A fine art collection of original works assembled for Central City Concern

As of January 2016
About the Collection

Central City Concern (CCC) launched the Healing Through Art initiative to acquire and install a collection of high quality, curated, inspiring and beautiful artwork for the agency's Old Town Recovery Center (OTRC) and Old Town Clinic (OTC), located in downtown Portland, Oregon.

Vulnerable populations—those sleeping outside, struggling with physical or mental health crises, and living day-to-day with little or no stability—find healing and hope at OTC and OTRC through CCC's healthcare services. Here, those who may not otherwise receive healthcare have access to primary, naturopathic, and psychiatric care, mental health counseling and case management, and alcohol and drug addiction treatment programs.

The Healing Through Art Collection complements the unique healing model developed by Central City Concern, as well as the award-winning design for the campus created by SERA Architects. The collection is a shared community asset enriching the lives of the thousands of patients, clinicians and visitors receiving services or attending education and community programs at CCC throughout the year.
A well-known study by Roger S. Ulrich, Ph.D., a behavioral scientist who conducts research on the effects of healthcare facilities on medical outcomes, supports the idea that patients with access to views of art, nature, and other inspiring visual images are less stressed and anxious, and more hopeful and optimistic about treatment options. The calming and healing benefits of nature and art also extend to clinic staff.

Comments from patients, clients, and staff members have confirmed that beautiful artwork promotes the feelings of hope, calm, and even inspiration.

Visual art within the campus comes from three primary sources:
1. The Healing Through Art Collection is made up of original fine art and is located in public areas.
2. Artwork selected and created by staff and clients is displayed in the Living Room, a community space for patients and staff.
3. Decorative art—prints and reproductions—enhances private and staff-only areas.

The collection was assembled by a volunteer Art Task Force who sought donations from artists, collectors, and supporters of Central City Concern, with a focus on works by Pacific Northwest artists—many living and working in Portland.
Katherine Ace

**Curves of Juliet, 2012**

“Curves of Juliet’ is an ode to Shakespeare’s Romeo and Juliet. The text in the painting refers to the play’s theme of the dichotomy of love and illusion. The sensual fruit reflects the desires and passion of lovers.” K.A.

**Love Letter, 2004**

“Love Letter’ is from a series called ‘Love Letters from Time.’ The paper bird holds ecstatic romantic poems from Rumi and Omar Khayyam. The paper is perched on a log which represents deep knowledge, while the paper, which comes from the log, represents timeless human communication. The log is filled with many tiny objects reflecting its very complex nature.” K.A.

Katherine lives and works in Portland and is represented by Froelick Gallery.
Rick Bartow

Myths from around the globe, especially Native American transformation stories, are the heart of much of Rick Bartow’s work. Observations of the natural world: hawks, ravens, coyotes, eagles and self-portraits populate his iconography. Personal experience and cultural engagement inspire his drawings, paintings, sculpture and prints.

Rick is a member of the Mad River Band of the Wiyot tribe from Northern California, and he is a lifelong resident of the Oregon coast. He is also an active blues guitarist.

Rick is represented by Froelick Gallery.

Blue Jay 2, 2008
Monotype on BFK Rives with acrylic, 29”x36”
Donated by Rick Bartow and Froelick Gallery
Marlene Bauer

Marlene Bauer reconstructs consciousness in a way that suggests she is more interested in the impact of the mind on the world than the other way around. In spite of its deliberate use of ambiguity, her work is about identity and how things enter into awareness. Balance is her hallmark; each canvas evokes elements both active and passive, tense and relaxed, deep and shallow, simple and complex.

Marlene is a native of the Pacific Northwest and is represented by Laura Russo Gallery.

Sway, 1995
Acrylic on masonite panels, 20"x16"
Donated by Marcy and Richard Schwartz
Hildur Bjarnadóttir

Hildur Bjarnadóttir, an Icelandic textile artist, creates her works from the ground up in an almost literal and physical sense. Her varicolored cloths, in solid colors or checked, have a texture and weave that all but ask us to touch. Her new materials are linen, wool, and silk yarns. She weaves and crochets, hand dyes her yarns and fabrics, and moreover makes her own dyes.

*Untitled (Notebook Paper)*
Thread, paper, 17.5”x19.75”
Anonymous Gift
Rebeca Bollinger

Rebeca Bollinger’s work with ceramics, drawing, photography, sound, installation, and video fluctuates between flat space and objects, painting and sculpture. She says, “Making requires incredible commitment, rigor, time, energy and resources, all of which, for me, come before doing many other things. It can sacrifice a lot... but really it is a privilege.”

Rebeca lives and works in the San Francisco Bay Area and is represented by Rena Branston Gallery.
Sharon Bronzan

Sharon Bronzan spends hours and hours on her detailed watercolors. She compares her work to the work of a monk, and her pieces, with their solid colors and still poses, have something of the look of religious icons. Her paintings unfold in a mysterious fashion, stylistically reflecting an interest in Hispanic ex-votos and replicarios.

Sharon lives and works in Portland and is represented by Augen Gallery.

**Waiting**, 1999
Acrylic and gouache, 6.75"x7.75"
Anonymous Gift
Carolyn Cole

Color is a major preoccupation for Carolyn Cole. Her forms are achieved through the process of applying multiple layers of pigment, with a texturing component that some viewers never guess: she always adds a layer of recycled envelopes between her canvas and her paint.

“This painting is from an ongoing series of paintings exploring intense color, rich textures and organic compositions. Color plays an important role in describing the emotional value and mood. The forms are instinctually achieved through the process of applying multiple layers of pigment, combining dense surfaces, abstraction, and geometry.” C.C.

Carolyn lives and works in Portland and is represented by Butters Gallery.

Red (81003), 2010
Mixed media on Canvas, 49”x49”
Donated by Carolyn Cole
Baba Wagué Diakité

“'The Fisherman and the Helpers’ platter represents sustainability. For thousands of years, the fishermen on the Niger River in Mali have been passing down the secret ancient fishing techniques from generation to generation. What I admire about this is how the Bozo ethnic group of fishermen sustain their identity as they continue to perform the ancient fishing stories of their ancestors.

“Back in the 80s when I first arrived in Portland from my native country of Mali in West Africa, I had no ability to communicate with people, as I did not speak English. This is when my artistic talent came to my rescue. Portland was less busy then, and the art community was the social glue. During those days, I was represented by William Jamison Gallery. The crowd of art admirers at my first show involved collectors, ordinary citizens and even homeless people. In my memory, this was the magic of art at its best—opening communication and healing our community.” B.W.D.

Wagué lives and works in Portland and is represented by Eutectic Gallery.

The Fishermen and the Helpers, 2013
Ceramic, black underglaze with lead-free glaze, 21.5” diameter
Purchased for the collection by Dan Winter and John Forsgren
Shirley Gittelsohn (1925–2015)

Shirley Gittelsohn grew up in Portland, where she launched her career after studying painting at the Museum Art School, now Pacific Northwest College of Art. She first painted portrait and figurative work of her children, nieces and nephews, then moved to extremely large expansive landscapes and abstracts of the Oregon coast. She saw what was around her, then brought her own interpretation. This triptych hung for years in the Claremont Hotel in Berkeley, Ca.

Shirley was represented by the Fountain Gallery in Portland.

**Triptych**, 1974
Oil on canvas (3 panels), 60"x135"
Donated by The Harold and Arlene Schnitzer CARE Foundation
Cie Goulet

Cie Goulet’s landscapes are drawn from multiple photographs she has taken all over the Pacific Northwest. Back in her studio, she combines and modifies these documented images to recreate her subjective response “to get the memory and mood of being in the landscape,” she says. “I am not interested in creating a quiet, peaceful, bucolic scene. I am concerned with its dynamic potential.”

Cie lives in the San Francisco Bay Area and is represented by Laura Russo Gallery.

*Yamhill Fields*, 1992
Acrylic on canvas, 33”x49”
Anonymous Gift
Jennifer Guske

“My work is not meant to be real deep or anything. It’s pretty much what you see. [...] A lot of it’s in the color and the form. I like to work with movement and a feeling, a general feeling, rather than a lot of deep psychological things. I want people who see my work to get an immediate feeling from it, a kind of gut-level feeling. I want it to be loose enough that [...] they might have to look at it and think about it. You know, wonder.” J.G., from “Just rocking along with her soulful art” by Fred Crafts. Printed in The Eugene Register Guard, February 19, 1981.

_Candle Stick_
Linoleum block print, 24”x30”
Donated by Vicki Romm
Tom Hardy

Tom Hardy is the epitome of the independent Oregon spirit. Even though he has traveled extensively, he has made art that is a reflection of his place in the world, which has always been grounded in Oregon. He is one of the last of his era, having started in ceramics, then moved on to carved wooden work, welded steel, cast bronze, etchings, watercolors—every medium available to him. These etchings were done when he was teaching in Wyoming, but they could be Oregon, couldn’t they?

*Untitled*, c. 1975
Etching, 15“x32”
Purchased for the collection by Pam Baker and Clark Anderson

*Untitled*, c. 1975
Etching, 17“x32”
Purchased for the collection by Bing and Carolyn Sheldon
George Johanson

Eden, 1985
“An imaginative view of Portland as seen from the Rose Garden. The composition travels down toward the reservoir, on to the Vista Bridge and then out to the city and beyond to the distant mountains. The landscape is active with people and animals, planes in the sky, Mt. St. Helens erupting, joggers on the bridge, a cat, a couple of dogs, and the artist at work at the bottom of the picture. The title indicates what Portland is and/or what it could be.” G.J.

Split City, 1989
“Two different imaginary views of the city are brought together. Some of the images are continuous across the centerline, some are discontinued and interrupted. Some of the images are literal and identifiable, others are imaginary. ‘Split City’ is a kind of dream-state portrait of Portland.” G.J.

George lives and works in Portland and is represented by Augen Gallery.
Mary Josephson

“Painting was my first love, and I remain in love with the act of telling stories, celebrating the human experience through my artwork. From the beginning, painting people meant more to me than achieving a physical likeness. I wanted the work to tell a story about the person depicted, what was going on below the surface—maybe a specific story or just the suggestion of a rich inner life—getting to the heart of the matter.” M.J.

Mary lives and works in Portland and is represented by Laura Russo Gallery.

The Story Was About Me, 1991
Oil on canvas, 48.5”x48.5”
Donated by Geof Beasley and Jim Sampson

Under Way, 1994
Oil on wood panel, 36”x48”
Donated by Greg Goodman
Bill Kucha

“I’ve always loved the vigor and action of the paint as seen in the Abstract Expressionism of DeKooning, Kline, and Pollack. Landscapes, still life and people are my primary themes. From the mid-eighties on, my landscapes became invented places, composites of sketches, photos, memory and imagination. The alchemical quality of creating something from nothing was becoming […] more interesting to me. The idea of making what Picasso called ‘a lie,’ convincing enough to be believed, is magical and somehow thrilling.” B.K.

Roller Blades, 1994
Watercolor on paper, 48”x48”
Donated by Gary Maffei and Marcus Lintner
Betty La Duke

Redwood Whisperers, 1972
“Ancient redwood trees are like people that stand side by side sharing earth, sharing sky, whispering dreams.” B.LD.

The Lovers, 1970
“Reaching out, embracing, these lovers experience the joy of connecting—body and spirit.” B.LD.

Bali: Sunset, 1974
“A farmer and his wife survey their planted rice field and think about their future harvest... a wedding of HUMAN energy and EARTH energy.” B.LD.

Aerolists, 1972
“Aerialists represent the precariousness of life that includes our hopes, fears and the risks we take, by choice or circumstance, to move forward.” B.LD.

Betty taught at Southern Oregon University for more than 30 years until her retirement. She lives and works in Ashland, Ore.
Barbara Leventhal-Stern (1948–2009)

There was always a story at the core of Barbara Leventhal-Stern’s paintings and prints. During the last years of her life, in San Francisco, her work focused on two specific communities of people: Eastern European Jews before the Holocaust and world circus performers. As wildly different as these themes seem to be, they were linked together in Barbara’s mind. Both of these groups lived on the edge of life and walked a tightrope upon which they tried to keep their precarious balance, for better or worse.

Elephant Parade, 1999
Wood block print, 31"x43.5"
Donated by Michael Stern

Clown and Bird
Wood block print, 31"x34.5"
Donated by Michael Stern

The Flame Eater, 1998
Wood block print, 32"x43.5"
Donated by Michael Stern
Susan McKinnon

Out on a Limb, 1988
“Magnolias have always been one of my favorite floral subjects. I love the simplicity of the petal shapes and the stark contrast of them against a clear blue sky. It has been my experience, however, that just as the buds begin to open, a hailstorm arrives to destroy them. As an artist, I love that I can give my subject ‘center stage’ at the peak of its perfection.” S.M.

Spring Garden, 1990
“This painting is of a garden I wished I had. The flowers were growing in different parts of my garden, definitely not in close proximity to one another. In order to get good reference photos, I cheated a little by cutting the flowers and arranging them in containers. Hopefully, the result is an intimate display of beautiful spring flowers highlighted by sun and shadows.” S.M.

Susan lives and works in Portland and is represented by the Portland Art Museum Rental Sales Gallery.
Stas Orlovski

Stas Orlovski is a Los Angeles-based artist whose work includes painting, drawing and animation. When he was a child, his family fled the Soviet Union to Tel Aviv, then Paris, to eventually settle in Toronto, Canada.

Orlovski studied art in Toronto and Los Angeles, receiving a BFA from York University, a B.Ed from the University of Toronto and an MFA from the University of Southern California. Orlovski has exhibited widely throughout the U.S. with solo shows in Los Angeles, New York, Chicago and San Francisco.

Untitled (Four Birds/Lips), 2002
Ink on handmade paper, 13.5”x10.5”
Anonymous Gift
Kim Osgood

“Through direct observation of nature, painting becomes a method of recording and preserving its cycles. In an artistic culture that values controversy and shock-value, I take pleasure in the mildly rebellious nature of creating a still life today. My goal is to bring joy to myself and to my viewers through my compositions. I want to create the sensation of being inside these scenes, smelling the flowers, hearing the insects, and feeling the breezes.” K.O.

Kim lives and works in Portland and is represented by Laura Russo Gallery.

Red Studio, 2013
Monotype, 40”x33.5”
Donated by Kim Osgood
William Park

“I love to paint. I don’t mean the puppy licking your face kind of love. I’m talking about the screaming downhill thrill, on the fulcrum between fear and ecstasy, of the roller-coaster... to hell with the consequences kind of love. This passion drives my work. For more than seven years, I have enjoyed my Fridays in the studio with Fred... conversing with, drawing, and painting my neighbor and good friend. ‘I’m ready to talk now’ captures Fred on the cusp of revealing one of his passions.” W.P.

Bill lives and works in Portland.

I’m ready to talk now, 2012
Oil on canvas, 40”x32”
Purchased for the collection by Downtown Development Group, LLC
Eunice Parsons

“I’ve been a painter, printmaker and tile maker, but when I discovered collage I said, ‘This is it; this medium is mine.’ Collage lets me use my love for words, concrete and abstract. The detritus of our contemporary culture, posters picked up in my travels, are all grist for the mill. I have enough paper for the next ten years. I hope I never lose the excitement of the torn edge, the close relationship and the thrill of bringing something new and exciting into being.” E.P.

At age 91 in 2015, Eunice lives and works in Portland and is represented by 12x16gallery.

This is Not Woody Allen’s Paris, 2011
Torn paper and paint, 29”x29”
Donated by Eunice Parsons and 12x16gallery

If It’s Not Baroque, Don’t Fix It, 2011
Torn paper and paint, 27.5”x26”
Donated by Eunice Parsons and 12x16gallery

A Bird for Jack McLarty, 2009
Torn paper and paint, 25”x21”
Donated by Eunice Parsons and 12x16gallery
Jack Portland

“The images in my work have always been very much my own secret code, and an escape from the real world. They are a silent, still and sensuous documentary of all that I see, love, and enjoy: color, surface, landscape, still life, people, decoration, drink, food, and warmth. This work embraces all of these things on an intimate scale.” J.P.

Jack lives and works in Portland and is represented by Laura Russo Gallery.

Near Siena, Spinach and Pine Nut Torta, 1997
Acrylic on masonite, 18.75”x19”
Anonymous Gift

Study: Siena Landscape, Lazio
Landscape Near Ceri, Lower, 1998
Acrylic on board, 10.25”x18.25”
Anonymous Gift
Rene Rickabaugh

“Known throughout the Northwest for his ‘molecular’ images of flowers and birds, Rickabaugh draws the eye into a world of precision, color and mystery suggestive of folk art from Mexico, the Middle East or India. As I’m painting, I have to focus on how to make it right. I have to make it a world that is very large in that small piece of paper. I always want to go finer.” From “Portland artist Rene Rickabaugh struggles—and flourishes—with obsessive perfectionism” by David Stabler. Printed in The Oregonian, May 14, 2011.

Rene lives and works in Portland and is represented by Laura Russo Gallery.

Sky Light, 1998
Watercolor on paper, 17”x15.25”
Anonymous Gift
Laura Ross-Paul

“In 1985 I had a studio a few blocks away from CCC. Then, as now, there was a lot of youthful street traffic. I often saw the sun setting over the West Hills between the buildings as I left in the evening. It’s these two elements that inspired ‘After the Rain,’ as well as the exuberant body language that echoed the time of day when youthful energies are high, as are my own.”
L.R.P.

Laura lives and works in Portland and is represented by Froelick Gallery.

After the Rain, 1985
Oil on canvas, 84”x60”
Donated by Laura Ross-Paul and Charles Froelick
Susan Seubert

“Investigating images that have social relevance has been a primary focus of my practice for the last eighteen years. Rather than being photo-journalistic, I’ve chosen various working methods and media, all photographically based, to underscore the subject matter of the images.” S.S.

Susan is an active fine art and journalism photographer in Portland. She is represented by Froelick Gallery.
Pia Stern

“Pia Stern has an unusual power of transforming her ‘dreams’ into our own. They remain hers: she does not share them. But we are not asked to riddle out Stern’s private meanings.” From “Stern and Adams at SF MOMA Gallery” by Nancy Ewart. Printed in The SF Examiner, March 29, 2010.

Pia is represented by the Elins Eagles-Smith Gallery, San Francisco, and the San Francisco Museum of Modern Art: Artists’ Gallery.

Query
Acrylic on canvas, 60"x60"
Anonymous Gift
Angelita Surmon

Angelita Surmon is a Northwest artist whose paintings have been displayed across the country. Over the last 30 years, she has shown a willingness to evolve her mediums and themes along with her interests and influences. Though she is currently best known for her watercolors of local landscapes, her body of work also includes paintings on handmade paper. She has explored and been inspired by Abstract Expressionism, the innocence of children’s drawings, classical representations of the human figure, and more.

Angelita is represented by Waterstone Gallery.

Resonance, 1995
Acrylic on handmade paper, 50”x28.5”
Anonymous Gift
“When my grandmother died in 1971, I inherited the family photo albums and set about painting reconstructions of events that I was, in some cases, too young to remember. […] My nomadic family was a quick-witted, fleet-footed and colorful bunch, and I am proud to have inherited some of those traits. Through the years, my work has expanded from family matters to personal and political issues and back again—a journey for a sense of place and for recording the region’s people and events that have and do affect my life.” M.T.

Melinda lives and works in Portland and is represented by Michael Parsons Fine Art.

**Untitled**
Oil on canvas, 29”x44”
Purchased for the collection by Dan Winter and John Forsgren
Joe Thurston

“The piece, quite literally, is a masterstroke, recalling in its own way Roy Lichtenstein’s mid-1960s Brushstrokes series, in which the Pop artist riffed on Abstract Expressionism using his own native technique, the newsprint/cartoon pixel. Those works were wittily conceptual, simultaneously reverential of the past and self-referential of the artist’s distance from it, and so are Thurston’s. Brilliant mutations, ripe for infinite variation and future development, the works are sly, sophisticated, and above all exuberant. Further works demonstrate that the artist has only begun to mine the formal and expressive potential of this new style.” From “A Deeper Matrix: Joe Thurston’s Abstractions” by Richard Speer. Catalogue essay sponsored by the Regional Arts & Culture Council.

We Do Not Feel Disloyal When We Talk of Our Own Lives, 2006
Relief painting on panel, 36”x36”
Donated in memory of Timothy Butcher by Annette and Joe Thurston
Margot Voorhies Thompson

“In my work as a calligrapher, printmaker and painter, my intention is to combine both archaic and futuristic elements while encoding beneath the surface poetry, literature and song. I add, subtract, or partially eradicate layers to create a palimpsest, symbolic for the passage of time. Messages are transformed, as if by history, through time, weather and the human touch. I try to bring the ancient and the contemporary together in my methods, my references and within my art.” M.V.T.

Margot lives and works in Portland and is represented by Laura Russo Gallery.

Leaf Mandala, Forest Song, 1996
Mixed media on paper, 38.5”x38”
Donated by Margot Voorhies Thompson
Gina Wilson

Working abstractly, Gina Wilson interprets the formal qualities of painting into familiar line and shape. The rich surfaces contain chalky lines of oil stick forming shapes that suggest a figurative element. Using large wood panels and found wood of various sizes, Wilson paints a new texture over the existing ground.

Gina is represented by Laura Russo Gallery.
Sherrie Wolf

“I use the history of art to take my still lives to another place and time and create a contrast of scale. I create an artificial environment which is like a theatric stage experience, using all the tricks of illusion and juxtaposition, though on a two-dimensional surface. Trompe l’oeil painters of the past would seek to convince the viewer of a three-dimensional reality. I seek to convince the viewer of a reality that alludes to and honors my artistic predecessors.” S.W.

Sherrie lives and works in Portland and is represented by Laura Russo Gallery.

Three Pears, 2015
Etching, hand-colored by the artist, 19.5”x22.5”
Donated by Sherrie Wolf

Cherries/Mountain, 2015
Etching, hand-colored by the artist, 19.5”x25.5”
Donated by Sherrie Wolf
Dorothy Yezerski (1919–2003)

Dorothy Yezerski graduated in 1942 from the Museum Art School within the Portland Art Museum, where she later taught for 35 years. She continued her formal education at Lewis & Clark, then Reed College. Her work features a part of the world that captured her imagination—Italy and Greece. A frequent traveler to historic sites in Pompeii, Venice and Athens, Yezerski painted locales from a unique aerial perspective through colorful, abstract compositions. Imagine you are looking at the built environment from a bird’s eye view...

Asolo, c. 1967
Oil on canvas, 72”x42”
Donated by Philip Barry, Conservator of the Dorothy Yezerski Collection

Aerial, 1967
Casein on canvas, 37.75”x64”
Donated by Philip Barry, Conservator of the Dorothy Yezerski Collection
Jan Zach (1914–1986)

Piece from “River Series,” c. 1960
Jan Zach’s sculpture in the atrium is carved polystyrene that was to be cast in aluminum. It is of the same period as his “Three Rivers,” which stands outside Eugene’s City Hall.

Dancer, c. 1950
His “Dancer” reflects those movements in human form, as well as celebrating the vibrant culture of Brazil in the 1940s, when he lived there.

Born in Czechoslovakia, Jan Zach joined the art faculty of the University of Oregon in 1958, where he taught for 21 years. He said, “The formation of ever-changing cloud shapes interests me; also the surfaces of rivers, the ripple of the water which is so like drapery ruffled by the wind.”
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About Central City Concern

Founded in 1979, Central City Concern is a nonprofit agency working to end homelessness, one person at a time. Central City Concern serves single adults and families in the Portland metro area who are impacted by homelessness, poverty, and addictions. To fulfill its mission, CCC has developed a comprehensive continuum of services to support personal and community transformation in the Portland metro area.

Central City Concern provides:

- Direct access to affordable, supportive **housing** for individuals and families
- Integrated primary and behavioral **healthcare** services that are highly effective in engaging people alienated from mainstream systems
- Attainment of income through **employment** or access to benefits
- The development of peer **relationships** that nurture and support personal transformation and recovery

The success of these four elements results in a transformation of world view and self image from a negative to a positive outlook, enabling people to become productive citizens who want to “give something back” to the community.