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Work of Yves Archambault : Tarabust Rabasta

Bulletin

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Meeting a member of the Archambault family at the International Jazz Festival of Montréal

A star of the International Jazz Festival of Montréal is present everywhere in the city, even if we never see this person live on different outdoor stages or concert halls. In the Square dedicated to shows, his artworks are seen and are posted all around the site. He is “The artist in residence” of the festival.

He has created for himself, since he started working with the festival, more than 25 years ago, a reputation of a designer of posters and of a painter that led him to create very specific art forms for different festivals all around the world.



Rio Tinto Alcan's house of the Festival in Montréal

This great talent is one of us, and his name is Yves Archambault. I met him at the Festival House where is located his studio, and it was the point of departure of the present newsletter.

The General Meeting will take place in 2014, in this festive Square where the International Jazz Festival of Montréal will celebrate its 35-years anniversary.

Very generous of his time, Yves Archambault was kind enough to accept our invitation. He will be our guide at the site, where his works will be exhibited, at Place-des-Arts, in Montréal. He will spend part of the day with us, and you will be happy to appreciate how generous he is.

Also, after our meeting, why not enjoy the site and take advantage of a musical night in the unique atmosphere of a great International Jazz Festival?

We hope for a big turnout. Join us with your friends and family and come discover the personality of the artist Yves Archambault.



A few spindly characters created by Yves

***Yves Archambault,
artist master of shapes, colors and sounds***

The family origins

His *great-great grandfather* Joseph, was born in 1817, and farmed a land in Repentigny (Lanaudière, Québec). He married once in 1846, but his first wife, Mathilde Longpré, died in 1848.

On October 29, 1849, Joseph remarried with Joséphine Archambault. They had ten children: five sons and five daughters. Two of these children, Joseph, born in 1850, and Marie Emma, born in 1854 died at a very young age. The girls were: Rose-de-Lima, born in 1858, Marie Célia, born in 1861, Delvina, born in 1869 and Evelina born in 1873. The boys were: Camille, born in 1852 (became a hotel owner in Charlemagne (Lanaudière, Québec)), Edmond, born in 1856 (became a farmer in Saint-Paul-l'Ermité (Lanaudière, Québec)), François-Xavier, born in 1859 (who became a notary) and Odilon, the 8th child of the family, born in 1863.

Joseph died in Saint-Paul-l'Ermité in 1901, he was 84 years old.

His *great grandfather* Odilon was a farmer and butter-maker in Saint-Paul-l'Ermité.



House of Odilon in Saint-Paul-l'Ermité

farmer; Émile was born in 1890, Paul Adrien born in 1892, was a farmer; Philippe Odilon born in 1893 was parish clerk in Saint-Paul-l'Ermité; Florin born in 1895, was farmer and butcher in Repentigny; Ernest born in 1897 was a farmer; Clovis born in 1901, was bank manager and financier; Joseph Georges Albert was born in 1904 (he is called Georges later on).

At the age of 79 years old, Méлина went to live in Saint-Paul-l'Ermité, with his son Paul Adrien Archambault. As Adrien's wife had died, Méлина came to take care of the house and of his four children. She had raised a large family and had bore fourteen children; she must have had incredible stamina to take on such a task, at her age. She finally died at 91 years of age.

On October 13, 1885, Odilon married Méлина Payette in Saint-Paul-l'Ermité. Of their marriage were born fourteen children, among them eight boys. Four of their daughters did not live over twenty years old: Marie Marguerite Praxède, born in 1887, Marie Lydia Irène, born in 1900, Marie Catherine Georgia, born in 1902 and Marie Héléne Omérine, born in 1906. The other girls were: Marie Anne Véridianne, born in 1889, married an employee of the railway company, and Lucia, born in 1898, married a farmer. The boys had different occupations: Hector born in 1886 was a



Clovis and Georges Archambault

Famille Edilon Archambault



• Décembre 1945.

S.M. May

His *grandfather* Georges, the youngest of the family still alive, married Gabrielle Laberge on June 9, 1931, in the Saint-Pierre-Claver Parish, in Montréal.

In 1932, the young couple moved to Delaroche Street, in the neighbourhood of the Mont-Royal-Plateau, in Montréal, in his father's house. Odilon had this house built, a large three-storey high house, at 4569 Delaroche, a little after 1925.

At Odilon's death, on October 15, 1929, Méлина bequeathed the land in Saint-Paul-l'Ermite to their son Ernest and came to live in the house (that she had inherited from her husband) with her son Georges and his wife Gabrielle. Georges was already busy with the management and the maintenance of this big house of five apartments.



Gabrielle Laberge and Georges Archambault

In the Forties, when Méлина left for Saint-Paul-l'Ermite, Georges bought the house that is the property deeds were passed on from the mother to the son. He remained the owner of the house until around 1965.



Georges champion on 100 m race,
at Post Office, in 1937

Georges studied in the Varennes College. After his graduation, he started working at the Post Office in Montréal, and stayed there until he retired.

Georges avait des dispositions pour devenir un athlète. Lors de compétitions entre les employés des postes, il était champion de course sur 100 m.

Georges had the makings of an athlete. During sporting competitions between employees of the posts, he was race champion on 100 meters.

Georges and Gabrielle had four children: Ghislaine, died on September 7, 1974, 42 years old, Jean, Claudette and Andrée.



Ghislaine, Gabrielle, Claudette, Georges and Yves

Georges retired after 60 years of service. He died on July 4, 1981, and he was 77 years old.

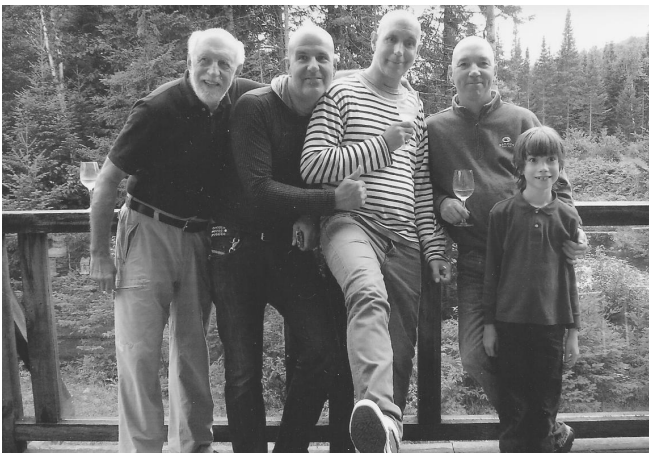
His *father* Jean was born on November, 10, 1933, in Montréal.

He studied at the Superior School of Saint-Stanislas in industrial design. At that time, that school had a great reputation in particular in arts and sports. His father Georges insisted that all his children received a proper education. His three sisters studied at the Academy des Saints-Anges. In 1955, Jean was hired by Hydro-Québec (power) where he worked until his retirement in 1990, after thirty-five years of service. During his career, he became section chief of graphic works. He had the opportunity to work alongside two other Archambaults. One is very famous: Jean-Jacques, engineer and father of the electricity transit systems on large distances, with the invention of the 735 kV gridlines. Another colleague of his was Jean Archambault, head of litigation at Hydro-Québec.

Jean married Lise Proulx on September 21, 1957, in the Saint-Édouard Parish in Montréal. Lise worked as secretary in the Psychology Department in Ahuntsic. At the beginning of their marriage, Jean and Lise lived in rue de la Roche for two years and that's where their eldest son Yves was born in 1958.



Jean and Lise in 1957



Jean, Yves, Marc Archambault, Richard Chaussé and Julien Chaussé

In 1961, the family moved to the neighbouring city of Laval, in Pont-Viau. The happy couple welcomed a second son, Marc. He married Macha Daniel, and they had one daughter, Esther. Marc, art historian, is currently working at the Contemporary Art Museum in Paris, France. They had also a daughter, Marie-Josée, who became a literature expert and lives now in Connecticut with her husband, Richard Chaussé, an ex-employee of Hydro Québec specialized in transmission and sale of electricity in connection with the Ontario networks and states of the U.S. Northeast. Marie-Josée and Richard have a son named Julien.



Marc Archambault, his daughter Esther and his spouse Macha

Jean now lives now in Saint-Faustin, in the Laurentian and is dedicates himself to his two passions: painting and skiing.

While pursuing a career in industrial design, Jean registered himself at the School of the Fine Arts Museum, from 1962 to 1964, at Concordia University, from 1969 to 1981, and at the Saïdie Bronfman Art Centre, in 1984 and 1985. Jean is now 80 years old and he's still very active.

Yves, *the eldest* of Jean and Lise's children, was born in Montréal and went to elementary and secondary school in Pont-Viau, where he grew up.



Lise Proulx and his son Yves already holding a pencil

From a very young age, he had seen his father bringing work at home. Yves was in contact with his father's material and had the opportunity to observe the plans on the kitchen table. His father provided him with paper and pencils, and he started to develop his talents as an illustrator. He was fascinated by the instruments used by his father, especially an electrical eraser, and discovered that way the power of shapes that fascinate him. During his teenage years, Yves produced posters for theatre plays and helped his friends by doing drawings for their school works.

His father continued to have a big influence over him, as later, this quiet young man who kept to himself, registered to Ahuntsic College, to study Fine arts, of course. That's where he met Yves P. Pelletier, future member of Rock et Belles Oreilles, a quartet of well-known comedians in Québec for whom he created their first poster.



Yves in front of the house of rue Delaroché

Yves founded his own company which was short-lived. In 1986, he started working for the company *Équipe Spectra* and as early 1988, he was very well-known for his wonderful talent, and he became the « resident artist » of the International Jazz Festival of Montréal. He has been very popular for many years and he's been the darling of collectors. Over the years, Yves has had the opportunity to work for a great many artists of the city. He has many friends in the artists of the scene community.



Yves and his sister Marie-Josée

Yves is a two-time winner of the Adisq Award for the graphic design of record covers.



Yves and a trophée from the Adisq.

Famili

Yves Ar

Jacques France around

Laurent Notre-Dame, Montréal

Laurent Pointe-aux-Trembles 10/21/1686 Anne Courtemanche

Antoine Notre-Dame, Montréal 11/04/1738 Marie Joseph Ledoux dit Latreille

Nicolas Longue-Pointe 01/21/1760 Marie Joseph Dufresne

Antoine Repentigny 06/27/1791 Agathe Marion

Joseph Pointe-aux-Trembles 07/08/1816 Rosalie Reeves

Joseph Repentigny 10/29/1849 Joséph

Odilon Saint-Paul-l'Ermité

Georges Saint-Pierre-Claver, Montréal

Jean Saint-Édouard, Montréal

Yves Ar

ly tree
f
chambault

1629 *Françoise Tourault*

01/07/1660 *Catherine Marchand*

Jean Notre-Dame, Montréal 06/04/1708 *Cécile Lefebvre*

Servais Pointe-aux-Trembles 02/06/1742 *Charlotte Thouin dit Germain*

Louis Longue-Pointe 01/31/1780 *Agathe Desautels*

Joseph Pointe-aux-Trembles 10/03/1825 *Marie Beauchamp*

phine Archambault (Joseph's second marriage)

10/13/1885 *Mélina Payette*

éal 06/09/1931 *Gabrielle Laberge*

éal 09/21/1957 *Lise Proulx*

chambault

Let Yves speak to us of his artistic work.

Here is the result of an interview written by Yves who was answering Annie Reynaud, creator of the exhibition “Les yeux qui dansent” during March 2012.

Interview with Yves Archambault

“Our beating heart pushes us even deeper towards the origin.”

— Paul Klee

Do you remember when and how, for the first time, you felt a strong desire to paint, to draw, to write ... to create?

All children draw, it is one of the great pleasures in childhood. Teachers, parents provide them with pencils and paper, and quietly, they do crafts, murals and greetings cards. It would be relevant to ask: “Why, one day, do they stop drawing?”

When I was six or seven years old, I spent hours observing my father while he was painting. Also, together we went around Lac-des-Îles (Lanaudière, Québec) a few kilometers from Chertsey; on the side of that road there was a giant rock, as tall as a house. There, my father used to give me a bowl of water and a paint brush. I drew characters and animals that evaporated quickly.

My father was a draughtsman and, from time to time, he took me to his office. Still very young, I had the opportunity to witness feverish activities of large rooms full of people drawing and planning projects for Hydro Québec Plants in the sixties. I was very impressed by the particular settings: high drawing tables, all arranged, side by side, men wearing white shirts and ties, and cigarettes’ smoke floating in the air. Not only had I a great pleasure to draw, but I also had the occasion to observe my father when he brought home part of a work project. After the evening family meal, on the kitchen table, my father was unrolling large pieces of paper, editing plans and technical drawings, adding typographies. I was fascinated by all the drawing tools: Graphs pens, compass, electric eraser, Leroy letters. I found those refine instruments so elegant. I loved the fragrant smell of inks! I admired my father for he was mastering all those technical tools. I never had to ask myself what I would do with my life. I knew already that my work and career would be intimately linked to drawing. I inherited my father’s passion for drawing.

Do you remember the first project you have worked on: colored, written, painted... and for which you were proud of?

At the age of nine years old, I made a model with asbestos fiber of the Dam of Manic 5 (yes, no harm was done!) Today, Manic 5 is known under the name of Daniel-Johnson’ Dam, a wonderful dam with many arches. At that time, my visual art teacher and my schoolmates were impressed by this project.

Moreover, when I was young, I stuttered. I lacked the meaning of speech. I was talking fast, hesitating on words beginning with a vowel. Often, in such circumstances, one becomes a target of jeers from friends. Being singled out, I felt isolated, so I learned not to suffer and to be able to play all by myself. Drawing was my safe guard.

How did you get to graphics?

I learned to draw as I learned to walk. Naturally! I liked drawing scenes of hockey and football games. I was really fond of sports and, as all my friends did, I admired athletes. I liked to draw their uniforms and the teams' logos. And, at the time when most children stop drawing, I kept on. I created posters which were requested to announce sportive and parish community center activities, dances, movies, bingos and plays. I discovered then that communicating with lines and colors was becoming a particular way to create friendships. It is only today that I can appreciate the importance of strong friendship and how their influence determined the progress of my development.

I was seventeen and attended the Collège Lionel-Groulx. One day, while walking in the hallway, I looked at my schedule: after the sculpture class, there will be drawing lessons, and then History of Art ... I told myself "This is paradise" nothing less! Later, in 1975, I went across a book from the College's library: *Art et Ordinateur*, written by Abraham Moles; I went through all pages in a weekend. At this very moment, it became clear to me that these visual art classes were like kindergarten's activities for teenagers. Even at that age, when one is left without guidance and given too much free-time, the results can be sterile. I decided then to learn the technics of graphic designer

How did you get admitted within the « L'Équipe Spectra » (the largest shown producer in Montréal)

This occurred with the help of Yves Pelletier, a friend from the Collège Ahuntsic. Yves Pelletier, is from the group "Rock et Belles Oreilles" —for which I created their first poster. In November 1986, their manager, Jacques K. Primeau, made me aware that Spectra Scene was looking for a graphic designer to make posters to advertise their shows.

Tell us more about your 25 years of career with the « L'Équipe Spectra »...

To summarize it in one word, I would say: "Confidence". First, I would like to mention the wholehearted admiration towards the founders of the « Festival International de jazz de Montréal ». They created a place, a stage, allowing Montrealers to discover and to have access to music and musicians who, otherwise, would not have come to Montréal; maybe they would have come once, but, since the Festival, they are being coming back with loyalty for thirty (30) years.

Working for such an enterprise, with at its head two strong leaders who have a clear vision of their projects, reminded me of football team's meetings around my coaches to discuss strategies for the next game. Gathering together its own drawings and ideas to give a visual identity to music; in my opinion, it is hard to find a better way for a living in this town. At « L'Équipe Spectra », I have learned all the techniques; and, at the beginning of 1990, I have experienced the metamorphosis of graphics techniques: from analog to digital.

According to you, what does make a good poster?

“A poster is like the sound of a car horn in the street, a flash of color, a sign or a signal that spontaneously elicits enthusiasm, surprise or feeling”.

How do you get inspired?

At an early stage, my uncle Bernard introduced me to « L'Art nouveau »: Guimard, the work of Chéret, Toulouse-Lautrec, Savignac, and Steinlen. I admired the watercolors of Folon, Saul Steinberg, Ungerer, Roland Topor, Jan Lenica, and Ferracci. They were my heroes at that time, even more than many other well renowned painters/artists. Later, in the eighties, I used to unglue posters from walls; the first posters from Yvan Adam, Fortier and Vittorio to pin them on my bedroom's walls.

Before working on a poster, I can stand still for hours, looking at my bedroom's white walls, or I step out in the street looking up in the sky. The silence, the blue color of the sky, the clouds' cluster. Deep breath! Then, I make drawings, designs or collages without any thinking, in spontaneous movements. I work and create in an endless to and fro between the drafting table and computer: I scan, enlarge, transform colors and superimpose, to finally draw forth an image made of ink and pixels. In short, I get inspired by the result of the first drafts.

In 1988, you made a poster that included a drawing from Mile Davis. In 1989, you have created your first poster: “l'étoile”. Why a star?

My first objective in creating this poster was to illustrate the effects of jazz on people, their enthusiasm, their body reactions at those musical rhythms, even the trances that jazz raises. In those days, it was out of question for me to reproduce musicians, or music instruments. At that time, I was reading a book from the Polish poster designer Jan Lenica who said that he was avoiding to be descriptive or narrative. To me, the fluorescent star was the reflection of this thought “With a single stroke, draw a star with the five points holding its heart's echo”. The reception was negative: on one hand, many letters criticizing the poster made me believe that my short career as poster designer had come to an end. On the other hand, the amount of t-shirts sold made me understand that the official critics and the popular approval are often antagonists.

In 1992, you created the cat: Ste-Cat. You still own pile of drawings of that cat. You enjoyed to animate this character with hint of humor, joy and kindness. Tell us about the story behind it ...

In 1993, to illustrate the Festival 14th edition, I submitted a series of posters putting on stage music instruments transformed into animals.



The project was well received, but, nevertheless, I felt hesitation from my colleagues... Then, André Ménard suggested: “Why wouldn’t you draw a cat?” This is how it happened. In 1993, Ste-Cat was created. Since then, it became, for the next four editions, the Festival’s faithful companion. Many acclaimed the Cat with one voice, but many others didn’t, for it is well known that a lot of people suffer from allergies to cat’s saliva, including myself. I transformed the Cat’s dude-looking of the first year, to have it look like a “blue note”. This was its definitive aspect and ended the mystery around the “enigmatic cat”. This cat travelled all over the world, more than I could do in my whole life. Moreover, a friend told me that he had found, in Indonesia, a crafts’ merchant who was selling a plaster replica with features resembling to those of the cat. I could see “Blue Note” as an improviser! “... a cheerful little cat ... a free electron leaping onto a musical stave, but always landing back on its feet, in the chorus.”

Among your productions, what are you favorite posters, and why?

The series of work on four cats for the 15th edition in 1994, those of 1991, « Citoyens du monde » (*Citizens of the world*) in 2003, and « Lien vital » (*Vital Links*) in 2007. Each year, I acquired a rich experience from the work on the development of designs. With time, I humbly realized that none of them will mark the world wide history of posters like Toulouse-Lautrec’s or Steinlen’s productions did, and nor the striking style of « l’école constructiviste », or of the French group Grapus, who was well renowned in 1980, and that, many are still trying to imitate even nowadays.

On the other hand, there are some posters that I would like to forget. As a musician... Thelonus Monk, I believe, in *Straight No Chaser*, said: “When you make a recording and cut it on a record, you have to live with it forever!”

What are the steps for the creation of a poster?

Always, it is the pen’s precision when taken out from a bottle full of an opaque ink. It is up to the artist to bring out light and limpidity. The invisible force of one’s imagination opens the road for all the possibilities.

For the creation of a poster, I always enjoy space, and a feeling of complete freedom to manoeuvre. Usually in December and January, I submit a project: a corpus of original drawings, models, superimposes, collages. My colleagues give to the project a good thinking; they always suggest modifications here and there. I make the most of various sources, and annually, I explore new subjects and new techniques. Thus, begins a silent dialogue between colors and concepts, up to the moment where emerges the version that everyone will agree on. All the posters are the result of a team work. This is the “How to do” at Spectra. It has proved to be successful.

What are the constraints?

A poster carries a concrete image of the relationship, the context and the link between the designer and the person who ordered it. Nothing more. Nothing less. The only requirement – besides the original mandatory figure – is to highlight the Festival’s logo and the sponsors’ logos.

Those are the inescapable limitations. No offense to Vittorio, who told me in 1980, with his memorable voice: “Never put large logos on a poster”. I recognize that I still agree with this statement. Starting to compose an image, first, I place the logo, then, I draw around it.

Since many years, the public knows you also for your original works that are exhibited at the « Galerie du Festival » (Festival’s Gallery) (inks on paper or wood panels mostly.) For you, what is the difference between discipline and creativity? The discipline of the poster designer who must highlight the event on which he is working and the creative freedom of the artist-painter who is not accountable to anyone...

No difference. “Anyway, to draw is to build a bridge between the mind and the heart.” Under that bridge flow torrents of multicolor inks. On that bridge, talkative characters wander, stop to admire the waves flowing at their feet, while others, too absorbed in their thoughts, silently cross the bridge. I think that we do the same with sounds and gestures. The body of a dancer, touched by grace, surpasses in desire the impact of any painting hooked on walls around the dancer. Idem for a voice, when a singer starts singing while discordant noise of idle chatter can be heard: the singer provoke silence and listening. I made the experience more than once. In both cases, it is a change in velocity and frequency that brings magic. As well, for a drawing on a poster, or a drawing on a canvas: “I always want the focus to be on my motif.”

What are the techniques and media that you give preference to?

I always prefer fluid media for my paintings much more than viscous media. “One can hear its own heartbeat under water... and yes, the fluid media of water and ink are my favorites.” As for the poster designer, he plays cleverly when creating from inks and pixels.

What importance do you give to lines and signs?

Curves and arabesques... “The arabesque design is the perfect drawing”, said Charles Baudelaire. What did he mean? Had he foreseen the explosion of neutrinos in particles accelerators? In any case, to me, this is the theme for a quest. Paul Klee was drawing during the day, and, in the evening, he was playing with friends in a string quartet. This is total! His Diary is one of the five best books I read in my life.

What does Jazz mean for you?

A very graphic word. Many musicians do not like this word. Archie Shepp said wonderful words about Jazz. It’s a beautiful word, short, onomatopoeia, ideal for naming a perfume, a brand pen, a condom. Jazz... for naming a nostalgic musical category, and musicians, nowadays, listed in dictionaries. Jazz... for cataloguing genres on iTunes or to move and find his way in record stores.

Jazz remains, however, a place of legend and myths of a singular power, much like a chemical formula... with its two Z. This word has crossed the Twentieth Century. It became the symbol of “revolution” and “freedom”. For me, Jazz has changed my way of listening to music.

What role does music play in your work?

If there is an omniscient deity it has to be a light-wavelength, a vibration that does not play hide and seek, and that does not overwhelm with parables. She is gifted with ubiquity and does not refuse to be reproduced... on the contrary, she enjoys it and send back enjoyment. She also sings stylishly the everlasting of the moment. Whatever the genre or the era of its creation, when one pays attention to an enchanting music, and that this music is not used as back sound, instantly, this music becomes modern, actual and “enchants the human heart”.

We are all under the celestial spheres. We have embarked together on this island called Earth to seek to agree. Each of us, including animals, plants and minerals make sounds and signs. Some are dissonant others are harmonious.



Yves Archambault into his studio



Obituary

Yvon Archambault 1940-2014



Est décédé à Montréal, le 11 janvier 2014 à l'âge de 73 ans, Père Yvon Archambault, m.s.a. Né le 17 octobre 1940 à Montréal-Nord, il était le fils de feu Sara Bélanger et de feu Adélar Archambault. Membre de la Société des Missionnaires des Saints-Apôtres, il fut ordonné prêtre par Mgr André-Marie Cimichella le 19 mai 1968 au Collège Saint-Jean-Vianney à Montréal. Il débute comme professeur au Collège Saint-Jean-Vianney en 1968 et part comme missionnaire au Cameroun en 1969 au Séminaire de Ste-Thérèse de Mvolyé comme directeur des étudiants et professeur. Il est animateur spirituel, professeur et supérieur au Séminaire des Saints-Apôtres d'Otéle de 1973 à 1980 puis supérieur régional d'Afrique pendant deux ans. Il devient premier Assistant général de la Société des Saints-Apôtres de 1980 à 1984 puis Supérieur

général de la Société des Saints-Apôtres à Lima au Pérou de 1993 à 1995. De 1995 à 2005, il est élu Animateur général de la Société des Missionnaires des Saints-Apôtres puis de 2007 à 2013, Animateur provincial de la Province du Canada. Outre sa famille religieuse, il laisse dans le deuil ses trois sœurs Alice, Denise, Germaine, et ses trois frères Guy, Raymond, Gilles ainsi que des parents et amis. Il sera inhumé au cimetière de la paroisse Saint-Joseph de Rivière-des-Prairies.

Yvon était membre de notre association depuis de nombreuses années.

Thérèse Archambault-Jutras 1940-2014

À l'Hôpital Brome-Missisquoi-Perkins de Cowansville, le 7 janvier 2014, à l'âge de 73 ans, est décédée madame Thérèse Jutras, née Archambault, épouse de Raymond Jutras, demeurant à Bromont.

Elle était la mère de feu Marie (Luc Fortin), Louise, Hélène (Steve Rosenbluth), Pierre (Marie-Josée Veilleux).

Elle laisse aussi ses petits-enfants : Michel, Sara, Kim, Sabrina, Éli, Lina Marie.

Elle était la sœur de Ghislaine (Maurice Champagne), Constant (Viviane Pépin), Anne-Marie, feu Carmen, Clément, feu Léon (Manon Charrier), André (Lyne Pellerin), Joël (Berthe Pellerin), Dominique (Cécile Demers), Mario, Bruno (Yolande Albert).

Elle était la cousine de Raynald, vice-président de l'association.



The all afflicted families. we offer our deepest sympathy.

Welcome to new members



Marie Josée Archambault

Montréal

Philémon Archambault


Pointe-Claire

Andrée Archambault

Montréal

Lise Archambault

Dorval



Denise Archambault
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Bienvenue Philémon

Nous sommes heureux d'annoncer la naissance de Philémon, fils de Michel Archambault et de Myriam Gervais, né le 14 décembre 2013. Il est le troisième enfant de la famille.

Il a été accueilli par deux petites sœurs Eva et Olive.

Félicitations.

Michel est le fils de notre président.





Work of Yves Archambault : Nosotros