away, unwanted, in dark corners. Because I was so impressed with my converted table, I gathered some of them for my classes and, with the help of the Industrial Education department, renovated ten more for the art room. Students

like them because they slant to the desired angle for watercolor washes and, because of the wide ledge that has been attached, canvasses and drawing boards can stand vertically.

My studio, reasonably well equipped, comfortable to work in and separated from the rest of the house greatly facilitates my ability to work. Having space to retreat to where supplies are in readiness and a piece of work is "on the way" can be a source of motivation for the art teacher.

Having examined some of the methods used by local art teachers to develop their talents as artists, I feel that it is also necessary to acknowledge the influence of the family and of other people in the teacher's social and professional circles.

#### The Role of Family and Colleagues

Most of the artists in this study stressed the importance of the help and support they have received over the years from their families. Family members can be a source of encouragement and emotional support. Many teachers reported that some of their most faithful "patrons" or clients were people from the "extended family," which included kinfolk in general. Over the years, it has been these people who have helped give encouragement and confidence to the artist/teacher by displaying art work in home, office, or club. It is often family members who back up the artist at exhibit time and defend against "critics."

The art teacher, however, who has the added responsibilities of spouse and children, needs the help of this nuclear group if he or she expects to have time alone in the studio. The problem compounds, of course, and is more difficult to solve when children are very small. Art teacher Lynda Lirette works on her fabric designs in the evenings when her small children are

asleep. Often, on weekends, her husband watches them, giving Lynda a few hours to herself. The presence of her husband's parents, living in a separate suite in the house, has helped reduce the constant demands of child care. With their help, Lirette is "set free: the value of time has been learned." After her studio was completed, muralist Barbara Shelly was able to work at home, and be with her small children more often.

The artist/teacher who is also married needs, and depends upon, an understanding and sympathetic spouse if the teacher is to grow and develop his or her skills as an artist. To develop talents requires time spent alone to think and to work. Some of the teachers in this study reported that their spouses helped not only on the domestic "front" but worked at matting, framing and hanging pieces for a show. McDonald and Portelance emphasize that the emotional support given by their wives has played a significant part in their development as artists. Portelance now feels more keenly the isolation which, of necessity, is imposed upon the creative individual and he states:

I've been painting for a long time and teaching, too. I'll continue to do both, but I value being with people more these days, especially my family. Early retirement would allow me to be with them. Showing to the public is somewhat less important now. (Portelance, 1981)

It is while working toward a show that the artist/teacher's family and social life suffers because all spare time is spent in the studio. Perhaps the most difficult situation in which to attempt creative work occurs when the full-time art teacher has small children at home. Auxiliary help with the children and with the housework is mandatory if these goals are to be realized. It is extremely difficult to do creative work of any significance when teaching all day and raising small children. In a one parent family



the task becomes Herculean.

The artist/teacher needs peer group support as well. Sandra Shaw affirms that encouragement from artist friends has given her much of her motivation to grow as an artist and to exhibit her work. Her involvement in art has "opened up a whole new world of like-minded people for me, a community of shared ideas and sentiments."

For many art teachers, exhibiting is an exciting social event, where friends gather for celebration, acknowledgement and mutual encouragement. Whether or not the art teacher exhibits, his or her presence at art shows gives him/her needed contacts with the art world and with other artists and challenges him or her to think and to improve. Some art teachers exhibit on an annual basis, often with other teachers from within the same school district. Art teachers in Richmond, British Columbia, for example, have had four annual art shows, exhibiting at the Richmond Art Gallery and at the Arts Club Theatre. Grauer (1981) emphasizes that exhibiting is on a voluntary basis. Work is also for sale. Grauer states: "There is certainly some satisfaction in knowing that our work is displayed in the homes and offices of principals, teachers, secretaries and students" (p. 13). Colleagues at school provide support to art teachers by the help they give with technical problems: the Industrial Education department builds canvas stretchers; the Graphics department photographs work for publicity purposes; the Chemistry department concocts a liver of sulphur bath, when needed, to patina a bronze head. The art teacher's principal is a colleague as well, and can be a source of support and sympathy, especially if he or she understands the artist/teacher's motivations and goals. It is often the principal who sets a good climate for art, indeed, for the fine arts in general in the school. Former school principal Borelli (1982), now retired, feels that administrators should

encourage art teachers to develop as artists in addition to their roles as teacher. He sees this growth as enriching the teacher and, consequently, the students. Borelli feels that "the credibility of the art teacher who is also developing his skills in the art world is tremendous." Borelli believes that the art teacher who is also involved in his or her own work "evokes the interest of the students to a high degree." Throughout his career in education, he has championed art in the schools, seeing it as a balance for the more computational subjects. Borelli has welcomed and supported those art teachers on his staff who are also artists in their own right. Another former principal, Sinclair (1982), believes that students have much respect for the artist/teacher, and he thinks that the art teacher's own creative work can be a primary source of visual aids. It is extremely important for the producing art teacher to have the support of his or her colleagues on staff and at the administrative levels. Vice-principal Varro states:

It is extremely difficult for a teacher to communicate in the area of the fine arts unless he himself participates in the process of art expression. This provides him with a creative matrix within which he can maintain personal renewal with his own changing world. His sensibilities will continue to respond to this world around him. (Varro, 1982)

Varro feels that as the art teacher's own work evolves, "this inner renewal is a vital source and a revitalization for teaching art." He cautions, however, about the high energy levels required to maintain two professional careers and warns about "the difficulty of serving two masters." Varro stresses, however, that the art teacher should maintain practicing skills, and he feels it to be of major importance that administrators help and encourage the art

teacher in his or her own art pursuits.

Many of the artist/teachers interviewed emphasized the support received from principals as being important. Some principals encouraged teachers to show their work at schools, at school board offices and at district resource centers. Principals have attended the art exhibitions of their art teachers and have encouraged the teaching staff in general to attend.

Perhaps art teacher and principal can come to some sort of agreement wherein the teacher can exhibit his or her work on a regular basis. Teachers are expected to contribute to the school by participation in extra-curricular activities, for example, or by serving on any number of committees. Perhaps the art teacher's contribution to the school can center around his or her own talents.

## Chapter Four

### CONCLUSIONS

The writer's purpose in this thesis has been to examine the lifestyles of a small group of creative artist/teachers in an effort to discover how the roles of teacher and artist can be balanced and reconciled. Many art teachers are frustrated. They feel that they have a lot to express and to communicate as artists, but they lack the time and energy to fulfill these goals. The artists in the group are able to work and to progress at their craft in spite of their teaching loads. The productive art teacher appears to derive high energy levels from various sources. Such people are excited exploring images and their juxtapositions. The potential of form and color on canvas or silkscreen excites their imagination and spurs them on. McTaggart tells us that "energy comes from a commitment and a purpose, and all else falls away from it and teaching." Many of the teachers interviewed felt that it was also important to expand their lives beyond the classroom and the studio by enriching their lives through family and friends and through new activities and experiences. The art teacher, however, does not find the energy, drive and compulsion to create until he or she is able to immerse him/herself in his/her work for periods of uninterrupted time. Rewards come as well from the delight that the artist experiences when simply working with the medium itself. Some of the teachers in this study deliberately set deadlines and due dates which they must meet. This might include working under the pressures of a show or a commission, and many of the artists felt that they often did their best work under such situations. Other teachers felt that working whenever possible, even if accomplishing only a small amount each day, added up, over time, to a substantial body of work. Energies and

enthusiasms are high, too, when confidence in one's own abilities is high. Success does breed success, and pleasure at seeing one's art work progressing often banishes frustrations. Energy to work at their craft has also been a byproduct of good health. The artists here, for the most part, have been influenced by the counter-culture of the nineteen-sixties, especially as it pertains to exercise and diet.

The teachers in this group are, to a large extent, highly organized. Their lifestyles are oriented to dual careers, and they plan and manage their time well. Many of the teachers in this study are "high achievers"; they are goal oriented. Their goals in art may not necessarily include public exhibitions of work or recognition beyond the family group. There is a drive, however, to improve their skills and to search out new motifs. Developing as an artist takes a tremendous amount of time, and many sacrifices must be made. The artist, by the very nature of his or her work, must isolate him/herself and retreat from family and friends when the work demands it. This is a particular dilemma for the single artist/teacher who does not always have the emotional support proffered by a mate. Many of the single artists in the group were keenly aware of the social limits they had placed upon themselves due to studio isolation. The importance of the co-operation and assistance given to the artist/teacher by family and friends cannot be emphasized enough nor can the necessity of having some kind of studio area, however small, made available where the artist can work. Thus, balancing the roles of artist and teacher is a difficult task requiring dedication if one is to counteract the limitations of time and energy needed to work as well as to enjoy life and family each day.

During the course of this study, it became apparent to me that a surprising amount of work can be accomplished with good planning and efficient

organization of time and facilities. Teaching art and creating art are really part of one lifestyle, or can be. Maintaining a "two career" lifestyle requires making deliberate changes in working and living habits. Working beyond the classroom on creative work demands a certain single-mindedness of purpose. During part of this study, I felt challenged to illustrate an old story written for children at the turn of the last century. The story, The Secret Garden, by F.H. Burnett calls, ideally, for color illustrations. However, because of limitations of time, I chose to work in pencil, an "available" medium. With pencil, I could work directly onto the surface with no intermediate steps but, to avoid erasure, much of the composition had to be pre-planned to preserve the paper's surface. As with Shelly, much of the "real" work occurred in the earlier, planning stages. I found that I was able to do much of the actual rendering during spare periods at school. I found it to be an advantage to have several drawings "going" at the same time. Some of the work was left at home while the rest remained in the classroom for me to return to when time allowed.

The intertwining of the roles of teacher and artist would appear to be a sympathetic blend in that each role, and success in it, reinforces the other. Poritz (1976) found that artist/teachers considered art to be "an integral part of their lives, and not a separate activity which is isolated and hermetic" (p. 27). Indeed, the creative work which the art teacher does beyond the classroom is, as Szekely believes, "an important preparation for class performance" (1978, p. 18). Art, and the making of it, is really a process of sharing, sharing not just the final product but the steps and decisions made along the way. Szekely views the artist/teacher as one who is "giving his creative self as a model to others." He goes on to state:

It is only by absorbing others into one's creative performance that the essential communal experience called 'art' occurs.

It is within the potential of all art-trained individuals who continue to work on a regular basis and maintain their interest in the art world. It is not restricted to the minute percentage who actually sell and exhibit their works regularly. (p. 20)

All of the art teachers included in this study stressed the effects of their work upon their classes. McIntyre found her work to act as a "stimulus" in that it was beneficial for students to see the artist/teacher involved in, and love to do, his or her own work.

During the course of this paper, I have examined the various means employed by art teachers to find the time to do their own work. At this point, I think it is important to consider the influence, if any, of the practicing artist/teacher upon the students in the class.

#### Implications for Art Education

All of the teachers in this study stressed that the art teacher who is also practicing his or her craft and developing skills, has a positive influence upon the art class students. They felt that students have a greater respect for teachers who make art important and vital in their own lives. When students see a teacher enthusiastic and excited about art, they are more apt to be inspired and to regard art in a new way. The whole student-teacher relationship is improved. Students give the teacher more of their attention, and often regard that teacher as a new person in their lives rather than just another teacher. Students are intrigued to find that the teacher in the art room has an identity, interests and abilities. The fact that the teacher is also an artist can be a strong motivational factor. Szekely (1978) states: "The artist/teacher who has performed or painted the previous evening maintains a high level of interest and creative ideas which

serve as readily available references for art teaching" (p. 17). He says that "the closer to the sources of inspiration, the nearer one feels to the art world, the deeper one's insights will reach into the art process of others" (p. 18).

Surely the art teacher who is experiencing the problems and hard work inherent in producing art will have more sympathy with the dilemmas and frustrations met by his art students, and hopefully will have developed some degree of humility and sympathy regarding the difficulties encountered in creating art. Lirette feels that although the teacher may be an artist in her own right and, as such, is a model for her classes, she nevertheless must be a teacher first. "The teacher must be good at communicating other than at the visual level. He must be able to communicate and motivate in other ways as well" (Lirette, 1982). Teaching and making art are part of a way of life, and should not be seen as completely different activities. Success in one area often breeds success in the other. Shelly, who views drawing as "thinking time," says that many of her teaching ideas come to her while she is working. Conversely, inspiration and ideas can originate in the classroom. Lirette claims that the students often offer the stimulus to the teacher: "Teaching makes me feel good about myself and thus able to create in an inspired way" (Lirette, 1982).

Many teachers in this study emphasize that one of the most important aspects about practicing their craft is that students can see at first hand the creative process from the inception of an idea through to the completion of the art form. Students are encouraged to value the process itself as well as the final product. Kirk encourages the students to study the progression of her designs from small colored thumb-nail or postage stamp sized drawings to huge woven tapestries. Kirk uses this as a teaching device as does



Bowerman, who shows students slides of her work as it evolves. She also brings in the actual work as it progresses through varying stages of completion. Rejected experiments are shown as well, and reasons are given for discarding them. McTaggart shows students his large scrapbooks of ideas and doodles which are the genesis of his large sculptures. Other teachers bring in the same kind of "idea collection" books. These books are so individual and unique to each artist that they intrigue and encourage the students to have the confidence to search out their own personal imagery and to be experimental. This mutual search for form and content, this shared activity in the art room, has important implications for the teaching of art.

This concept of sharing often influences the success of the art program as a whole. When Portelance brought in dolls and worked in class on his designs, students brought in a melange of objects to incorporate into still-life compositions. These objects were stored in a side room for students to borrow from and wrestle into compositions. Students watch Portelance as he lays in the preliminary outlines for a painting, mixes the colors, and proceeds from acrylic underpaintings to final oil glazing on the top layers. He asks small groups of dedicated art students to visit his home, studio and exhibitions. They often go with him in his station-wagon on Sundays, in the fall and spring, to the beach to paint. He and two of his former students instituted a life-class, called Suite E, by renting a large room at a nearby recreation center. They had models sit for them, and some parents participated as well. Portelance feels that, as a practicing artist, he is an art contact for his students. His work is an example of how the artist searches for, and integrates, images. He states:

Students rely on specific and definite advice. I would have no answer for a student's problems if I wasn't doing art work myself. I really feel that I must practice what I preach.

If it doesn't mean enough to the teacher to create, why should it mean anything to the students? (Portelance, 1981)

The notion that the art teacher should be a professional artist as well as an art teacher is not being entertained here, but I feel that the teacher of the visual arts must continue to explore the problems of personal imagery and of skill development. The only way one can maintain any degree of touch with these problems is to work with them and through them. This activity may not entail exhibiting or selling work, but I feel that the practice of the craft is very important. A good learning situation arises when instructor and student are both exploring, discovering, learning and sharing successes and failures together. The very encountering and solving of problems together is a vital part of learning art and learning to cope as well.

Michael (1980) stresses that the function of the arts in education is to "help express one's self aesthetically at the highest human level." He goes on to say that the wise art teacher tries to elevate students to "higher, more sensitive levels of achievement" (p. 16). Surely, then, it is important that students see that the teacher is achieving as well.

In my own art classes, I found that students are highly interested and intrigued by the teacher's creative work. Some of my work was produced during "spare" periods and also during quiet times in the classroom when students were absorbed in their own paintings. Students feel that the art teacher should be talented and skilled at what he or she teaches, and they identify, to some degree, with the teacher. Many art students wanted me to bring in drawings from the series that I had at home. They were intrigued with the concept of illustrating something read. The danger, of course, is that by showing our work we may inadvertently cause the students to choose similar images and compositions and thus not find their own for that period of time.

### Recommendations

The following recommendations and suggestions are included in this study for the purposes of encouraging art teachers to seek out and investigate some of the avenues open to them which could enable them to devote more of their time developing their own work in art.

As discussed previously, artist/teachers often work and produce at a high level of energy, especially when they have set a specific goal for themselves. Some teachers in the public school system often feel inadequate because they are not producing as artists. For those art teachers who want to show their work, exhibiting in a group, perhaps with other art teachers, can play a large part toward building confidence in themselves as artists in their own right. Such a teacher can thrive upon what Speight (1974) calls the "constructive criticism of his peers" (p. 47). Speight regards any negative feelings of self-doubt on the part of the artist/teacher toward their own work as "valuable and as signs of professional growth." He also advocates the planning of a one-man show as a goal in order to "make it easier to discipline oneself, to spend the necessary hours to prepare for an exhibit" (p. 46).

Mutual benefits can result when art teacher and school principal work together to set up and maintain a high standard of art in the school. The school can have its own art gallery where students, and teachers, can exhibit their work. Art teachers, alone or in concert with others in the district, can hang work at school board offices, district resource centers, and local libraries. Perhaps part of the problem regarding the identity of the art teacher as artist is that, at the public school level, he or she is not really expected to be growing and producing in a creative sense as a condition to his or her employment. It may be desirable if it happens, but it is

not expected and, often, the talents of the art teacher beyond teaching are not considered. Teachers of the visual arts at the post-secondary levels, however, are usually expected to develop as professionals beyond their immediate teaching duties. Professional development in their craft is seen as important to the teacher, the students and the school. Time is often granted, in the form of leaves of absence, to allow the teacher to do creative work. This would be a desirable situation at the public school level with the guarantee that a position would be available should the art teacher be away longer than the usual, and standard, one year. In some school districts obtaining a leave of absence is difficult. The problem of maintaining the careers of teaching and of producing as an artist needs discussion and further study. The teacher does need support from the school, especially if the administration recognizes that work as an artist is an important form of preparation for classes, and can also be the artist/teacher's contribution to the school.

Many teachers consider half-time teaching to be the ideal solution to enable them to find time to grow as artists. McIntyre's last three years of teaching, before her retirement, were on a half-time basis. She taught for five months and thus had seven months to spend in her studio. This arrangement enabled her to complete a series of paintings for a major show. Under these conditions teachers are able to get into a working rhythm where they can produce without interruption. To avoid any disruptive influences on the students caused by the change of teachers at the end of January, the two teachers in question would need to be in sympathy and agreement over curriculum and evaluation decisions.

School districts are taking another look at the concept of half-time teaching, and they are appraising the benefits to students and teachers. School boards are much more accepting than previously about shared assignments.

Faced with declining enrollment, this arrangement helps alleviate the problems of over-staffing. School districts are also aware of the value of the mental well-being of the teacher and the philosophy of a balanced lifestyle between teaching and other ways of personal development. Art teacher Jerry Kearns (Poritz, 1976) states: "I love teaching. Unfortunately, the institution really gets to you. The longer you're there, the more bureaucratic you become and the more institutionalized you become" (p. 39).

Declining enrollment and the desire of many adults to continue their education is causing school administrators to create more flexible class schedules. For instance, at my school an additional teaching period will be added in the early morning. Teachers having these classes, or choosing to take them, will then have three afternoons "free" each week whenever their spare periods fall on these days after lunch. It is an ideal situation to enable teachers to develop in their chosen areas.

Many teachers may experience difficulty reconciling the roles of teacher and artist and, in order to create and grow as an artist may have to make a career choice between teaching or developing their talents to the fullest. Those art teachers who want to create and to teach can, with good planning and support from family, friends and colleagues, learn to balance and reconcile the two roles.

Further study would be desirable regarding the influence of the artist/teacher in the classroom and in the school. We need to look at the role of the public school art teacher vis-à-vis the college art teacher as expectations regarding their professional development as artists differ widely. We need to learn how to help the art teacher who wants to hone talents in art and in teaching, and who wants to maintain a balanced lifestyle of teacher and artist.

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## APPENDIX A. Interview Questionnaire

## A. Marshalling the Energies:

1. You seem to have a need to create, and you are producing on a continuous and sustained level. How are you able to summon up the necessary energy to do your own art work as well as maintain a teaching career?
2. Are energy "highs" themselves derived from successes in the art world?
3. Do you consider the production of your own art work to be hard work or a form of relaxation?
4. Do you have other classroom preparations other than art? Are you also teaching English, or drafting, etc.?
5. Do you feel that you are "giving" completely of yourself in the classroom? Does this deplete your energy level to any significant degree?
6. Do you "push" yourself to do your own art work even when you are tired? Are you "driven" to create?
7. How are you able to handle stress?
8. What effects, if any, does diet, relaxation, rest and physical exercise have in helping you maintain the energy to work.

## B. The Organization of Time:

1. How are you able to teach full-time and yet find time to do your own art work?
2. Do you have some sort of order of priorities regarding time for work within your lifestyle?
3. How do you find time to gather ideas for images and to experiment with the images found?



4. What are some of the sources of your imagery? Imagination? Dreams? Drawings and sketches? Your own photographs and slides?
5. What theme changes have occurred over the years?
6. Are your image sources close at hand or have travels and vacations played a part in your image search?
7. Is your choice of medium related to the time you have available? Why have you chosen that particular medium? Is it similar to the materials you frequently use in the classroom?
8. How are you able to budget your time? What is your work schedule? Do you follow some sort of a "yearly calendar"? Do you work only on weekends or during summer vacations?
9. What advance ordering and preparation of materials and equipment do you find necessary?
10. When do you concentrate best? How are you able to "shut out" the rest of the world in order to create?
11. How are you able to balance time for family and friends with time isolated in the studio?
12. What is your work schedule when an exhibit or a commission is due? Do you exhibit on a regular basis? Where? Do you keep abreast of the work of other artists? Are you now doing more of your own art work than you did earlier in your teaching career?
13. Was your choice of the location of your residence/studio based upon proximity to your school, to further education, art galleries, stores and cultural activities?
14. What kind of studio space do you now have? How are you able to organize space, working methods, tools, materials and equipment? Is the working area separate from the family and living space?

15. How do you control lighting, ventilation and storage problems?
16. Does having a separate studio area affect your ability to be motivated, to concentrate and to create?

C. The Role of Family and Colleagues:

1. What help and support do you receive from family, friends and colleagues? What are some of the rewards and sacrifices which accrue from attempting to balance the dual roles of art teacher and artist?
2. How are you able to teach, do your own creative works and yet maintain a social life?
3. What sort of support do you receive from your peer group? What reinforcement do you receive from fellow artists regarding your art work? Do you exhibit with fellow artist/teachers?
4. What support do you receive from other teachers at your school? Do they know of, or attend, your art shows?
5. What support do you derive from your school principal? Is he aware of your creative work? Does he attend your exhibits? Has your work been shown at your school, school board offices or district resource center? Does the production of your own art work, and its display or use in the classroom or school art gallery, count as an extra-curricular contribution? How does your principal regard the role of artist/teacher in the school and in the district?

D. Implications for Art Education:

1. Do you think that the production of your own art work affects your teaching in the classroom? If so, in what way?
2. Do you use, in the classroom, ideas for images, projects or procedures which you have discovered while doing your own art work? Conversely, does teaching art give you ideas for your own work?

3. Do students appear to appreciate the art teacher who is also a producing artist? If so, how do you discern this?
4. As an artist/teacher, do you use your own art work as a teaching device? Do you see any drawbacks to showing your own work to your students?
5. What do you consider to be the ideal teaching "load" which allows you to do your own creative work? Do you prefer, or have you tried, half-time or part-time teaching? Have you taken a leave of absence in order to develop your own talents as an artist? How did this affect the development of your work and of your subsequent teaching?

APPENDIX B.

Biographical Information of Artist/Teachers

Ione McIntyre

Born: Bowen Island, B.C.

Education:

Art Students League, New York, N.Y.  
Normal School, Vancouver, B.C. - teaching certificate  
Bachelor of Education, University of British Columbia  
Master of Arts, Art Education, University of British Columbia

Teaching:

Alpha Secondary School in Burnaby, B.C.  
Burnaby South Senior Secondary School, Burnaby, B.C.

Exhibitions:

1952 - Alfred Adler Institute, New York, N.Y.  
1953 - Tribune Subway Gallery, New York, N.Y.  
1965,66 - Little Gallery, New Westminster, B.C.  
1966-70 - Annual Shows, Vancouver Art Gallery, Vancouver, B.C.  
1978 - Burnaby Art Gallery, Burnaby, B.C.  
1980 - Italian Cultural Centre, Vancouver, B.C.  
1982 - Franz Wynans Gallery, Vancouver, B.C.



Plate Number 1: "Child in Front of Piero de Cosimo Painting," by  
Ione McIntyre, 1981.

Barbara Shelly

Education:

B.Ed., M.A., University of British Columbia  
Thesis: Psychological and Physiological Aspects of Colour

Privileged Study, The Art Institute of Chicago

Teaching Positions:

1967-69 - University of British Columbia. Instructor, 2nd, 4th, and  
5th year Design and Art Education.  
1970-present - Vancouver Community College, Langara Campus.  
Fine Arts Instructor in Design and Fabric Arts.

One Man Exhibitions and Juried Shows:

"Discoveries," Burnaby Art Gallery, 1969.  
"Mini Art," Burnaby Art Gallery, Five Invited Artists, 1970.  
One Man Show, Imperial Arts, 1970.  
"Trees," Burnaby Art Gallery, 1971.  
One Man Show, "Freighters and Figures," Vancouver Art Gallery, 1972.  
Community Arts Council, 1974.  
"Erotic Art," Mido Gallery, January 1975.  
Tapestry Canada, Phase II, Royal Centre, February 1975.  
Capilano College Gallery, 1977.  
"Forest Images," Burnaby Art Gallery, October-November, 1978.  
One Man Show, New Westminster Public Art Gallery, February 1979.  
Langara Campus, Vancouver Community College, March 1979.  
The Quest Art Gallery, Victoria, B.C., March 1979.  
"Flying Fish," Lynn Kroll Gallery, New York, August 1980.

Commissions:

Leather Sculpture Mannequin, 1975, Neto Industries, Vancouver

Tree Forms, Tapestry Hooking and Collage Mural, 15' by 7'  
Daon Corp., North Vancouver, 1977

Tree Forms, Variation No. 1  
Daon Corp., North Vancouver, 1977

West Coast Rain Dragon, Relief Fabric Construction Mural, 17' by 8'

Flying Fish, Giant Windsocks, and twelve appliqué banners up to  
17' by 4', Emilios Fish House, Vancouver, 1980

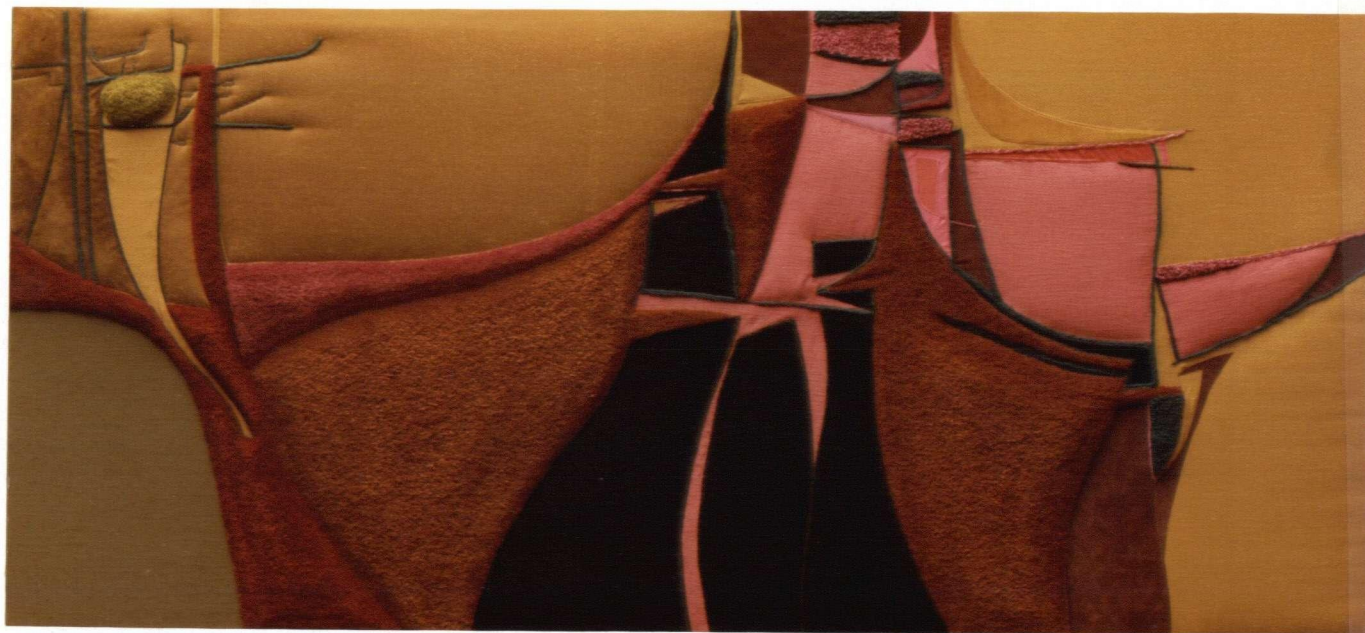


Plate Number 2: "Tapis Tree," by Barbara Shelly, 1978



Malcolm McTaggart

Education:

- 1974-77 - B.Ed., University of British Columbia, majored in Printmaking and Sculpture.
- 1971-73 - Diploma (4 years), Vancouver School of Art. Photography and Art History.
- 1969-71 - Ryerson School of Film and Photography, Toronto.
- 1968-69 - Seneca College, Toronto.

Exhibitions:

One Man Shows

- December 1981 - University of British Columbia, Division of Industrial Education Design Gallery.
- November 1981 - Capilano College Art Gallery, North Vancouver, B.C.
- February 1981 - Presentation House Gallery, North Vancouver, B.C.
- September 1980 - "Fayette Campus Gallery," The Pennsylvania State University.
- January 1980 - "The Hub Gallery," The Pennsylvania State University.
- January 1978 - Queen Elizabeth Theatre Gallery, Vancouver, B.C.
- October 1976 - Paperworks Gallery, Vancouver, B.C.

Group Shows

- November 1980 - Robson Media Centre, "Diversity," Vancouver, B.C.
- October 1980 - Kamloops Art Gallery, Kamloops, B.C.
- May 1980 - Hyatt Sculptural Expo '80, Vancouver, B.C.
- April 1980 - Robson Media Centre, "7 artists - 7 art teachers," Vancouver, B.C.
- February 1980 - "Sculpture of Canada," travelling exhibition, Fayette Campus, Uniontown, Pa.
- November 1979 - Museo Carrillo Gil. Mexico City. Int'l mail art show.
- November 1979 - Festival of Architecture, Crystal Gardens, Victoria, B.C.
- November 1979 - Architectural Institute Gallery, Vancouver, B.C., Sculptors' Society of British Columbia juried show
- October 1979 - Galerias Mer-Kup, Mexico City, B.C. Sculptors in Mexico.
- October 1979 - "Sculpture of Canada," travelling exhibition, The Pennsylvania State University, Philadelphia, Pa.
- July-Aug. 1979 - "Sculpture of Canada," travelling exhibition, The Pennsylvania State University, Allentown Campus.
- June-July 1979 - Klee Wyck Gallery, North Vancouver, B.C., "Prints and Sculpture," 1979.

Teaching & Lectures:

- Presently art instructor with Vancouver School Board.
- July 1980 - "Bronze Casting Workshop," University of B.C.
- April 1980 - "From Theory to Practice," B.C. Art Teachers' Assoc., University of British Columbia, guest lecturer.
- Feb.-Mar. 1980 - University of British Columbia, Div. of Continuing Ed.
- August 1979 - Visiting artist, Universidad Nacional Autonoma de Mexico.
- Mar.-Apr. 1978 - Visiting artist, Johnson Atelier Technical Institute of Sculpture, Princeton, N.J.

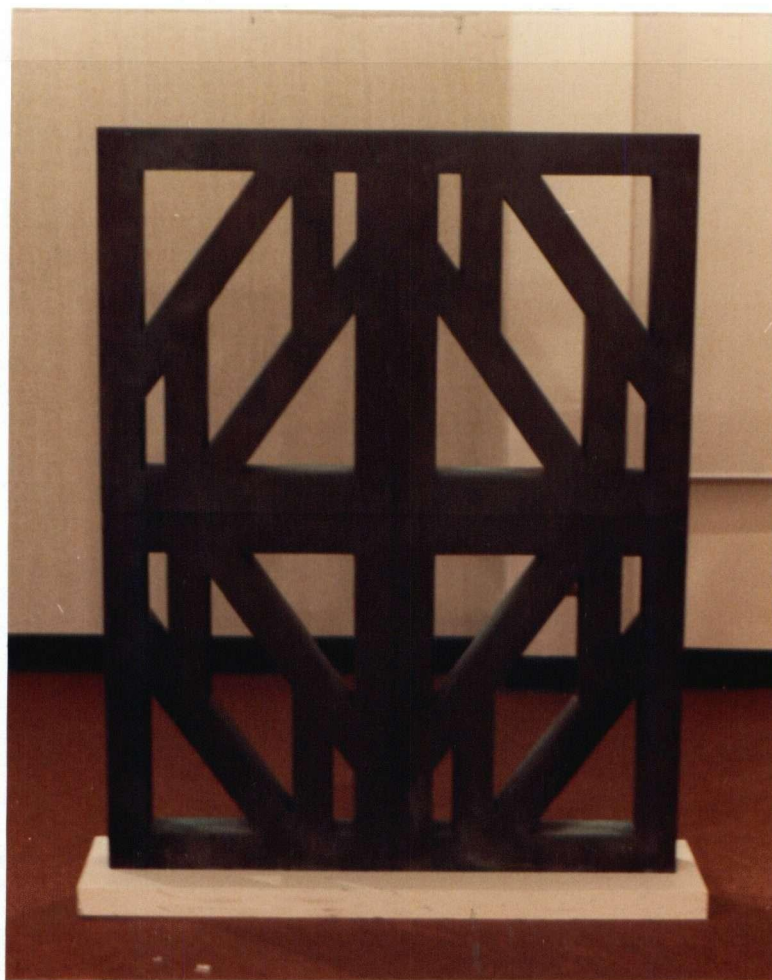


Plate Number 3: "Gate Image," by Malcolm McTaggart, 1980.

Sandra Jane Shaw

Educational Training:

- 1958-60 - San Bernardino Valley College, A.A. Degree
- 1960-63 - University of California, Berkeley, B.A. Degree, Psychology major, Natural Science minor, 8 units of Art. (Sculpture, Art History, Design-Colour Theory, Elem. School Art)
- 1963 - Teacher Training, University of California, Berkeley
- 1964-66 - San Francisco State College Extension, 18 units (6 in Art)
- 1972-77 - Douglas Community College, Surrey, Richmond, Burnaby, 46 units including Ceramics, Visual Art, and Art History.
- 1977-81 - University of British Columbia, Undergraduate credits 3 units in Art Education, 6 in plastics and graphics, 6 in Communication Media Techniques.
- 1978 - Emily Carr College of Art, Summer session, 3 units in Lithography and 3 units in Intaglio.

Teaching Experience:

- 1963-67 - Taught third grade for four years and two summer sessions (two classes of creative writing and six classes of art, grades 4 to 8) for the Jefferson Elementary School District, Daly City, California.
- 1967-68 - Substituted in Oakland, Calif. (Headstart, and grades K-3)
- 1968-70 - Substituted in New Westminster, B.C. (K-7)
- 1972-81 - Substituted in Coquitlam, B.C. (grades 8-12)
- 1972-76 - Taught children's art classes for the Burnaby Art Centre (ages 3 to 12 years)

Art Exhibits:

- 1981 - "from then . . . to now," a one-woman show, The Public Library Art Gallery, New Westminster, B.C.
- 1981 - "WOMANSIZE," Paper and Canvas, Women in Focus Gallery, Vancouver, B.C.
- 1980 - "Chairs, Checks, Geraniums and a Sewing Machine or Two," a one-woman show, The Unitarian Church, Vancouver, B.C.
- 1980 - "Made by Hand '80," The Craftsmen's Association of B.C., Centennial Museum, Vancouver, B.C.
- 1980 - "Seven Artists, Seven Teachers," University of British Columbia, Graduate Student Exhibit, Robson Media Centre, Vancouver, B.C.
- 1979 - New Westminster Arts Council, Picture Loan, New Westminster, B.C.
- 1978&79 - Arte Education Graphic Shows, AMS Gallery, University of British Columbia, Vancouver, B.C.
- 1978 - Juried Student Show, AMS Gallery, University of British Columbia, Vancouver, B.C.
- 1974, 75, & 1976 - Instructors' Exhibit, Burnaby Art Centre, Burnaby, B.C.



Plate Number 4: "My Own Kitchen. With Love, Sandra Jane,"  
by Sandra Jane Shaw, 1981.

Nancy Birzneck Kirk

Education:

University of British Columbia, B.A. and M.A. degrees in Art Education.

Exhibits and Commissions:

Painting

1965 on - One Man Show in Vancouver, exhibited a water colour in the Vancouver Art Gallery, Burnaby Art Gallery, Winnipeg Art Gallery, and with the Canadian Federation of Artists.

Textile Arts

- 1967 - Canadian Fine Crafts. Batik purchased by the National Gallery of the Department of External Affairs.
- 1972 - Tapestries exhibited at the Faculty Club, University of B.C.
- 1973 - Two Man Show with Joanna Staniskis at The Vancouver University Women's Club
- 1974 - Tapestry purchased by Western Washington State College
- 1974 - Four tapestries woven for Teck Mining Group, Vancouver, B.C.
- 1975 - Three tapestries woven for White Pass Yukon Transportation Co., Vancouver, B.C.
- 1975 - Exhibited with Tapestries Canada Phase II
- 1976 - Four tapestries woven for Crown Zellerbach, Vancouver, B.C.
- 1977 - One tapestry woven for J. Remai Development Co., Saskatoon, Sask.
- 1978 - One tapestry woven for J. Remai Development Co., Saskatoon, Sask.
- 1979 - Exhibit of tapestries at Place des Arts, Coquitlam, B.C.

Professional Activities:

- 1974-75 - Habitat Committee for the exhibit by school children.
- 1970-73 - B.C. Art Teachers' Association. Prepared lesson aids that are published by the B.C.T.F. on colour, design problems and wood and metal sculpture.
- 1972 - Art programmer and development for Place des Arts, Coquitlam. Arranged courses and teachers.
- 1976 - Workshop and short course for teachers in Spinning and Dyeing, Coquitlam, B.C.
- 1976 - Attended World Craft Council in Mexico.
- 1979 - Curriculum revision in the Textile Arts with the Ministry of Education.
- 1978-79 - District Advisory Committee for Art Education in Coquitlam, B.C.





Plate Number 5: "Prairie Impression," by Nancy Kirk, 1977.

Bill McDonald

Education:

Gladstone Secondary School, Vancouver, B.C.  
Bachelor of Education in Art Education, University of British Columbia,  
Vancouver, B.C., 1974.

Teaching:

1972-74 - Mt. Pleasant Community Centre, Ceramics (Adult Education)  
1973-74 - North West Handcraft House, Ceramics  
1974-present time - Handsworth Secondary School, North Vancouver, B.C.  
1976-77 - Artist-in-Residence, Strathcona Outdoor Education Centre,  
Campbell River, B.C. (Ceramics)  
1982 - Bowen Island Community School (Drawing)

Professional Affiliations:

Chairman, North Vancouver Teachers of the Visual Arts Association

Art Exhibitions:

Spring 1973 - Painting Show, SUB Gallery, University of British  
Columbia, Vancouver, B.C.  
Spring 1975 - One Man Show, Artist's residence.  
Spring 1980 - "7 Artists - 7 Art Teachers," Robson Square Media  
Centre, Vancouver, B.C.  
Fall 1980 - Group Show, Ashcan Alley, Vancouver, B.C. (Drawings  
and Ceramics)



Plate Number 6: "Kelp in Coal Harbour," by Bill McDonald, 1979.



Don Portelance

Born, raised and presently residing in Vancouver, B.C.

Education:

Studied at the Vancouver School of Art, the University of British Columbia (B.Ed.) and Western Washington University (M.Ed.Art).

Completed Post Graduate Studies in lithography, Vancouver School of Art.

Studied the works of Master Artists in major galleries throughout Europe and North America, taking particular interest in the works of Titian, Veronese, Goya, and other masters of broken and layered colour.

Exhibits:

Exhibited many one man and group shows from local to international, and is represented in public, private and corporate collections in many countries.

Teaching:

Currently, art teacher at Centennial Senior Secondary School in Coquitlam, B.C.

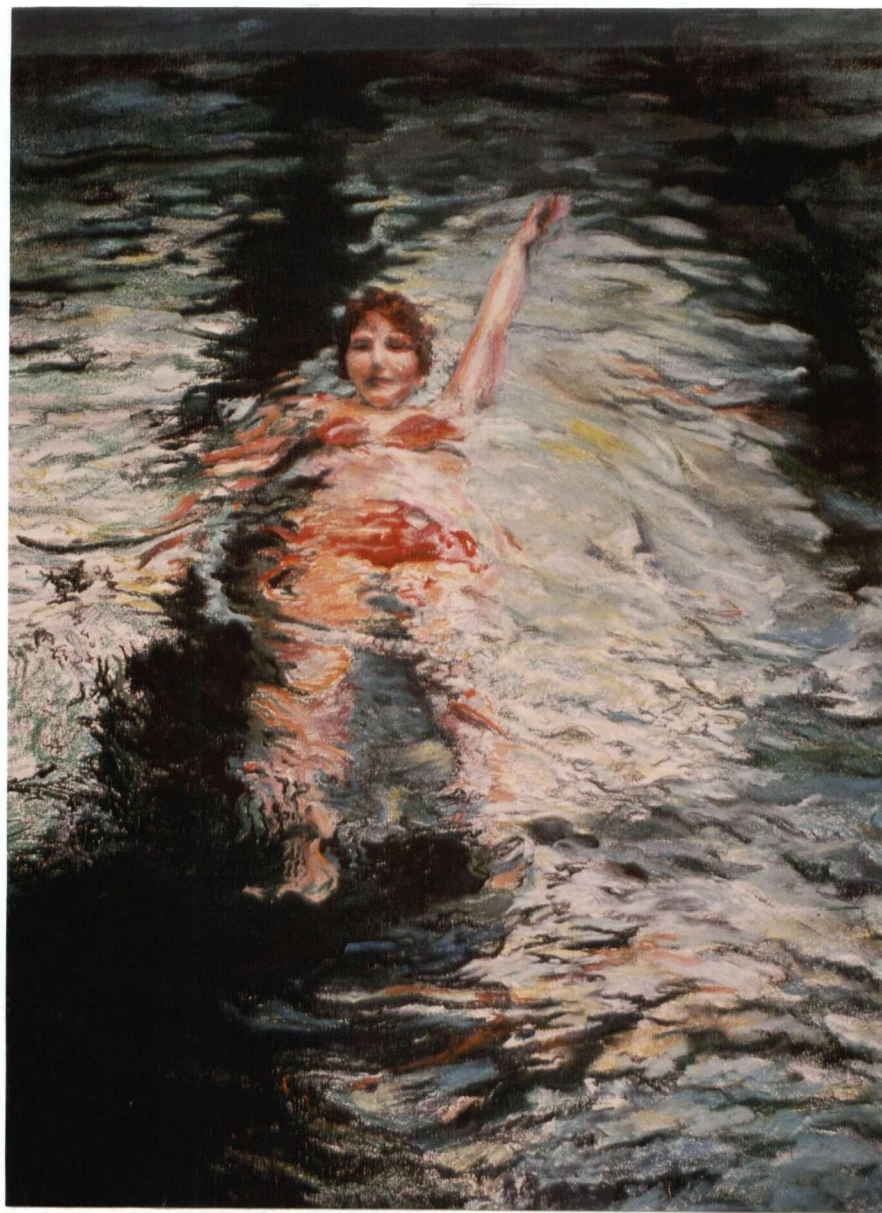


Plate Number 7: "Backstroke," by Don Portelance, 1977.

Mary Bowerman

Present Position: Art Department Head, Point Grey Secondary School,  
Vancouver, B.C.

Education:

Bachelor of Arts in Fine Arts, University of Saskatchewan at Regina.

Professional Teaching Certificate at The University of British  
Columbia, Vancouver, B.C. (emphasis on media, English, art).

Teaching:

- University of Saskatchewan (first year course).
- University of British Columbia (fourth year students).
- Emily Carr College of Art (first year course).
- Adult education, in art, for North Vancouver School Board, Y.W.C.A.,  
Community centres and private schools in Vancouver, B.C.
- Drama, English, Art at J.N. Burnett Junior Secondary School,  
Richmond, B.C.

Art Exhibits:

One-woman and group shows in Toronto, Regina, Calgary, Vancouver and  
Victoria. Work is included in permanent collections of art galleries  
and individuals. Founding member of the executive for the Craftsmen's  
Association of B.C.

Publications:

'High school art credibility,' British Columbia Art Teachers'  
Association Journal, January 1979, 19(2).

'If it works, do it!' British Columbia Art Teachers' Association  
Journal, April 1979, 19(4).

'Rocks and watercolours,' British Columbia Art Teachers' Association  
Journal, February 1980, 20(2).

'Do you see what I mean?' Project Build, Vancouver School Board.

Reviews books and publications for the B.C. Schools Libraries Association.



Plate Number 8: Untitled work, by Mary Bowerman, 1981.

Lynda LiretteEducation:

- 1964 - Graduated Delbrook Secondary School, North Vancouver, B.C.
- 1968 - Bachelor of Education (Elementary), University of British Columbia, Vancouver, B.C.
- 1982 - M.Ed. in Art Education, University of British Columbia, Vancouver, B.C.

Teaching:

- 1968-71 - Handsworth Secondary School, North Vancouver, B.C.
- 1973-74 - North Vancouver High School, North Vancouver, B.C.
- 1975-78 - Carson Graham High School, North Vancouver, B.C.
- 1978-82 - Substitute teaching.

Art Exhibitions:

- 1967 - Western Canada Art Circuit Tour
- 1969 - Kiwanis B.C. Arts and Crafts Show (second prize winner).
- 1970 - as above
- 1980 - "7 Artists - 7 Art Teachers," Robson Media Centre, Vancouver, B.C.





Plate Number 9: "Barnacle Family," by Linda Lirette, 1980.

Nancy Oliver

Education:

1973 - Bachelor of Secondary Education, University of British Columbia, Vancouver, B.C.

Teaching:

1973-76 - J.N. Burnett Junior Secondary School, Richmond, B.C.  
1979 - St. George's School for Boys, Vancouver, B.C.

Exhibitions:

1974-76 - Mido Gallery, Main Street, Vancouver, B.C.  
March 1981 - Robson Square Media Centre.  
June 1981 - Group Show, Paperworks Art Gallery, Vancouver, B.C.  
November 1981 - Group Show, Watermark Gallery, Vancouver, B.C.

Professional:

1975 - Started Richmond Art Teachers Exhibitions.

Workshops: "Silkscreening with Transparent Inks," "Discovering Vancouver's Heritage Buildings," "Developing Environmental Awareness Through Graphic Thinking."



Plate Number 10: "Cheung Chau," by Nancy Oliver, 1981.





Plate Number 11: "Maid's Day Off," by Rosemary Linn, 1981.



Plate Number 12: "In The Garden," by Rosemary Linn, 1981.