

Artist from page 1D

On the Alaska trip, she made quick pencil and watercolor sketches and notations about color in a book she carries with her everywhere. Sketching allows her to capture flora and fauna native to a particular region.

"I usually do a series of sketches before I start a painting. I study the lights and shadows, figure out my focal point, how to achieve my goal. It's sometimes through pattern, sometimes through color," she said. "Then I study the colors."

She limits her palette to four or five colors. Using any more, the colors start to muddy.

"I try to evoke an emotional response from the viewer," she said. "Assuming all the elements of good technique are in a particular piece, that ability of the artist to cause you to see beyond the obvious, is now, and will always, be my goal."

Drawing a key

Janus Benda considers drawing of the utmost importance to an artist. "In order to produce a good painting, you have to be able to draw — have a complete mastery of the medium. If design is good and balance, it has to have a message."

The Alaskan watercolor, "Ketchikan," features a transparent violet sky. She accents the steady evergreen in the background with a darker shade of the same color. The tree tops angle downward into the painting as do the roof lines of the wood buildings, leading to a little red house resting at the water's edge. The waters reflect the house's color.

"I try to get the viewer to focus in on the focal point," Janus Benda said.

Beside watercolor, works in the show include inks and dyes on rice paper. Janus Benda used this

method primarily to create architectural scenes of Europe and Mexico. She begins by taking pen and ink plus dyes to the paper, after which she adds wax where she does not want the bath to color the paper. After dipping it in the bath, she dries the paper and irons off the wax.

Janus Benda also studied at Center for Creative Studies in Detroit and Madonna University in Livonia. Her awards include one for "One of Ross," a watercolor monoprint that ranked among 20 finalists in the Detroit Institute of Arts poster competition, Arts and Flowers.

She has had one-person shows at the Southfield Civic Center, Community Center, Livonia City Hall, Durfee International Headquarters and Farmington Community Library. In July, she'll show at the

University of Michigan Hospital Taubman Center.

Last September, she began teaching watercolor in adult education programs in Livonia and Dearborn. She admires the work of Van Gogh, Cezanne and all of the impressionists along with modern painter Peter Max and sculptor Henry Moore.

Double-exposure method

In the Livonia show are examples of the double-exposure method. In "Candle Glow-The Cathedral," she

blends two images into one, the circular glowings from candles and a church's interior.

"I like the double-exposure idea of blending the two images," Janus Benda said. "I'm anxious to have people see the show who've seen my work before. I think they're in for a surprise the way my subject matter and style have changed over the past nine months. There are way less florals, more landscapes, and the new, handmade paper abstracts."

Flattered to be asked to do the

first one-person show in the newly established library art gallery, Janus Benda said:

"I'd like to thank art commissioners Dorothy Wilshaw and Dawn Johnson for their help in hanging the show."

Gallery hours are the same as the library: 9 a.m. to 9 p.m. Monday-Thursday; 9 a.m. to 5 p.m. Friday-Saturday.

V. Janus Benda will greet visitors to the gallery. Call 855-6707 to arrange an appointment.

Seminar helps novice writers

Harvey Ovshinsky's weekend seminar, "Introduction to Screenwriting: A Survival Course," will be back at Cranbrook P.M. in the summer of '92.

The well-known, award-winning

writer and documentary filmmaker will conduct the two-day workshop Saturday-Sunday, July 11-12, at Thorne House, the former home of Henry Booth. The cost is \$150, and advance registration is necessary. For more information, call Cranbrook P.M. at 645-3635.

Prospective participants should look upon the seminar as an unusual opportunity to learn the craft of screenwriting.

Even very small homes can stand improvement

Everything from home improvements for doll houses to furnishings for them will be the subject of summer and early fall classes at Miniature Makers' Workshop. For a brochure with complete details, call the Workshop at 549-0933 between 10 a.m. and 5 p.m. daily.

The schedule includes a special three-day seminar Sept. 18-20, to be conducted by Yvonne Ariz, artisan Judy Williamson and Nicole Walton-Marble. The subject will be a Victorian

dressed doll seated on a butterfly chair before a matching dressing table.

A class for children age 9 and older will cover the construction and painting of a sandbox 30 in. to noon Aug. 3. It will be taught by Sue Jaques of Farmington Hills, who will also conduct adult classes on making wicker and woven reed furnishings.

Judy Shellhans of Plymouth will instruct four weekly classes on tanning and marbling techniques for a parlor fireplace.

Barbie Robinson of Birmingham will conduct a weekend Aug. 6 on exterior finishes, including clapboard siding, brick or stone. Another Robinson class on interiors Aug. 13 will cover techniques for wallpapering, carpeting and tiling floors. Wiring will be featured Aug. 1.

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