



Pat Clayton – Paintings, Prints and Drawings Juror

After practicing medicine as a family doctor in Seattle for twenty years, with much of that time spent in community health centers, in 1997 I devoted more and more time to painting and at present work as an M.D. only on a volunteer basis outside the U.S.

My art education began at the Gage Academy in Seattle and has been supplemented by workshops and the learning that comes from teaching. With my work now in corporate and private collections, I feel fortunate to have had the good fortune to be able to experience two careers and to “follow my passion.”

ARTIST STATEMENT - To me it is all about the glow of the color and nothing glows more than multiple glazes of transparent oil paint. Beginning intuitively with a multicolored application of thinned oil paint manipulated by my finger in a torn-up T-shirt, I use brushstrokes, rag blots and fingernail accents to develop the subject. And the glow? Subsequent layers of thin glazes with occasional thick impasto create a result that is deceptively realistic with radiant transparent colors that glow and change with the light.

To add more interest to the two-dimensional work of art itself, I have recently increased my use of the palette knife. The color tends to be stronger and cleaner and the texture is a lot of fun. These paintings are obviously not reproductions! Sometimes the trees and water become even more alive from the side when the texture of the brushstrokes adds to the impression of rushing water, tangled branches and leaves.

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Tom Haseltine – Photography Juror

A UW graduate and Seattle resident since 1969, Tom Haseltine is a full-time photographer/publisher who has exhibited at galleries, juried shows and art festivals throughout the western United States.

He is an award-winning photographer whose work is represented by stock agencies and found in many national and international collections.

Enjoying the challenges of many photographic avenues, Tom has worked for newspapers and ad agencies, shot corporate brochures, advertising and product images, portraiture, fashion, weddings, sporting events, travel and fine art. He is widely published through cards, calendars, magazines, posters, mousepads, newspapers and books. Tom also markets one of the largest photographic note card and postcard lines in the Northwest, featuring both his own work and that of many prominent regional photographers.

Tom travels extensively in search of material when pursuing a theme or concept. Much of his portfolio is photographed in Europe, Egypt, SE Asia, Puerto Rico, South America and Mexico, as well as the United States, giving a rich international flavor to his work. He emphasizes both the conceptual and perceptual modes of photography, often striving for a photojournalistic, documentary, "roam and shoot" style in capturing our world: human interaction or condition, natural beauty, architecture, abstraction, humor and incongruities, and the contrast of colors, patterns, textures and cultures.



Melissa Tomlinson Newell – 3D Juror

Melissa Tomlinson Newell has been a working artist since completing her M.F.A. in art from Sam Houston State University in Huntsville, Texas in 1980. In addition to making art, writing, and serving as co-chair in the Visual Arts at Edmonds Community College (retiring in Spring of 2016), her work includes community art advocacy projects focused on art education. In addition, she has served as a juror for Bumbershoot, the Schack Art Center, and numerous Washington State Arts public works projects and has led workshops for adults and children in art since 1984. Long interested in a variety of materials and surfaces, her work includes the use of mixed media.

Melissa's most recent works are collaborative projects focused on developing a deeper understanding of community, identity and design. A number of questions drive her creative process including:

- Can we, through our art, reveal and explore our humanity?
- Can we, through art, become better people and citizens?
- Can we, through art, find ways to connect to people, places or ideas that are very foreign to ourselves?

These questions drive her approach to subject, as well as, her curiosity about various media. In her more painterly works, she layers acrylic paint, gel mediums, papers, boards, then sands it all back, and layers again. Her sculptural works are built of clay, carved, cut, sanded, painted and then sealed with encaustic in an effort to create a surface that generates a sense of timelessness. Her intent is to create work that has been through something, because it has and so have we all.



Susan Waite – Miniatures Juror

My roots run deep here, as my grandfather was a diamond driller who helped build the Skagit dams. My grandmother's parents ran a dairy, delivering milk to the dam workers. My four siblings and I camped and hiked most of our summers with our schoolteacher parents. It was a natural evolution to take paints along on explorations.

One of my first painting teachers was Deanne Lemley, who was a protege of Sergei Bongart. She opened my eyes to color after the Russian Impressionistic style of painting. When my three kids were in their teens, I returned to school at Cornish, obtaining a degree in painting and printmaking in 2001. Painting, like life, is ever changing, but the one sure thing I know about it is that there is always more to know!

I teach painting and printmaking for "Seniors Creating Art", and the Seattle Parks Department, and privately in my Ballard studio. I have heard that to teach is to learn something twice. The return on teaching's benefits is tenfold for me!

The Edmonds Arts Festival Foundation encouraged my art career when they asked me to do the annual poster. My watercolor of Haine's Wharf was chosen to be the 1994 EAF poster; and the poster led to my participation in art festivals throughout the western states.

ARTIST STATEMENT - My paintings celebrate my love of the land of my birthplace, Washington. I revel in being outdoors, surrounded by the feel and colors and sounds of nature. The challenge of translating the transitory elements through paint completes my experience here.

I prefer to be in the elements, feeling the atmosphere and seeing the particular light and colors of a place. Painting on site is so important because I can capture the unique sense of a place in

time in a more intimate and honest way. Even if a work's design elements are not the best due to the outdoor challenges such as changing light, marauding bugs, wind and sun glare, there are always truthful traces of the experience which make it a worthwhile endeavor.

Often my plein air experiences are the first step towards larger works done in my Ballard studio. I like to paint on panels with stained and finished edges custom made by my woodworking ship-wright partner, George Emerson. Working on studio pieces allows for more planning time that the outdoor pieces receive, but I hope to communicate the essence of a place in time through paint in every endeavor.

And then I look forward to getting out to paint some more!