Banff Springs Hotel

Banff School of Fine Arts

Under the direction of the Department of Extension, University of Alberta, in co-operation with the Institute of Technology and Art, Calgary

THEATRE       ART       MUSIC
"But art in its highest idea is one of the serious activities of the mind which constitute the final well-being of man. Its end is pleasure, but the pleasure peculiar to that state of rational enjoyment in which perfect repose is united with perfect energy."

Butcher's "Aristotle's Theory of Poetry and Fine Art."
Banff School of Fine Arts

In 1933, E. A. Corbett, then Director of the Department of Extension, founded the Banff School of Fine Arts. Since that time he has left Alberta to continue in the national field the work so well established in the provincial. As Director of the Canadian Association for Adult Education he has been good enough to write an introductory message for our 1938 Booklet, and we sincerely hope that his vision of the Banff School becoming the Canadian equivalent of the Malvern Festival will some day become a reality.

—Donald Cameron, Acting Director, Department of Extension.

E. A. CORBETT  DONALD CAMERON

FOREWORD

E. A. CORBETT, M.A., Director, Canadian Association for Adult Education

Since 1933 the Banff School of Fine Arts has enjoyed a normal and healthy development. It began as a training school in the arts related to the theatre. Later, with the co-operation of the Provincial Institute of Technology in Calgary, it included the teaching of art. This came about partly as a result of a rather remarkable experiment worked out by Dr. Carpenter, Principal of the Institute of Technology and Art, and the Department of Extension in holding exhibits of art in country towns and villages over a period of years; partly also as a result of the success of an art school already being conducted by the Art Department of the Institute of Technology and Art. Next the teaching of music, piano and choral singing were added to the curriculum.

In my opinion the time has now come when the School should offer two classes in handicrafts, one for beginners and one for advanced workers in the various fields.

Taking the long view, the Banff School should be planned not only as a National but as an International annual event. Given the proper support through the coming years, it can be as important in its own way as the Malvern Festival in its field.
General Information

The Department of Extension of the University of Alberta, in co-operation with the Provincial Institute of Technology and Art, Calgary, announces the

Sixth Intensive Summer Course in

FINE ARTS

Art  Theatre  Music

to be held in

BANFF

August 1-27, 1938

FEES

Theatre—$15.00.  Art—$15.00.

Music—Single Course, $12.00; Combined Course, $17.50.

Children’s Classes, $3.00 per class.

The above fee does not include $1.00 Students’ Union fee which all students are required to pay and which is used for student functions of a recreational nature.

Money order or cheque for fee must accompany registration.

If a student wishes to register in more than one division, special arrangements can be made for attendance at classes on payment of an additional tuition fee. For example, it would be possible for students to take a course in music in the afternoons and to take special lectures in art or theatre in the mornings.

Positively no refunds of fees will be made after Thursday, August 4th.

The classes in Theatre and Art begin on Monday, August 1st, and continue until August 27th. The classes in Music begin on August 8th and continue until Saturday, August 27th.

Hotel accommodation may be obtained at varying rates; single room and meals are offered in pleasant hotels at $12.00 a week and up. Cottages and camping accommodation are available at cheaper rates. Room or room and meals may be obtained in a number of private homes in Banff.

In order to secure adequate living and classroom accommodation for students of the school it is necessary that registrations reach the Department of Extension on or before July 1, 1938. Should the enrolment be too large, applications will be considered in the order in which they are received. If accommodation permits, late applications may be accepted at the school.

All registrations and inquiries about the school should be addressed to Donald Cameron, Acting Director, Department of Extension, University of Alberta.
General Information

The Department of Extension of the University of Alberta, in co-operation with the Provincial Institute of Technology and Art, Calgary, announces the

Sixth Intensive Summer Course in

FINE ARTS

Act—Theatre
Mus—Music

to be held in

BANFF
August 1-27, 1938

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Theatre—$15.00.  Act—$15.00.
Music—Single Course, $12.00; Combined Course, $17.50.
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All lectures will be held in the Public and High School Buildings at Banff. The Stagecraft and Lighting Laboratory and all productions will be held in the Banff Little Theatre. Those taking the stagecraft and lighting laboratory period will be required to pay a lab. fee of $2.00 to cover the cost of materials used.

Practice rooms and pianos will be available for students registered in Music.

The general office of the school will be located in the High School building. All time-tables and notices will be posted there.

Students are advised to register or to present their registration cards at this office as soon as they arrive in Banff.

All students wishing to take plastic classes must come provided with ballet slippers and gymnasium costumes.

Those wishing to take Stagecraft will be asked to provide themselves with saw and hammer.

A theatrical reference library will be placed in one of the schools.

On the evening of Monday, August 1st, members of the school will be asked to attend a general meeting for student organization. The meeting will be followed by entertainment. It is hoped that every one will plan to attend this meeting in order that students may become acquainted with one another at the beginning of the session.
Theatre

"A play ought to be: A just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is subject, for the delight and instruction of mankind."

JOHN DRYDEN.

Theatre Staff

Dr. Frederick H. Koch.
Head of the Department of Dramatic Art and Keenan Professor of Literature at the University of North Carolina; Founder of the Dakota Playmakers in 1910 and of the Carolina Playmakers in 1918. Originator of Rural Community Drama by co-operative authorship. Founder of native folk-playmaking in North Carolina; Author of books on the Theatre and Editor of four volumes of Carolina Folk Plays.

Ronald Elwy Mitchell.
Graduate of London University in Language and Literature. Studied Drama at the Yale University Theatre. Has published fifteen short plays, mostly of Welsh life. Appointed in 1937 Director of Dramatics and Lecturer on Shakespeare at the University of Alberta.

Joseph F. Smith.
Executive member of the Western Association of Teachers of Speech and a member of the Department of Speech of the University of Wisconsin. Mr. Smith has studied Education at King's College, and English phonetics with Daniel Jones at University College, University of London. Mr. Smith lectured at the Banff School in 1936 and 1937.

Frederick A. Burrell.
Eight years of experience as manager, scenic artist and scene technician in professional theatres in Wisconsin and Illinois. Scene technician at the University of Wisconsin for seven years and during that time teacher of stage design and dramatic production at the same university.

Grace Tinning.
Graduate of Rupert's Land College, Winnipeg, Manitoba. Associate of the Toronto Conservatory of Music, having passed with honours the examinations for solo performer and teacher of piano. Preliminary dance training under Miss Dorothy M. Rowell, graduate of Stoneygate College, Sandringham, Norfolk, England. Later study at the Mary Wigman School of Dance, New York.
"A play ought to be: A just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is subject, for the delight and instruction of mankind."

JOHN DRYDEN.
TIME TABLE

   Senior Voice and Speech—Mr. Smith.
   Senior Production—Mr. Buerki.
9.55-10.45. Theatre Background—Mr. Mitchell.
   Senior Eurythmics—Miss Tinning.
10.50-11.40. Junior Voice and Speech—Mr. Smith.
   Junior Production—Mr. Buerki.

10.50-12.30. In the Rustic Theatre:
   Senior Acting, Directing and Play-writing—Dr. Koch.
2.00-3.00. Seminar (Theatre in Schools)—Seniors: Mon., Wed., Fri.—Mr. Mitchell.
2.00-4.30. Laboratory Period.
3.00-4.30. Rehearsal Period.

8.00 p.m. Mon., Wed., Fri. Special Lectures:
   A series of evening lectures and productions has been arranged for
   Mon., Wed. and Fri. evenings. These lectures will deal with world
   trends in theatre, art and music, and will be given by members of the
   staff. Dr. Koch will lecture on the subjects:
   1. Making an American Folk Drama, illustrated with readings
      from the Carolina Folk Plays.
   2. The Women in Shakespeare, with readings from the Taming of
      the Shrew.

Voice and Speech.
   Daily lectures will be given in correct speech, particular attention being paid to
   voice production, speech mechanisms and diction. The class is divided into Junior
   and Senior groups.

Principles of Production.
   A course dealing with the problems and methods of setting, lighting, costuming,
   make-up and rehearsing a play. It will consist of lectures and laboratory work.
   Required text books: Make-up and Costume, Haynes and Cohen; Stagecraft and
   Lighting, Haynes and Cohen. Available at Banff.

Eurythmics.
   The course in Eurythmics is designed to train the body, to promote muscular
   control and to achieve grace of movement. The application of Eurythmics to
   dramatic work will be fully treated.

Acting and Direction (Junior Course).
   Grouping, movement, pantomime, pace, acting technique. Styles of Directing.
   Treatment of a Script. Atmosphere and Mood. Relation of Direction to
   Production.

Acting, Direction and Play-writing (Senior Course, given by Dr. Koch).
   PLAY-WRITING—A practical course in the composition of the one-act play and in
   the teaching of play-writing. Emphasis will be placed on the materials with which
   the student is most familiar.
   Textbook: Carolina Folk Plays, Second Series (Koch).
Theatre

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Senior Voice and Speech—Mr. Smith.
Senior Production—Mr. Buerki.

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Senior Eurythmics—Miss Tinning.

10.50-11.40. Junior Voice and Speech—Mr. Smith.
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     the Shrew.

Theatre

Students may enroll for three Junior courses or three senior courses, and the Certificate of the Theatre School is based on this arrangement. Juniors will not be permitted to take Senior courses except in subjects in which they already have a Junior Certificate from a previous year. Students are advised to specialize in Voice and Speech or in Production, and to proceed from Junior to a Senior Certificate in the same subject.

Voice and Speech.

Daily lectures will be given in correct speech, particular attention being paid to voice production, speech mechanisms and diction. The class is divided into Junior and Senior groups.

Principles of Production.

A course dealing with the problems and methods of setting, lighting, costuming, make-up and rehearsing a play. It will consist of lectures and laboratory work. Required text books: Make-up and Costume, Haynes and Cohen; Stagecraft and Lighting, Haynes and Cohen. Available at Banff.

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PLAY-WRITING.—A practical course in the composition of the one-act play and in the teaching of play-writing. Emphasis will be placed on the materials with which the student is most familiar.

Textbook: Carolina Folk Plays, Second Series (Koch).
Theatre

Experimental Production.—This course is an extension of the play-writing course and is designed to give the student practical experience in adapting original plays to stage production. Several of the best plays written in the course will be produced.

Textbook: Carolina Folk Plays, Second Series (Koch).

Theatre Background (Junior Course).

This course will survey the history of dramatic literature and relate the written play to the contemporary method of production. Special plays will be chosen for illustration.

Discussion Group-Theatre in Schools (Senior Course).

Study of the individual problems which arise in staging school plays.

Productions.

There will be two evenings of productions. Three groups from various parts of Alberta will perform plays which they have prepared locally. This should stimulate and assist communal theatre in Alberta. Dr. Koch will adjudicate these plays. Plays prepared at the school will also be presented.

General Advice.

People who need specific advice about local problems will make appointments at the General Office for consultation with Mr. Mitchell.

Miss Tinning will conduct a fifteen-minute class in breathing and posture each morning. This is scheduled for 8:40-8:55. All students are invited to participate.

Theatre Background.

These plays, among others, will be referred to in the course on Theatre Background. Students are recommended to become acquainted with as many of these as possible before arriving in Banff.

Hippolytus (Euripides), Menacechmi (Plautus), Second Shepherd’s Play (Townley Mysteries), Comedy of Errors (Shakespeare), Antony and Cleopatra (Shakespeare), All for Love (Dryden), The Way of the World (Congreve), The Beggar’s Opera (Gray), The School for Scandal (Sheridan), She Stoops to Conquer (Goldsmith), The Drunkard (Smith), Maria Magdalena (Hebbel), Hedda Gabler (Ibsen), The Cherry Orchard (Chekhov), The Father (Strindberg), In the Shadow of the Glen (Synge), The Workhouse Ward (Lady Gregory), The Silver Box (Galsworthy), Androcles and the Lion (Shaw), The Plough and the Stars (O’Casey), Anna Christie (O’Neill), Street Scene (Rice).

Art

“If thou wouldst be an artist, forsake all sadness and care except for thy art. Let thy soul be as a mirror, reflecting all colors, moods and images, remaining itself removed and clear.”

LEONARDO DA VINCI.

FOREWORD

Banff, as a location for a summer school for art was envisioned in the summer of 1933 by Mr. A. C. Leighton, R.B.A., A.R.C.A., head of the Art Department of the Provincial Institute of Technology and Art. During the summer he invited about twenty young people to a class he conducted at Kananaskis, near Banff. This experiment was so successful that it was decided to conduct the school annually at Banff under the auspices of the Institute of Technology and Art.

The idea was popular from the beginning; in the first year the enrolment was 28, and about 50 each in the years 1936 and 1937, with students attending from New York, New Jersey, Utah, Manitoba, Saskatchewan, British Columbia, and Alberta.

Through the co-operation of the Carnegie Foundation, funds were made available by the Department of Extension of the University of Alberta for scholarships awarded on a competitive basis to talented individuals within the province. Twenty-one of these scholarships were offered in 1936 and a similar number in 1937, but owing to the Carnegie grant being exhausted the number of scholarships for the 1938 school has been reduced to 10 for the province. For the purpose of the competition the province is divided into ten districts, and a scholarship to the extent of free tuition at Banff is awarded to the student who submits to the selection committee the best sample of original work, before July 1st.

This school is broadly advertised through the literature of the Canadian Pacific Railway, and attracts students from widely separated points on the continent. No more ideal location for such a program can be found, where one interested in Art may secure expert instruction, combined with a pleasant holiday at fees which are merely nominal.

With the growth of the Fine Arts program in Music and Drama conducted by the University of Alberta, the Art program was made a part of the general set-up of the whole summer school plant at Banff, the contact with the Provincial Institute of Technology and Art being maintained on a co-operative basis.

H. G. GLYDE

W. G. CARPENTER,
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W. G. CARPENTER,
Superintendent, Institute of Technology and Art, Calgary.
Art Staff

H. G. Glyde, A.R.C.A. (London), will take charge of the School of Art. He is a staff member of the Art Department of the Provincial Institute of Technology and Art. He is also a graduate of the Brassey Institute, School of Art, England, of the Royal College of Art, London, of which school he is an associate (with distinction).

Mr. Leo E. Pearson, B.A., A.S.A., will assist and act as registrar in charge of records. Mr. Pearson will teach perspective (theoretical and practical), field sketching, and assist in studio studies.

Mr. Bernard Middleton, brilliant student of Mr. A. C. Leighton, R.B.A., A.R.C.A., and one of the outstanding younger artists in Alberta, will also be a member of the staff. Mr. Middleton will have charge of supplies, an ample stock of which will be available at the school for sale at moderate prices.

TIME TABLE

9.00-9.45 a.m. Classes assemble for morning lecture and assignments.
10.00-12.00 a.m. Sketching classes as arranged.
2.00-4.00 p.m. Sketching and Painting.
7.30-8.30 p.m. Lectures and Criticism.

At the end of the school a public exhibition of the work done by students in the art classes will be held.

The course will consist of drawing and painting from life; landscape drawing and painting of mountain scenery in pencil, pastel, water color and oil. There will be frequent lectures and demonstrations of composition and design.

Adequate provision will be made for those proficient in Art to combine their studies with a pleasant holiday in a fresh and inspiring environment. Classes will be graded to accommodate the different types of students who enroll. Beginners with interest in Art are welcome.

At the close of the school a public exhibition of the best samples of work done during the course will be held. Selected samples of the work from this exhibit may be sent on tour.

The Art School will begin on August 1st and close on August 27th.
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Music

Jacques Jolas is an American-born citizen despite his French name. His youth was spent in Alsace-Lorraine where he received his early training, and it was in that province, where for centuries the spiritual contribution of two races found root, that the foundation was laid which enables the artist to interpret the German romantics with as much authority as he reveals in his interpretations of the French schools.

Among the masters under whom he studied are Ricardo Cerretta, Howard Brockway, Teresa Carreno, Isidor Phillip and Paul Vidal.

Mr. Jolas' career has been one of unusual scope. After successful appearances in the music centers of Europe he returned to the United States on a three-year tour which brought him enthusiastic acclaim. For the past seven years he has been affiliated with the Juilliard Foundation of New York. He is considered one of the foremost pianists of the day, and as well as his concert work he has made notable contributions to music in the United States, such as his co-operation in establishing symphony orchestras, and the founding of a school of music.

In 1935 Mr. Jolas went to Cornell College where he still is, as Juilliard representative and Director of Musical Extension, teacher of piano and lecture-recitalist.

Mr. Jolas' course at Banff will include lecture-recitals on the classical composers—Bach Haydn, Mozart, Beethoven; the Romantic group; the modern French composers—Debussy and Ravel and some of the most notable contemporaries. A part of the time will be devoted to seminars on interpretation, style and technique.

Choral Singing

Mr. Jones studied at Royal Academy of Music, London, for five years, where he won the famous John Stokes scholarship in open competition. Was soloist at Queen's Hall, London, under Sir Henry Wood, and soloist for London Symphony Orchestra. Came to Canada in 1927, and has devoted most of his time to teaching, with outstanding success. Has been conductor of the Calgary Choral Society, the Wesley United Church Choir, and is leader of the Excelsior Glee Singers.

Was admitted as Associate of the Royal Academy in 1930, and made a Fellow of the Royal Academy in 1935, at that time the only singer on the North American continent to receive this distinction.

Arrangements have been made whereby Mr. Jones will be prepared to offer courses in singing, interpretation of song, and choral singing, on condition that a minimum of 20 students register for these three courses on or before July 1st, 1938. Those students wishing to take both Mr. Jones' and Mr. Jolas' classes may do so on payment of a joint fee covering both courses.

The time-table is arranged so that Mr. Jones' classes are held each morning from 9.30-12.30, and Mr. Jolas' from 2.00-4.00 in the afternoon. Students may make special arrangements with these two outstanding musicians to take private lessons.

TIME TABLE

VOCAL:
9.30-10.30 a.m. Singing.
10.30-11.30 a.m. Interpretation of Song.
11.30-12.30 a.m. Choral Singing.

INSTRUMENTAL:
2.00-4.00 Lecture Recitals.
Seminar on interpretation, style and technique.
Critiques of accompaniment and Chamber Music.

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Banff School of Fine Arts

Donald Cameron,
Acting Director,
Department of Extension,
University of Alberta.

Enclosed please find my registration fee of $..................... as a student at the Banff School of Fine Arts.

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

- Theatre ......................... Aug. 1-27 $15.00
- Art ............................ Aug. 1-27 15.00
- Piano ................. Aug. 8-27 12.00
- Music
  - Choral ........ Aug. 8-27 12.00
  - Combined Course Aug. 8-27 17.50

Children's Classes——
- Acting ....................... Aug. 1-27 3.00
- Plastic .................... Aug. 1-27 3.00

Signature

Address