

GETTING
TO KNOW...**Malcolm Smith,
Photographer**

By Lisa Walls

Malcolm Smith's photos stand out. His dog portraits are particularly engaging; he seems to capture the animals mid-sentence, as if they were in the middle of telling a story. How does he do it?

"I don't like the Hallmark [card] style. I like playful. I use a wide angle lens to go for an abstract feel," he said.

This young photographer has lived in Seattle since 1994. "My dad gave me a camera when I moved to town," said Malcolm. "I taught myself how to shoot. I shot events, landscapes, and weddings. I wanted to do something creative with my work, and



photography fits my ADD nature. I get instant results with what I do."

He applies his talent to web design, too, but prefers photography. "I like photography better because I'm more passionate about it.

I mostly got into web design to facilitate my photography. I knew it would take awhile to work up to shooting full time. Now it's getting to the point where I don't have to go out and find work. People are finding me through my web site and by word-of-mouth."

"Editorial is my favorite medium. If I could just produce art and make a living at it I would do that, but I could never let go of editorial; it has a lot of value for me. You can apply editorial style to just about any photo work. And that's my style—documenting moments as they happen and putting a bit of interpretation on it—using different lenses and filters. I never went to photography school, and at first I thought that was going to be a problem—that it would limit the type of work I could get—but ulti-



mately it comes down to your portfolio and your ability to work with a client. In any business you do you're selling yourself as much as your work."

Check out Malcolm's photography at: www.malcolmsmithphoto.com.

**Susan Clark,
Glassblower**

By Lisa Walls

PHOTO CREDIT: EVAN SNYDER 2007



Susan Clark

When she talks about glassblowing, Susan Clark speaks with a clear-eyed lyricism. She knows what she wants and she's willing to put in the hours to get it. She's

lived here for three years, intent on establishing herself in Seattle's glass art scene—no easy task in a town as important to blown glass as California's Silicone Valley was to the computer industry.

"There's nowhere else like it," she said. Dale Chihuly and the Pilchuck Glass School help put Seattle on the map. Susan is a Special Events assistant at Pilchuck, and has worked for the last three-and-a-half years as a professional glass artist and as a gaffer for

*Inception detail* by Susan Clark

lead a glass production team; they're the most skilled members of the crew. While she's earning her keep helping other established artists, she's still putting in studio hours to produce her own work.

She waxed eloquent as she spoke of her medium's draw. "What's addictive about glassblowing is that it's a material that constantly challenges you. There's no right or wrong way to

do it. The material is its own entity. There's a dialogue between you and the glass. You're always fixing, trying to get it to do something and put it back in line."

Clark loves the physicality of making glass art. "These tools have been used for centuries. The blowpipe was invented in 50 A.D. The glass I strive to make can't be mechanically reproduced. There's something noble about the labor; it's a sport—it's muscle focused. Your body is the main equipment you use to make the work. You have to be smooth and confident. You're dancing the whole time," she said.

In addition to glass, Susan also uses mixed

media in her conceptual art. There will be an exhibition of her work at Northwind Art Alliance in Port Townsend, Washington through October 6th. She's currently creating a

web site, and can be contacted via e-mail at susan@clarkmedia.net.

*Swollen* by Susan Clark