BANFF
SCHOOL OF FINE ARTS
THEATRE, ART, MUSIC, HANDICRAFTS, ORAL FRENCH SUMMER SCHOOL

JULY 28 TO AUGUST 28, 1943

Under the joint direction of the Institute of Technology and Art, Calgary, and the Department of Extension, University of Alberta.
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 28th to August 28th $25.00
Art .................................................. July 28th to August 28th ... 25.00
Music—August 2nd to August 28th:

Piano:
Teacher’s Course .................................. 25.00
Performer’s Course ................................ 30.00
Auditors and Juniors .............................. 15.00

*Orchestral Course for Strings.................. 10.00
Weaving and Design ............................... July 28th to August 28th 25.00
Children’s Classes in Theatre or Art .......... 7.50
Oral French ........................................ July 30th to August 28th 34.00

Signature ........................................................................

Address ...........................................................................

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

*Offered subject to a minimum registration of 15.
“The service of art to the human spirit is not limited to the few, but is universal for all. Every one 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.
Students and staff, 1942. 1st row, l. to r.: H. G. Glyde, Prof. Cru; W. J. Phillips, George Pepper, Mr. Justice Ford, Chancellor of the University, Mde. Poirier, E. M. Jones, Helen Stewart, Sydney Risk. 2nd row, r. to l.: D. Cameron, Director, Robt. Gard, Mrs. Cameron, Prof. Smith.

Below: Banff School Auditorium.
Foreword

Four years of war have left their mark on Canada, and nowhere is this more true than in education. The needs of war have accelerated the demand for trained personnel in many fields. Thousands of teachers and students have joined the armed services and many a classroom now serves the needs of war. At the same time both government and educational authorities have recognized the necessity of preserving the essentials of educational opportunity for a whole generation whose standards of value are at stake. Nowhere is this more true than in the field of the creative arts.

Any period of change and social upheaval is a fruitful time for the artist. With a sensitivity beyond his fellows he gives expression to the ideals and aspirations of his time and his community. In a time when Canadians are playing a heroic role in the struggle for free and creative expression, our first concern must be with winning the battle of civilization against oppression and tyranny. At the same time, we cannot afford to neglect entirely those institutions in our society which nourish and encourage the finest expressions of peace. Such an institution is the Banff School of Fine Arts now offering its eleventh summer session.

In addition to a well-balanced and highly-trained faculty drawn from all over America, the School offers a natural setting of unsurpassed beauty. Its student body comes from all over Canada and the United States and at times from as far away as Buenos Aires and the Dutch West Indies. Few if any similar schools can offer the quality of staff, variety of student talent and perfection of surroundings to be found at the Banff School. Visitors, friends, and students alike find here an unequalled opportunity to combine relaxation and pleasure with organized study and recreation. A warm welcome awaits you at Banff in 1943.

DONALD CAMERON,
Director.
Study and Recreation

Probably nowhere else in the world will a student be able to combine study and recreation at the same time so satisfactorily and pleasantly as at Banff in the heart of the Canadian Rockies. While offering stimulating study under internationally known artists, the Banff School of Fine Arts is able to add recreational opportunities of almost infinite variety. Whether the student is interested in riding over the sky-line trails a mile high in the clouds, or in hiking and climbing over lesser peaks, or in motoring on the new Banff-Jasper highway along the beautiful Bow and Water Fowl Lakes, past the famed Crowfoot Glacier and on to the Columbia ice-fields, he will find unsurpassed scenes of mountain grandeur on every side.

For those who enjoy boating and canoeing, the Bow River and the Vermilion Lakes at Banff, and the beautiful Lake Louise shown in the picture, are always accessible. If the student’s recreational interests run to dining and dancing, or swimming and golf, the magnificent Banff Springs Hotel can meet the need to a king’s taste. Swimming parties to the Cave and Basin swimming pool, after-lecture swims at the Upper Hot Springs, and picnic parties at Sun Dance Canyon are all part of the regular recreational bill of fare. Here is air like wine and all the “sun-tanned mirth” of the mountain playgrounds.
General Information

The Department of Extension of the University of Alberta, in cooperation with the Provincial Institute of Technology and Art, Calgary, presents the eleventh Annual Intensive Summer School in the Fine Arts. Courses will include Theatre, Art, Music, Weaving and Design, and Oral French, and will be held in Banff from July 28th to August 28th, 1943.

Fees and Registration

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<thead>
<tr>
<th>Theatre</th>
<th>$25.00</th>
<th>Orchestral Course for Strings</th>
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<tr>
<td>Art</td>
<td>25.00</td>
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<td>Music:</td>
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<td>Teacher's Course</td>
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<tr>
<td>Auditor's and Juniors</td>
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<td>Any single subject in Theatre</td>
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<td>Weekly rate in Art</td>
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<td>Weekly rate in Music:</td>
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<td>Teacher's Course</td>
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<tr>
<td>Performer's Course</td>
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<tr>
<td>Weekly rate in Weaving and Design</td>
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<td>8.00</td>
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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, August 2nd.

Registration day is Wednesday, July 28th. Classes in Art, Theatre and Weaving commence on Thursday morning, July 29th. Classes in Oral French begin on Friday, July 30th, and classes in Music begin on Monday, August 2nd, but it is recommended that students should be in attendance and settled for the official opening of the School on the 30th.

All classes will terminate on Friday, August 27th. The School will close on Saturday, August 28th.

Transportation.

At date of going to press it is impossible to give specific advice with respect to transportation. Students contemplating coming to Banff should consult rail and bus companies well in advance of departure date in order that most convenient and economical arrangements may be made.

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Text-books.

The following text-books will be needed:

Senior Production: A complete copy of Shakespeare's plays. "General Principles of Play Direction" by Brown & Garwood—Samuel French.

Theatre in Schools: Ommannay, Katherine Anne—"The Stage and the School"—Harper's, N.Y.

Junior Acting: Selden, Samuel—"A Player's Handbook"—F. S. Crofts, N.Y.

Voice and Speech I: "Interpretation of the Printed Page"—Maud May Babcock.

Voice and Speech II: "Voice and Diction" Lincoln Holmes.

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 housekeeping equipment are available at rates from $12.00 per week up. Room and board may also be obtained in private homes.

1. Canoeing.

2. Motoring.

3. Town of Banff from Sulphur Mountain.

4. Salt Lakers.
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 rate for room and board is $37.50 for double occupancy rooms. Those desiring single occupancy rooms or beds will pay a higher rate.

Students attending for three weeks or less will be charged at the rate of $10.00 per week for room and meals.

In order to ensure adequate living quarters it is essential that registrations reach the Department of Extension not later than July 15th, 1943. 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 28th, 29th, 30th, and 31st. 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.

General Meeting.

On the evening of Wednesday, 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 in former years.

**EVENING PROGRAMME IN ALL DIVISIONS**

*Wednesday, July 28th: General Meeting.*
*Monday, August 2nd: Public Lecture—Joseph F. Smith.*
*Friday, August 6th: Illustrated Lecture—W. J. Phillips.*
*Monday, August 9th: Public Lecture—Robert Gard.*
*Friday, August 13th: Piano Recital—Max Pirani.*
*Monday, August 16th: Illustrated Lecture—H. G. Glyde.*
*Friday, August 20th: Community Plays or Students’ Night.*
*Monday, August 23rd: Opening of Festival Week. Student Recital from Music Division. Matinee Rehearsals of New Canadian Plays.*
*Wednesday, August 25th: New Canadian Plays’ Night.*
*Friday, August 27th: Major Play Production.*

All registrations and inquiries about the School should be addressed to Donald Cameron, Director, Department of Extension, University of Alberta, Edmonton, Alberta, Canada.
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. Preparation by each student of short scene for classroom presentation.

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.

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 of make-up.

Stagecraft II (A Senior Course).
A more advanced study of the problems of staging and lighting with 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.

1. Scene from Watch on the Rhine.
2. Scene from Raisin' the Devil.
3. Play rehearsal.
4. Class in Playwriting.

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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.

Theatre Background (A Junior Course).
An introduction to dramatic literature and a brief outline of the history of the theatre.

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 1942, or its equivalent.

The Short Story.
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.

Theatre in School (Seminar for 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.

STAFF

Joseph F. Smith.
Until this year 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. Past President of the Western Association of Teachers of Speech and First Vice-President of the National Association of Teachers of Speech. 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 Banff School since 1936.

*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.
Robert Gard

Head of "New York State Play Project" at Cornell University under Professor Drummond. 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. M.A. in playwriting from Cornell. Holder of a Rockefeller Foundation Scholarship to establish a creative experiment, writing and encouraging others to write plays suitable for Little Theatres, schools, etc., which they might use royalty free. He has also worked on methods of collecting material and writing for regional drama projects elsewhere. 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 numerous others.

E. Maldwyn Jones.

Mr. Jones is Drama Instructor in the University of Alberta, Faculty of Education, and a member of the English Department as director of student productions. He has played a leading part in establishing and devising the new dramatics courses for Alberta schools and has instructed teachers in these courses for the past five years at the Department of Education’s Summer School. He has studied drama at Pasadena and Hollywood. For the past twelve years he has been active as producer of Little Theatre and University plays. He was founder of the Garrison Entertainment Board and Past-Chairman of the War Service Entertainment Board.

1. Scene painters.
2. Rehearsal.
3. Reading room.
4. Stagecraft class.
Sydney Risk.

Sydney Risk, Dramatics Supervisor for the Extension Department of the University of Alberta, is a graduate of the University of British Columbia. For four years he was director of the University of British Columbia Players’ Club in Vancouver. He has had valuable professional experience in the films at Hollywood and five years on the stage in England. Mr. Risk returns this summer from a year at Cornell University on a Rockefeller Scholarship.

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: Three C's equal failure.

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

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<tr>
<th>Hour</th>
<th>Junior</th>
<th>Senior</th>
<th>Seminars</th>
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<tr>
<td>9:00- 9:50</td>
<td>Voice</td>
<td>Production</td>
<td>Theatre in Schools</td>
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<tr>
<td>10:00-10:50</td>
<td>Acting</td>
<td>Voice</td>
<td>Saturday, 9:00-11:00 a.m.</td>
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<td>11:00-12:30</td>
<td>Stagecraft</td>
<td>Playwriting</td>
<td>Playwriting Seminar</td>
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<tr>
<td>1:30- 2:20</td>
<td>Theatre Background</td>
<td>Stagecraft</td>
<td>Tuesday and Thursday, 7:30-9:30 p.m.</td>
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<td>1:30- 3:00</td>
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<td>The Short Story</td>
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<td>2:30- 4:00</td>
<td>Major Production</td>
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<tr>
<td>4:00- 5:45</td>
<td>New Canadian Plays and Readings</td>
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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 & 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, Bow Lake on the Banff-Jasper highway, 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.

2. George Pepper.
3. H. G. Glyde shows how it's done.
4. Art students at Canmore.

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Course.

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 of 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, successful completion of which 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
- Cast Drawing (not offered in 1943) .................. 2 credits
- 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.

Simple projection drawing and projection perspective. Mechanical perspective including 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. **Drawing boards and T-squares will be provided by the School, but students must bring their own set squares and drafting instruments.**

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.

Cast Drawing.
Drawing from plaster casts as a study of representation of structure and training of observation.

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 College of Art, London, of which school he is an associate (with distinction).

W. J. Phillips, R.C.A.
Outstanding Canadian engraver and water colour artist. Educated at Brome College, Birmingham, and Birmingham College of Art. Was for a time Art

1. Arthur M. Fogg, Portland, Me.
2. Art students on the loose.
3. Station location.

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Master at Bishop Wordsworth's School, Salisbury, going from there 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 Storr prize at the Los Angeles International in 1924; the gold medal at Boston in 1932; honorable mention at Warsaw in 1933. The National Gallery of Canada has a complete set of his wood colour prints, as well as etchings, wood engravings and water colours. Other galleries that purchase his works are: The Toronto Gallery, the British Museum Print Room, Victoria and Albert Museum (London), Dartmouth College (England), the Smithsonian Institute (Washington), Los Angeles Museum, Tokio (Japan) and Pietermaritzburg (Natal).

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

The Banff School of Fine Arts considers itself fortunate in having the services of Alexander Young Jackson, R.C.A., of Toronto. Mr. 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 Julian 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.

Mr. Jackson is a member of the famous Canadian “Groups 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 last year.

**TIME-TABLE**

**General Fine Art Courses:**
- 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:**
- 9:00- 9:45 a.m. Art Appreciation and History of Art.
- 9:45-10:30 a.m. Geometrical Drawing and Mechanical Perspective.
- 10:30-12:00 noon. Still Life.
- 2:00- 4:30 p.m. (First two weeks) Freehand Perspective or Landscape.
- 2:00- 4:30 p.m. (Second two weeks) Plant Form or Composition.
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 sources; laid-in techniques for cotton, native South American Indian techniques adapted to Canadian designs; Leno weave for shawls and scarves; bath mats of cotton, linen weaves, Crackle weave, baby blankets, upholstery and drapery weaves in “Summer and Winter,” etc.; simple weaving adapted to Occupational Therapy; the box loom with rigid

1. Section of weaving class.
2. Standing, l. to r.: Mrs. Henderson, Mrs. Sandin.
3. Mrs. De Armond of Sitka, Alaska, does nice work.
heddle, card weaving, Inkle Loom weaving and braiding; carding and
spinning; tapestry weaving techniques.

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”.

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 and ten harness
looms. 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

Mrs. Ethel M. Henderson.

Instructor in Weaving at the Banff School of Fine Arts in 1941 and
1942, Mrs. Henderson is a highly skilled hand weaver and an excellent
instructor; a member of the Shuttlecraft Guild of America and Leader
of the Winnipeg Handicraft Weavers’ Guild and familiar with the French
Canadian methods. Mrs. Henderson has taken special courses in weaving
in both the Rundstrom and Bullock Studios in Los Angeles; and is a
graduate student of Mrs. Mary Atwater, having attended the summer
“Institute” in Victoria in 1939 and the course given at Olds in 1940, also
having received credit for the correspondence course in hand weaving.

Mary Sandin.

Mrs. Sandin is a graduate of the University of Alberta. She studied
weaving with Kate Van Cleve at the Garden Studio, Brookline, Massa-
chusetts. She recently received the award 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. Mrs.
Sandin was a member of the Banff School of Fine Arts staff in 1942.
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 third year as a member of the staff at Banff.

Mr. Pirani and class, 1942

Teacher’s Course.

The Teacher’s Course will be planned as follows: a weekly syllabus giving a comprehensive outline of all aspects of pianoforte teaching.

Monday: Lecture on pianoforte technique.

Tuesday: Demonstration lessons by members of the class under supervision.

Wednesday: Interpretation—lecture-recital.

Thursday: Special subjects each week, including

(a) sight reading,
(b) aural training,
(c) musical history,
(d) memorizing, etc.

Friday: Discussion class, set subjects and a general recapitulation of the week’s work.

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The possibilities of granting credits for this course will be thoroughly examined.

Students of the Teacher’s Course are advised to provide themselves with copies of Bach’s Well-tempered Clavier, Beethoven’s Piano Sonatas, Chopin’s Nocturnes and Ballades, and any modern works on which they would like advice on Interpretation. They should also bring note-books, both music-ruled and plain.

**Performer’s Course.**

The Performer’s Course will be a Master Class of piano playing suitable both for concert performers and advanced students. There will be two gradings of students, performers and auditors, the latter paying a considerably reduced fee. Those taking the Teacher’s Course would benefit by joining the Performer’s Course as auditors.

Each of these courses will be of four weeks duration and either or both may be taken by any student. The Teacher’s Course will last one and one-half hours each day, 1:30-3:00 p.m. The Performer’s Course will have a minimum daily duration of one and one-half hours, 3:30-5:00 p.m., but will be extended if sufficient students register in order to allow ample time for each performing student to receive instruction.

**STRING ORCHESTRA**

Mr. Pirani will, subject to a minimum enrolment of 15 students, conduct rehearsals of a string orchestra during the period of the Music Course. This innovation will give students an opportunity for cooperative work as well as providing a short period of systematic training under a conductor of experience.

There will be a minimum of three two-hour rehearsals each week during the school.
Oral French

L’Ecole de français oral de Banff est le résultat de la claire vision, de l’enthousiasme solide, de la ferme volonté d’un petit groupe de la Province d’Alberta. Sentant le danger de l’isolement et de la routine, ces professeurs avaient formé le projet de se réunir à Banff pendant l’été 1940, en un groupe indépendant, pour se dévouer entièrement à la pratique du français oral.

Sous la direction de Miss Mary Clark, ce petit groupement a été le premier noyau d’où devait sortir, dans l’été 1941, la première session officielle du groupe français sous les auspices de l’Ecole des Beaux Arts.

Miss Catherine Barclay, présidente en 1941 et réélue pour 1942 et pour 1943, a bien voulu accepter la tâche difficile de l’organisation dans ses détails les plus minuscules. Son inlassable activité et son jugement doivent mener notre groupe vers une expansion harmonieuse, avec la collaboration et la bonne volonté de tous les Teachers d’Alberta, des autres Provinces et de nos amis des États-Unis.

Nous comptons sur toutes les énergies et les initiatives particulières ou collectives pour continuer cette œuvre dans le cadre grandiose de nos Montagnes Rocheuses. Notre but n’est pas de vous offrir des études spécialisées dans le domaine de l’érudition. Nous voulons seulement venir en aide à ceux qui, pour diverses raisons, ne possèdent peut-être pas tous les éléments pratiques de la langue française pour l’enseigner avec honneur.

1. Prof. Cru et Mme. Poirier.
2. Foyer Français à Banff.
3. Ecole Française, 1942.
Dans cette belle Province de l’Alberta, nous ne voulons plus continuer à enseigner sous le signe de l’incompétence. Venez nous réjoindre l’été prochain à Banff. On y travaille et on s’y amuse. Vous ne regretterez pas ces quatre semaines avec nous dans le commun idéal de progrès.

ALBERT L. CRU.

ARRANGEMENTS FOR 1942

This year the Banff Summer School of Oral French will be a four week session, July 30-August 28, under the direction of Professor Albert L. Cru, able exponent of the teaching of French by the direct method. A demonstration class of children beginning French will again be offered so that teachers of French may see how to approach the task of helping children to acquire skill in foreign language work at the most important period of their training.

Last year’s experience in housing met with generally acknowledged success, and again, if members will enroll several months in advance, by Easter if possible, the Housing Committee will undertake to help everyone desiring to get a maximum from the summer’s experience by living in an all-French atmosphere. Applicants are urged to fill in and forward to Miss Helen Smith the accompanying form indicating what accommodation they would like at Banff, and what degree of fluency—or hesitancy—they have in Oral French. To whatever extent is possible, people of comparable proficiency will be housed together. The one chief objective of the course is to provide members with the opportunity of improving their spoken French in class and out of it.

Plans are already under way to arrange for the ten or twelve who have indicated their intention of coming back in 1943. So send along your housing application as soon as you make up your mind to come, to

Miss Helen Smith,
Langevin Junior High School,
Calgary.

Miss Smith is chairman of the 1943 Housing Committee, assisted by Miss Alice Howson, who did so well at it last year. They wait your early enrolments in order to act in your interests. It requires months of correspondence, preparation, and selection before suitable “chalets” can be rented at Banff. Further, cash deposits must be paid out well in advance of the opening of the Summer School in August. Those who enroll late cannot expect to enjoy an all-French experience during their stay at Banff.

A French hostess is in charge of each chalet where five or six persons can be housed, who prepare breakfast and supper in the chalet, and have dinner in the Fine Arts dining-room, where about a hundred students have their meals. Special tables are reserved for the French School, at which, of course, only French is spoken. Members take turns helping to serve. The cost of board for the four weeks is $36. Single meals can be obtained at 45 cents each.

A tuition fee of $34 will be charged for the four weeks’ course. There is an additional Students’ Union fee of $1.00.

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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 a 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, one of which "Sans Famille" is at present used in the Alberta Schools.

Yvonne L. Poirier.

Diplôme d'Etudes Secondaires, Université de Rennes, France; B.S. Columbia. Madame Poirier is a native of Brittany, now part of the occupied area of France. She is at present doing postgraduate work at Columbia University, and teaching in the Garden Country Day High School, Long Island, New York City.

Madame Poirier is an excellent teacher, specializing in pronunciation, diction and "lecture expliquée.

1. George Pepper brought his bike and his example is worth following.

2. Local colour.

3. Corner of student dining room.

4. School office.
1.—Demonstration Class of the Direct Method.
   A class of Junior High School beginners will be taught according to
   the natural and simple method which uses French as the language of the
   class from the beginning.

2.—La 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 the text faithfully, through an intensive grammatical, literary
   and linguistic study.

3.—La Civilisation Française.
   This course presents the history of the French civilization in the
   political, social, literary, and artistic growth of the French nation. This
   course is limited to the essential part of the cultural equipment of the
   modern teacher of French.

4.—La Composition et le Style.
   A practical course in writing the language. Particular care is given
   to the grammar, syntax, and the correct use of correct vocabulary.

5.—Dictée et Vocabulaire.
   This is particularly for those who have little or no experience in
   dictation.

6.—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.

7.—A Special Class.
   Will be given in the afternoon for the benefit of those who have
   special difficulty in understanding, speaking and writing.

8.—Dramatics.
   An optional activity, is offered to those interested in reading plays
   aloud in parts.

PROGRAMME, 1943.

9:00-9:40. (a) Dictée et vocabulaire. (M. Cru.)
   (b) Composition écrite. (Mme. Poirier.)
10:30-10:40. Chansons.
10:45-11:15. (a) Lecture expliquée (M. Cru) classe avancée.
   (b) Diction (Mme. Poirier) élémentaire—petit groupe.
   (c) Groupe moyen, libre—lecture dans la salle d'étude.
11:15-11:45. (a) Lecture expliquée (moyen et élémentaire).
   (b) Diction (moyen).
   (c) Groupe avancé—lecture dans la salle d'étude.
   Trois fois par semaine—la lecture orale de pièces françaises, et des
   répétitions en plein air.
   Deux fois par semaine: Cours de Civilisation (M. Cru).