

GENERAL TRADE BOOKS: ADULT PICTURE AND PHOTOGRAPHY BOOKS

1ST PRIZE

Lyndal Osborne: *Songs of the Stone*

Edmonton: The Edmonton Art Gallery ISBN 0-88950-063-0.

Design: Marna Bunnell

2ND PRIZE

Louisbourg, the Phoenix Fortress by A.J.B. Johnston,
photographs Chris Reardon

Halifax: Nimbus Publishing ISBN 0-921054-51-3 (hardback);
0-921054-35-1 (paperback).

Design: Steven Slipp

3RD PRIZE

Irene F. Whittome: Musée des Traces by Michèle Thériault.

Toronto: Art Gallery of Ontario ISBN 0-919777-83-x.

Design: Lisa Naftolin

HONOURABLE MENTIONS

Art Gallery of Ontario: Selected Works

Toronto: Art Gallery of Ontario ISBN 0-919777-79-1.

Design: Bruce Mau

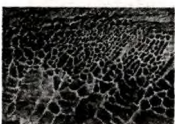
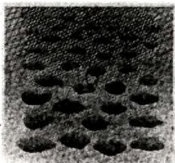
An Enterprising Life : Leonard Frank, Photographs, 1895-1944

by Cyril E. Leonoff.

Vancouver: Talonbooks ISBN 0-88922-283-5.

Design: Karl Siegler

It is not unusual for this category to elicit a high proportion of art gallery exhibition catalogues, and this year three of them feature in the awards and mentions. Artistic sensitivity among the designers of these publications could perhaps be taken for granted, but the third-prize winner shows that some practical sense is also required: its rice-paper leaves at the front and back will be destroyed by the folded stiff-paper covers after a few openings. The Art Gallery of Ontario's composite illustrated catalogue deserves mention for its success in meeting a difficult challenge: that of presenting a very diverse collection at a reasonable cost; the Frank photographs are stunningly reproduced with great care.



Cloud Spore, 1974
silk screen Ed: 10/15
61 x 63 cm
Collection of the artist

Palm Beach, Limestone
1974

campus in Madison was no exception, with the presence of the National Guard on campus for the better part of a year. As this considerably affected her education, she extended her graduate work by another year.

After a brief interval at the University of Houston in 1971, Lyndal took up a teaching post at the University of Alberta later in 1971 as an Assistant Professor, becoming an Associate Professor in 1978, and a full Professor in 1982.

Lyndal's prints from her Madison years were informed by the then current art trends seen in magazines and talked about by fellow students and teachers. Her earliest work in Edmonton shows the influence of the "hard-edge" and "Pop art" of the '60s, and often includes organic shapes of various types, reminiscent of such popular imagery as hamburger buns, gumdrops and hats. Her print *Cloud Spore* of 1974 was actually inspired by the gradual enlargement of the floating and cloud-like icepads during a freeze-up of the North Saskatchewan River.

Her preferred printmaking medium in her earlier work was silk screen. At that same time, she worked on a number of airbrush drawings. On the occasion of an exhibition featuring Lyndal's work at The Edmonton Art Gallery in 1976, Curator Karen Wilkin spoke of the airbrush drawings:

"Airbrush drawing is a recent innovation for Lyndal Osborne, who formerly was known as an accomplished printmaker. The airbrush preserves the anonymous, pristine surface quality of her prints, but is more direct and, presumably, a more responsive medium, so that the literally mechanical method is humanized by slightly tremulous drawing and by rich tonal shifts from dark to light and from warm to cool colour. The airbrush allows imperceptible transitions, which Osborne fully exploits, resulting in images which are painterly in spite of their impersonal surfaces and which suggest traditional as well as Pop antecedents. For me, at least, a combination of atmospheric chiaroscuro and slick surface is irresistibly linked to Italian

Songs of the Stone, p. 9

SEAPORT



BEFORE IT WAS anything else, Louisbourg was a seaport. A sheltered anchorage, a safe haven, a port of call.

Thanks to its spacious and protected harbor, it became a base for fishing vessels, merchant ships, and men-of-war.

Following the French settlement of the town in 1713, Louisbourg quickly emerged as one of the cod-fishing centres in the New World. Hundreds of fishermen, mostly Normans, Bretons, and Basques, made the island port their "home away from home." Cod, drying on the endless rows of flakes, lined the shore outside the walls of the town. The fishing industry not only gave Louisbourg a distinctive scent, it also brought it prosperity.

While the export of dried cod was the kingpin of Louisbourg's economy, merchant trade was also important. The town's harbor, wharves, and quay were always busy with men carrying goods this way and that, into and out of warehouses of wood and stone. When the day's work was done and all the hales and barrels and bundles safely stowed away, it was time to relax. Waterfront inns and cabarets, needless to say, did a booming business.

Louisbourg was one of the New World's busiest ports. Counted among its citizens were hydrographers, pilots, and navigators. Along its shores stood huge storehouses, a careening facility, and Canada's first lighthouse. It is fair to say that Louisbourg's destiny was determined by the sea, for over its waters, carried on the winds of chance, came the fleets of destruction.

THE SEA IS A MAJOR HIGHWAY IN THE eighteenth century, and for ships from France the road often leads to Louisbourg. *De Rivecourt* is the classic French landfall for ships sailing west. Finding it is fairly easy, for Louisbourg lies on roughly the same latitude as La Rochelle and Rochefort, France's main ports for trading with its colonies. Virtually everyone who comes to Louisbourg arrives by water. Fishermen, merchants, servants, soldiers, and others—they all come and go by boat or ship. The Atlantic crossing, often wild and wacky, is the only route they know.

Louisbourg, p. 12



Irene F. Whittome : Musée des Traces, p. 22



Henry Moore (British, 1897-1980)
Family Group 1949
 Ink, crayon, wash on paper, 11.1 x 18.1 (sheet)

Moore's drawings and sculptures of the mother and child (those and of family groups are undoubtedly his best-loved works. Whereas the former subject has been a constant obsession from the beginning of his career, his interest in family groups dates from the shelter drawings of 1940-41 in which he depicted scenes of Londoners sheltering from the Blitz on the platforms of the London Underground.

Scenes of family life were the subject of a number of large drawings of 1948-49. They were intended to be what Moore called "pictorial drawings," that is, highly finished works depicting figures in domestic settings, rather than the more spontaneous, less finished studies of them for sculpture. In *Family Group* Moore has used traditional light and shade modelling, as well as what he called the linear, two-way or vertical line method of drawing. He defined this without innovation as drawing by the use of line in two directions, "both down one side as well as around it," as is clearly visible on each of the figures. This drawing no doubt reflects the happiness of Henry and Lina Moore's own domestic life that followed the birth of Mary, their only child, in March 1949.

Purchase, 1974 74/13



Iroko F. Whitton (Canadian, b. 1941)
The White Room II 1991
 Mixed media, each base 72.0 x 10.0 x 8.0

An underlying concern in Whitton's work is the relationship that exists between museum, art object, artist and viewer. This dialectic is elaborated not so much by rejecting the museum structure as by creating a parallel one.

Notions of collecting, preserving and exhibiting works of art that result in a questioning of the viewer's participation are inherent in all museums. *The White Room II* recreates similar conditions. The wrong part of the frame against a white background in glass-covered boxes that are then neatly lined up against the wall transforms each piece into an archetypal museum object. The viewer is also faced with works that are easily assimilated to objects collected in anthropological museums, and readily confused with an aura of fetishism. Their anthropomorphic configuration and the use of organic materials stir a collective memory of a primitive, archetypal past.

For Whitton repetition is process, as is evidenced in the formal structure of the pieces and in the confusion of act of lining the wooden poles with string. This process is a somewhat obsessive attempt to arrive at the natural structure of things. In the same way, repetition is to be found in the classificatory devices used by museums, which constitute the process around which these institutions evolve.

Purchase, 1988 88/19

Art Gallery of Ontario, p. 222

Art Gallery of Ontario, p. 385



An Enterprising Life, p. 4



Burnstick Lake



Extensive areas of balsam poplar and water lilies make this a scenic spot for canoeing. Common loons nest here, as do grebes and ducks. Pike and perch can be seen, and aquatic mammals such as beaver, muskrat and mink are common.

Much of the shoreline is mixed-wood forest, where hikers can observe mule deer, moose, ruffed grouse and spruce grouse.

A nearby point of interest is Black Lake, located 1.6 kilometres to the north and accessible by gravelled

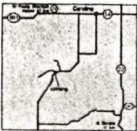


Great Blue Heron



Ruffed grouse

oil-well roads. Here, northern orioles can be seen nesting in the mature poplars around the shore, and the area supports a great blue heron rookery as well. The nest trees of the herons can be observed from the northeast access point without disturbing the adult birds, by using binoculars or a spotting scope.



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RED WINTER PARADISE FRAMING



Crimson Lake Provincial Park



Hiking trails wind through black spruce bogs, tamarack swamps, open sedge and shrub fens and the typical foothills vegetation of lodgepole pine and aspen. Vegetated sand dunes add to the diversity of the flora.

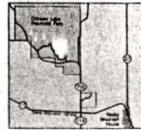
Crimson Lake Provincial Park is a good place to view wildflowers, including up to thirteen orchid species, buckbean and two varieties of sundew. The latter



Crimson Lake tubercle Cystopteris orchid (tripp)

use their sticky hairs to trap insects for food. Other wet-area plants include marsh cinquefoils, cow's foot and marsh marigolds.

The park supports populations of sandhill cranes, boreal owls, northern pygmy-owls, greater yellowlegs, western tansagers and solitary sandpipers. Mammals include northern bog lemmings and water and pygmy shrews.



Provincial Parks Service
Park Office 845-2400
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RED WINTER PARADISE FRAMING

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Alberta Wildlife Viewing Guide, pp. 24 and 25



Papier-mâché Today, p. 110

Preserving Summer Delights for Winter Pleasures 11

Preserving Basil

I almost like dried basil. Eleven years of experimenting with basil preservation has convinced me of other methods that best preserve the flavor. When frozen in bags, the flavor is quite good, but it darkens, so only use it in a soup or sauce. Frozen in olive oil, basil retains its green color and its flavor. Here is a flavorful way of preserving basil. After reading many fish and cookbooks, I tried marjoram pesto in the refrigerator for the winter, in a sterilized jar, covered with a slick of oil and a lid. This method can work, with care (freezing well sealed in a sterilized container), but for extra insurance, pesto can always be frozen. When refrigerating, always put an airtight slick of oil on top after spooning some out, or it will darken.

Basil Oil Ice Cubes

Drop one or more of these cubes into a soup or spaghetti sauce and your dish will have that real basil flavor. Makes about 1-2 cups (250-300 ml.).

2 cups (500 ml.) fresh basil leaves, packed

1/2 cup (125 ml.) olive oil or any light oil

Wash the bunches of basil and spin dry in a salad spinner.

Remove coarse stems. Place in a food processor or blender. Process until pulsed, then slowly add the oil and process to a smooth paste.

Put immediately into ice-cube trays, cover trays tightly with plastic wrap and freeze. When frozen solid, remove cubes and store in a plastic bag.



Winter Pleasures, p.11