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DRY CANYON ARTS NEWS

ENHANCING COMMUNITY THROUGH ART AND EDUCATION



VOLUME 8

WWW.DRYCANYONARTS.ORG

AUGUST 2026

IN THE GALLERY



THREE COUNTIES, MANY WAYS OF SEEING

By Laura Fouts and Dina Rhoden

Opening August 5 at the Dry Canyon Community Arts Center, the all-community show gathers work by 86 artists from Jefferson, Crook, and Deschutes counties. For eight weeks, visitors can enjoy both two-and three-dimensional art, created by award-winning artists and young people still discovering what their hands and imaginations can accomplish.

Art allows us to enter another person's way of seeing. An ordinary gourd becomes a boldly carved and painted sculpture. An old, scratched record blooms with wildflowers. Horses run in a rainbow array of colors. When artists share their work, they offer more than beautiful objects: they reveal what they dream about,

remember, and love. That exchange becomes especially meaningful when an entire community is invited to share gallery pedestals and walls.

Works that might never meet in a solo exhibition begin speaking to one another in the gallery. Kathleen Peet uses dried hard-shell gourds as three-dimensional canvases, carving and burning their curved surfaces before adding the reds, blacks, blues, and golds of traditional Alaskan-inspired wildlife imagery. Gary Wing, a wildlife biologist, rancher, photographer, and carver, has created a rainbow trout statue that seems to swim above a stream bed of colored stones.

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UPCOMING DCAA EVENTS

DCCAC Gallery
Exhibition: all
Community show
8/4- 9/26

August Featured
Artist:

Terri Dill-Simpson
DCCAC Gallery

First Friday Art Walk
8/7 | 5 pm-8 pm
Downtown Redmond

More Events on Page 8

Featured Artist: Terri Dill-Simpson

This August, Dry Canyon Arts Association celebrates Terri Dill-Simpson as its Featured Artist, a fitting honor for someone whose creative life has been shaped not only by making art, but by teaching it, supporting it, and helping artists stay connected with each other and their greater community. A true Oregonian, Terri was born and raised in the Willamette Valley, in a family where creativity was part of ordinary life.

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FEATURED ARTIST CONT.

TERRI DILL-SIMPSON: WATERCOLOR, WONDER, AND THE ART OF STAYING CONNECTED

By Dina Rhoden



continued from page 1

“All my life encouragement was always in the room,” she says. Her grandmothers painted, her mother enjoyed crafts, and her father moved with ease from writing to professional photography to acting to leadership in a large Salem art organization. He taught Terri to be practical, independent, and financially responsible. In her words, she was “kicked out of the nest” at eighteen but not without a strong foundation beneath her.

Terri went on to earn a degree in art education with a teaching degree in secondary education at Lewis & Clark College in Portland, where she also continued to work on a master’s degree. Two-thirds of the way through, Terri stopped as she was “so ready to get on with life.” Life did arrive, full and demanding, as Terri spent 37 years in Portland working in law enforcement security and safety management, much of that time connected with the Oregon Zoo. Her love of watercolor grew from a class she took at a

community college, but it still had to share space with career and family.

Since moving to Redmond in 2016, Terri fully embraced her true passion: “His name is Art.” Night after night, Terri had dreams of blurred subjects in bright, vivid colors. Awake, Terri observed birds, insects, animals, and the intricate patterns of the living world. These images were more than mental reflections; they lived and moved inside her imagination.

Watercolor is Terri’s medium of choice because, “It can be luminous, stubborn, transparent, and unpredictable, sometimes all in the same wash.” Most of all, Terri loves a challenge: observing beauty in nature and then trying to capture it with strokes from her brush.

In 2017 Terri joined Dry Canyon Arts Association. She was invited to serve on the board in 2021, working as treasurer for three years before Bill Lind took over in 2024. She now serves as Art Classes Committee Chair, which is a perfect fit for

her since she’d taught watercolor techniques in Portland for eight years at a community center. This past winter she began teaching a variety of classes at the Dry Canyon Gallery, and in the fall, she plans to offer single-session holiday classes in painting on glassware, ornaments, and more. She’ll resume the beginning and intermediate watercolor classes she started this spring. She also serves on the DCAA board, on the gift gallery and exhibition committee. Terri is one of six members of the DCAA’s Operations Committee that makes daily decisions which guide the gallery and association to operate at its highest level.

Terri’s newest collection includes paintings on ultra-smooth claybord, a surface new to her that allows pigment to rest on top of the semi-absorbent kaolin clay rather than sink deep into paper. The result is unusually clean, clear color, with the freedom to lift, rework, and refine.

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FEATURED ARTIST CONT.



continued from page 2

Two paintings in the gallery feature old twisty junipers and snags she seeks out on hikes through the tri-county area. Another honors the blue herons she watches each day as they fly across and through the canyon below her home. These capture a part of her “daily seeing.”

Terri enjoys combining realism with more representational and abstract approaches. For some pieces, she begins with backgrounds made from found objects and natural materials, spraying watercolor or alcohol inks over them, then removing the objects after drying. What remains is an abstract field of shapes and voids. She props these beginnings in her studio and waits for them to speak. Her painting “Wise One,” with its owl, crescent moon, rabbits, and thunderbird imagery, grew from that process.



Terri has made art part of everyday life through greeting cards, calendars, coasters, and fine art prints. Her cards can be found locally at the Dry Canyon Gallery, Herringbone Books in Redmond, and Hood Avenue Art Gallery in Sisters. Art that begins in solitude, with pigment, paper, and water, widens toward community. Her life and work remind us that an artistic adventure can expand over time—in dreams, classes, volunteer meetings, canyon walks, studio experiments, and the daily discipline of looking closely. She is also a member of the Watercolor Society of Oregon, the Oregon Society of Artists, Dry Canyon Artists of Central Oregon, and the Sisters Art Association.



For more information, please contact her at Terridillsimpson@gmail.com.

IN THE GALLERY CONT.

THREE COUNTIES, MANY WAYS OF SEEING



continued from page 1

Becky Bremer's five stately owls stare outward with such solemn intensity that their white heads and necklines suggest a group of nuns boldly posing for a selfie. Nearby, Beth Hanson's purple-and-green mountains rise over orange foothills beneath a dreamy blue sky, reflecting her interest in memories, relationships, and life's smaller joys.

Horses also appear through distinctly different sensibilities. Terry Stanley paints four of them chewing hay beneath cloudy skies and towering mountains, while Julie Miller sends a brilliantly colored herd racing through green grass, their purple, blue, and orange manes streaming beneath a red-and-yellow sky.



Other artists transform unexpected materials. High school student Kolbie Moore paints lavender, lupines, daisies, and wildflowers across a Motown record, creating visual tension and echoing the music engraved on vinyl. Linda Kanable shapes clay into a richly patterned woman in a white dress holding abstract yellow flowers—a sculpture that tempts the viewer to lift it, turn it, and feel its textures. Linda Klein reimagines Three Sisters as an intricate mosaic of miniature landscapes, leaves, stones, trees, deer, and setting sunlight.

These works represent only a few voices among dozens. Together, the exhibition reminds us that creativity is not a single talent possessed by a select group. It is a conversation carried across generations, towns, materials, and experience. To walk through the gallery is to see three familiar counties made unfamiliar again through 86 distinct pairs of eyes.



VOLUNTEER INFO

CELEBRATING VOLUNTEER GALLERY HOST DEBBIE ROYSE: SHE SHOWED UP AND SHARED THE DRY CANYON GALLERY FROM THE GET GO!

By Dina Rhoden



On Tuesday mornings, Debbie opens the door to the Dry Canyon Gallery and turns on the lights. She knows the room well by now: the paintings shifting with the light, the fused glass catching sudden color, the pottery holding its quiet weight, the greeting cards arranged in bright rows. She knows where to find the class information, how to explain the featured exhibition, and which new works have arrived since the previous week.

Most importantly, Debbie knows how to welcome people. “I truly enjoy people,” she says, and is likely why Debbie has become one of Dry Canyon Arts Association’s most faithful gallery hosts, working nearly every Tuesday since the gallery opened last winter and often stepping in when another shift needs to be filled. Though quick to insist that she is not an artist, Debbie brings something essential to the gallery:

curiosity without pretense, enthusiasm without pressure, and the rare ability to make both artists and visitors feel appreciated.

When an artist comes in, Debbie begins asking questions. “What do you make? How long have you been doing it? What kind of wood is that? How does wax become a painting? What happens to glass inside the kiln? I’m fascinated by the art and love that by volunteering here, I can learn so much. I can then pass on that information and enthusiasm to the visitors.”

A new woodworker, Carl Troppy, recently arrived with handcrafted cutting and charcuterie boards. Usefulness was only the beginning as one was shaped like a piano. Another captured the beauty of a fish. Yet another was in the shape of California. Each combined different woods and stones, and no two

VOLUNTEER INFO CONT.

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were alike. “He was fascinating because he told me all about the wood, how he did it, and the variety of stones he used,” Debbie says.

For Debbie, as for other volunteers in the gallery, the artwork becomes more than an object on a pedestal or a price beside a frame. It becomes evidence of a mind at play and a pair of hands solving problems. While Debbie had no experience in the visual arts, she remembers how important theater was to her in high school. It gave her a way into language, confidence, and creativity as a playwright. That experience remains one reason she cares so deeply about Dry Canyon Arts Association’s support of arts opportunities for young people. “The arts give kids an outlet,” she says. “I wish there had been more things like that when I was growing up.”

Every sale at the gallery therefore carries more meaning for her. A painting, a set of coasters, a ceramic bowl, or a handful of cards may help young people discover the thing that makes school or life suddenly more interesting.

Debbie came to Central Oregon from California more than two decades ago. She was raised in the Palos Verdes area and later lived near Santa Clarita, watching the population grow from roughly 70,000 people to more than 400,000. She and her husband, Alan, eventually moved north to be closer to family and found a home near the Dry Canyon landscape. Debbie retired from

careers in property management and managing a construction office.

Mel Archer and Brad and Kathy Rafish are neighbors of Debbie’s, so she wanted to make sure she could help as soon as the gallery opened in December 2025. She remembers the earliest visitors entering and stopping in astonishment. “They were so proud. It was like, ‘Redmond has something incredible now.’”

When asked about sales, Debbie responds, “The store sells itself.” That may be true, but a beautiful room can still feel intimidating without someone to humanize it. Debbie does that naturally. She also trains new volunteers, not by hovering over them, but by putting them front and forward to learn.

“You get to do the work,” she tells them. “I’m here to help you.” She shows them the checklist, stands nearby, and lets them ring up the sale. More than one volunteer has thanked her for finally allowing them to try.



CLASSES & WORKSHOPS

FIRST FRIDAY SIP & FUSE

AUG 7 | 5 PM TO 8 PM | \$25

RESIN SUNCATCHERS

AUG 15 | 12 PM TO 2 PM | \$25

GLASS ON GLASS MOSAIC

AUG 29 | 12 PM TO 8 PM | \$125

FIRST FRIDAY SIP & FUSE

SEPT 4 | 5 PM TO 8 PM | \$25

SCAN FOR MORE
INFORMATION
OR TO REGISTER



SCAN IF
INTERESTED IN
TEACHING A CLASS



DCAA ARTIST, GIN LAUGHERY, ORIGINAL MONOTYPE "MORNING'S PROMISE" IS FEATURED IN THE SUMMER EDITION OF "BEND HOME & DESIGN" MAGAZINE! CONGRATULATIONS!

COMING EVENTS:AUGUST & SEPTEMBER

**DCCAC GALLERY EXHIBITION:
ALL COMMUNITY SHOW**

AUG 4TH THROUGH SEPT 26TH
DCCAC GALLERY

**DCCAC GALLERY EXHIBITION:
ALL COMMUNITY SHOW**

AMERICA THE BEAUTIFUL OUT-TAKE
AUG 2ND | 10 AM
ALL COMMUNITY IN-TAKE | AUG 2ND
10 AM TO 3 PM & AUG 3RD | 10 AM TO 4 PM

**AUGUST FEATURED ARTIST:
TERRI DILL-SIMPSON**

AUG 1ST THROUGH AUG 31ST
DCCAC GALLERY

FIRST FRIDAY ART WALK

AUG 7TH | 5 PM TO 8 PM
DOWNTOWN REDMOND

NEW MEMBER ORIENTATION

AUG 10TH | 2:30 PM TO 4 PM
ART CENTER

DCAA BOARD MEETING

AUG 27TH | 3 PM TO 5 PM
REDMOND LIBRARY

FOOD CART FRIDAY

@DISCOVERY WEST IN BEND
AUG 28TH 5PM TO 8PM

**SEPTEMBER FEATURED ARTIST:
JULIE MILLER**

AUG 1ST THROUGH AUG 31ST
DCCAC GALLERY

FIRST FRIDAY ART WALK

SEPT 4TH | 5 PM TO 8 PM
DOWNTOWN REDMOND

MEMBER MEETING

SEPT 22ND | 5 PM TO 6:30 PM
GENERAL DUFFY'S ANNEX

DCAA BOARD MEETING

SEPT 24TH | 3 PM TO 5PM
REDMOND LIBRARY

FOOD CART FRIDAY

@DISCOVERY WEST IN BEND
SEPT 25TH 5PM TO 8PM

SCAN IFOR MORE
INFORMATION OR
TO REGISTER



Would you enjoy working alongside other artists and art lovers?

Our growing community has many opportunities to volunteer from small projects to ongoing tasks. If you feel inspired to help in a way that fits just right, please complete the form at www.drycanyonarts.org/volunteer and we'll be in touch.

Areas needing help include First Friday Hospitality Team, Gallery Hosts (must be or become a member), event planning at the gallery, public relations/marketing, fundraising and more. Tell us your area of interest and we'll find the right fit for you. Thanks so much and welcome to the DCAA volunteer squad!

FIRST FRIDAY ART WALK

SCP-REDMOND HOTEL

KRISTINA ZIEGLER, BRAD HARRISON,
WENDY WHEELER, DAVE CARLSON

HARCOURTS THE GARNER GROUP

JAY LOWNDES, CAROLYN
GAUBATZ, LOU-WAYNE STEIGER

CASCADE HASSON SOTHEBY'S

JOANNE MUCHILLE,
JOY WOODBURN,
CAROL PICKNELL, PEGGY SEAY

DESERT PRAIRIE BOUTIQUE

SANDY PARZIALE

AROME

VINCENZO BARRACO,
GARY MCPHERSON

WILLOW WILD

OLIVE JOHNSON, DREW COLLINS

CARES & WHOAS:

CONVERSE FIELDS

QUESTIONS? Contact the Cultural Trust at (503) 986-0088 or via email at cultural.trust@biz.oregon.gov or consult your CPA. LEARN MORE at culturaltrust.org or by scanning here: 	Support Oregon Culture AND Earn a Tax Credit for it! 								
	MAKE CULTURE COUNT culturaltrust.org	Follow these three steps to become eligible for the Cultural Tax Credit: <table border="1"> <tr> <th data-bbox="699 1108 954 1192">ADD THEM UP</th> <th data-bbox="959 1108 1230 1192">MAXIMIZE YOUR IMPACT</th> <th data-bbox="1235 1108 1511 1192">SCORE THE TAX CREDIT</th> </tr> <tr> <td data-bbox="699 1199 954 1423"> Total your cultural donations this year. <i>See the full list of qualifying nonprofits on our website.</i> </td> <td data-bbox="959 1199 1230 1423"> Match this amount to the Oregon Cultural Trust.** </td> <td data-bbox="1235 1199 1511 1423"> Claim your tax credit on your Oregon tax form. </td> </tr> </table> **Tax credit limitations apply.		ADD THEM UP	MAXIMIZE YOUR IMPACT	SCORE THE TAX CREDIT	Total your cultural donations this year. <i>See the full list of qualifying nonprofits on our website.</i>	Match this amount to the Oregon Cultural Trust.**	Claim your tax credit on your Oregon tax form.
ADD THEM UP	MAXIMIZE YOUR IMPACT	SCORE THE TAX CREDIT							
Total your cultural donations this year. <i>See the full list of qualifying nonprofits on our website.</i>	Match this amount to the Oregon Cultural Trust.**	Claim your tax credit on your Oregon tax form.							

WE ARE LOOKING FOR LEADS FOR PROACTIVE PHYSICAL THERAPY AND THE REDMOND CHAMBER OF COMMERCE. FOR MORE INFORMATION, PLEASE CONTACT BRAD AT LENDMEYOURWALLS@DRYCANYONARTS.ORG.

LEND ME YOUR WALLS UPCOMING ART SUBMISSION:

BIRDIES AND BROWS | SUBMISSION DEADLINE JUL 10TH

SHOW DATES JUL 10TH THROUGH DEC 18TH

HIGH DESERT VISION SOURCE | SUBMISSION DEADLINE JUL 24TH

SHOW DATES JUL 24TH THROUGH JAN 22ND, 2027



ART THERAPY

TRUSTING THE PROCESS

By Molly Freitag

To begin again is to place a hand on a door not yet open and feel, already, the tremor in the wood. Nearly everyone knows this trembling, no matter how praised the work or how prepared the heart may seem.

The unknown gathers like weather, and within it we are divided between longing and dread: longing that something luminous may take shape beneath our hands, and dread that it may remain forever unmade. What finally arrives has never belonged entirely to our will.

At times, the burden feels almost sacred, especially when it stirs the old fear that we may not be equal to what is being asked of us. What if, this time, we cannot bring it to life? What steadies us is not certainty, but devotion—not the illusion of confidence, but the quieter courage to enter the dark and offer ourselves fully.

We move as both scientist and pilgrim: testing, revising, returning, and beginning again. Each attempt leaves a faint line of light behind us. In this sense, faith maybe as necessary as talent, and perhaps more enduring. How else can we answer the work's call unless we trust what has not yet appeared? We must believe in something before it exists so that, through our labor, it may enter the world.

When the path is unclear, we do not abandon it. We move by touch, instinct, and the memory of light.

If the work resists, we meet it with patience, discipline, and the persistence of water wearing down stone. Sometimes the path asks us to turn back so it can teach us how to move forward.

For the artist, called to live among possibilities, success lies not only in finding what sings, but also in listening for what remains silent. To experiment is to wander, overreach, and fail openly. Yet failure is not an ending; it is a threshold.

Even our mistakes carry rough wisdom and lead us onward. Every effort matters if it leaves even a spark of understanding. Even when its purpose is hidden, we remain apprenticed to the craft, still moving—however slowly toward mastery.

So, we work with steady faith, trusting that the answer waits just beyond the veil—silent, near, and not yet visible. In time, each completed piece strengthens our trust in this quiet rhythm of trial and discovery. We learn to hold our standards high, move without haste, and remain open to what slowly reveals itself. Little by little, we come to see that the work has its own wisdom, even when we cannot yet follow its direction. And the wonder of being led this way never fully fades.

— An Offering by M. Freitag

Photo by Jess Bailey on [Unsplash](#).

CONTACT & INFO

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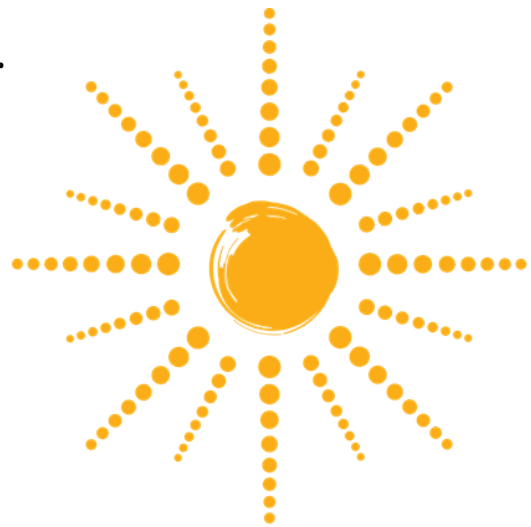
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Jesica Carleton | Systems

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COME SEE SEVERAL OF OUR
MEMBERS AT THE FAIR

AUG 7-9

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