

Time to **SIGN-UP** for our popular  
**OPEN STUDIOS & HOLIDAY MARKET**  
scheduled for **Sunday, December 4th!**

Sign up by October 31st and pay an early bird price of \$30,  
otherwise the fee goes up to \$50 in November.

**Click here to sign up:** <https://bit.ly/NWMAW-W22>

COMIN' + GOIN'

**North Coast Seed**

► **CS 208**

After twenty three years, memorial quilter **Lori Mason** is leaving the Carton Service Building for the opportunity to drink her morning coffee in her brand new home studio in her brand new home in SE Portland. Giving up her status as one of the top five longest tenancies in the building is tough to accept, but the new commute is too compelling. Besides, her new studio is gorgeous.

In fitting symmetry, former CS tenant **Deb Stoner** returns to CS after working in her home studio for the last twenty years.

We're glad she doesn't hold a grudge, because the last time she was here the roof blew off her studio; right about this time of year, 1996. It wasn't Hurricane Ian, but it was a heck of a blow, and it was a little disconcerting to see Deb's roof spread out all over Front Ave.

**Dana Louis, David Airhart, Whitney Nye,** and **Kathryn Hathaway** were all in residence, then as now, but they just assumed we were adding a big skylight.

She was a jeweler in those days and also in a band. **Little Deb and the Stoners** made its historic, enthusiastic debut at the Carton Service Building that same year. Regrettably, this also served as the band's farewell concert.

Here's **Deb**:

"After working in my home studio for the past 20 years, I'm excited to take on Lori's beautiful 2nd floor space. I make large scale still life photographs, and I'm looking forward to seeing lots of them unrolled and hung on the walls in the studio as I continue to see where this work takes me."

[www.debstoner.com](http://www.debstoner.com)



Deb with her 48"x68" dye sublimation on aluminum print. A still life telling the story of the endangered Fender's Blue Butterfly. From the Oregon State Treasury Resiliency Building collection, installed 2022.

#### ► River 109

Our only licensed private investigator, writer **David Shafer**, is leaving the building. We're still waiting to read his second excellent novel. Come on David, we're getting old here!

Another right of returner, **Jill Ciolli** rejoins us for a second stint on the River. After a previous decade doing tax accounting work with **Tim Miller** and **Mathew Shanafelt** and Associates, Jill is excited to come back to a place and landscape she knows well. Not to mention expanded quarters to help her numerically challenged clients. Left brain help for right brain people.

#### ► River 206

**Shanafelt and Associates** ancestral seed dates back to **Tim Miller and Associates** over twenty years ago. This accounting business, bought and sold several times over the years, is leaving the River; heading for the tech wilderness of remote work.

Some of the space has been partitioned and several new entities are either in residence or on their way.

Already entrenched for several months is **Josh Thomas**, founder of Toppobrillo Music Electronics. He and his helper, Jason Ferris, have turned an obsession into a small design and manufacturing operation that makes tools for fellow sound artists.

Originally based in Oakland, experimental music led Josh to learn electronics at an early age and continues to inspire new approaches to his craft; encompassing "...all types of manufacturing techniques, art, music, film...hands on processes are the best. I hate computers, actually..." he says.

Toppobrillo Music Electronics  
[toppobrillo.com](http://toppobrillo.com)

### ►NWMAW 26

The Honorable **Lynda Moss** is opening her door to share her space, giving creative shelter to **Elizabeth Williams**, who claims she is not quite ready for prime time. Here's Liz:

"I'm not quite ready to rent my own space. I still struggle with considering myself an artist. Are the pictures I make art?...."

I have always drawn and painted. I received an undergraduate degree in fine art but only after I allowed myself to consider it a legitimate major. Then I had to make a living so I got a masters in architecture and practiced in Portland for 40 years. I have always sketched and painted (watercolors) on camping and hiking outings. Now it's time to focus on developing my skills and exploring new media. I seek a friendly, inspiring community in which I can work and play and grow."

Hmm, sounds like an artist to us. There's always a retired architect or two flinging paint around the studios; right Jeffrey?

### ►NWMAW 201B

As the longtime owner of Dragonfly Coffee House, painter **Erin Timmins** takes her coffee seriously. Given the Fall rush to caffeinate, she is giving up her studio to keep the pots brewing and the people's cups full. She vows to persevere though,

and makes the pledge: "Next year: MORE PAINTING!!!"

North Pole Studios in 62 is going to assimilate 201B into their programs for neurodiverse artists. Demand is strong for their structured instruction and this should give them the extra room they need right now.

## News | Shows | Classes



Lenticular clouds over Os Textile Residency in Blönduós, Iceland, 2022.

►**Anne Greenwood**, CS 314, wrapped up a busy few months leading up to November, including a Springtime Oregon Arts Commission weaving residency at the Os Textile Residency in Blönduós, Iceland.

In October, she hosted an exhibit: Between Now and Nowhere at the MK Gallery at the PSU Art Annex as part of the PSU Textile Arts Residency Program, and on a rainy Saturday, she collaborated with several artists at the Portland Textile Month Vibrant Spaces: Indigo at the Albina Green.

►Photographer **Fritz Liedtke**, CS 312, is excited to teach a photography workshop in January for Santa Fe Workshops called Transcendent Portraiture. Here's Fritz:

"Great portraiture is about more than the right lens and the right lighting. It's about having a vision and connecting with your subject to make images that transcend the simple headshot. In this workshop you will fine-tune your vision and technique to approach portraiture like an artist, overcome fears that may be holding you back, and create gorgeous, surprising, atmospheric images.

This will be a virtual class, so you can take it from anywhere in the world. The course is from January 9-26. It'll be a creative kick in the pants, so I hope you'll consider joining me!" Check it out on the Santa Fe Workshops website.

►Photographer **Gloria Feinstein's**, NWMAW 23, wistful photograph, of a seagull, father and child at Cannon Beach, graces the cover of Sun Magazine's October issue.

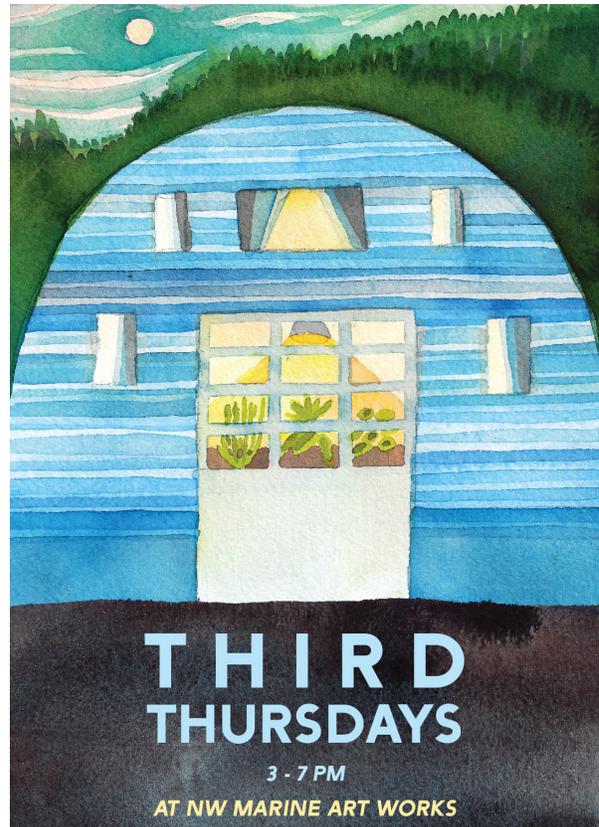
►North Pole Studio's **Aisha Abioto** and **Dan Tran** are the featured artists in a November exhibition at Lolo Pass Gallery, 1616 E Burnside. Opening reception is Friday, November 4th from 5-7pm.

**Aisha's** growing collection of digital drawings feature strong black women-a response to the lack of representation of black women in art and media. Through historical symbols and body language, Aisha illustrates her figures as powerful and iconic.

Dan's body of work depicts famous women of Ukrainian heritage as icons. Through this

collection, **Dan** hopes to draw attention to the condition of the war in Ukraine and the eventual rebuilding of Kiev by highlighting Ukrainian icons from **Mila Jovovich** to **Mila Kunis**.

### Third Thursdays at NWMAW



We're told this is beginning to become a thing. It is informal, it is DIY, it is low key. No publicity, you invite your own people, but there's a growing number of studios and vendors showing up. If you want to participate, you probably can. Loosey goosey rules prevail. All you have to do is confirm your liability insurance is in force ( the same policy required in your lease) and let the show runner, **Kimberly Stafford**, know what you're up to:

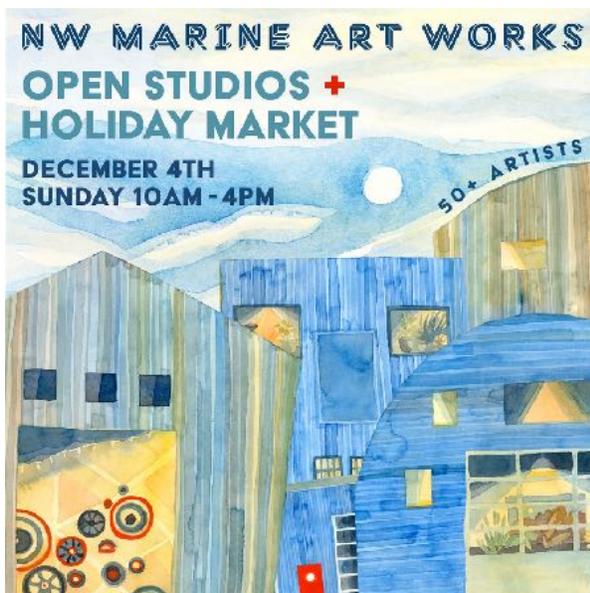
[kimberly@astonesthrow.us](mailto:kimberly@astonesthrow.us)

## Building 5

Even though almost 8 billion of us on planet earth continue gorging on carbon, Global Warming still can't heat an uninsulated 40 ft ceiling building in winter by itself. Not in Portland anyway. Until that changes for the worse (better?) Building 5 mostly hibernates this time of year.

Showing no fear, however, our perfectly named North Pole Studios braves the cold to host their annual Holiday Fundraiser and Art Opening Dinner on December 1st. The following weekend is the Open Studios Holiday Sale on December 4th, which shares the great hall with North Pole artists for the day.

## Open Studios Sunday December 4



Speaking of the Holiday Sale, there is plenty of time to sign up, but there is literally only one day left to save \$20 on the application. Price to participate is \$30 by end of day October 31, \$50 after that.

There's rumor of a preview, on Saturday afternoon, Dec 3rd. That's up to participants.

If you're on the fence about opening up, cleaning up, or bringing your work all the way over from another building, we can assure you, it's almost always worth the trouble. Not everyone sells a bunch of work, or meets their future agent who sells a bunch of work for years into the future, but that happens. And on a regular basis. And no matter what, the exposure, the feedback and the experience all enhance your growth as an artist. That part is guaranteed.

## Submissions

Get your newsletter contributions in early next month. The December issue publishes on Sunday November 27th. The deadline for your thrilling news, exciting letters to the editor, and pitiful plea for a heater that works is 10:15pm, either the Tuesday ish or Wednesday ish before that. No exceptions!

writer/editor **Ken Unkeles**

designer/artist profile **Jeffrey Scherer** (NWMAW 55)

### Artist Profile Introduction

Artist Profile Introduction: The Honorable Lynda Moss

I love reading Jeffrey's Artist Profiles. He always digs up an anecdote or factoid from last week or 50 years ago, that absolutely tickles my fancy for getting a new perspective on someone I sometimes know quite well, just barely know, or sometimes am just getting to know.

This week it's the latter, and the fearsome knowledge I now have that in 2007, while a Montana State Senator, the Honorable Lynda Moss, this most pleasant of women, was elected the majority whip. THE WHIP! THE ENFORCER! SHE WHO ENSURES PARTY DISCIPLINE!

We don't have a lot of BADASS politicians around the studios, but if there's any more out there like Lynda, maybe we should start recruiting them. It's been said that a person that masters one aspect of life, often masters others. (aspects, not people)

Lynda's "life-long fusion of public service with art making and curating" is maybe the perfect recipe for that balanced life that transcends fields of endeavor. If you don't know her yet, take a good look at her photo. That's what a WHIP with her SH\*T together looks like!



Magnolia Leaf and Paper Bag Monoprint

## Artist Profile



Lynda Bourque Moss

There is a tendency to separate our professional lives from our inner searching lives. Often what we “do” for work is not fully who we “are.” In Lynda’s case, there is no separation. She is dedicated to the deep-seated and long-standing belief that the role, focus and observations of an artist are central to solutions and collaborations—no matter if it is in business, politics or art making. Her inner compass is aligned with the importance that the artist plays in our lives—and how crucial art is to navigating the trouble waters of our lives.



Preparing to build her snow sculpture

Beginning in Wyoming, her travels have taken her to Nebraska, Michigan, Iowa, Missouri, Montana and Oregon. Since she was young, Lynda’s urge to represent, through art, her surrounding landscape has been strong. She moved to Nebraska when she was five and stayed there with her family for 14 years—her formative years (her father was in the insurance business). Here she discovered a deep love of the wide expansiveness of the prairie—nurtured initially by the expanse of the Wyoming landscape—her birthplace. After a brief stop over in Michigan, her family settled in St Louis where she finished high school—while attending Washington University during the summers during high school and for two years as a college student.

Like many young people, responding to new values of living close to the land evident in the ‘70’s, Lynda and her high school sweetheart married and moved to rural Nebraska to “become hippie farmers and live off the land.” After a few years, the hard-work reality of that aspiration settled in and they moved to Omaha where Lynda began her college level studies at the University of Nebraska at Omaha where she completed her Bachelor of Fine Art.



Monoprint: West Series

Concurrently her husband received his degree in Urban Planning.

This led to him being hired as a city planner in the Tri-Cities area of Iowa. During this time Lynda continued with her art education by receiving a Master of Art in 1979 at the University of Northern Iowa. The stint in Iowa only lasted one year—followed by a move to Billings, Montana. It was here that Lynda embraced the landscape and began her life-long fusion of public service with art making and curating.

She was hired by the Western Heritage Center as Curator of Education. When asked by the Board during her interview what was “history” she replied “boring.” This was not meant to be a critique—rather an

enlightened point-of-view that history can be exciting and educational if it is enlivened with thoughtful and creative curation. This



Lindell Boulevard and Forest Park (St Louis  
—age 16)



The Mask Series Monoprint

response illustrates her commitment to let the spark of creativity of an artist guide her work. She discovered a love of primary source documents and began to help transform the Museum. From 1979 until 1982, Lynda passionately took her job as Curator of Education seriously. In 1983 she left the Western Heritage Center to become an Adjunct Professor at Eastern Montana College. With her innate drive and energy, she also embarked on a 4 day week of commuting to Bozeman to complete her MFA at Montana State University. Leaving Billings at 5:00AM on Monday and returning late Thursday meant that her two children, Heather and Cris, enjoyed the single parenthood of their father; and meant that

upon return to the home Lynda had three intense days of housekeeping and preparation for the next week. From 1985-2002 she returned to the Western Heritage Center as the interim director—discovering just how poorly maintained and administered the Center was. She was elevated to Director and stayed there for 14 years—transforming it into a vital and up-to-date Museum. In 2002 she was “wooded” away from the Museum to become the head of the Foundation for Community Vitality. It is a private foundation located in Billings, MT. Their grants primarily fund operational support, operating expenses for conservation and community vitality for non profits in the Yellowstone region of

Montana, including the Crow and Northern Cheyenne reservations. She remained there until 2010.

As further evidence of Lynda's dedication to merge her artistic vision and education with public service, she served for two terms as a Montana State Senator—from 2005 until 2011. She served on the Judiciary, Local Government and Public Health Committees and was appointed to serve on the Legislative Audit Committee and the National Council of State Legislature Economic Development, Trade and Cultural Affairs Committee. Moss sponsored and directed legislation that established the Governor's Historic and Cultural Advisory Council to develop statewide policy. During the 2007 Legislature, Moss was elected as Majority Whip and during her last year in the Senate, she was able to establish

legislation to create a mural in the Montana Capital honoring women as community builders. Moss also served as the Montana Senate representative for Reforming States Group focused on national and international healthcare policy, supported by the Milbank Memorial Trust.

This year she ends her third term as a board member of the Northwest Area Foundation (home in Minnesota—but serving the western states including Oregon)—where she served Chair of the Board of Directors from 2019-2022.

Lynda's urge to reenter the world of art making, as well as be near her family members, precipitated a move to Portland in August of 2021. This direct and intimate connection to family is ever-more important



Washington Park Monoprint



The Coast Monoprint

since the untimely death of her husband in an automobile accident 19 years ago.

She acknowledges that she found it difficult to work in her home studio while remaining true to her professional responsibilities. In the arc of her artistic life, she has moved from the expansiveness of the western states to the intimacy of the parks and urban setting of Portland. Once interested in wide-open expansiveness, she is now freshly discovering the importance of intimate “found objects” discovered in her daily walks through the city. She is living up to her belief that artists must always be searching for new ideas and to pay attention to collaborative possibilities to find creative solutions. This curiosity and attention has rekindled her work in mono-prints with a series based on found masks and paper bags. From the endless horizon to the intimacy of a discarded artifact, Lynda has come full circle to making art that reveals the place in society of artifacts we often take for granted—but that have a profound influence on our lives.

Interviewed by Jeff Scherer on October 27, 2022 at 1:30PM



Stern's Canyon, Washington Park  
Monoprint