Welcome to 2017!

The 46th Annual Convention and Trade Show will be in a new venue this year at the Ft. Lauderdale Marriott Hotel Coral Springs, September 14-17th. Our Board is very excited in working to bring our FWS members the latest in Artist Demonstrations and new exciting products at the Trade Show.

Iain Stewart AWS, NWS will be the Juror/Judge. His 4 day Workshop will be filled with new explorations and just plain ole’ fun! Bev Jozwiak AWS, NWS hails from Washington State and will be our other 4 day Workshop Instructor. It’s a rarity to see Bev in our “neck of the woods.” We would like to add Sue Allen AWS to our 1 day Workshop on Thursday, September 14th. Sue always has lots to share with her students. Registration will begin March 1st. Unfortunately, we are NO longer accepting checks for the workshops. You will need to register and pay online at www.floridawatercolorsociety.org.

The Annual Exhibit will be held at the Coral Springs Museum of Art from September 9th- November 18th. It is a beautiful facility and our first time there as well. Following the Exhibition, our Traveling Show will start. We are fortunate to have TWO Traveling Shows, one in Bonita Springs at the Center for the Arts from November 20-December 30th and then onto Quincy, at the Gadsden Arts Center from January 12- March 31st, 2018. This covers almost the whole State of Florida and for an extended length of time. For those lucky artists that are chosen for the Exhibit, this is a wonderful opportunity for yourself as an artist to receive great publicity of your work. If you commit to being in the Traveling Show there will be no exceptions to having your work taken out for any reason. Please make sure you want the coverage!

Interest has been heavy for this year’s event. Don’t wait until the last minute to make reservations for workshops or your hotel room. Space will go fast! I am looking forward as I am sure all of you are to making new friends, seeing old friends, learning new techniques and having the time of your life!

“I dream of painting and I paint my dream.”
~ Vincent Van Gogh

Artistically yours,
Rita Szopinski, FWS President 2017
IMPORTANT DATES & ART ENTRY...

ARTWORK SUBMISSION

Florida Watercolor Society’s goal is to bring out the BEST of our water media artist members who live in the State of Florida (and those who became members while living here but have since moved away.) We ask that the work you submit be of your own original composition and not an image or photo taken from another source and/or person, in whole or in part. It’s acceptable to put your own original source photos in Photoshop or other such programs and digitally-enhance the images with the intent of painting from it. It is actually fun to be creative on the computer when composing your own reference material. In the last few years, we have had to increase our Annual Exhibition Alternates to five due to members being disqualified at take-in, for reasons such as non-compliance with framing requirements, and/or members disregarding the originality rules. All work is examined by the Compliance Committee at take-in. What they miss, your peers will report! Please READ THE PROSPECTUS and abide by all the rules. Artists found in violation may result in disciplinary actions from the Board. Be proud of your work! You represent the great state of Florida and FWS’s reputation is highly regarded.

IMPORTANT DATES & INFO FOR 2017 EXHIBITION AND CONVENTION

MAR 1st ..........workshop registration opens  
(must have dues paid for member rates)
MAR 31st ..........membership deadline
APR 7th..........prospectus emailed
JUN 3rd...........deadline for entries
JUL 7th..........jury notification
AUG 25-29th.....shipped paintings received
AUG 30th .........hand delivery of paintings
SEPT 11-14th...workshops with Iain Stewart
...................................................& Bev Jozwiak
SEPT 14th ........one day workshop/Sue Allen
SEPT 14-17th...Convention & Trade Show

*Dates are subject to change. Please watch website and eblasts for updates and changes.

Room rates for the Marriott Coral Springs, 11775 Heron Bay Blvd. Coral Springs is $114/night. Please make your reservations ASAP by calling the Marriott at 954-753-5598 and identify yourself as FWS.

Every Year Just Brings More Fun!!! 2018

The Juror & Workshop Presenters for 2018 have been selected for the Annual FWS Convention, Trade Show and Exhibition in the beautiful and friendly City of Sarasota, along Florida’s Cultural Sun Coast.

Thomas Schaller AWS, NWS, NWWS is the award winning artist who’s expertise and presence will be shared with the FWS members. His paintings, many of which focus on atmospheric architectural subjects have been collected and exhibited in International Exhibits. The other excellent workshop presenter in 2018 is Dale Laitinen AWS, NWS His award winning paintings capture the fresh spirit of nature in American landscapes and seascapes. He “paints in the moment” - and the moment to register for these workshops will be in another year. But, it’s good to start planning in advance. The Conference, Workshops and Trade Show are centered at the Hyatt Regency Hotel on Blvd. of the Arts in Downtown Sarasota. The John and Mable Ringling Museum of Art, only 2 1/2 miles away, will feature Watercolors and Aqueous paintings from their vast collection of art to coincide with our statewide convention. Ringling Museum Executive Director, Stephen High, has also agreed to allow FWS members on the breathtaking grounds for Plein Aire painting of the Museum’s campus of historic architecture, Mable Ringling’s Rose Garden and other professionally landscaped gardens, grounds and sculptures. It’s an event you will want to be part of!!! Save the dates of September 23 through September 30 in 2018 for a week of exciting art experiences in Sarasota.
Iain Stewart  AWS, NWS, Juror

Iain Stewart’s work has received numerous international awards and been included in many national and international exhibitions. He has been featured in Watercolor Artist magazine and his painting “Fife Sheep” graced the cover. Iain was featured in North Light book’s Splash 16: Exploring Texture. He was awarded 1st place in Watercolor Artists Magazine’s “What to Love” Competition. Iain’s painting “Thurlow Dam, Tallahassee Alabama” was honored with a purchase award in the 91st Annual NWS Exhibition and his work “5th Avenue in Rain” was selected for the Shanghai International Watercolor Biennial Exhibition. Iain’s work has also been featured in The Art of Watercolour. Iain maintains a studio in Opelika, Alabama and in addition to gallery work he is an Architectural Illustrator and teacher of watercolor and design drawing at Auburn University.

ARTISTS’S STATEMENT:
I rely on instinct a great deal and endeavor not to imbue any false grandeur to the choices I make when working. The lion’s share of my work is done alla prima as my real struggle in paint is to capture the initial vision for any given piece. I am most often motivated by capturing a definitive lighting condition and how it influences shape and value rather than faithfully representing the subject as witnessed. Watercolor is uniquely suited for this task as “light” is reserved from the first brush strokes and must be protected throughout the painting process. The underlying narrative in my work is not based on any theme in particular but quite simply how “place” is inhabited and used daily. I often use imagined atmospheric and lighting conditions in my work and would say that I paint from life and memory simultaneously. My watercolors are not only a translation of what I see, but more importantly, an expression of how I choose to view the world.

Bev Jozwiak AWS, NWS, Online Show Juror

Born in Vancouver, Washington, Bev still resides there with her husband of 30 plus years. She has two daughters and three grandchildren. Bev is a Signature Member of many societies including AWS, NWS, Transparent Watercolor Society, Watercolor West, Northwest Watercolor Society and many more. Her workshop is a no-nonsense approach to watercolor. It will focus on answering many questions artists constantly ask. Why is my work muddy? How can I loosen up? It is designed to help students at every skill level to master techniques, design and color. Learn to paint boldly, think outside the box and paint outside the lines, with examples of basic color mixing including luscious greens, glowing white, great grays, and rich blacks. Develop good composition and strong values. Focus on figures, animals (crows, roosters, cats, etc). Help with recipes for great skin tones, good ways to paint hair, how to choose good photographs to work from, and more.

Sue Downes Allen NWS, FWS

Abstract Design with Watermedia on Paper

In this one day workshop we will explore design principals like composition, contrast and color while creating an original work of art using experimental techniques. I love pouring, creating texture and lifting color as paintings evolve during a process of discovery and resolution.

ARTIST’S STATEMENT
Sue Allen made the choice years ago to use water media to create her abstract and non-representational paintings. “My paintings evolve during a process of discovery and resolution which has roots in years of composing and creating watercolor paintings.”

WORKSHOP REGISTRATION STARTS MARCH 1ST
Check the web site at www.floridawatercolorsociety.org for updated information
7th Annual Non-Signature Members Online Show

The show will be online until May 2017.

Congratulations to all of our artists who were accepted into the 2016 Non-Signature Members Online Show. Congratulations in particular to First Place of $1000 awarded to Ellie Hamilton for “Red Sky In The Morning”, 2nd Place of $500 to Keith Johnson with “On The Dock”, 3rd Place of $300 to Bettyann Pober with “School Yard Games”, and three Merit Awards of $100 each to Peggy Lefebvre with “Lauren & Matt”, Odell Mitchell with “Social Commentary”, and Anni Matsick with “Third Floor Walk-Up”.

FWS TRAVELING SHOW 2016

FWS had another successful traveling exhibit for a select number of paintings in Punta Gorda at the Goff Gallery at the Visual Art Center, 210 Maude Street following the Annual Exhibition in Ocala.

If you have connections at a venue that might be a good location for the FWS Traveling Exhibit in future years, we would love to hear from you. Please contact Kathy Durdin. 813.220.5800

Don’t forget to sign up on FACEBOOK
www.facebook.com/FloridaWatercolorSociety

Please “Like” us when you visit! Forward by “Sharing” our posts to all your art friends, spreading the good news of FWS! And now you can make donations through facebook for so many great reasons!

1) honor a loved one
2) improve cash awards
3) support the arts by paying it forward
Florida Watercolor Society "Healing Arts" Award 2017

The Healing Arts Award is in its third year. The Florida Watercolor Society has now left paintings in Hospitals in:

Fort Lauderdale, Holy Cross Hospital ~ St. Petersburg, St. Anthony's ~ Inverness, Citrus Memorial Hospital

There is a connection between original art work and the healing process. Florida Watercolor Society is able to purchase these gifts each year with donations from our members. We purchase one painting from the FWS exhibition to donate to a hospital or medical facility in the area in which our convention is held. We hope these gifts will inspire local hospitals to continue purchasing original artwork for their facility.

Contributions toward the 2017 Healing Arts Award are off to a great start thanks to the generosity of FWS friend and Trade Show Vendor Mike Grecian of Grecian Sales. His donation of three baskets of art supplies were valued at over $500 each. At the Ocala Convention, these baskets were part of a silent auction which raised almost $800 towards next year’s Healing Gift Award.

After FWS leaves Coral Springs in South Florida in 2017, a part of FWS will remain in the city with a new painting for a local hospital. Contributions for the Healing Arts Award can be made through the FWS website or by contacting Marilyn Johansen at marilynjohansen@gmail.com.

Donations for FWS Annual Exhibition awards can also be made in memory of a friend or relative by going to the FWS website. Trusts or foundations for a singular or annual award can be established in your name or that of a special person by contacting the Director of Operations, Kathy Durdin at kdurdin1@gmail.com.

Marilyn Johansen, FWS Board Director

FWS DUES ARE DUE BY MARCH 31

Renew your FWS Membership or join for the first time. Dues are scheduled to be paid by March 31, 2017 and continue to be paid on a year to year basis to maintain the FWS status levels:

- **P-1** Has a painting exhibited in one FWS juried Annual Competition.
- **P-2** Has a painting exhibited in two FWS juried Annual Competitions.
- **Signature** Has had paintings exhibited in three FWS juried competitions and... may include FWS in his/her signature. Signature Members are referred to as having obtained a “Signature Membership”.

To pay your membership dues and/or renew your FWS membership is easy and can be done on line by visiting the FWS website and clicking on the “JOIN FWS” or “LOGIN”

[www.floridawatercolorsociety.org](http://www.floridawatercolorsociety.org) or

Click HERE for hyperlink to Membership Form to print out a hard copy.

Print form and send a $40 check payable to FWS to First VP for Membership. Mail to: Jerome Chesley, FWS VP Membership, 37 Sunset Dr. apt P-71, Sarasota FL 34236

Thank you for all who have already paid your 2017 dues!

Contact Jerome Chesley, jchesley33@aol.com or call 716-903-8858 if you have questions.
**YOU CAN DO THIS!**

You can make the FWS Convention even more fun by donating a treasure for our Raffle, Silent Auction and Volunteer baskets.

During last September’s FWS Convention in Ocala, there were four sessions of silent auction items and raffle items to raise our funds for scholarship, convention and exhibition expenses. Yes, we regularly get donations from our trade show vendors and art material suppliers...but...it’s not enough to provide a full selection of items for our conference attendees. You can help here by looking through your art storage of items and donate something to FWS.

In addition, these donations don’t necessarily have to be related to art: jewelry, housewares, museum admissions, crafts, books, cards or any other items are most welcome. Perhaps you have created other craft or artistic items, other than watercolors, that you might share.

You can also ask your local art store, framer or friends, who are art patrons, for an item or two.

Go through your “stuff” and give a tax deductible donation to help FWS continue to grow and to maintain our promise for continual excellent watercolor educational and exhibition opportunities.

To arrange for your donation before the convention or other inquiries, please contact Kim Minichiello, 2nd VP at kimminichielloart@me.com

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**SHOW ME THE MONEY!!**

Have you ever won an award at an FWS Exhibition? I’m sure if you haven’t you would love to! Have you ever wondered where the award money comes from to honor those artists and their paintings? A significant amount of the proceeds from these awards are generously donated by our own membership! Our Signature members and Pathfinders donate each year for specific awards. Many of our awards come from donated funds in honor of past members of FWS. A great example is the Jerry Summers Memorial Award.

Recently we have lost beloved members such as Carol Ann Shermann, Miles Batt Sr., Marilynne Roland, and Jim Carpenter, to name a few. Many friends and families requested to make donations in the member’s name. Anyone can make a donation for awards created in a member’s honor.

All of the regional watercolor societies donate funds for “The Societies Award”. Recently we added “The Healing Art Purchase Award” that is funded by all of your generous donations. The painting that wins this award is purchased by FWS and donated to a local hospital of the President’s choice. It’s the gift that keeps on giving as art has been proven to help heal!

Essentially fundraising is how FWS acquires the funds for its awards. Please consider an award donation to honor our current members and those that have passed away. Please see the secure donation links on the webpage (you can choose the donation destination) or go to our Facebook page at: https://www.facebook.com/FloridaWatercolorSociety/ and click on the “Donate Now,” button on the cover photo for a direct link to Pay Pal to make your donation. Thank you for your support!

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**CALLING ALL SOCIETIES**

Calling all Florida Regional and Local Watercolor Society Presidents, Membership Chairs and Workshop Chairs, Please contact Jorge Leon at sybaritico@earthlink.net with

1) The name of your group
2) The name of your President
3) The name of your Membership Chair
4) The name of your Workshop Chair
5) any workshops you would like to promote in 2017.

We will be adding a special page/section on our FWS Facebook page which has an international reach to promote our regional groups and workshops. Thank you!
Meet Tanya Davis who won “The Guy Beattie Award” at this year’s Annual Exhibition for her watercolor “Koi Swimming”. For all you members who are working hard to gain acceptance into a show, take note that this is Tanya’s first acceptance with FWS.

Our new Social Media Director JORGE LEON will be sharing snipits of interviews with members who may be of special interest for a variety of reasons.

**1. TELL US ABOUT YOUR “INSPIRATION”**

In my recent Koi Series, I’m interested in the dual nature of water: at once transparent and reflective. One would expect light to reveal and shadow to obscure, but it is the opposite. Where the shadows fall on the water, the koi are revealed in perfect clarity. Where there is sunshine, ripples make patterns of abstract topography and the koi beneath become fleeting hints of color, ghosts of reality.

This imagery speaks to me on an emotional level as well. The koi are always on a journey, seemingly unaware of the struggle between light and dark. They are ever on the verge of transformation, at least in my perception, as they simply go about their lives. My perception is of no concern to them at all, as I am on the verge of my own transformation.

Do I think through these things before I paint? Hell no. The image appeals to me intuitively; the analogies come to me as I work, while my mind is blank and the brush is in my hand. Then I am able to verbalize why this subject, this image in particular, speaks to me.

**4. HOW DID YOU LEARN TO PAINT?**

I’ve always had a desire to create. As a child, my parents encouraged me to draw. I studied art in college, earning a bachelor’s in visual communication and a minor of art history from Florida State. I feel that this gave me a good grounding in tools and techniques, but I didn’t really find my artistic voice for nearly another decade.

**5. HOW DID YOU LEARN YOUR APPROACH?**

I was taught a lot of rules to watercolor, and accepted these without much thought until circumstances forced me to break two ‘cardinal rules’ from my training: never work from photos, and never spend more than one day on a painting. In 1989, I was a new mom with two kids, as well as deeply grieving my grandmother’s passing. This convergence of celebrating new life and mourning death brought a strong need to immerse myself in a creative nonverbal process. One day I began a painting, got called away 10 minutes into it, and while gone, the tulip I had drawn and begun to paint, opened from a tightly closed bud to a fully splayed flower. With no take-backs on the color I’d already applied, I knew in that moment, that if I was ever going to be able to paint, I’d have to take what I could get, even five minutes at a time. I photographed the tulip for reference, and never went back to the one-day/from-life way of making art. Forced by circumstance to slow down, I adapted by completely changing the way I tackled each piece. It gave me time to look at what I’d done and think about what to do next. I would not have chosen this or anticipated the benefit, but there ya go.

**10. How have you managed to learn from other artists (i.e. workshops) and incorporate the lessons into your own style?**

Basic drawing and design classes were really helpful, as well as art history classes in college. I am currently a member of an artist community up north, and in the process of transitioning back to my home state of Florida. (I’ve been an expatriate due to my husband’s military career). I enjoy visiting with other artists, seeing their works in progress, and feeling like I’m with people who speak the same language. I really enjoyed the FWS convention last fall! Kudos to all who put it together.

Juried shows are very helpful to artists in many ways but I think one should not forget how subjective the selection process is, by its very nature. I’ve volunteered as a runner during jurying at several organizations (where juried from actual work not digital), and it’s fascinating to watch jurors at work. If you ever have an opportunity to do that, I strongly encourage it. If you have the opportunity to attend a juror review, that’s helpful too. It’s cliche to say, but there are always as many masterpieces in the no and maybe piles as there are in the definite yes pile. It’s hard not to take it personally when you aren’t selected, and exciting when you are, but it isn’t a definitive judgment on your artwork. It’s simply what stood out to the juror from amongst the entries that day. Since you have no idea what other people will enter that time, or what will interest the juror, all you can do is your own best work that makes your heart sing, and have fun with it.
Putting Your Best Foot Forward: Simple Steps to Catch the Judge’s Eye
by Robin Lee Makowski, FWS Digital Director

If you’re like me, you’re already working on what you’re going to enter in the FWS 46th Annual Exhibition. We work hard on our paintings to make sure they’re perfect. The best way to make sure the judge spends some time looking at them, thereby giving ourselves the best chance of being accepted into the show, is to submit the best possible digital image.

FWS averages right around 600 digital entries for the Annual Exhibition, from which 100 plus five alternates will be selected to show. Only one out of every six submissions makes it! I work directly with the judge and hear the questions and comments about the quality of the entries. Perfectly wonderful paintings are passed up because of poor-quality digital images! The main problems are:

- Showing the mat or frame in the image.
- Shadow from the mat or frame in the image.
- Trapezoidal images (not square to the camera).
- Watercolor paper ripple.
- Dark or off-color images.

The first two issues are solved by shooting the painting before you frame it. Make it a ritual. And unsigned is best, as a lot of times, judging is supposed to be blind.

The trapezoidal issue is solved by making sure your camera, pad, or phone is square to the image, meaning the sides, top, and bottom are straight and not at angles. The best way to do this is to put the painting on a board on an easel (black works best so you can see the edges), back away from it, and zoom into it. If you get close to the painting, the edges bow out (“fisheye”). Zooming in will prevent this, and always take a number of shots, not just one.

The watercolor paper ripple is a natural effect of wetting the paper, and happens more with 140 pound. There are many ways to flatten out your painting, which I won’t go into here, but you can find the method that best suits you online, or ask a friend. But make sure you flatten out your painting before shooting it. Also try 300 pound or rag illustration board. You can also mount your 140 pound paper on rag board before painting. And yes, it’s “legal” for the show.

The last issue involves some digital adjustment, and this is where non-tech-savvy artists get hung up. Your digital image will look different on each different kind of screen it’s viewed on. If it’s a bit dark, it needs to be lightened up. If it’s trapezoidal, it needs to be cropped square (and I don’t mean four even sides – I mean sides not at an angle – straight up and down or horizontal). If it’s fuzzy, it needs to be sharpened, or better – reshoot. Get some help if it doesn’t look exactly the way you want it to but you don’t know how to fix it. Please keep in mind: the Compliance Committee will have a catalog of the submissions, and will check your original against your submission. You should not go so nuts with adjustments that your image looks better than your painting! That is against the rules, and your painting may be rejected at take-in.

One personal note: I recently curated a juried show at the museum where I work. The judge was on the fence about one piece, but she accepted it to show. When the artist brought in the original, it was vertical, but she had submitted it as a horizontal, not bothering to rotate the image in CaFE. I told her she almost got ousted by the judge with the horizontal image. Her response: “I thought you’d know which way it was supposed to go.” We don’t know. Rotate the image the way it’s going to hang when you submit it.

Let me tell you a secret about prepping your image for CaFE: they stopped requiring that your image be square more than three years ago (and I do mean four equal sides square – 1920 x 1920 pixels). You used to have to size the longest side to 1920 pixels and fill in the other dimension with black on the edges to make it 1920 x 1920, but no more. It’s 1920 pixels on the longest side by 72 dpi, and whatever the short side comes to on its own. So…..what do we think when we see images come in with black on two sides to make it square? We think: OLD IMAGE = red flag. Considering the very hard rule about eligible paintings being created within a 24-month window, adding the black to square off the image is not only unnecessary – it’s detrimental. If you’ve squared-up newer images, I recommend you take the black off and reload them. ’Nuff said…

Another secret is shoot LARGE files. Adjust your camera to shoot the largest jpeg file size possible. Shoot so the file size is just under 5 megs. This way, if you get just the right color and light, and the image is straight, you just upload it into CaFE and they size it to 1920 automatically! If it’s too small, they’ll boot it. Large files can be reduced; small files cannot be enlarged and look good.

The other thing you don’t think about is how your painting will look printed in the catalog. If it’s dark, it will be darker. Black areas with subtle nuances will fill in to a solid black blob. It’s the printing process – it can’t be helped (it’s called “dot gain”). If I think your image is going to be too dark when it prints, I’m going to lighten it up. If it’s fuzzy or not square (first, thank the judge you even got in!), I’m going to fix it to the best of my ability. So if you look at the catalog and it’s not exactly like the image you sent, this is why. It’s the best image for printing.

Lastly, the number one major problem is waiting until the last minute. I’m guilty of it, but I know how to do all this stuff quickly. I realize many of us work on our painting until the last possible minute, but we don’t allow time to fix something that may go wrong during the submission process. Show entries double the week of the deadline, and double again the day before and deadline day. Take the deadline date and make the day before your own personal deadline. This way if you lose power or internet, if your camera decides to take a hiatus, or any of ten thousand other things goes wrong at the last minute, you have a chance to fix it.
THE VALUE OF WATERCOLOR SOCIETIES
By Mike Bailey

For many years, even when encouraged to do so by my peers, I avoided entering watercolor society shows. For what? To pay for a refusal? To be embarrassed? Certainly not!

Listening to other artists talk about being refused and their rationales for not participating made some sense. But, there were those who kept saying that entry into the shows or competitions would be an aid to learning. I didn’t believe them. One sends in an image with a check and then receives back a refusal notice. How could anyone learn from that process? There is no feedback!

A few years ago (at least it seems that way) after being badgered by peers to enter I won my first award. Even though I thought a big “whoopie!” at the time, I decided to go to the show opening and awards banquet in order to receive the award. An absolute shock awaited me at the reception and show.

As an amateur painter for many years, most of the other painters I knew were continuously chatting about the subject matter of the award winners. Of course, if one listened enough to that sort of chatter, one would begin to believe that jurors picked winners based on subject matter and not based on the art itself. The shock came when my nose was pressed to the glass of all the paintings at that big national show. It was a stunning revelation. It was NOT the subject matter in the paintings. It was every square inch of every painting in the show. It was the overwhelming design, content and technique of every piece. It was the best education I could ever have asked for. I was witnessing the best paintings in the country and it was an overwhelming experience to suddenly see why these paintings were being acknowledged as the best.

Now, I have the distinct honor of being the president of one of those societies and have an entirely different view of those shows, even the local shows by local societies. There is a reason for their existence: to acknowledge good art today and raise the quality of that art tomorrow.

They do so by setting the example for every artist to follow. They hold up quality and encourage the country’s artists to be adventurous and open new frontiers in their art. New teachers come forth as a result of being accepted and awarded in these shows. Artists enter better and better art every year. Whether it be non objective, loose, tight or realistic, the quality advances. One cannot see it overnight, but increment by increment it really does happen. The culture of watercolor painting (or other media) gradually changes for the better.

There is an opportunity here to honor those who run local, state and national organizations. I can assure you it is no picnic to have the responsibility and accountability for the success of the organization and/or the details of a big showing of quality work. Few actually consider that these organizations are volunteers. Volunteers who are selfless and who believe in the mission of not only recognizing artistic achievement but providing the environment where achievement means better quality year after year. These people believe in the value of art in our world and are committed to have it not merely exist but to have it flourish.

The next time a prospectus comes to you in the mail, think about what that prospectus is really doing. It goes beyond the one show invitation. It is inviting you to learn and become more skilled at your art. It is inviting you to join a group of people that feel just as passionate as you do.

FWS lost one of its most loyal and long term members, Marilyn Roland, January 18, 2017.

Marilynne’s second career was in the fine arts. Not only did she become a renowned artist, but also a teacher, mentor, judge, and panel moderator. She participated in the public television art series programs. In 1985, she became president of the Florida Watercolor Society and remained a board member. She was twice president of the artists’ workshop and was a consultant for the organization, as well as a member of the steering committee for Atlantic Center for the Arts and Harris House gallery and programs. She also had signature memberships in both the Florida and Southern Watercolor Societies. The highlight of her art career was the invitation from Disney to be one of twelve participating arts for Epcot’s Flower and Garden Festival. During her participation of eight years, she was commissioned to do the poster for the event in 2003. She ended her FWS career as historian. She always had great stories to tell at the yearly membership gatherings. We will all greatly miss her love, charm and devotion to art.

QUOTES FROM FWS FRIENDS:

“Marilyn was my most favorite person and the first close contact with FWS (I had). What a wonderful friend and artist.”

“She was such a sweet lady. She could make you giggle or hold your hand while you emptied your heart out to her. The world lost a beautiful soul.”

JEANNE DOBIE, AWS., NWS., will be the Juror of Selection for the Pennsylvania Watercolor Society 2017 Annual Juried Exhibition, September 11 - October 28, 2017, to be exhibited in historic Gettysburg, PA., at the Adams County Arts Council. Information can be found at pwsjuriedshow@gmail.com or www.pawcs.com

Sandy Mezinis officially became a Signature Member of the American Watercolor Society. with her painting “Laura in the Summerhouse”
WORKSHOPS WILL BE LISTED BY ARTISTS AND WEB PAGE ONLY

Looking for a workshop instructor? Here is a great resource of well qualified FWS members...right in your own backyard! Let's support each other and work to grow FWS awareness at the same time!

Click on the web site next to the artists name and go directly to their web page for all the listings

Anne Abgott  www.anneabgott.com
Sue Allen  NWS  www.sueallenart.com
Ken Austin  www.kenaustinartist.com/page/page/1653986.htm
Sue Archer  AWS, NWS, TWSA, FWS  www.archerville.com
Elise Beattie Artworks :  www.embart.com
Mary Alice Braukman  www.mabraukman.com
Joanna Coke  www.joannacoke.com
Jaimie Cordero  www.AquarelleStudiosandGalleries.com
Jeanne Dobie  www.jeannedobie.com/workshop.html
Lynn Ferris  AWS, NWS, FWS  www.LynnFerris.com
Jean Grastorf  www.jeangrastorf.com
Susan Hanssen  www.susanhanssen.com
Ted Head  www.tedheadfineart.com
Taylor Ikin  www.taylorikin.com
Marilyn Johanson:  facebook: Art of Marilyn Johansen
Tom Jones  www.tomjonesartist.com/
Joseph H Melançon  www.josephmelancon.com
Kim Minichiello  GWS, PWS, LWS  www.kimminichiello.com
Donna Morrison  NWS, FWS  www.donnamorrison.net
Kris Parins  AWS, NWS, FWS  www.krisparins.com
Charles Passarelli  www.passarelli-art.com
Kathy Rabold  www.kathyrabold.com
Steve Rogers  AWS, NWS  www.watercolorsbyrogers.com
Janet Rogers  AWS, FWS  www.watercolorsbyrogers.com
Peter Spataro  sites.google.com/site/peterspataroart
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Marylee Voegele  www.maryleevoegele.com
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FWSTradeShow@tampabay.rr.com

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sybaritico@earthlink.net