

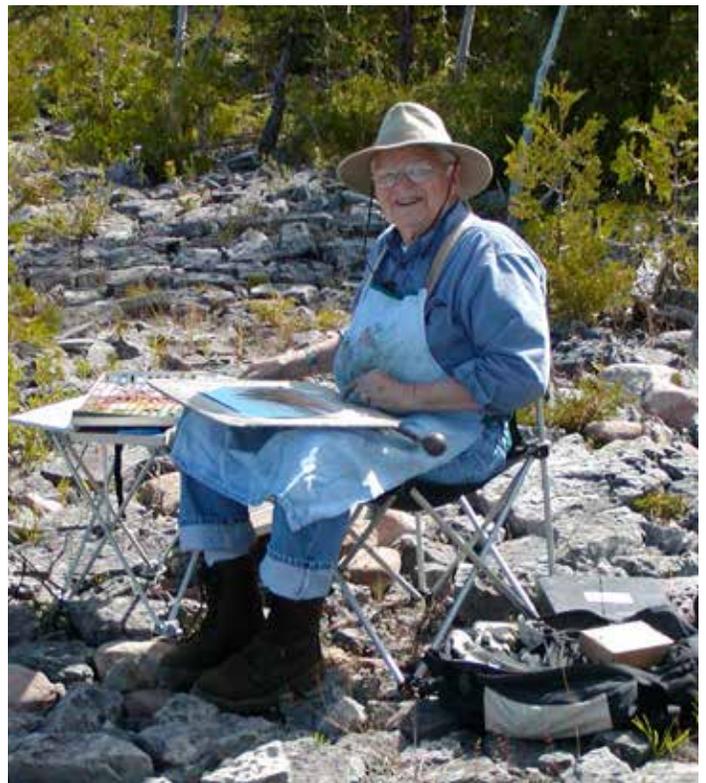
Memories of Carl

I admired Carl's Pastel work long before I met him at GVA. I own one of his beautiful boat paintings. His mark making was unique. His work doesn't look like anyone else's. He has a style all his own. When he spoke at critique, I listened carefully. I tried one of his suggestions. It very recently improved my last few paintings. So grateful to this kind hearted man for sharing his insights with us.

—Janice Paulson

Things I learned from Carl. Before you paint from life, be still and carefully observe. Especially true if you're painting something that moves like water or clouds. Once you understand the movement of the subject, you can paint it. Carl once painted a barn that was absolutely massive. Before he started painting, he walked completely around the massive structure so that he could experience the thing, before he began painting. And even though it took him fifteen minutes to walk around the thing, it was that experience that allowed him to create such a powerful and believable painting. Carl painted mostly from life, but he sometimes combined plein air observation with abstract images from his imagination. He had a knack for seamlessly blending those images to create a truly unique painting. And somehow it never looked forced or contrived. Carl's paintings always surprised me. And more to the point, he was able to surprise himself. Which is important if an artist is to continue painting with passion and a sense of adventure for his entire lifetime.

—Jim Johnson



Carl Forslund, One of the Founders of GVA

During one's lifetime we are extremely fortunate to have met a few people that have had a great impact on your life. Carl Forslund was one of these individuals for me. I met Carl when I joined GVA. We had a common interest since we both worked in the pastel medium. But I soon realized there was much more to our relationship. Carl became a dear friend and confidant. We spent a lot of time painting together, discussing art and developing numerous other common interests. Carl was delightful to be around, and to know, his death leaves a big hole in my heart.

—Jim Markle

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PASTA-THON!

When: Thursday, April 12, at 6:00 p.m.

Fingers crossed, winter should be over by **April 12**, so let's all plan to leave the cozy confines of our homes to mingle. If you joined or rejoined GVA since 2016, bring yourself and a guest if you like. We'll answer any questions you may have about GVA's past, and we'll share exciting future plans. Some of us have already met some of you, but none of us have met all of you. It's time!

So GVA members, old and new, bring your appetite and a pasta dish to share (hot or cold), and we could use some salads, too. If you bring a hot dish, please bring a way to keep it warm. GVA will provide rolls, wine, water, coffee and cookies.

At about 7:30 p.m., Randy Nyhof will be showing a 60-minute BBC episode of The Power of Art on Vincent van Gogh for all who can stick around to see it.

If you're bringing a dish to share please email me (Joanne Swann) at joswann@sbcglobal.net or text or call and leave a message at 616-406-8648. I will also post a sign-up sheet at the studio as well so I get an idea of the number of people participating.

Hope to see you there. Please note the earlier start time, 6:00 p.m.

GVA Booth at Reeds Lake

Mary Myszka has volunteered to take charge of the GVA tent at the 2018 Reeds Lake Art Festival. The tent offers panels for our members to use to display and sell their art. We have already been receiving inquiries by members of when to apply for a panel. The cost will be the same as last year: \$15 per panel. Panels are 3' x 5.5' with steel frame and a wire mesh. Artists are welcome to rent one or more panels.

Renting a panel is the least expensive way for a member to participate in the event. It is also a challenge for members to consider how to market and price their work. Last year Sandi Brogger sold more items with a panel than had ever been imagined. Like last year, members will not be permitted to congregate in the display area so customers can more easily see and purchase the art.



Any additional questions can be addressed to Mary Myszka (616-822-4074 or mysz312@comcast.net).

The 53rd Reeds Lake Art Festival is Saturday, June 16th.

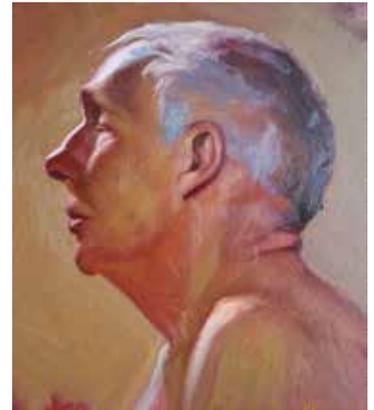
Workshop with Candice at Franciscan Life Process Center

Long pose figure painting

March 22, 23, 24, 9-3 p.m. \$325

This workshop will instruct students on painting the figure with dynamic color with a focus on creating vibrant paintings utilizing a colorful palette

to create work. On the first day, students will be given an extended demonstration by Candice showing a painting from start to finish. On the second day, students will begin with a single-color underpainting where they can concentrate on proportion and value. From there, they will begin to paint in full color utilizing a painting technique that concentrates on warm and cool relationships and minimizes the use of white paint to create a vibrant and life-like figure painting. Learn more on the FLPC website: https://lifeprocesscenter.org/calendar/cat_ids~3/



GVA well represented at First United Methodist Church

Forty-five years ago the congregation at First United Methodist Church in Grand Rapids decided to hold an art competition in conjunction with their annual Celebration of the Arts. Throughout those years the Grand Valley Artists have played a big part, having had many of their artworks juried into the show each year. This year was no exception. Twenty-four GVA artists had their work accepted.

The following GVA members each had one piece in the show: William Alexander, Hannah Apps, Damienne Ehlenfeldt, Bill Ingraham, DeLaine Klar, Carol Lurn, Bonnie Lindke, Dixie Olin, Janice Paulson, Joanne Paltry, Wayne Pierce, Gene Sampson, Joanne Swann, Kristen Thornton, Stephanie Wallace, Irene Wordhouse, and Bruce Wyma.

Larry Blovits, Nona Bushman, Kathleen Kalinowski, Jim Markle, Randy Nyhof, Betsy O'Neill, and Debby Walker each had two pieces in the show. Bruce Wyma's photograph "Let the Sea Resound," Kathleen Kalinowski's oil painting "Winter's Song," and Wayne Pierce's photograph "St. Richard's in the Desert" were among seven in the "Congregant's Choice" group of pieces to be voted on for the annual purchased piece that will be added to the church's beautiful permanent collection. Hannah App was awarded an Honorable Mention for her piece "Remembrance" and Kathleen Kalinowski was awarded First Place for her "Winter Snow." Congratulations to all!

GVA Gallery in March

Submitted by Randy Nyhof

The March Show is open to all GVA Members who would like to display photographic works. The limit on submissions is no more than 5 and they must be ready to hang. The show will be hung Monday February 26 from 9am till noon. The works must be at GVA by then. Works can be dropped off whenever the GVA building is open; check the schedule on the website. There will be a reception Friday March 9 from 6:30 until 9 p.m. The show will be taken down on Monday, March 26.



GVA Welcomes
Pamela Newbury, Mary Bradshaw, Amy Suzanne Hansen,
Andrew Szczepanski,
Jan Arbogast, Dana Ann Charney,
Rose Ellis, Robin Satterthwaite, Allison Bazaire, Le Tran, Bill Ingraham, Pat Buist, Nancy Cummins and Susan Fortuna

Welcome back to Samantha McIntosh, Eunice Hayes, Susan Ledy, Theresa Dekker, and Steven Huyser-Honig

Why? Because.

Why are we revisiting our mission statement? Why are we asking membership to envision our future? Why all the questions when we're doing so well?

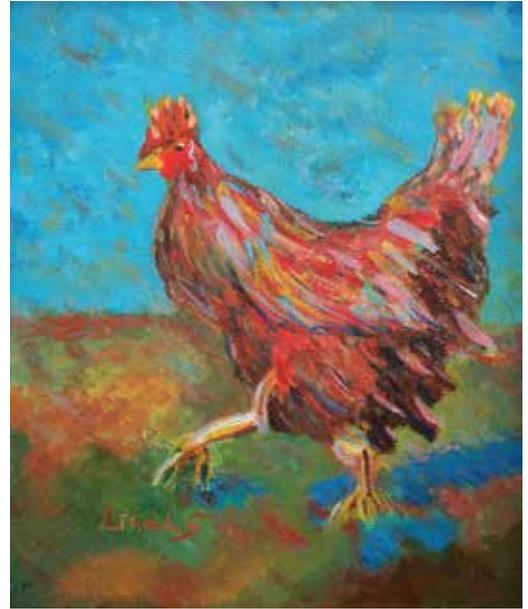
Because we, the 501(c)(3) Development Task Force, need to get our ducks in a row before we seek additional funding. We need to easily describe why we exist and what we're best at. We need to have a strong brand and know why our continued success is important in the West Michigan artistic community.

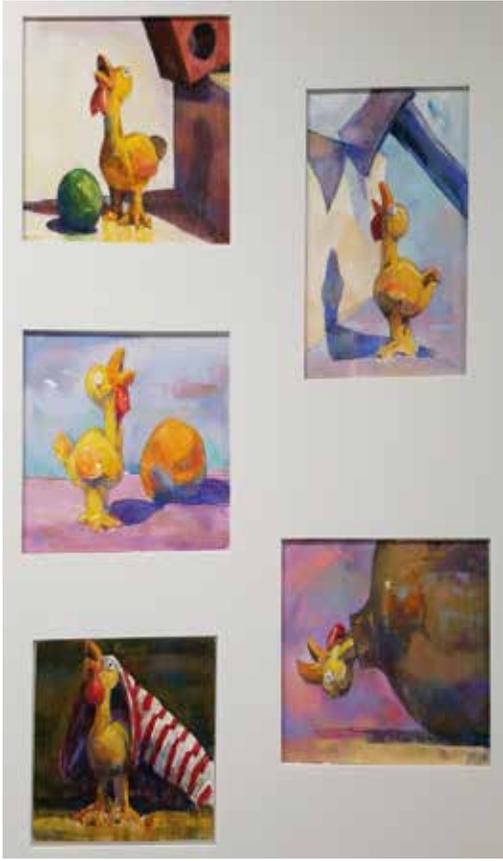
And the best time to ask for funds is when an organization is clearly successful, as we are right now. That's why all the hubbub is going on: your GVA Board wants to insure that our organization continues to provide quality experiences for 2D and 3D visual artists for decades to come.

Thanks in advance for your patience with this process and in answering our questions. Every voice counts! Your 501(c)(3) Development Task Force, Mary Helmic, Coordinator

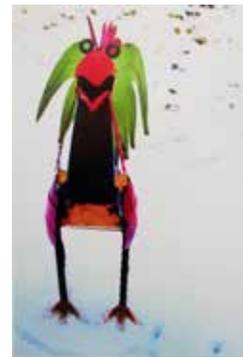


And this is only the half of it!





Too many chickens to include all of them!



(continued from page 1)

Carl was truly a brilliant artist. I believe that he was a master. Truly. One time I went to Carl and Anne's home - probably 15 years ago - Carl showed me around and I saw his beautiful paintings. Of course I had seen his paintings at Critique and I marveled at how he wove beautiful strands of color together in a painting to create a new color. There was an abstract that will always be in the gallery that my mind holds of outstanding paintings. He talked about how difficult it had been and the thoughts that had gone into the making of that beautiful painting. Carl was always encouraging. He was always kind. He was a truly good example. Oh, how I will miss him.

—Kathy Bechtel

I painted a still life years ago that includes a tablecloth with a plaid design (still in my possession because I love it). Of course that means the perspective shows the tablecloth pattern converging as it recedes in the picture plane. This part of the painting was of special concern to me. I brought this painting to critique, and it was nearly unanimously pronounced well-done. No one mentioned the perspective. I wouldn't be satisfied until Carl signed off on my perspective, and while the painting was still in front of everyone, directly asked him if it was OK. He was obliging, and seemed to think it was not even worth mentioning, but declared my perspective was correct. I guess I was being over anxious, and I appreciated his kind attention and support. His approval mattered so much at that moment. Thanks for letting me share this little story.

— Peggy Falk

The impression I had of Carl was that he was very kind and was generous with his wisdom in critiquing a painting without hurting a person's feelings. He was someone who was always friendly and warm. He was an incredible painter. There is no doubt about that. He was certainly first class in the highest of esteem. I truly appreciated his remarks at Critique. He will certainly be missed.

—Diann Bartnick

In a phone conversation a couple years ago, Carl told me several stories about his life, learning art, working hard, about his family, the military, and his immense love of art. They all blended together in an amazing conversation.



Carl Forslund by Kathleen Bechtel

In 1957, there was a strong movement towards abstract art in museums and galleries including the GRAM here in Grand Rapids. A new art group he and others decided to form (our own Grand Valley Artists) would ensure a broader representation in art, more specifically, to ensure realism would not be lost.

Carl soon realized though, that some of the techniques of abstract art were showing up in his own work. He referred to several of his pieces on display at GVA and said they all had abstract influences, and in fact he considers all art abstract in some way. I'd never thought of that, but he was right. It all comes from our imagination and isn't that abstract in nature?

He urged all GVA members to take a closer look at their art and not hold back ideas - no matter where they might lead and no matter what labels were attached to them. Carl told me a story of something that had happened in one of his first art classes. Something that changed how he thought of art and a lesson he's carried with him for the rest of his life.

He was given a still life to paint consisting of a teddy

bear and a chandelier and he was immediately frustrated by it. Carl's instructor told him to look harder at the objects on the table and find a way to make it work. Carl took a few minutes and slowly started to see a different scene in his mind. Carl decided to enlarge the teddy bear and to turn the chandelier into a carousel. His painting progressed nicely after that, and both his instructor and Carl were pleased with the outcome.

He'd realized at that moment that there were no rules - that there was always a way to turn a common theme into something special. After all, he said, a work of art that made someone look twice was the difference between a good piece of art and an outstanding one.

Thinking back, I'm now sure that these stories he was telling me was his way of sharing the lessons he'd learned. A long overdue thank you, Carl.

—Steve Scarborough

Carl loved to see artists at work. His dedication to GVA was a great gift to the Grand Rapids art community. I remember his comment to "have a vision before you start the painting" being a great help to me. Will miss his critiques.

—Barbara McConnell

I have known Carl for a long time, both as a friend, and a fellow artist. I especially enjoyed our numerous luncheons of the "West Michigan Eight" at the Cherry Inn where we had lively discussions about the Grand Rapids art scene, and art in general. It was always a treat to see what marvelous color studies Carl would bring to critique night at GVA. He was a gentle soul, and will be sorely missed by all who knew him.

—Larry Blovits

The world has less color without him, I will always be grateful for his mentoring, the time he spent with me improving my art will never be forgotten.

—Kristen Thornton



Photo Group

Submitted by Randy Nyhof

The GVA Photo Group met with our usual critique on the first Tuesday on February 6. I also gave out information on up and coming shows plus info on new photo products. On Tuesday February 20, "Finding Vivian Maier," the reclusive street photographer, was shown.

Program Night

Submitted by Randy Nyhof

For the **March 8** (7:30 p.m.) Program, Edward Riojas will share with attendees his long career from his education in the Fine Arts through in the newspaper industry and back to his roots in the Fine Arts—as a sacred artist.

A Pasta Dinner with film is being planned for the **April** Program Night. See the article on page 2.



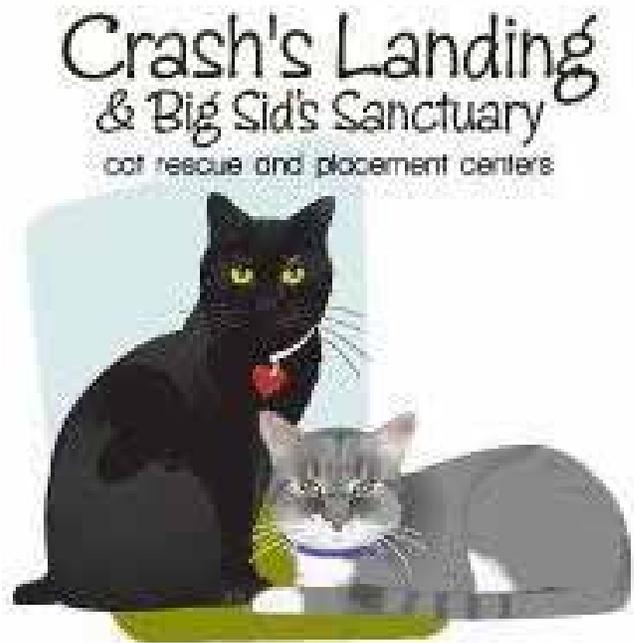
Paint a Mural?

Submitted by Carol Lurn

To those of you who love to paint murals or have never experienced designing/painting a wall but would like to, do I have a deal for you. A cat rescue organization called Crash's Landing and Sid's Sanctuary is renovating some rooms at their site. They would love to have our GVA members paint a mural on one of the walls.

I volunteer at Crash's/Sid's and have met many wonderful volunteers. I have volunteered at other cat rescues only to walk away feeling depressed. Not at Crash's/Sid's. The volunteers are never too busy to pet, love, talk to these wonderful animals who have been thrown away by their owners. Big Sid's Sanctuary houses cats with FIV and/or FeLV, which is viewed as an automatic death sentence at the majority of shelters and humane societies. Not at Sid's.

Sara Youngman, a GVA member, needs your help with this project. She dedicates many hours of volunteer work at this cat rescue. Please call her at 616-328-4749 to let her know you would love to paint. Why not get involved with this worthwhile project?



Will Wonders Never Cease?

Submitted by Carol Lurn

If someone told me I would be using Instagram, I would have said, "When pigs fly." I am here to tell you "pigs do fly" because I joined Instagram the same day I participated in Candice Chovanec's Social Media workshop on Saturday, January 27. My major reason for attending Candice's workshop was to use social media to promote Grand Valley Artists.

Candice's presentation was excellent. A technology illiterate such as myself was able to understand the major concepts and terminology related to social media. But you don't have to take just my word for it. Randy Nyhof stated, "If you want to know more about social media and marketing your art, Candice Chovanec's workshop is an excellent one to start with. Instagram, Twitter, and Facebook were discussed in regards to how and when to use them to promote your art work and reach out to potential clients. Not sure when she will be offering this workshop again, but when she does and you're interested in promoting your art work, make it a point to attend."

Lynn Anderson said, "Candice's workshop on social media was wonderful. She was well organized and presented the material in a manner that was easy to follow. She also encouraged the group to ask questions. I recommend this class to our GVA members if she has the opportunity to offer it again."

I believe Candice is considering offering a second social media workshop. We will let you know the date and time of the next presentation.

Wes DeVries Inspired Us at February Program

Submitted by Steve Scarborough

I admit it. I'm a little lost when it comes to understanding abstract art, so when my wife, Linda, suggested we go to February's program put on by Wes DeVries, an abstract painter who uses credit cards instead of brushes, I wasn't sure what I'd get out of it.



Wes, you have my apology for not giving you enough credit (a small pun there). I got a lot out of it, as did everyone else in the room that night.

Drawing his inspirations and designs from photographs he's clipped out of the New York Times, Wes turns and examines the clipping, deciding which way was up, and a number of other choices he quickly makes about his art-to-be. That was lesson one – let yourself be inspired from anything, however unlikely its source.

Wes thoughtfully, but quickly dug into his paint, squirted it directly on his chosen credit card, rubbed, wiped and scrapped it on the large canvas he knelt over.

You can paint on your knees? You can decide halfway through your work which way is up? Truthfully, I lost track of how many lessons I learned from that point on. He asked questions aloud from the audience and

himself, made reversible choices, and let everyone hear what was going on in his head as he proceeded. 'what do you think?' Maybe that's enough of this color' 'I think I'll turn it this way'.

The audience was now completely hooked. We each began to see images in what he was creating, and most importantly, we were feeling various emotions from what was being created. Then he suddenly stopped and turned the canvas around two or three times.

"Do you care how long I go? I think I'm done." Wes announced and held up his finished work. One of the hardest choices an artist has to make is when to stop and Wes chose the perfect time. We all looked at each other and shook our heads. Amazing. I understand more about abstract art after that one evening than I did from years of looking at pieces in museums. Thanks, Wes!



Area Art News

Lowell Arts

West Michigan Art Competition March 10–April 14, 2018.
Gallery Hours: Tues–Fri 10 a.m.–6 p.m. and Sat 10–5 p.m.
www.lowellartsmi.org Gallery hours: Tuesday–Friday
10 a.m.–6 p.m., Saturday 10 a.m.–5 p.m. Details at www.lowellartsmi.org.

Forest Hills Fine Arts Center

Bill Hosterman and Ed Wong-Ligda's work will be on display from March 2 until March 23. Reception is Wednesday, March 7, from 6 until 7 p.m. To see what is going on at the Forest Hills Fine Art Center, visit their website at <http://www.fhfineartscenter.com/visualartseducation.html>.

Guardian Gallery Lowell

The months of December through March hosts the watercolor paintings and watercolor batik paintings of Carole Nielsen. Carole has taught workshops for the Franciscan Life Process Center on Watercolor Batik methods. Franciscan Life Process Center, 11650 Downes St., Lowell, MI 49331. (616) 897-7842. The Guardian Gallery Lowell is open during regular business hours.

Guardian Gallery Grand Rapids

March through June hosts the work of William Alexander. William's art has been featured in regional exhibitions at the Grand Rapids Art Museum, Kalamazoo Institute of Art and Muskegon Museum of Art along with various other galleries and collections. Guardian Gallery is open regular business hours. It's located on the third floor at St. Adalbert's, 654 Davis Avenue NW, Grand Rapids, 49504.

Terryberry Gallery at St. Cecilia's

WATERCOLORS / Best of the Bunch by James Johnson. From Jim: This past year, I've painted, on average, four watercolors a week. Each week I've painted a portrait, a still life, a landscape and a figurative piece. I deliberately work in these four areas to keep myself challenged and energized as an artist. For me, that constant change generates a huge amount of creative energy. And most importantly, it's really fun. This collection is the result of my most recent bunch of paintings. It is the best of the bunch. This show will be up through from March 2–March 30. The reception will be March 2 from 5:30–7:30 p.m. Parking is free in St. Cecilia's parking lot.

Dominican Center at Marywood

Msgr. Terrence Stewart's photography will be on display until the end of April. The artist reception will be Sunday, April 8, from 1:00–4:00 p.m.

Frauenthal Gallery

"Places" by Patricia Dee. From the beginning; the places we exist: homes, rooms, dwellings. Places we long for when we need comfort, peace, and to feel safe. Pathways, and roadways that take us there. Come, you are welcome. The Center is located at 425 West Western Ave., Suite 200, Muskegon, MI 49440

Cascade Library

Currently you can see the work of Jim Johnson, Sarabeth Carr and Dennis O'Mara at the Cascade Library.

Franciscan Life Process Center Workshops

To see the workshops that will be taking place in 2018, visit the FLPC website at <https://lifeprocesscenter.org/services/art-program>.

Bliss & Vinegar

Stop in to B&V to see the works of Dana Donnell currently on display. If you want to show your work at B&V, make sure to load some images to our website, as that is where the owners go to find artists whose work they would like to display. Marty Klar coordinates this opportunity for us. Please do not contact the restaurant directly. Questions? Call Marty at 616-813-7921.



Dana Donnell at B&V.

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Board Meeting March 1 at 6:15 p.m.

EVERY WEEK

Sundays	Closed	
Mondays	10:00 a.m. until noon	Model Sketch*
Tuesdays	Every Tuesday 7:00 p.m. until 9:30 p.m. 1st and 3rd Tuesday of each month 7:30 p.m.	Model Sketch* Photo Group
Wednesdays	2:00 until 5:00 p.m. (check website for location for Plein Air)	Plein Air or Open Studio
Thursdays*	First Thursday of each month at 7:30 p.m. Second Thursday Alternating every Thursday	Critique Program Long pose (10 till 3) or Gestures (10 till 1) See website for specific days.
Fridays*	10:00 a.m. until 1:00 p.m.	Still Life
Saturdays	10:00 a.m. until 1:00 p.m.	Figure Sketch*

*model fee \$5 on Monday and Saturday, cost varies on Thursdays, divided by attendees

Grand Valley Artists

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