



BANFF

SCHOOL OF FINE ARTS

JULY 26
TO
AUGUST 26
1944

Under the joint direction of the
Institute of Technology and Art,
Calgary, and the Department of
Extension, University of Alberta

THEATRE, ART, MUSIC, HANDICRAFTS
ORAL FRENCH SUMMER SCHOL

“The service of art to the human spirit is not limited to the few, but is universal for all. Everyone may be and ought to be, not only a loving and appreciative student of the fine arts, but a creative artist in the form and color, the melody and harmony of life; and for student and artist alike, art is not for adornment’s sake, or preaching’s sake, or pleasure’s sake, not for the sake of gratifying the senses or exhibiting technical skill, not for art’s sake, but for life’s sake.”

—EDWARD HOWARD GRIGGS.



Foreword



It is one of the paradoxes of total war that while it involves the complete mobilization of a nation's resources for the purposes of destruction, it at the same time develops and accelerates the country's creative resources in many fields.

Canada, in her fifth year of war, has made a contribution in the fields of science and industry unsurpassed by any country. Behind that record of achievement stand the schools and educational institutions which alone have made that proud record possible.

The exigencies of war have curtailed and restricted the activities of many institutions in the creative field, and the Banff School of Fine Arts has been no exception. Many of the School's former staff and students are serving with distinction in every theatre of war.

In offering the twelfth annual summer session, we are conscious that the Banff School is filling a growing need for training in the creative arts in Canada. An increasing enrolment each year emphasizes the demand for the kind and quality of training offered. The staff is one of distinction, assembled from all over America. The students likewise come from all over the continent.

For those people, young and old, who like to combine creative activity in the arts with rest and recreation, a summer in Banff in the Canadian Rockies can be an unforgettable experience.

DONALD CAMERON,
Director.

Page Two



General Information

The Department of Extension of the University of Alberta, in co-operation with the Provincial Institute of Technology and Art, Calgary, presents the twelfth Annual Intensive Summer School in the Fine Arts. Courses will include Theatre, Art, Music, Weaving and Design, Oral French, and Short Story Writing, and will be held in Banff from July 26th to August 26th, 1944.

Fees and Registration

Theatre	\$30.00	Weaving and Design	\$25.00
Art	25.00	Oral French	34.00
Music	25.00	The Short Story	15.00
Any single subject in Theatre, except Playwriting	\$12.00		
Playwriting	15.00		
Weekly rate in Art, Music, or Weaving and Design	8.00		
Weekly rate in Oral French	9.00		
*Children's classes in Art	10.00		
*Children's classes in Theatre (not more than two courses) 10.00			

*These rates apply to children under fourteen.

In addition to the above, students are required to pay a Students' Union fee of \$1.00 to be used for social functions of a recreational nature.

Students taking Stagecraft are required to pay a laboratory fee of \$2.00 after arrival. Make-up materials may be purchased at the School, but students may use their own materials if they prefer to do so.

Students taking the Weaving course will pay a \$2.00 laboratory fee to help defray the cost of materials used. Articles made in the school may be retained by the students.

Money order or cheque for tuition and Students' Union fee must accompany registration.

Combined courses in two divisions may be arranged, subject to the time-table, for an additional fee.

No refund of fees will be made after Monday, July 31st.

Registration day is Wednesday, July 26th. Classes in all divisions except Music begin on Thursday morning, July 27th. Classes in Music begin on Friday, July 28th.

All classes will terminate on Friday, August 25th. The School will close on Saturday, August 26th.

Transportation

In past years, students attending the Banff School of Fine Arts have been entitled to students' Summer School rates of a fare and one-third, by arrangement with the Canadian Passenger Association, Western Lines. At time of going to press, we have no assurance that these rates will be in effect for the Summer School of 1944.



However, when purchasing their tickets, students should inquire about student rates from railway and bus companies; and in the event that they apply, the student should purchase a single ticket to Banff, at the same time obtaining from the agent a standard convention certificate. This certificate when signed by the Director of the School will enable the student to purchase return fare at a one-third rate.

School Office and Library

The general office of the school will be located in the High School building where students will register as soon as they arrive. Time-tables and notices for all divisions of the School will be posted on the bulletin board outside the general office. A library containing reference books and plays will also be found in the High School, and a reading room will be provided.

Season Tickets

Public programmes including lectures, plays and recitals are open to the public on Monday and Friday evenings during the course of the School. Season tickets enabling non-members of the School to attend these programmes can be obtained at the general office at a cost of \$2.50.

Accommodation

Single rooms and meals are offered in pleasant hotels from \$18.00 a week up. Cabins or bungalows with house-keeping equipment are available at rates from \$12.00 per week up. Room and board may also be obtained in private homes.



1. l. to r.: F. Peers, J. F. Smith, Donald Cameron, Director, H. G. Glyde.
2. Banff Avenue: School Auditorium, centre.
3. Student outing.
4. On the green.

Student Dormitories

As a convenience for the students, arrangements have been made to accommodate a limited number in special school dormitories. These are private houses rented and reserved for students who register in advance and pay a deposit. Excellent meals are provided under the direction of a trained dietitian in an attractive school dining room. The dormitory and dining room are operated at cost by the school. The rates for room and board are as follows:

Room and Board, sharing beds, 3 or 4 in room.....	\$37.50
Room and Board, sharing bed, 2 in room	40.00
Room and Board, single beds, sharing room	45.00
Room and Board, single occupancy room	55.00
Weekly rate, room and meals, sharing bed	13.00
Weekly rate, room and meals, single occupancy bed	15.00
Weekly rate, meals only	9.00
Monthly rate, meals only (4½ weeks)	36.00
Single meals: Breakfast, 40 cents.	
Lunch and dinner, 50 cents each.	

In order to ensure adequate living quarters it is essential that registrations reach the Department of Extension not later than July 15th, 1944. Should the enrolment be too large, applications will be considered in the order received. If accommodation permits, late registration may be accepted at Banff.

Students planning on getting their meals in the students' dining room must bring their ration books with them, and these must be surrendered for the purchase of supplies.

Arrival in Banff

Students arriving in Banff for the first time should inquire at the station for directions as to where to go to find the School office or dormitories. The School office in the High School building will be open from 9:00 a.m. to 9:00 p.m. on July 26th and 27th (except for meal hours); and from 9:00 a.m. to 6:00 p.m. on July 28th and 29th. Students may telephone the Banff School of Fine Arts from the railway station. Those arriving by bus may inquire about directions at the Mount Royal Hotel.

Students will find it of advantage to bring their bicycles with them to Banff.



General Meeting

On the evening of Friday, July 28th, members of the School are asked to attend a general meeting at 8:30 p.m. in the Banff School Auditorium. The purpose of the meeting is to have a general get-acquainted gathering at which the students can meet the staff informally and also get to know each other. Students will be asked to volunteer in the provision of an impromptu concert programme. These evenings have become one of the pleasant features of the School.

EVENING PROGRAMMES OPEN TO THE PUBLIC

- Friday, July 28th: First General Meeting.**
Monday, July 31st: Public Lecture—Speaker to be announced.
Friday, August 4th: Public Lecture—Dr. A. Y. Jackson.
Monday, August 7th: Illustrated Lecture—Dan McCowan, well-known Canadian naturalist.
Friday, August 11th: Open meeting, Western Canada Theatre Conference. Address by representative of National Theatre Conference of the United States.
Monday, August 14th: Public meeting, opening night of first Alberta Writers' Conference.
Friday, August 18th: Piano Recital — Max Pirani.
Monday, August 21st: Opening of Festival Week.
 2:30 p.m.—Matinee Script-Reading of New Canadian Plays.
 8:15 p.m.—Piano Recital by students of Music Division.
Wednesday, August 23rd: Production of New Canadian Plays.
Thursday, August 24th: Opening of exhibitions in Handicrafts and Art.
Friday, August 25th: Major Play Production.
Saturday, August 26th: School closes.

All registrations and inquiries about the School should be addressed to Donald Cameron, Director, Department of Extension, University of Alberta, Edmonton, Alberta, Canada.

1. Students of "The Dormouse".
2. Boys' Dormitory.
3. Dining room staff.
4. School dining room.

Theatre

"Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature."—Shakespeare.

Acting (A Junior Course)

A course on movement, pantomime and grouping only in so far as the actor as an individual is concerned. Exercises adapted from the Stanislavsky method.

Production (A Senior Course)

A course for students whose major interest is in stage direction. A study of the problems of play selection, casting, preparation of a script and conduct of rehearsals. Grouping, movement, stage business, pace, rhythm and mood will be considered, as well as various styles of directing. Prerequisite: Junior Acting, or its equivalent. Required text: "General Principles of Play Direction," by Brown and Garwood.

Stagecraft I (A Junior Course)

A course for beginners with special reference to the limitations of rural or small town stages. The principles of stage and costume design, of simple lighting and make-up.

Stagecraft II (A Senior Course)

A more advanced study of the problems of staging and lighting with special reference to the work of contemporary designers. Prerequisite: Stagecraft I or its equivalent.

Voice and Speech I (A Junior Course)

Voice production and articulation. Training in correct breathing and careful enunciation. A course for beginners. Required text: "Interpretation of the Printed Page," Maud May Babcock.

Voice and Speech II (A Senior Course)

A course for those who have had some speech training. Speech mechanisms and defects. Control of the voice and its application to stage work. Prerequisite: Voice and Speech I or its equivalent. Required text: "Voice and Diction," Lincoln Holmes.

Theatre Background (A Junior Course)

A brief outline of the history of the theatre, in which the theatre of the past is related to that of the present.



Playwriting and Experimental Production (A Senior Course)

A practical course in the composition of the one-act play and in the teaching of playwriting. Emphasis is placed on the material with which the student is most familiar, and the best of the plays written in the course will be produced, the plays taking shape under the co-operative direction of the class.* Prerequisite for Certificate credit: a Junior Certificate.

Playwriting Seminar

Open only to working playwrights, professional or amateur. This seminar will meet two evenings each week. Practical help will be given on actual script; and authors will help each other with their problems. Prerequisite: Playwriting and Experimental Production, taken previously to 1943, or its equivalent.

Theatre in Schools (Seminar of Juniors and Seniors)

Although this course is especially intended for teachers of drama, all students are encouraged to attend. Attendance is compulsory for Alberta school teachers working for a Junior or a Senior Certificate. Individual problems will be discussed in the staging of school plays and the teaching of dramatics in schools.

*Students intending to take this course should enroll as soon as possible in order that they may obtain, through correspondence, any necessary help or information.

1. **Cradle Song—Major Production, 1943.**
2. **Theatre students.**
3. **Sydney Risk.**
4. **Stagecraft class in lab.**

STAFF

Joseph F. Smith

First Vice-President of the National Association of Teachers of Speech and Past President of the Western Association of Teachers of Speech. Until recently Head of the Department of Speech at the University of Utah. Formerly Director of Dramatics, University of Illinois, and member of the Department of Speech, University of Wisconsin. Professor Smith has studied education at King's College in London, and English Phonetics with Daniel Jones at University College, London. Professor Smith has lectured at the Banff School of Fine Arts since 1936.

Robert Gard

Head of "New York State Play Project" at Cornell University under Professor Drummond. M.A. from Cornell University. A.B. from the University of Kansas, later technical director of its University Theatre and then of Phidelah Rice's Playhouse on Martha's Vineyard Island. Holder of a Rockefeller Foundation Scholarship to establish a creative experiment in New York State for the writing and encouraging of others to write plays suitable for Little Theatres, schools, etc., which they might use royalty free. At present Mr. Gard is director of the Alberta Folklore and Local History Project, University of Alberta. Author of "How to Choose a Play and Write One," "Plays of Upstate New York," which he edited and authored with A. M. Drummond and others.

Burton W. James

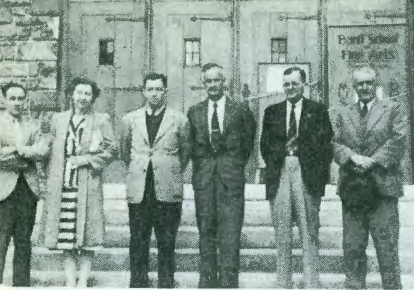
Co-director with Mrs. James of the Repertory Playhouse, Seattle's Civic Theatre. For eight years Mr. and Mrs. James were in charge of the art programme of the old Lennox Hill Settlement House, where they established New York's only folk theatre and the Lennox Hill Players. For the next five years headed the Drama Department of the Cornish School of Seattle. They then founded the Seattle Repertory Playhouse, now in its sixteenth year. Mr. James founded and directed the Washington State Theatre in co-operation with the Humanities Division of the Rockefeller Foundation and the Washington State Department of Education. Has taught at the University of Washington as Assistant Professor of English, as technical director of drama; was on the staff of the Summer School of the Theatre at the University of British Columbia for two years.

Sydney Risk

Drama Supervisor for the Extension Department of the University of Alberta. B.A. from the University of British Columbia; M.A. in Theatre Production from Cornell University. For four years was director for the Players' Club of the University of British Columbia; for five years was on the professional stage in England. Mr. Risk did post-graduate work for one year at Cornell University on a Rockefeller Foundation Fellowship, during which time he was also technical director of the Cornell University Theatre.

Certificates and Credits

The Junior and Senior certificates of the Banff School of Fine Arts (Theatre Division) are accepted by Provincial Departments of Education, and by Universities, as equivalent to the certificates of regular Summer School sessions.



Junior and Senior certificates are granted upon satisfactory completion of three junior or three senior courses and the Saturday seminar. Grading is on the following basis: First Class, 80-100%; Second Class, 65-79%; Third Class, 50-64%; below 50%, failure. Three "Thirds" equal failure.

More than three absences mean failure in any course, unless special exemption is granted.

WESTERN CANADA THEATRE CONFERENCE

The first annual meeting of the Western Canada Theatre Conference was held at Banff in August, 1943, during the regular session of the Banff School of Fine Arts. The second annual meeting will also be held this year at Banff on Friday and Saturday, August 11th and 12th.

The Western Canada Theatre Conference has been organized to promote the interests of Amateur Theatre in its broadest sense. The Conference welcomes as members individuals, theatre clubs, drama schools, drama departments, student groups and drama organizations of all kinds. To ensure the widest contacts and at the same time the closest co-operation, the executive will be composed each year of two representatives from each of the four western Canadian provinces.

The Central Office of the Conference for 1943-44 is located in the Extension Department, University of Alberta. Any further information regarding the Conference, or the annual meeting may be obtained from this address.



1. Executive, Western Canada Theatre Conference. 1. to r.: S. Risk, D. Somerset, R. Dussault; K. W. Gordon, President; G. Edwards, L. Bullock-Webster.
2. Banff High School.
3. Robert Gard and Playwriting class.
4. Students and staff, 1943.

THEATRE TIME-TABLE

Hour	Junior	Senior	Seminars
9:00- 9:50	Voice	Production	Theatre in Schools
10:00-10:50	Acting	Voice	Saturday, 9:00-11:00 a.m.
11:00-12:30	Stagecraft	Playwriting	
1:30- 2:20	Theatre Background		Playwriting Seminar, Tuesday and Thursday, 7:30-9:30 p.m.
1:30- 3:00		Stagecraft	
2:30- 4:00	Major Production		
4:00- 5:45	New Canadian Plays and Readings		

THE SHORT STORY COURSE

A practical course in the composition of the modern short story. Special emphasis will be given to the development of story forms especially useful in the writing of stories based on Alberta and allied regional Canadian themes. The course will include some training in the collection of material for stories on native subjects, and will include the submission of at least one story on a subject assigned by the instructor.

WRITERS' CONFERENCE

The Alberta Folklore, Local History and Playwriting Project will sponsor an Alberta Writers' Conference at Banff for one week commencing Monday, August 14th. The Conference will be attended by a number of leading Alberta writers; and during the course of the Conference, materials collected by the Folklore and Local History Project will be examined and definite plans made for their use in creative form. Many topics of general interest to the writer will be discussed, and any person interested in creative writing is invited to attend the open meetings.

Art

Banff, the playground of the Rockies, forms an ideal location for a Summer Art School. Nestling as it does among the eternal hills, it provides a striking pageant of natural beauty wherever the eye may turn—towering mountains, dainty nooks, mirrored reflections, gorgeous sunsets. There is action, too, in plenty — Indians, cowboys, tourists, Mounties—for the artist who prefers to depict human interest, rather than scenic beauty. Craftwork in considerable variety is an added attraction for many. Fresh air, healthful exercise, peace, and time to meditate serve to recreate the body and to refresh the mind. Such is Banff!

JAMES FOWLER,
Principal, Institute of Technology and Art, Calgary.

GENERAL COURSE

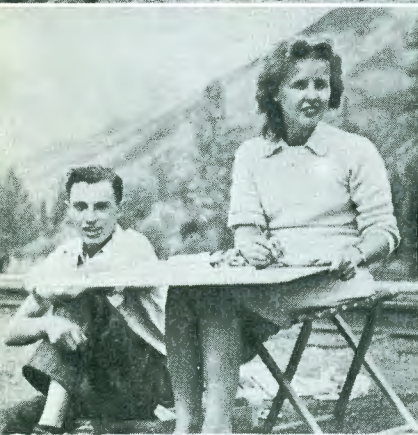
Landscape classes are held at various picturesque locations in and around Banff, including such world-famed beauty spots as Moraine Lake, Lake Louise, Johnston's Canyon, Vermilion Lakes and Canmore. Forming a magnificent background for the whole panorama are such well-known peaks as Mt. Rundle, Cascade, Temple, The Ten Peaks, Bow Peak and Pilot Mountain.

Classes are held morning and afternoon as per the time-table and individual supervision and criticism are available from the staff. Both advanced and beginners' classes are offered.

Course

The course is in two sections, elementary and advanced. Persons who

1. Henry House, Springfield, Ill., and W. J. Phillips.
2. A. Y. Jackson and students at Banff station location.
3. Elva Pearson, Edmonton, winner Lions' Club scholarship.
4. Student art exhibit.



are beginners would automatically go into the elementary section.

Students are encouraged to use whatever medium they wish—oils, water colour, tempera, pen and wash, pastel, etc.

The work of the Life class consists in drawing and painting from life in pastel, water colour, oils and tempera. A large well-lit studio is reserved for this class. Picturesque local characters are often used as well as professional models. This class is held during the afternoons.

On Saturday mornings demonstrations will be held in the technique of the wood cut in black and white and in colour, the technique of oil painting, and the technique of egg tempera and the laying of grounds.

Throughout the whole session there will be exhibitions of prints and paintings by contemporary Canadian Masters.

Art classes for children will also be organized as the demand warrants.

TEACHER'S COURSE

Of special interest to teachers, but open to others as well, are the following courses, based on the requirements of the Alberta Department of Education. Each course will have two sections, junior and senior. Persons who are beginners are automatically put into the junior class. Successful completion of these courses will allow credits, as indicated, up to a maximum of five credits per year, towards the Special Art Certificates of the Alberta Department of Education. Special credit may also be obtained from other Departments of Education.

Still Life	2 credits
Landscape Sketching	2 credits
Geometrical Drawing and Mechanical Perspective	1 credit
Freehand Perspective	1 credit
Plant Form	2 credits
Composition	1 credit
Art Appreciation and History of Art	1 credit

The content of these "teacher" courses is as follows:

Still Life

Groups of still life objects are drawn in various media with special attention to accurate drawing, arrangement, and light and shade.

Landscape Sketching

The study of natural form—mountains, trees, water, rocks, waterfalls, skies; arrangement in conformity with pictorial design in various media.

Geometrical Drawing and Mechanical Perspective (not offered in 1944)

Simple projection drawing and projection perspective. Mechanical perspective includes cast shadows and reflections. The making of perspective drawings of buildings, interiors and bridges from plan and elevation. Simple geometric constructions and application to geometric patterns. Mechanical line shading.

Freehand Perspective

A general course in Freehand drawing. Sketching from observation, memory and imagination of a variety of objects, interiors, exteriors of buildings, boats, etc.



Plant Form

The drawing of flowers and other forms of plant life.

Composition

The study of the principles of composition and arrangement of lines and tones in picture making.

Art Appreciation and History of Art

A study and analysis of masterpieces and fine examples of art — painting, sculpture and architecture, etc.—from the Renaissance to the present time. History of Art includes the study of the origin, development, and characteristics of the great periods of art development and the sketching of typical features connected with each.

Principles of Design

A general course, open to all students in the Art and Applied Art sections of the school. The study of various methods used in the construction of design as applied to Handicrafts. This includes simple repetition, alternation and series, self-contained patterns, counter-change and interchange, and all-over repeating patterns, based on motifs of regional interest. The class will be held from 8:45 to 9:30 on Tuesdays and Thursdays.



STAFF

H. G. Glyde, A.R.C.A.

H. G. Glyde will be in charge of the painting and drawing section of the School of Art. He is head of the Art Department of the Provincial Institute of Technology and Art. He is also an honor graduate of the Brassey Institute, School of Art, England, of the Royal

1. Almira Beatty, Toronto, sketching at Vermillion Lake.
2. Art showing during Festival Week.
3. Exhibition of Canadian paintings.
4. The Hoodoos.

College of Art, London, of which school he is an associate (with distinction). He became an associate of the Royal Canadian Academy in 1942.

W. J. Phillips, R.C.A.

Outstanding Canadian engraver and water colour artist. Educated at Bourne College, Birmingham, and Birmingham College of Art. Was for five years Art master at Bishop Wordsworth's School, Salisbury, subsequent to a visit to South Africa. Was for two years lecturer in Art at the University of Wisconsin. Became a member of the Royal Canadian Academy in 1924.

Mr. Phillips has won international renown by winning the Storrow prize at the Los Angeles International in 1924; the gold medal at Boston in 1932; honorable mention at Warsaw in 1933 and 1935. The National Gallery of Canada has a complete set of his colour prints, as well as etchings, wood engravings and water colours. Among other galleries that purchase his works are: The Toronto Gallery, the British Museum Print Room, Victoria and Albert Museum (London), Dartmouth College, the Smithsonian Institute (Washington), Los Angeles Museum, Tokio (Japan), Pietermaritzburg (Natal), and the Library of Congress (Washington).

A. Y. Jackson, R.C.A.

The Banff School of Fine Arts considers itself fortunate in again having the services of Alexander Young Jackson, R.C.A., of Toronto. Dr. Jackson began his studies in art under Edmond Dyonnet, R.C.A., at the Council of Arts in Montreal. From there he went to the Chicago Art Institute and then to the Académie Julien in Paris. He became a member of the Ontario Society of Artists in 1919 and was made a member of the Royal Canadian Academy the same year.

Dr. Jackson is a member of the famous Canadian "Group of Seven" painters and he is represented in all the most important galleries. His work was the subject of a film "Canadian Landscapes" by the National Film Board of Canada two years ago.

In the autumn of 1943, Dr. Jackson and Mr. Glyde were commissioned by the National Gallery of Canada to depict the activities of the North-West Staging Route and the work of the Alaska Highway for Canadian war records.

TIME-TABLE

General Fine Art Courses:

- 8:45- 9:30 a.m. Principles of Design (Tuesdays and Thursdays).
- 9:30-12:00 noon. Elementary Sketching.
Advanced Landscape Drawing and Painting.
- 2:00- 4:30 p.m. Life Drawing and Painting in the studio.
Elementary and Advanced Landscape Painting and Composition.
Individual Criticisms.

Teacher's Courses: Times to be arranged.

Applied Art

Weaving and Design

The work in hand-weaving will be divided into two sections—one for beginners (who are especially welcomed) and one for those who have had previous weaving experience. Any particular type of weaving could be included if requested early enough by application.

For beginners: Instruction will be given in setting up the loom, warping from the board and sectional warping (if a loom equipped with a sectional warp-beam is available), drawing-in for pattern weaving, sleying, tying-in, tying-up the treadles, etc. Overshot pattern weaving, simple work in draft-writing, and as many of the more advanced weaving techniques as time permits.

For those who are not beginners: The following will be included in the course: for practical uses of weaving, yarns are available for homespun tweeds, coating, skirt and dress materials; Colonial designs for coverlets and adaptations for household use; double weaving with designs procured from Indian and other Canadian designs; Leno weave for shawls and scarves; bath mats of cotton, linen weaves in "Summer and Winter," etc.; simple weaving adapted to Occupational Therapy; the box loom with rigid heddle, card weaving, and Inkle Loom weaving.



1. Royal Canadian Academy Exhibition, Montreal, 1943: exhibits from Banff School of Fine Arts.
2. Mrs. Henderson and Mrs. Sandin.
3. Thelma Howlett, London, Ont.
4. Staff and some of the Applied Art students.

A short talk with a round-table discussion will be a daily feature. Lectures will be given on "The Theory of Weaving," "Colour and Design," and "The History of Weaving."

Principles of Design. Details of this course, which is open to all students in the Applied Art section, will be found on page 14.

Equipment

A wide variety of looms will be provided by the School, ranging in size from the small table looms up to the large eight harness loom. Students who have looms of their own may bring them to Banff if they wish.

Supplies of wool and other material will be on hand for purchase.

STAFF

Ethel M. Henderson

Instructor in Weaving at the Banff School of Fine Arts in 1942 and 1943; assistant to Mrs. Atwater at Banff in 1941. Mrs. Henderson is a graduate and member of the Shuttlecraft Guild of America, and began her study of weaving at the Rundstrom and the Hewson Studios in Los Angeles. A member of the staff of the Winnipeg Public School Board, she is a highly skilled weaver and an excellent instructor. Last year the weaving section of the Banff School, under Mrs. Henderson's guidance, won a Special Prize for its "Corporate Exhibit" in the Exhibition and Prize Competition held by the Canadian Handicrafts Guild in Montreal.

Mary Sandin

Mrs. Sandin is a graduate of the University of Alberta. She studied weaving with Kate Van Cleve at the Garden Studio, Brookline, Massachusetts. She was awarded the degree of Master Craftsman from the Boston Society of Arts and Crafts, Boston, Mass., upon submission of a number of her handwoven articles to their board of judges. In October, 1943, she received the prize "for perfection in weaving," on a woven article shown at the Annual Exhibition of the Royal Canadian Academy of Arts, in a Canada-wide competition. In 1942 and 1943 she joined the staff of the Banff School of Fine Arts as joint instructor in the weaving section.

As a result of their association at the Banff School of Fine Arts during the past two years, and their mutual interest in the development of handweaving in Canada, Mrs. Henderson and Mrs. Sandin began the publication of a monthly weaving bulletin, "Loom Music," in January, 1944.

Music

Max Pirani

Max Pirani was born in Australia, studied in England and the U.S.A., where he commenced his career as a concert pianist. After serving in the Australian forces in the Great War, he settled in London in 1920. With his wife and Charles Hambourg, he formed the Pirani Trio in 1923, and both as soloist and ensemble player, has toured throughout Europe and the British Empire. Mr. Pirani was appointed Professor of Piano-forte at the Royal Academy of Music, London, in 1925, and since 1927 has examined for the Associated Board of the Royal Schools of Music. Since his return in May, 1941, from a tour of Australasia, Mr. Pirani has examined, broadcast, concertized, and conducted summer courses in Canada. This will be Mr. Pirani's fourth year as a member of the staff at Banff.



Mr. Pirani and class

The Music Course

The Music Course will be held from 9:30 a.m. to 12 noon each day, and will be planned to incorporate all the principal aspects of teaching and playing the pianoforte.

Each day's work will be divided into two periods. In the first period, Mr. Pirani will give a demonstration-lecture, in which specific works of varying grades of difficulty will be analysed, from both the technical and interpretative points of view. In addition to the list of works shown below, students are invited to bring to the class any works which they would like to be used as material for discussion.

In the second period, Mr. Pirani will hold a master-class, and students will have the opportunity of obtaining advice and instruction on any works which they have studied, either from repertoire or especially for the Master-class.

Owing to its comprehensive nature, the Music course will be equally valuable to performers, teachers, and advanced students.

Students are recommended to bring the following works to the course:

Bach—French Suites, Partitas and the "48".

Beethoven—Sonatinas and Sonatas up to Op. 31.

(selections of Haydn and Mozart Sonatas may also be used).

Schumann—Album for the Young, Fantasy Pieces.

Chopin—Nocturnes, Preludes, Impromptus, Polonaises.

Brahms—Piano pieces.

Debussy—Suite Bergamasque, Preludes, Children's Corner.

Scriabin—Etudes, Op. 8.

Mr. Pirani intends to give at least two, possibly more, demonstration-lectures on the Piano Concerto, with illustrations from the works of Bach, Mozart and Beethoven.

Students should also bring note-books, both music-ruled and plain.



Oral French

L'École de Français Oral de Banff fut fondée pendant l'été de 1940 sur l'initiative de l'Association des Professeurs de Français de Calgary. Ce petit groupe animé d'une foi solide en faveur d'un enseignement plus utile et plus pratique, et surtout sentant le danger de la routine et de l'isolement, décida de se réunir, en un groupe indépendant pour se dévouer entièrement à la pratique du français oral.

Ce groupe me demanda de prendre la direction des études, ce que je fis avec d'autant plus de plaisir que son programme correspondait à une méthode que j'avais toujours préconisée comme la seule devant donner des résultats durables.

Miss Mary Clark fut la première présidente du groupe en 1940. Puis en 1941 notre association devint une partie intégrale de l'École de Beaux Arts, grâce à la courtoisie de son directeur, M. Donald Cameron. Dès lors le groupe français fit des progrès marqués. On organisa les logements et les repas en commun afin de profiter de tous les instants pour entendre et parler la langue, la règle de l'École étant que, pendant les quatre semaines de la session le français est la seule langue autorisée. Aussi, comptons-nous sur la loyauté de tous nos membres pour que chacun donne le bon exemple, dans l'intérêt commun.

En 1941, 1942 et 1943 l'École a grandi harmonieusement, surtout grâce à l'activité et au dévouement de Miss Catherine Barclay, présidente pendant ces trois années. Le groupe de 1944 sera dirigé par Miss Doris Berry qui a déjà largement contribué au succès de nos entreprises.



1. L'école française.
2. M. et Mme. R. Dussault.
3. Prof. Albert Cru.

Le cours d'art dramatique institué en 1943 ayant donné les meilleurs résultats, ce cours fera partie en 1944 du programme régulier de l'École dans la division avancée.

Dès sa fondation, l'École a eu le privilège d'avoir la haute appréciation de Monsieur l'Honorable Juge Ford, dont tout le monde connaît le bienveillant intérêt et l'autorité dans les études du français pratique.

Aussi l'avenir nous semble-t-il promettre une ère nouvelle dans cette province de l'Alberta, et nous comptons sur toutes les bonnes volontés, toutes les initiatives pour faire de l'École Française de Banff une institution vraiment moderne de progrès et de coopération.

Venez nous rejoindre l'été prochain à Banff et vous verrez que vous n'y perdez ni votre argent, ni votre temps, ni votre enthousiasme.

ALBERT L. CRU.

HOUSING ARRANGEMENTS

As it is only by living in an all-French atmosphere that the maximum benefit is gained from the course, such accommodation is arranged. Chalets are rented, and a French hostess is obtained for each chalet. It seems advisable, in most cases, to have breakfast and supper in the chalet, prepared by the group members, because of the closer association in the language. Dinner can be obtained in the School of Fine Arts dining room, where the students take turns in serving meals. The type of accommodation varies according to the rent paid for the chalet, and the number of students in it. In most cases the beds are double, but anyone wishing to pay extra may have a bed to himself. The housing committee rents houses entire, and expenses are shared by the occupants. In some cases everything is supplied by the owner and is included in the rent; in others, students bring linen and dishes, and pay for light, heat and laundry.

Each chalet has a hostess, a French woman whose duties are: to maintain an all-French atmosphere, to give assistance to those who need it, to report on the progress of those in her charge. The members pay the travelling expenses and the lodging of their hostess. The theatre group, limited to senior students, will be housed together.

Housing application must be in by May 1, and be accompanied by a \$20 deposit, to justify the payment of the rent by the housing committee. Forms are available upon request from the Department of Extension, University of Alberta, Edmonton. It is necessary to make definite arrangements for rentals in the spring, and your early application will greatly facilitate the work of the committee. Refunds of deposits cannot be made after July 1. Please send the application form for housing accommodation as soon as possible to

Violet M. Brogan,
Sylvan Lake, Alberta.

CLASSIFICATION OF STUDENTS

Students will be placed in one of three sections, Elementary, Intermediate, or Advanced, upon the basis of an oral and written examination at the opening of the French School. Students with previous training in Oral French will have their work evaluated in terms of the Banff School courses.



STAFF

Professor Albert L. Cru

Professor Cru is associate professor and head of the Department of French at Teachers' College, Columbia University, New York City. He is outstanding as an exponent of the teaching of French by the direct method. His academic background includes B. ès L., Paris (Sorbonne), 1919; A.M., New York University 1927; Chevalier de la Légion d'Honneur, 1931; Officier d'Académie, 1937.

Professor Cru fought in the First Great War and was for a time liaison officer between French and British forces. He is the author of several works dealing with the direct method of teaching French. He has also edited many high school and college French texts, such as "La Lecture Expliquée," "Le Français Expliqué," "La France," "Le Français Moderne," etc.

Yvonne L. Poirier

Diplôme d'Études Secondaires, Université de Rennes, France; B.S., M.A., Columbia. She is at present doing post-graduate work at Columbia University, and has taught at the Garden Country Day High School, Jackson Heights, Long Island, N.Y., and Lincoln School of Teachers' College, Columbia.

René Dussault

In the event that the number of registrations in the Oral French section justifies it, arrangements have been made to have a third instructor, M. René Dussault, who will give a course in drama. M. Dussault was a fellow in the Humanities Division of the Rockefeller Foundation at Cornell University in 1942; member of the staff of the Banff School of Fine Arts in 1942 and 1943; since September, 1942, Director of the Theatre Division, Adult Education Office, University of Manitoba; and Technical Director of "Le Cercle Molière" in Winnipeg.



1. M. Cru et Mme. Poirier.
2. Alec Snowdon, Vice-President, Ecole de Français.
3. Foyer Français.

TENTATIVE PROGRAMME OF COURSES FOR THE ORAL FRENCH SCHOOL

1.—Lecture Expliquée

The purpose of this course is to prepare French teachers to read aloud correctly, to explain without translation all the shades of meaning, to comment faithfully on the text, through an intensive grammatical, literary and linguistic study. The texts for the two classes will be "Le Français Expliqué" and "La Lecture Expliquée" by Cru (Silver, Burdett & Co., N.Y.).

2.—Composition et Style

A practical course in writing the language. Particular care is given to the grammar, syntax, and the correct use of vocabulary.

3.—Dictée et Vocabulaire

This is especially for those who have little or no experience in dictation.

4.—Diction

A basic and essential course to correct faulty pronunciation. The work consists of individual practice of the fundamental sounds, and a careful study and classification of vowels. Liaison, intonation, diction, etc., will be practised in reading aloud.

5.—Art Dramatique

This course will be given subject to a minimum enrollment of thirty-five in the Oral French Division. It will consist in the production of a French play, and will be a somewhat abbreviated version of the course given in the Theatre Division of the Banff School of Fine Arts. It will be given to the more advanced students and is an optional course. The Director of the French School will decide whether or not it is advisable for the student to take it.

6.—Civilisation Française

An optional activity, presenting the history of the French civilisation in the political, social, literary, and artistic growth of the French nation. The lecture is limited to the essential part of the cultural equipment of the modern teacher of French. It will take place twice a week and will include discussions and "soirées entre nous."

EMPLOI DU TEMPS

9:00- 9:40	(a) Composition écrite (cours avancé). (b) Dictée et vocabulaire (élémentaire). (c) Étude (intermédiaire).
9:40-10:20	(a) Lecture expliquée (avancé et moyen). (b) Diction (élémentaire). (c) Cours de drame.
10:20-11:00	(a) Lecture expliquée (élémentaire). (b) Diction (moyen). (c) Étude (avancé). (d) Cours de drame.
11:00-11:10	Récréation.
11:10-11:40	Chant.
11:40-12:20	Diction (avancé).

Banff School of Fine Arts

.....1944.

DONALD CAMERON,
Director,
Department of Extension,
University of Alberta,
Edmonton, Alberta.

Enclosed please find my tuition fee of \$.....

Students' Union fee of \$.....

Dormitory deposit of \$.....

being my registration as a student at the Banff School of Fine Arts.

The division I wish to register in is as follows (indicate by check mark):

Theatre July 26th to August 26th.... \$30.00

Art July 26th to August 26th.... 25.00

Music:

Master course in Piano.... July 28th to August 26th 25.00

Weaving and Design July 26th to August 26th 25.00

Oral French July 26th to August 26th 34.00

The Short Story..... July 26th to August 26th 15.00

Children's Classes in Theatre or Art 10.00

Signature

Address

Make all cheques or Money Orders payable to the Department of Extension, University of Alberta.