

# leschinews

September 2019 Issue No. 364

Leschi Community Council is a participating member of the Seattle Community Council Federation

## Join us for the Leschi 8th Annual ArtWalk!

Meet us at the ArtWalk on Sept 14, 11am–4pm. We have many new vendors and three musical groups on our stage in Leschi Park. See page 4 for more details. Also, please note that there is no general meeting in September.

**Leschi ArtWalk, Sept 14, 11am–4pm**

**LESCHI BUSINESS DISTRICT AND LESCHI PARK ALONG LAKESIDE AVE S**

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**SAVE  
THE DATE**

**OCT 2, 7PM**

**District 3 Candidate Forum**

**JOIN US AT THE CENTRAL!**

# President's Message

Hello Leschi Friends,

It is hard to believe we are on the edge of the Fall season. We will be resuming programs beginning in October, our normal meeting days of the first Wednesday of the month. October 2, 2019 will be a candidate forum commencing at 7pm. We are working on confirming the candidates who will be attending.

We want to bring programs of interest to you and would love to hear topics that you would enjoy.

I would really like to encourage your participation in the Leschi Community Council if you feel you have a little time to contribute. As with many volunteer positions, responsibilities can tax those giving their time. The weight is lighter when shared with more hands. Please let one of us know if you can carve out a bit of time to keep our Council vibrant and informative.

As we begin to get ready for the fall season, and put away our water toys, make it a point to get to know one neighbor a month. Many people are hesitant to reach out and an engaged neighborhood has its own special energy and cohesiveness.

And finally, please come and support our 8th Annual Leschi ArtWalk on September 14th. We have some exciting new vendors in addition to local artists that love showcasing their talents. And we are looking for additional volunteers to help the Leschi ArtWalks in the future.



*Respectfully submitted,*

*Janice Merrill Brown, President of LCC*

**Attention: Students Who Need Community Service Hours!** Volunteer for the ArtWalk day; tasks are light, but we have lost our three usual student volunteers as they have family obligations. If you can volunteer for that day, please contact [leschinews@comcast.net](mailto:leschinews@comcast.net). No heavy lifting!



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Editor: Diane Snell, Issue #364

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Please share with a friend.



# Horse Girl Gone Global

*Leschi resident and recent Whitman graduate, Cello Lockwood, won a Watson Fellowship which allows her to travel globally to see how climate change is affecting horses. We will follow her travels in the Leschi News. Her first stop is Ireland.*

## DAYS IN DUBLIN

The first two weeks in Ireland have provided a wholesome preview to the coming 11 ½ months, featuring an impressive array of ups and down, surprising connections, wonderful new friends, lots of opportunities to learn about horses and horse cultures, and the birth of more questions at every turn.

My excited arrival in Dublin was immediately halted when the border patrol officer, unimpressed with my enthusiastic explanation of my un-structured itinerary for exploring her country, cut my intended 60 day stay in half. Deflated, I decided I deserved to splurge on a taxi ride to my first Airbnb... and thank goodness I did! My cab driver, Timmy, quickly made up for the less-than-warm welcome as he enthusiastically offered to connect me with his best friend who is one of the top dressage trainers in the country. We gave Karen Raleigh a ring as we wound through downtown Dublin, and she immediately invited me to visit her. (Upon telling this story, everyone exclaims "how Irish!")

[Spoiler Alert: I had a lovely cuppa at Karen's two weeks later and it turns out she trained under Jeff Moore, the dressage maestro who my trainer, Bryan Beymer, is also a loyal student of. A brilliant small world moment thanks to a taxi ride.]

The first few days in the city were spent searching for ways to entertain myself as I waited for the commencement of the internationally famed Dublin Horse Show. I visited the National Museum, and for the first time in my life, felt productive in a museum

as I meandered the halls solely paying attention to any artifacts that were equine-related. On display were the ornate bits (mostly snaffles) from the Late Bronze Age/Early Iron age that were used for processions and ceremonies as well as for draught horses harnessed to wheeled vehicles. There were also many hand-crafted metal spurs (introduced by the Vikings), but surprisingly no stirrups. An evening Google session led me to discover that Irish warriors were known for riding without saddles or stirrups in battle, they were often bareback and barefoot. Stirrups were invented in the Middle Ages to help anchor a knight to his horse as he charged into battle, allowing him to use his horses' momentum as shock power as he braced his weapon against his enemies. The Irish riders, on the other hand, were lightly armed and steered battles away from open plains and into the forests and bogs where their

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sturdy mounts, predecessors of the Connemara Pony, could traverse much more easily than the stockier mounts of the opponents. Foreign knights also had a much more trying time navigating their large weapons, such as spears and javelins, in the tangle of the forest.

A lovely day was spent in the National Library drinking up specialized equine literature. I poured through breeding bibles by various Irish men who preached the importance of maintaining the Irish Sport horse bloodlines and claimed the popularity of continental warmbloods to be sinful. I managed to snuff out some interesting economic data about government involvement in breeding programs but ended the day dwelling on the gender disparity




of historical horse-related records—there were no female authors in the catalogue on the subject.

Being a devoted sustainable fashion advocate, I couldn't resist stopping by Ruby Ruby, a sophisticated second-hand shop tucked away behind Trinity College. The small boutique felt like home after working at Jules all summer (the fantastic designer-consignment store in Madrona, Seattle). When I mentioned to Laura, the kind New Yorker behind the counter, that I was in Ireland to study horse cultures, she exclaimed the phrase that is honey to my ears "I have someone you need to be in contact with." She rang up Suzanne Macdougald on the spot. Suzanne is involved in multiple facets of the horse world, and her sister runs the Dublin Horse Show. I left the shop with my second exceptional and unexpected contact in Ireland and a new "lucky ascot." Coming soon, I'll explain why I haven't taken my lucky ascot off since...

Stay tuned for the next post in which I will attempt to offer a glimpse into the sensation that is the Dublin Horse Show.

*-Cello Lockwood*

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# Neighborhood and Beyond

## 8TH ANNUAL ARTWALK

Don't miss Leschi's 8th Annual ArtWalk on Saturday, September 14 from 11am–4pm. We have many new artists demonstrating their work and many of our past favorites as well. There is artist designed jewelry, fine wooden bowls, prints, leather work, block prints and watercolors. And don't miss Lanier's Fine Candies; they make great gifts!

Children's activities will be across the street in Leschi Park with the thrilling giant slide, a face painter, a dance workshop and crafts and games.

On our stage will be three bands: Opepo, Eli Meissner Jazz Duo and the popular Brazilian jazz group, The Rio Thing. The talented Washington Diamonds Drill Team will demonstrate their skills in the afternoon; you will see why they are award winners! Visit the Leschi Community Council table to see historic 1899 photos of the Leschi Park. Leschi Park was a destination place for city-dwellers looking to escape the summer heat. They came to the Dance Pavilion to see Sarah Bernhardt perform; to listen to concert bands at the Leschi Park band stand. There is a photo of a caged black bear in an early attempt to start a zoo. You will see a photo of the cable car they would ride from downtown to Leschi Pier, a thrilling ride indeed!

When we started the ArtWalk eight years ago, we never envisioned so many years! In many ways, it's a success. We have attracted many new artists this year and we were overwhelmed with musicians wanting to play. But the Planning Committee has dwindled in numbers and now we find it will be difficult to do this another year without new volunteers. We need some fresh faces who can pick up the reins; you don't have to reinvent anything. There is a process in place; we just need dedicated folks to carry on this work! If interested, contact [LeschiNews@comcast.net](mailto:LeschiNews@comcast.net).

-Diane Snell

## THE VIEW FROM THE SENIOR CENTER

Seafair and the Blue Angels at the Central Area Senior Center couldn't get much better!

Nothing beats the Annual Seafair Patio Party as the best way to experience the annual event. Seated there on the Central Area Senior Center's massive east-facing deck, enjoying the sights and sounds before the Blue Angels action begins—not sure it gets any better!

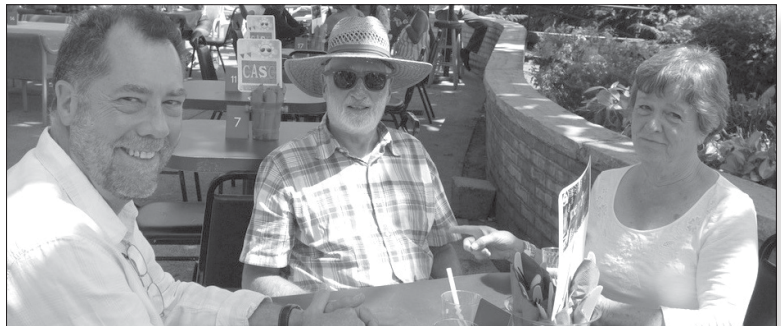
First, the absolutely stunning view, with a wide span of Lake Washington, including Floating Bridge, Mt Rainier to the south, and across the water, there are the Cascade Mountains!

Starting off, it's fascinating to watch an army of visitor boats of all shapes and sizes arriving from the north to secure a spot.

From the CASC deck, here come the hydroplanes whipping through the water. As the Blue Angels stream overhead in endless varied patterns, one dines on awesome barbecue dishes from Ezell's while watching for the next dramatic move by the Blue Angels. Also, it's hard not to be-bop to live rhythm and blues from



Above and left: Face and body painting for the young and young at heart. Below: Bob and Gwen Rench with friend Charles Willi. Photos this page courtesy Joan Ervin.



the Triple Treat band inside the Center. Youngsters enjoy their own space, with a view of the water while they enjoy games, face painting and kid snacks and beverages.

Even watching the army of visitor boats depart was quite a sight (we stopped counting at 150). Central Area Senior Center, thank you for such a wonderful event and looking forward to next year!

*-Tracy Bier (forwarding photos)*

## SENIOR TAX EXEMPTION

*Ruby Holland, activist working tirelessly on behalf of keeping seniors in their own homes writes with good news:*

The new income limit for the Senior Tax Exemption for 2020 is \$58,423. for King County. It is based on 65% of the area median income. Since the median income in the area keeps going up, the income limit will go up, while our mortgages hopefully stay the same. Pick up your application starting Jan. 2020 for income for 2019. Be sure to thank John Wilson, the Tax Man, while you're at it, for helping us stay in our homes. Please spread the word.

*-RubyHolland*

## LESCHI SCHOOL UPDATE

The entire school community bids a very fond farewell to Principal Rhonda Claytor, who is leaving Leschi to return to the classroom as a special education teacher at the high school level. Ms. Claytor will remain an important part of our community, with one daughter who graduated and another who is still at our school. She has had an enormous impact during her six years of service with particular dedication to fostering an equitable community; mostly notably, beginning in her second year, she oversaw the integration of the school's Montessori and Contemporary programs to create a single and diverse learning environment for all Leschi students. In the words of our PTA co-presidents: "We thank you so much for your leadership, love, and advocacy over the past six years. The Leschi Community is so much better and stronger because

of your vision, openness and drive to make it so. You have had an immense effect on the school, the children, staff and parents."

We are also happy to welcome Lisa Moland, who served as our assistant principal last year, as our new principal! Ms. Moland previously served as the assistant principal at Denny International Middle School and Dunlap Elementary School. She has over 15 years teaching experience in grades K-12 and has deep roots in the Leschi community; she currently has a grandchild at our school in addition to five children who attended. Ms. Moland is committed to Leschi's value statement that all kids can learn and will work towards strengthening the vision of being a positive school that is inclusive, equitable, and focused on the whole child.

*-Benson Funk Wilder*

*Editor's Note: Box Tops for Education—A painless way to help Leschi School is to clip those coupons found on common household products, such as cereal boxes. I recently found eight box top coupons on my Costco sized can of dishwasher detergent! The coupons can be mailed to the school or you can stop by and hand them in at the office. Accumulated coupons allow the school to buy needed equipment.*

*Another option is [donorchoose.org](http://donorchoose.org). This features teachers with special pet projects in mind; cost of the materials is listed and there is a countdown as the donations come in. Both the teacher and the pupils sent thanks to the donor!*

## SENIOR CENTER UPDATE

At the membership meeting on August 21, Director Dian Ferguson announced that King County has awarded The Central Area Senior Center (aka CASC or The Central) \$1,512,927. This funding comes from the expanded Veterans, Seniors and Human Services Levy approved by voters two years ago. In 2018, CASC was awarded \$75,000 to upgrade its computers, to increase outreach to seniors experiencing homelessness and to hire an architect to look at ways to improve the existing facility.

This new funding will be distributed over 4½ years and will focus on support, outreach, connection and social engagement for elders of the African Diaspora in Central Seattle and South King County.

In partnership with Des Moines/Normandy Park Senior Activity Center, CASC will become a senior hub that serves as the recognized center on aging services for this distinct group of elders.

This multi-year grant recognizes the importance of CASC's 55-year service to the African-American community and its unique position to expand its expertise to other communities in King County.



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The County's recognition goes a long way to affirm the need for the City of Seattle to transfer title to the CASC non-profit so that other long-term funding opportunities can be pursued, and the future of the Center can be assured.

-Peggy Herman

## ATTRACTING BIRDS TO YOUR YARD

If you want to increase the presence of birds in your yard, go to Seward Park's Audubon Center for this sale of native plants which attract birds.

The Seward Park Audubon Center will offer healthy native plants for sale with advice for selection, planting, and care. They provide seeds, berries, and nectar for pollinators like birds, moths, and butterflies, and support an incredible variety of insects compared to non-native species. Upon maturity, native plants can also be easier to maintain because they have developed especially for our climate.

We will have many varieties of plants on-hand during the sale, plus you can get advice from our experts on the plants that will best fulfill your landscaping needs. Purchase plants online in advance, then pick up during the sale. Online ordering opens Monday, September 9.

-from the Seward Park newsletter column:  
Chickadee Chatter

## SUMMER FIRES NOT AS BAD AS EXPECTED

In my last article, I said that "we'd likely be in for yet another more active-than-normal fire season." Thus far, that forecast has been a dud, and I couldn't be happier to have been proven wrong. After the apocalyptic smoke and flames we've seen the previous five summers (apart from 2016), why has this summer been so surprisingly pleasant?

The primary reason for our underwhelming fire season was that our summer weather was much closer to climatology, with mild, onshore flow originating from the Pacific and not hot, dry, offshore flow from British Columbia and the rest of the West. Our most recent bad smoke/fire years—2014, 2015, 2017 and 2018—all had over 20 days of highs greater or equal than 85 degrees at Sea-Tac, with 2018 notching a record 32 days. As of 8/21, Seattle only has seen 10 days of 85 or greater, and while we might see a couple more before 2019 is over to exceed our long-term average of 11 days, the chances of us exceeding 15 days is vanishingly small.

Our biggest fire season by far was 2015, where 1,100,000 acres (275 Mercer Islands) of land were scorched in Washington alone. 2017 and 2018 each saw only 1/3 of the acres burnt as 2015, but they were memorable for the insufferable smoke that suffocated the Pacific Northwest. With our persistent onshore flow this summer, almost all the smoke from eastside fires continued moving

inland. Our mild summer is evidence of this onshore flow—after all, the Columbia Basin is much hotter than the Pacific Ocean!

Additionally, with the notable exception of the 45,000-acre Williams Flats fire northeast of Grand Coulee Dam, the vast majority of this summer's wildfires have burned over grass or brush and in easy-to-access locations. Because non-forested locations have far less combustible material, fires there spread more slowly, produce way less smoke, and don't "jump" from one location to another via smoldering, airborne embers as easily as forest fires. The fact that our fires have been confined to grass and brush and not forests is a testament to the moist fuels compared to the past few years; it's easier to ignite pine needles than pine trees!

However, I would be remiss to fail to mention the potential for autumn wildfires, particularly over California. As summer transitions to autumn, the giant heat dome over the Rockies and Desert Southwest—and the thermally-induced low pressure associated with it—weakens to the point where pressures inland can be higher than those along the coast, setting up offshore gradients and the dreaded Santa Ana and Diablo Winds. The Camp Fire of 2018 (the deadliest/most destructive wildfire in California history that bankrupted PG&E) occurred in November, and Southern California saw wildfires throughout December 2017. By November and December, the Pacific Northwest is usually getting pummeled with storms off the Pacific, but we're still definitely susceptible to smoke from fires throughout the West for the next 1 ½ months.

Autumn fire potential notwithstanding, it's awesome that we had such a mild, smoke-free summer after the truly hellish summers of 2017 and 2018. Here's hoping our good luck continues through the rest of the year!

-Charlie Phillips

Charlie Phillips, a Madrona resident, received his B.S. in atmospheric sciences from the University of Washington and works in Portland as a meteorologist. Check out his weather website at [charlie.weather.together.net](http://charlie.weather.together.net).



# Culture Corner

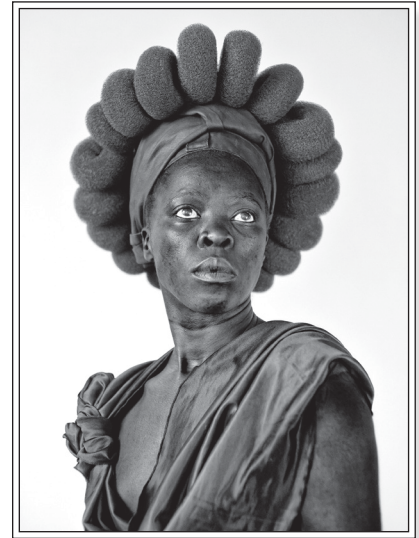
*Editor's note: We received four art reviews this month: two from our art critic, Susan Platt, and two from our "Renaissance Woman," Georgia McDade, who goes everywhere and comments on her experiences.*

## SOMNYAMA NGONYAMA: HAIL THE DARK LIONESS

South African superstar artist Zanele Muholi bursts out at the Jacob Lawrence and Gwen Knight corner gallery at the Seattle Art Museum: "I'm reclaiming my blackness." Her exhibition "Somnyama Ngonyama: Hail the Dark Lioness," spills into four adjoining spaces.

First, a four feet high self-portrait confronts us in the gallery adjacent to the art of the abstract expressionists (mild white man art by comparison). The artist wears a headdress of sheepskin that takes a lion's mane to the next level of luxuriance. Keeping in mind that it is the male lion that has a mane, this lioness identifies as they. They look to the side, focusing beyond us.

Turning around, we see the artist posing in a mural scaled photograph in what evokes a classical reclining nude posture, until we realize that it contradicts that tradition of exploitation. Lying on their side and holding tightly to multiple plastic pillows that cover all specifically sexual body parts, they displace and occupy the reclining nude tradition constructed for male eyes throughout art history.



Zanele Muholi: *Ntozakhe II*, Parktown, 2016. Courtesy of Stevenson, Cape Town/ Johannesburg and Yancey Richardson, New York


Moving into the next space, another 4-foot self-portrait evokes the statue of liberty, with the crown replaced by large coils of black foam and the gaze directed skyward. Again, the icon is redefined, reoccupied, remythologized. As "liberty" has become an empty word, this upward gaze expresses that impatience and absurdity.

The oblique gazes accent the whites of the eyes in every image in the show. As we enter the main gallery, painted entirely in black, we experience these intense looks over and over, trapped as though by pincers on four walls of self-portraits. In each work the artist transforms, with junk from the street, into a goddess, a miner, a queen, a king, and even a rocky cliff or forest. The props enable layers of metaphors and political references that range from historical to contemporary, from personal to public.

For example, in a self-portrait with South African money pinned to their head, a cow's skin pinned on their shoulders, the references can be to the "bride price," the selling of woman like cattle, but defiance and resistance embodies the posture and the gaze, even as it seems to suggest surrender.

In another work, an homage to her sister, a gentle and proud Muholi wears a crown and necklace of rubber inner tubes that confer majesty, and a defiant inversion of the violent history of rubber in Africa, where the Belgian King Leopold ruthlessly killed thousands to satisfy his thirst for

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that “natural” product. We can draw a straight line to the exploitation in the Congo today to obtain the minerals for our electronic gadgets.

Every single image can be approached with layers of meanings, as brought out by the intense and indispensable series of essays in the catalog. About the portrait “Kwanele, Parktown 2016 it is enough,” a face surrounded by plastic detritus, Ama Josephine Budge writes: “Enough a plastic wrapper for a headdress. Enough chemical spilled oceans. Enough burning of carrier bags. Enough the animal carcass choked with used needles and candy wrappers. Enough electronic waste that will never decompose. Enough acid poisoning that never washes off. Enough villages under sand. Enough sand stolen for cement. Enough salinized cropland. Enough desertification. Enough brown bodies on the shoreline. Enough plastic wrappers forced migration. Enough polyethylene saran-wrapped suitcases—everything I could grab in a moment—abandoned at the immigration centre. Enough tear gas in the eyes of protestors. Enough extinct species. Enough plastic-strewn beaches. Enough. Enough. Enough. Enough. How many times must I say, ‘kwanele’ it’s enough, before what you hear is not more but too much.”

The directness of the artist’s bold head shots controls us as we look back seeing the steely gaze, the power, the anger, the courage. Muholi speaks of occupying public space, the spaces given to white people. As a South African, Muholi is particularly aware of the segregation of public space and its history in apartheid, but the entire planet is rapidly becoming an apartheid state with migrants imprisoned at militarized borders or drowned at sea.

Prior to this series, Muholi photographed the LGBTQIA people of South Africa to honor those murdered and those living amid murders and crimes against their community. Their own studio was ransacked, and unprinted work deliberately destroyed.

Turning the camera back on their own face in these portraits, Muholi allows no objectification of the other, deliberately negating a long tradition of the black body in ethnography, anthropology, tourist and so called “documentary” photography. The body is Muholi’s, the narrative is Muholi’s.

The statement is both local and global: the artist has constructed the images all over the world and identified each image by city, and in isiZulu, their native tongue. Working in black and white (albeit with color film) is another political reference to photography as created by white eyes and cameras calibrated in F stops for white skins. Here the subtle tones of black emphasize the many nuances of dark skin colors.

We are caught in the web of these layered metaphors that defy the state of our present world with brilliant defiance. “Hail the Dark Lioness”! (until November 8).

Don’t miss the videos behind the “Lioness” and read the articulate catalog!

## CHALLENGING DOMINANT STORIES

On the same floor the Betty Bowen award winner Natalie Ball (Modoc, Klamath) installed a provocative pair of works. Ball is descended from the famous leader of the late nineteenth century Modoc resistance, Captain Jack. That heritage of warrior defiance is obvious here. *You Mist, again* (Rattle) and *Re Run* make up the installation “*Twinkle, Twinkle Little Snake.*” The title interrupts the familiar nursery rhyme about the stars with a snake that can be both threatening and magical. Ball explores the collision of indigenous and white cultures as well as African American, also part of her heritage (note the bullet shells embedded in one of the giant rattles). But she is also celebrating indigenous vitality and incorporating trickster humor.

*Rattlesnake* skin appears as part of both works (although significantly identified simply as rattlesnake), a skin that a snake has shed, after it regrows another, a clear reference to the survival abilities of indigenous peoples, in spite of white man’s best efforts to obliterate them. The quilt filled with diamonds suggests joy, but it is rudely interrupted by the words “Run” and “Ran.” The violently cut up sports jerseys and letters in these pieces interrupt any cliché of Native or African American culture, giving us instead a proud declaration of survival and humanity. (Until November 17)



*Natalie Ball, You Mist, Again (Rattle), 2019, part of installation “Twinkle, Twinkle, Little Snake” cotton, crystals, pine, polyester, rattlesnake, deer and porcupine hair, braiding hair, Converse shoe, acrylic beads, bullet shells, and deer rawhide, photograph by Susan Platt*

~Susan Platt

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

## INSPIRING ART

When I think about the amount of time I spend volunteering for several groups, I should be happy that I had a hiatus from The Leschi News! However, the truth is that I missed writing the column. Over the past two months I have considered countless conclusions, revelations, or events as good topics for this column: the environment—climate change and dangers to bees, butterflies, whales, and people; death of loved ones; mass shooting deaths and grief, the deaths not labeled “mass”; tweets; the mean-spirited Mitch McConnell and what the Founders had in mind; paying to park on a street—on a Sunday; Brexit; \$40,000 cap for assistance for a property tax waiver; Boeing; reparations; Ashland; the country’s world standing; redlining; family and friends; disagreements; health concerns and professionals; plays; church; revising the book Tribute; radio interviews; books; movies; articles; touring the Liberty Bank Building; television news and shows; swimming; privilege; \$800-a-month prescription—with co-pay! A few times I began a column, to get ahead, but never finished one. Receiving a deadline, however, sent me back to work.

One of the high points of these two months has been art, in a variety of disciplines and a variety of places. Because art educates and uplifts me, I want so much for you to know about two visits that left indelible impressions: Yehaw Native American Art at King Street Station and the Seattle Art Fair at CenturyLink Field. Although these exhibits have ended, I believe the uniqueness of each makes comments about them worth sharing.

Yehaw was held at King Street Station March 23–August 4, 2019, housing 280 pieces of art by 200 artists—all Native Americans. The Smithsonian National Museum of the American Indian and American Art Museum are the only places to house more Native art! Diversity was the order of the day. Some artists identified as indigenous Latinx and others indigenous Mexican. Among the 100+ nations represented were Ojibwe, Crow, Tlingit, Tahltan, Winnebago, Klamath, Choctaw, Cherokee, Chippewa, Tulalipi, Puyallup, Zapotec, Aleut, and Steilacoom. Washington is the base for more than half the artists, but Oregon, Alaska, Montana, and British Columbia were represented too. Media used by the artists were as varied as they were—steel, wire, porcelain, paint, feathers, linocut, beads, ink, acrylic, fabric, string. On the wall, in cases, installations, storytelling, video are some of the forms. Sculptures dotted the room. Established artists and first-timers were sometimes next to each other.

At the beginning of the exhibit is an excerpt from a Coast Salish story: *“The Creator has left the sky too low. We are going to have to do something about it, and how can we do that when we do not have a common language? ... We can all learn one word, that is all we need. That word is yəhaw—that means to proceed, to go forward, to do it.”* writes taqʷšəbly / Vi Hilbert (Upper Skagit) in her telling of *Lifting the Sky*.

This is exactly what the artists do. Several artists were present and willingly talked about their art. Although the project entailed several events, the art was the major focus. And all the events were free; everyone was welcome. At least 2700 persons took advantage of this amazing program. The curators of this most democratic show were Tracy Rector (Choctaw/Seminole), Asia Tail (Cherokee Nation), and Satpreet Kahlon. For more details and photos of the art, visit [yehawshow.com](http://yehawshow.com), where great detailed information abounds.

The Seattle Art Fair at Century Link Field exhibited a diversity of another kind. I admit that the \$35 entrance fee for the show of August 2–5 was prohibitive for some of us; I learned too late there were several places to secure discounted and free tickets. Everything else was flawless! Artists came from Hong Kong, Korea, France, Japan, Canada, Germany, Denmark, Ireland, Russia, Viet Nam, England, Sweden, and many states in the United States! Curator Nato Thompson had to be proud of this fifth Fair although some worry about its future because of the death of founder Paul Allen. In Thompson’s curatorial statement is an exceedingly small glimpse of what was expected of “Here Explodes the Wunderkammer.” Wunderkammers, cabinets of curiosities, aptly describes the more than 100 galleries! How can I explain the content of some galleries? You had to have been there! Of course, there was what is expected—portraits, landscapes, food, flowers, animals, trees and persons of all ages. There were sculptures. Media was as varied: oil on canvas or linen, steel, silkscreen, iron, gouache, laser-cut on aluminum, thread and shredded money, marble, flowers, feathers, enamel, rope, wood, spray paint, silicone, ceramics, rice paper, watercolor, tintype, acrylics, photography, bronze, glass, and others. One digital piece took the form of a video in several panels with subjects traveling from one panel to another. On another were flowers exploding/blossoming all over the Mona Lisa blossoms enough to cover the painting only to have the process begin again. There was a video from ceiling to floor; on it and in it were symbols traditionally used in still-life paintings. Flowers of many colors, fish, skulls, clocks steadily moved up the panel only to return in the same pattern. Suggesting the brevity of life on the one hand coupled with steady movement on the other in some ways defies the death in the still life as we know

# SEATTLE ART FAIR

it. Nine projects played a role in the Fair. One piece that drew much attention was *Self-Facing*, an example of Autonomous Sensory Meridian Response (ASMR) where Fairgoers had several opportunities to smash their faces into the bread as does the artist Bread Face. Of course, there were takers. The other was Stephanie Dinkins' Not the Only One (NTOO). This multigenerational vase-looking memoir example of artificial intelligence (AI) answered the audience's questions—sometimes right but often wrong. I may have cited instances that would prevent you from coming, but I hope not. There were talks on art collecting, curating, artists conversing, destruction of art by nature, AI, and the market disruption by technology. There was also the Kids Panel that gave nine to 12-year-old children a chance to discuss their favorite artwork. One of my favorites was the \$90,000 Cycladic Head of an "Idol." (about 2500–2400 B. C.); I saw one piece for \$425,000! The Seattle Times ran a photo of a \$4.8 million bust of Apollo. Curator Thompson wrote "...the mutability and interwoven qualities of all forms of life and non-life are distinctively embedded in literary, political, artistic, and scientific discussion." He added, "A poetic relationship to fact, fiction, science, theology, biology, herbology, cosmology, and even cosmetology is the bread and butter of the artists. The previous two sentences point to intersectionality—a major word in our society today. Artists at the Fair—and elsewhere—have few boundaries. This freedom refreshes as so many persons in so many places have their freedom curtailed and/or eliminated. Perhaps the art will help pave the way to greater freedom for more people everywhere.

Although there were other extraordinary happenings in Seattle, especially Intiman Theatre's free The Events where no one paid for tickets, I hope the two exhibits I've described will alert all of us to the extravagant buffet feast of art one can find in Seattle. The many art galleries, "mainstream" to fringe theaters, opera, dance, symphony, and choruses with regular programs plus the many annual and biannual performances can keep us in the Puget Sound occupied and preoccupied. Add the festivals and fairs for more entertainment and education. Just know that in a time when there is so much turmoil from and on so many fronts, much of which we cannot control, art can allow us to catch our breath; art can be a lifesaver, at least for a while.

-Georgia S. McDade

*Georgia Stewart McDade, a Louisiana native who has lived in Seattle more than half her life, loves reading and writing. Earning a Bachelor of Arts from Southern University, Master of Arts from Atlanta University, and Ph. D. from University of Washington, the English major spent more than thirty years teaching at Tacoma Community College but also found time to teach on every level at several other institutions of learning.*



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# Seeking Sustenance...

## SEPTEMBER WINE

Hello and welcome back Leschi!

We have loved being a part of your summer festivities. As we slowly ease back into Fall routines, let's take this opportunity to update you on anything you may have missed wine-wise down at the Market. First, an announcement!

The Madrona Neighborhood Association has announced their Fall Wine Tasting! Save the date of Saturday, October 12th. More details to come, and you are always welcome to check in at the store for updates and tickets as we get closer.

Following is a list of TEN red wines sure to help you get into the Fall spirit. There really is something for every red wine drinker here. All have great scores and accolades, as well as represent a wide variety of different grapes from various places.

Enjoy!

### 2014 Schiavenza Barolo Prapò Piemonte (\$56)

"A bright, open and fruity style, boasting cherry, strawberry, tobacco, iron and saline flavors. Firm and linear, with a tight cohesiveness and a long, detailed finish. Best from 2023 through 2042. 290 cases made; 65 cases imported." -Wine Spectator, 94-points.

### 2016 Avennia Valery Red Columbia Valley (\$47)

"Merlot from old blocks at Boushey Vineyards make up 70% of this wine, with the rest Cabernet Franc from esteemed Champoux Vineyard. Fascinating aromas of ripe red raspberry, earth, green herbs, cigar box and flower are followed by ripe, hedonistic fruit flavors that show the warmth of the vintage. Coffee notes linger on the finish. Best after 2023. Cellar Selection." -Patrick Sullivan, 96-points.

### 2014 Buty Connor Lee Viney Merlot/ Cabernet Franc Columbia Valley (\$42)

"A classic wine from this estate, the 2014 Conner Lee Vineyard is a blend of 63% Merlot and 37% Cabernet Franc. It offers an herbal edge in its ripe black cherry, red plum, chocolate and earthy bouquet. This gives way to a rich, medium to full-bodied red that has polished tannin, integrated acidity and a great finish." -Wine Advocate, 92-points.

### 2010 R. Lopez de Heredia Vina Cubillo Crianza (\$20)

"The richness and depth of complex dried wood and spice here is seamlessly sewn into the dried red and dark cherries. The palate is pinned around a fresh-blackberry core that marries still sweet fruit to more savory style. Long and balanced. The tannins are fine yet assertive. It freshens into the finish nicely. Drink or hold." -James Suckling, 95-points.

### 2017 Syncline Subduction Red Columbia Valley (\$20)

"Plump, elegant and expressive, with layered black raspberry, smoky beef and licorice flavors that build structure toward refined tannins. Syrah, Grenache, Carignan, Cinsault and Mourvèdre. Drink now through 2026." -Wine Spectator, 92-points.

### 2016 Two Vintners Syrah Columbia Valley (\$20)

"Refined and sleekly built, with expressive raspberry, tarragon and smoked pepper flavors that built tension toward polished tannins. Drink now through 2026. 925 cases made." -Wine Spectator, 91-points.

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# ...in the Wilds of Seattle

## 2017 Soter Vineyards Planet Pinot Noir Willamette Valley (\$20)

“This offers some wild-raspberry and strawberry aromas with a very fresh and primary attitude. The palate is succulently fresh, lithe and juicy with raspberry flavors holding fresh and juicy.” -James Suckling, 90-points.

## 2016 Bear Flag Zinfandel Sonoma County (\$19)

“Blended of 89% Zinfandel, 7% Petite Sirah and 4% Teroldego. The wine bursts from the glass with baked raspberries, redcurrant jelly and Black Forest cake notes with hints of tree bark, cracked pepper and Indian spices plus a waft of potpourri. Full-bodied, rich, velvety and wonderfully spicy in the mouth, it gives up loads of earthy layers on the long finish.” -Wine Spectator, 91-points.

## 2018 G.D. Vajra Nebbiolo Clare J.C. Langhe Piedmont (\$18)

“Bright red. Explosively fruity aromas and flavors of red cherry, raspberry nectar, sweet spices and violet. At once big, dense and juicy, but vibrant, with a hint of aromatic perfume that is extremely inviting as is the underlying sweet spice component. This is absolutely delicious. I couldn't put my glass back down once I started tasting this.” -Vinous Media, 92-points.

## 2012 Bodegas LAN Rioja Reserva Spain (\$16)

“A thick, firm texture carries ripe flavors of blackberry and fig paste in this solid red. Notes of dark chocolate, smoke and forest floor add complexity. The tannins are well-integrated, and balsamic acidity keeps this lively. Tempranillo and Mazuelo. Drink now through 2028. Smart Buy.” -Wine Spectator, 91-points.

*Kenneth Benner, a Seattle area native, is a trained chef and has worked in such restaurants as Barbacoa, B.O.K.A. Kitchen + Bar, and Dahlia Lounge. Ken is the wine buyer at Leschi Market. He has a passion for learning, a meticulous palate, and a tenacity for searching out the best for his customers while offering some of the most highly coveted wines in the area. His wine column is intended to inspire and explore new choices in wine, learn about wine with his readers, and share his knowledge and experiences in the wine world. Check out the latest at [www.LeschiMarket.com](http://www.LeschiMarket.com) or request to be added to email updates or send questions, comments, or suggestions to [ken@leschimarket.com](mailto:ken@leschimarket.com) and follow the wine department directly on Twitter at [twitter.com/leschimarket](https://twitter.com/leschimarket).*

## POMODORO

This summer I had to arrange a wedding rehearsal dinner for 20, something I had not done before. I began by looking at restaurants in the vicinity of the wedding venue for convenience. I chose four and emailed the details to each place. I heard back from one, Pomodoro. They seemed set up for this kind of event with a special menu of five pasta dishes. The price was \$35 per guest with a dinner of Caesar Salad, pasta dish and Tiramisu for dessert. Servings were generous and there was a special menu with the names of the wedding couple. I worked closely with the chef with whom it was quite easy to negotiate.

We had half the restaurant with the other half serving unrelated customers. The space was comfortable and like with all large groups, you only hear the conversation right around you.



There is parking under the building after office hours are over, so it was easy to come and go. And best of all, the food was good. I had the linguine alla Puttanesca and I was glad to take home a box of leftovers for the next day.

The College Club's wedding venue is also nice. The celebrated couple is married under an arbor at the end of a pier on Lake Union with boatloads of strangers going by, clapping and shouting their congratulations! It made it seem as though all of Seattle was celebrating this union of two young and happy persons! The reception room is bright and sunny with views of the lake.

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## POMODORO

2366 Eastlake Ave. E, 206-324-3160

Tues–Thurs: 5:30–11pm; Fri–Sat: 5:30–12pm;

Sunday: 5:30–10pm, closed Mondays

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-Diane Snell



## FINANCIAL THREAT LOOMS FOR NEWSLETTER

It has always been dicey paying for the monthly newsletter and depending on ads. Fortunately, the past few years, Leavitt Capital paid for a half page ad promoting Leschi Lake Center which took care of 20% of our printing costs. Alas, that benefit is now gone! Leavitt no longer manages the property and its principal owner, Alaska Copper, is in charge. When we approached their representative, he said to cancel the ad; they no longer require it. They do not donate locally, preferring to donate to United Way.

We need to ask folks to look at the label on their newsletter and see if their dues are up to date; if not, please renew! In the past we have relied on readers for postage only but now it is more drastic if we are to keep going. And if you feel generous, any donations you send our way are tax deductible as we are a non-profit.

If you have a business or frequent one in the area, talk to them about advertising in our newsletter. It is reasonable and reaches many residents beyond our mailing list. The business copies and those at the Senior Center and library go quickly. We can send you a copy of the rates if you email the [leschinews@comcast.net](mailto:leschinews@comcast.net) address or call 206-726-0923. We have been keeping the neighborhood informed for more than 50 years and we hate to stop now!

*-The Leschi Community Council Board*



*Ready for Back to School?*

## LCC FINANCIAL REPORT

We are always a month behind in the financial report as we start on the next month's newsletter (in this case September) before the end of the month (August.)

You will see there are no expenses for printing and postage as we are on our summer break with the newsletter. The largest fund continues to be the Officer Brenton fund which is restricted.

We have worked our way through all the restricted funds explaining the purpose and who is in charge of these funds but if you have questions, you can always write to [leschinews@comcast.net](mailto:leschinews@comcast.net) and we will print the answer in the newsletter. In next month's report, we will have many ArtWalk related expenses.

	Income	Expenses	Balance 7/31/2019
<b>General Fund</b>			\$10,442.74
Ad Revenue	\$1,500.80		
Dues	\$1,265.00		
Donations	\$1,622.50		
Insurance		(\$757.00)	
Printing and postage		(\$4,182.85)	
Totals	\$4,388.30	(\$6,723.51)	\$ 10,442.74
<b>Restricted Funds</b>			
ArtWalk	\$1,810.00	(\$390.00)	\$1,369.31
Cherry Street Corridor			\$635.76
Flo Ware Park		(\$270.00)	\$753.98
Friends of Powell Barnett			\$1,068.06
Friends of Street Ends	\$300.00		\$1,010.41
Frink Park			\$2,067.60
King Street			\$1270.00
Leschi Gateway Project			\$347.39
Leschi Natural Area			\$4,845.39
Officer Brenton Fund			\$3,463.85
String of Pearls	\$200.00		\$2,130.38
SW Frink Park			\$1233.08
W. Vaughn Memorial Fund			\$1200.00
Wading Pool			\$3006.13
Whitebear DreamCatcher			\$201.64
Totals	\$6,698.30	(\$7,383.51)	\$35,045.72
<b>Certificate of Deposit</b>			\$11,253.31

## Support your community by joining the Leschi Community Council!

We create awareness of neighborhood issues so residents may make informed and effective decisions.

LCC joins with the Leschi Business Association on ArtWalk and Halloween Spooktacular

LCC supports the Instrumental Music Program at Leschi Elementary

LCC supports volunteer activities in our local parks and on our public stairways

LCC supports the Central (Central Area Senior Center)

LCC produces the Leschi News 10 times a year

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All donations are tax-deductible as we are a non-profit 501(c)(3).

My check is enclosed:  \$35 family membership  \$25 individual membership

\$15 student/low income/ senior membership

I am making an additional donation for LCC work

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**business card, \$35; 1/4 page, \$70;**  
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# leschinews

The next Leschi News deadline is **SEPT 16**. Mail all articles, comments, letters, advertisements, and membership dues to this address:  
Leschi Community Council, 140 Lakeside Ave Suite A #2, Seattle WA 98122-6538  
or email Diane Snell at [leschinews@comcast.net](mailto:leschinews@comcast.net)

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## september 2019 | calendar

**SEPT 4** No LCC community meeting this month; we're busy working on the ArtWalk!

**SEPT 7** 9am–3pm. Leschi Natural Area work party. Lunch and tools provided. 36th and Terrace.

**SEPT 9** 6pm. LCC Executive Board meeting at The Central  
(aka: The Central Area Senior Center or CASC, 500 30th Ave S).

**SEPT 12** 6pm. Central Area Neighborhood District Council (CANDC)  
meeting at The Central in the solarium.

**SEPT 14** 9am–12pm. Seattle Neighborhood Coalition (SNC),  
breakfast meeting at The Central; \$14 for hearty breakfast.

**SEPT 14** 11am–4pm. *Don't miss our very own 8th Annual Leschi ArtWalk!*  
Join us in the Leschi business district and Leschi Park along Lakeside Ave S.

**SEPT 14 AND 15** 10am. Native Plant Sale at Seward Park's Audubon Center

**SEPT 20** 6–9pm. Green Dolphin Nightclub featuring Old School DJ Battle. \$15 for Lifetime Members; \$20 for Annual Members and \$25 for non-members. Appetizers, no-host bar, music and dancing.

**SEPT 26** 6:30pm. EastPAC at Chardin Hall, Seattle U. Park in bldg. lot on Jefferson  
just east of 12th. Turn right into lot just beyond athletic fields.

Join us on Facebook:  
LESCHI or see our website:  
[leschicommunitycouncil.org](http://leschicommunitycouncil.org)  
or [leschinews.com](http://leschinews.com)