

VOL. 28, NO. 8, September 2014

# Desert Leaf

The Catalina Foothills

Magazine

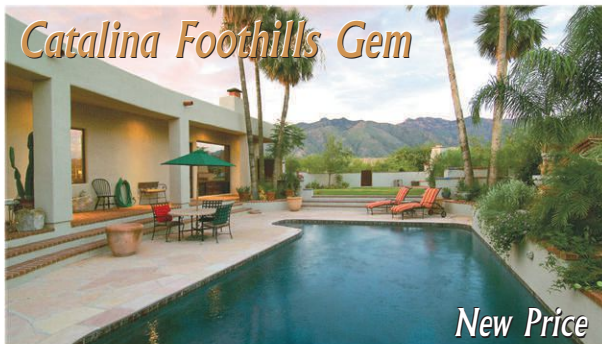
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# Tucson Mountains Foothill Retreat

Nestled on 25 private & secluded acres against the Tucson Mountains, this spectacular, all masonry contemporary retreat offers sweeping city and mountain views. A hobbyist's dream, the home includes 3 garages: a 2 car attached garage for daily use, a 4 car garage with a full working shop and a 4,547 sq. ft. RV garage capable of holding 16 cars! Located adjacent to the Saguaro National Park, this one-of-a-kind hideaway can be purchased with 39.96 acres, and up to a total of 88.24 acres. Highlights include 5 BRs, 5 1/2 baths, walls of glass, soaring ceilings, scored concrete flooring, views from all windows and horse facilities. **New Price \$1,600,000**

## Catalina Foothills Gem



**New Price**

High on a hill, this outstanding 5 BR/4 bath Mediterranean-style home is on 2.3 acres and overlooks the city. District #16. **\$1,497,500**

## Alta Vista Mediterranean



This exquisite, 5380 sq. ft., 5 bedroom Mediterranean-style home offers panoramic city & mountain views. District #16. **\$875,000**

## Catalina Foothills Estates #8



**New Price**

This remodeled 4126 sq. ft., 5 BR burnt adobe territorial is located on a 1.84 acre lot and offers sweeping views. District #16. **\$850,000**

## Tanque Verde Valley Beauty



This stunning, TEP certified energy efficient, SW contemporary home is on 3.34 acres and offers mountain views. TV Schools. **\$850,000**

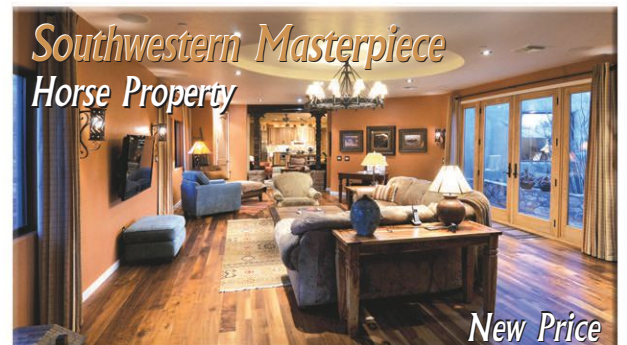
## Skyline Country Club Estates



**New Price**

This immaculate, beautifully remodeled 2,707 sq. ft. Santa Barbara-style townhome is located on the golf course. District #16. **\$750,000**

## Southwestern Masterpiece Horse Property



**New Price**

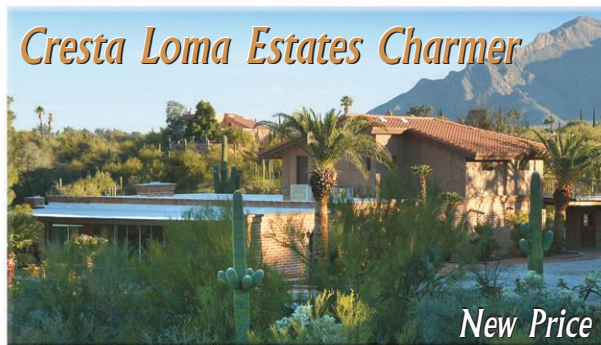
Located on 4.11 acres in secluded Molina Canyon, adjacent to a riparian area, this SW-style home offers views & privacy. **\$650,000 - \$750,000**

## Gated and on the Golf Course VIEWS!!!



Located adjacent to the Quarry Pines Golf Course in a gated subdivision, this TEP Energy Smart home offers 3 BR and 2 1/2 bath. **\$585,000**

## Cresta Loma Estates Charmer



**New Price**

Nestled in the near NW side, on a private 2.34 acre lot, this spectacular 5 bedroom burnt adobe home offers mountain views. **\$442,000**

## Silver Shadow Estates Near Northeast



**New Price**

This excellent 3 bedroom, 2 bath ranch-style home is located on a generous lot close to Speedway and Pantano. **\$175,000**



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# Ventana Canyon Mountain Estates

Perched above Ventana Canyon's signature par 3, the most photographed golf hole in the West, this stately, Old World-style custom home built by Randel Jacob design group in the prestigious Ventana Canyon Mountain Estates. Dramatic stone, adobe & stucco finishes, floor to ceiling windows, custom iron work & wood doors throughout, Greatroom w/towering circular fireplace created w/carved stone from the lot, striking mesquite staircase, radial wood beam ceiling, spacious gourmet kitchen & wine cellar, Thermador & Viking appliances, dual sinks & granite island, polished concrete floors. 4 bedroom + study, 5 elegant Travertine baths. Gracious outdoor living with pool, spa, 3 car garage, Dist. 16 schools, breathtaking top of the world city and mountain views.

*Offered at \$1,695,000*

## Majestic Views in Sabino Mountain

Soft contemporary on top of a ridge in prestigious gated Sabino Mountain. Front courtyard entry, exquisite living room and dining room w/high ceilings, walls of windows, beautiful fireplace, gourmet island kitchen w/dark cherry cabinets, granite countertops, wet bar, wine cooler, family room w/charming fireplace, wood floors, 8 foot doors. 3 bedrooms + study, 3 baths, Master suite w/sitting area, luxurious bath w/Travertine countertops and floors, large walk-in closet. Fabulous backyard w/gas heated pool, spa, BBQ, 3 car garage, majestic city and mountain views!!

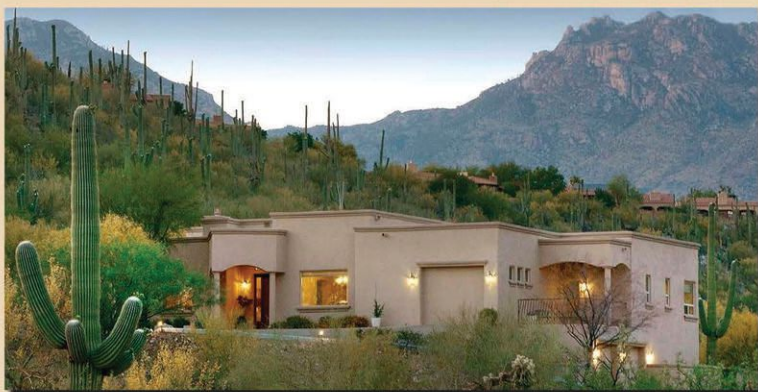
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## Breathtaking City & Mountain Views

Stunning soft contemporary on 3.79 acres in prestigious gated River Heights Estates in the Foothills. Foyer entry, dramatic 12 ft. high ceilings, exquisite Greatroom w/Travertine tiled fireplace, walls of windows, beautiful wood floors, formal dining room w/city view, gourmet island kitchen w/cherry cabinets, granite countertops, lovely breakfast area, tile floors. 5026 sq. ft., 4 bedrooms (split plan) + executive study w/built-in bookcases, Master suite w/sitting area, lux bath, walk-in closet, large rec room + guest quarters (5th bedroom), bath. Enjoy fabulous backyard w/covered patio, Pebble Tec pool, spa, grass, energy efficient home design, 3 car garage, breathtaking mountain and city views!!

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## Mountain Views in La Paloma

Stunning updated contemporary in prestigious gated La Paloma. Foyer entry w/dramatic 20 ft. high ceilings, exquisite living room w/wall of windows, beautiful fireplace, formal dining room, gourmet kitchen w/granite countertops, stainless steel appliances, Dacor oven, Travertine tile floors, breakfast area open to wonderful family room. 4 bedrooms + study (or 5 bedrooms) including Master suite on main floor w/sitting area, lux bath w/granite countertops, Travertine tile shower and floor, large walk-in closet, private entry to patio.

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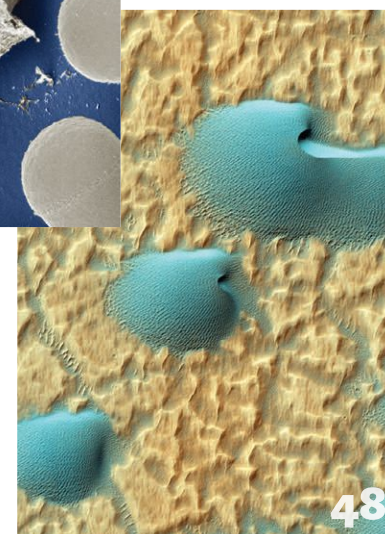
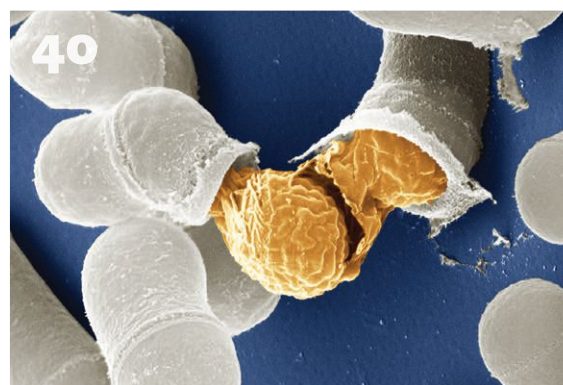
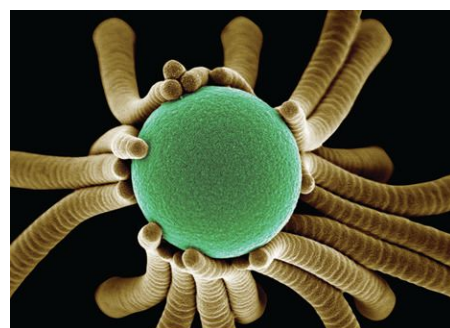
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*Sung Hoon Kang, Joanna Aizenberg and Boaz Pokroy; Harvard University*

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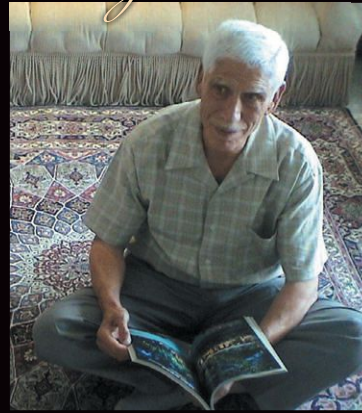
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## Questioning Tucson's Maritime Desert

[Concerning "Tucson: Living in a Maritime Desert," "Sonoran Sage," July/August *DesertLeaf*] I was Senior Research Scientist at the Arizona-Sonora Desert Museum for 25 years. The maritime humidity effect on the Sonoran Desert is discernible for about 100 kilometers away from the coast in southern Sonora to less than 50 in the Gran Desierto and Pinacate Lava flows in northwestern Sonora. Tucson is closer to the continental divide in New Mexico than the Gulf of California. The Sonoran Desert is the result of the rain shadow of the Sierra Nevada block-

ing winter rains from the North Pacific Ocean, the highlands to the east blocking monsoon rains from Gulf of Mexico, the distance north of the tropical Pacific water sources to the south, and most tropical storms and hurricanes not reaching the area. The Gulf of California is a fascinating area with interesting landscapes, plants, and animals. But the Arizona Upland paloverde-saguaro Sonoran desert scrub in the Tucson area is not a maritime desert. Neither are El Pinacate nor most of the Gran Desierto and Lower Colorado River Valley. Amphibian behavioral adaptations to dry seasons and the advent of the summer monsoon rains evolved in tropical dry

forests long before the Sonoran Desert or the Gulf of California existed.

—Tom Van Devender

Reply from the article's co-author Debra Colodner Ph.D., director of conservation education and science, Arizona-Sonora Desert Museum:

There is no agreed-upon technical definition of the term "maritime desert," and we use it in the common sense of "a desert whose character is significantly influenced by the ocean." The Sonoran Desert is also a "rain shadow desert," as Mr. Van Devender notes. His statement that maritime humidity is discernible for only 50 to 100 km away from the coast may be true during some seasons, but research since the 1970s has identified the Gulf of California and eastern Tropical Pacific as the major sources of moisture for the North American Monsoon (see NOAA's Southwest Area Monsoon Project, 1990s; and Adams and Comrie, *The North American Monsoon*, 1997). This monsoon moisture reaches hundreds of kilometers inland, to the southern Colorado Plateau and the Sierra Madre Occidental range of Mexico, and most of the plants, animals and cultures of the Arizona Upland subregion around Tucson, and the rest of the Sonoran Desert, are adapted to rely on this rainfall.



## My Cooper Hawk Neighbor

Always enjoy reading your publication. Claire Rogers' article ["Tucson's Urban Raptors," July/August *DesertLeaf*] was very informative. We live three doors down from a Cooper Hawk nest. We live in an east side neighborhood that is near a park. Have watched three seasons of fledging and can watch most of the activity from my backyard. Not really sure how long the nest has been there, just looked up one day and saw it. Picture [was] taken by Crystal Grandalski. Not sure if this is an adult or fledging; however, it has dived at my husband in our backyard.

—Tassee Carrillo

## I Remember the Stacks

Many thanks to Lee Allen on the article "Stacks of Wax" [July/August *DesertLeaf*]. I grew up in the '50s as a

*continued on page 77*

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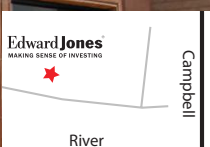
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**Uncommon Collections**

# Collecting in Focus

Story by Claire Rogers and Photography by Bob Rogers



Gallina's camera collection contains oddities, fake cameras and even a fake eyeball.

“Cameras have always intrigued me,” says Gene Gallina. “As a kid, I was amazed at what they could do in capturing an image.”

When he's talking about his cameras, Gallina is happy. How could he not be? He has a spy camera, a Girl Scout camera, a Roy Rogers camera, two Donald Duck cameras and a Mickey Mouse camera. “I liked that some people were having fun making cameras, not just being serious,” says a smiling Gallina.

He has amassed hundreds of cameras—from serious to whimsical—and accessories over the years. Now in the process of downsizing, he's selling off most of the collection, saving a very select few keepsakes. How he decided which ones to keep among his vast array of choices is what collecting is all about: personal taste.

Gallina's larger collection includes early Ansco and Conley brand folding flatbed cameras, Speed Graphic 4 x 5s, Rolleiflex, Icoflex, Picoflex, Argus, Zeiss and Voight camera brands. It also contains Brownies, a Dick Tracy, a Charlie the Tuna, and legions of robot cameras. He's also collected developing tanks, tripods, flash bulbs, manuals and booklets.

Cameras hold a unique position in the history of journalism, technological innovation and market development. Early cameras were fragile, specialized equipment, used by professionals for

formal portraiture or historic events.

“Then they made cheap cameras, for everybody, and everybody could have fun,” says Gallina.

The first mass-market camera was the Brownie, which originally sold for one dollar in 1900. Over the years, the camera was continually redesigned for new generations of consumers. The Beau Brownie, one of which Gallina chose to keep, was introduced in the 1930s and featured Art Deco styling in five different colors. Brownies endured through many evolutions through the 1960s.

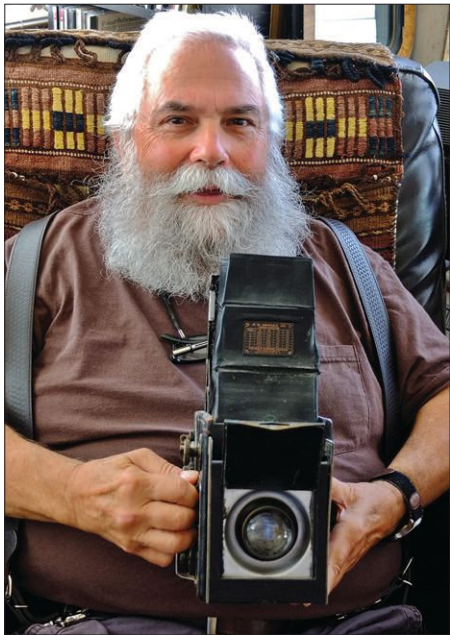
After World War II, cameras became more widely accessible and were used by growing families. Once the consumer market was saturated with a camera for every family, novelty cameras came about, and there was a camera for each family member.

Then, formats changed, offering



During his accumulating years, Gallina sought out plastic cameras from the Herbert George Company of Chicago.





Gallina holds onto a few medium-format cameras, such as a collectible Graflex.

easy drop-in cartridges to make changing film quick and convenient. Polaroids became the rage with an instant developing process for on-the-spot shots. Through all this, manufacturers of cameras for the professional-photographer market continued to entice photographers, with new innovations and formats.

Once digital formats became widely accepted, seemingly everyone needed a new camera. Throughout the history of the camera's development, consumers have been conditioned to stay tuned for the next new thing in photographic technology. That small window of relevancy makes some items more collectible; the technologies that fade from usefulness must first collect some dust before becoming nostalgic, and potentially collectible.

Gallina's keepsake collection reflects a full age range in the developing markets of cameras, including an 1890s folding camera.

"I'm very eclectic," he explains. "I like all kinds of different things from all different periods and styles. I especially like cameras that are thoughtfully designed. Everyone wanted an edge on the market, Gallina says of the rapid inflorescence of the camera market.

Still, "There was always some new

gimmick, which was not necessarily better," he points out. "The 110 Instamatics didn't give you a better picture than you were getting with the 126, but they were selling intangibles, like speed and economy."

His larger collection reflects each of the stages prior to digital photography, from early folding cameras to Instamatics, yet his private reserve might not be what a zealous collector considers worthwhile. So, if he could collect anything at all, what would it be?

"I sold off the most expensive cameras," Gallina recalls. "I didn't care about the high-end cameras like the Leicas and the Nikons that were very valuable. I'm not the type who has to keep the finest camera, I wasn't into it for the status, I like the world's funniest cameras ever made." He points to a camera his granddaughter gave him that shoots water instead of pictures, but he's hard pressed for a motive for his preferences.

"I've always liked funky stuff, but I don't know why," he admits.

During his accumulating years, Gallina actively pursued the brightly colored, plastic, 1940s era cameras made in Chicago, by the Herbert George Company. "Chicago was close by and there were a lot of plastic cameras around," he says. "I tried to [collect] as many of the plastic cameras as I could, in a whole, wide range of colors."

This collector acquires cameras because he likes them, not because he uses them. In fact, he hasn't shot film with any of his old cameras.

"Whether they work or not, I don't know and I don't care," he says, pointing to the small selection anchoring a prominent corner cabinet in his living room. "These are what I like and enjoy."

Many of them reflect unique, aesthetic design features made to appeal to a specific consumer. "I'm not selling any of this," says Gallina, again motioning toward the corner cabinet. "This is mine forever."

**DL**

*Claire Rogers is a local freelance writer. Comments for publication should be addressed to letters@desertleaf.com.*

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## Brief Encounters

# How to Keep Your Kid From Becoming Your Guardian

by Beth Smith



In hundreds of guardianships during the past 17 years or so, I have represented incapacitated persons or their families, and a few simple truths have emerged:

- As people age, regardless of what is happening with their brains, they begin losing their independence and, regrettably, sometimes the respect of their families, health care providers, bankers, car mechanics, supermarket baggers, etc.

- Because we live in a civilized society and because most families, health care providers, bankers, car mechanics and supermarket baggers do care very much about the elderly, some guardianships are inevitable.

- There are steps that can be taken by the elderly to avoid guardianship.

- My day is coming, and I can tell you right now that I'm not giving up my car keys without a fight.

For those who don't know already, adult guardianship is a court proceeding whereby a qualified individual or agency is appointed to make health care and placement decisions for a person who cannot make reasonable decisions on his or her own behalf. Often, the court proceeding includes conservatorship, which protects the income and assets of a person who is unable to manage his or her finances or is vulnerable to exploitation.

Many people have trusts, which can preclude the need for conservatorship or probate proceedings if the trusts are prepared and funded properly. However, trusts by themselves cannot protect someone from an unwanted guardianship.

If you are leaving the stove on, forgetting to take your medications, and getting lost while driving, people who care about you will take steps to make

sure you are safe, regardless of whether your finances are being safely managed in a trust.

The best way to avoid guardianship is to execute a health care power of attorney naming an agent and backup agent who can make decisions for you if you can no longer make or communicate these decisions.

Powers of attorney should be updated every few years—the agents' addresses and phone numbers may change, and health care providers are more comfortable with powers of attorney that are less than three to four years old. The good news and the bad news about a power of attorney is that it is revocable.

If your agent starts making suggestions out of concern for your safety and welfare, and you ignore that advice and place your health at risk, you are essentially revoking the power of attorney. Your agent will then have no choice but to go to court.

This is all about picking your battles. By conceding a few disputes here and there, you can win the war for your independence, at least for a while.

Here are a few tips:

- Hire someone to clean the house.

When electricity was first generated to the homes of New Yorkers in the 1880s, not everyone rejoiced. Housewives were horrified to see how dirty their homes were. As we age and our eyes deteriorate, we can't always see what needs cleaning. Having someone come in every couple of weeks to haul the vacuum around is not an admission to the world that you are falling to pieces. You may come to love the idea of having someone else change the bed linens and clean the oven and take the garbage out.

- Go to the doctor regularly. Your



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kids can't petition the court without a doctor's written report or testimony that you are no longer able to make responsible decisions on your own behalf. If you take the initiative to keep your doctor's appointments, submit to lab tests and mental-status exams and get help with setting up the pill boxes, your doctor may be your best ally. Even if there is a court action, you will have your own attorney who can use this positive history to help defeat the guardianship or limit it.

- Spend some money on yourself. There may come a time when having some help in the house (in addition to the cleaning person) would be wise. A part-time home aide can help with the grocery shopping, pick up medications, prepare meals and transport you to appointments. Your children really would prefer that you spend down their inheritance so they can sleep better at night, knowing that someone is there for you when they can't be. If you really can't afford part-time help in the home, call the Pima Council on Aging, Interfaith Community Services, Green Valley Assistance Services, Assistance League of Tucson or other assistance agencies to find out whether you may qualify for Medicaid or VA home assistance. You will be surprised at the resources that are out there.

- Research the care facilities in your area. Most guardianships are brought because the incapacitated person refuses to leave home but is no longer safe there. My experience is that these people have fought any and all intrusions on their independence—they refuse to accept any kind of help in the house, they stop going to the doctor and refuse to take their medications properly, and they adamantly oppose a trial run with assisted living.

No one can force you to move to a care home against your will, except someone who has been appointed by the court as your guardian. You can retain at least some control over these decisions if you familiarize yourself with assisted-living facilities in your area, perhaps by visiting friends and acquaintances who have moved there. My grandmother did this, and when the time came when she was no longer safe at home, she was able to move to a facility she had chosen herself in better times.

As I said, my day is coming. However, like most Baby Boomers I know, I will be thrilled to move to a place where someone else does all the cooking and cleaning and picking up after me. I hope they let me keep my car.

**DL**

Beth Smith is an elder-law attorney and a partner with Duffield Adamson & Helenbolt. Comments for publication should be addressed to letters@desertleaf.com.

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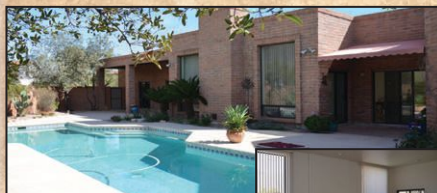


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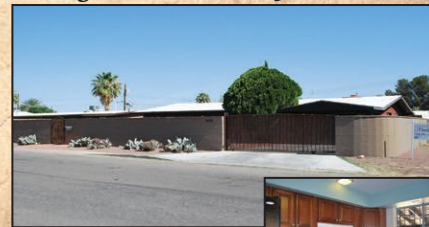
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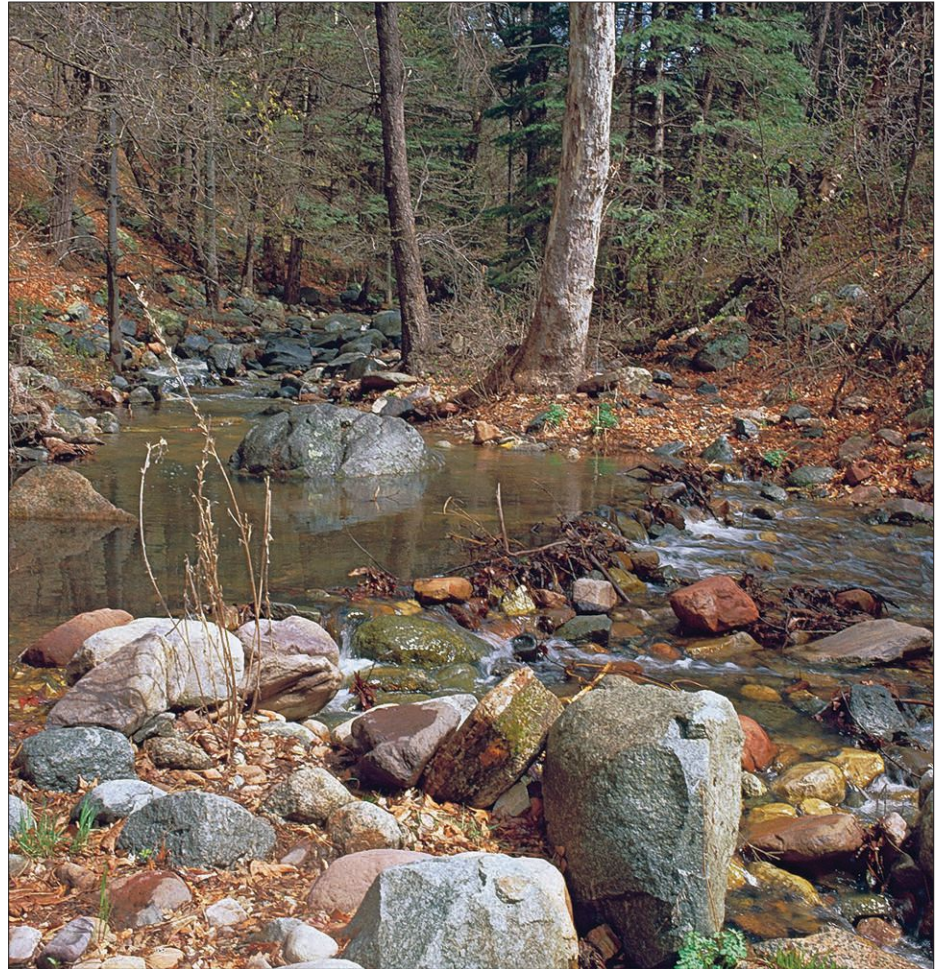
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## Day Tripping

# Workman Creek Falls and Ruins

Story and Photography by Bill Norman



At an altitude more than a mile high, Workman Creek offers some cool hiking when Tucson temperatures have long since surpassed 100°F.

Although by September the Old Pueblo is gradually tapering down from its super-hot days in June, July and August, many hikers still will welcome an opportunity to benefit from getting their hoofing in cooler climes, even if it involves driving for a few hours and possibly overnighing away from home.

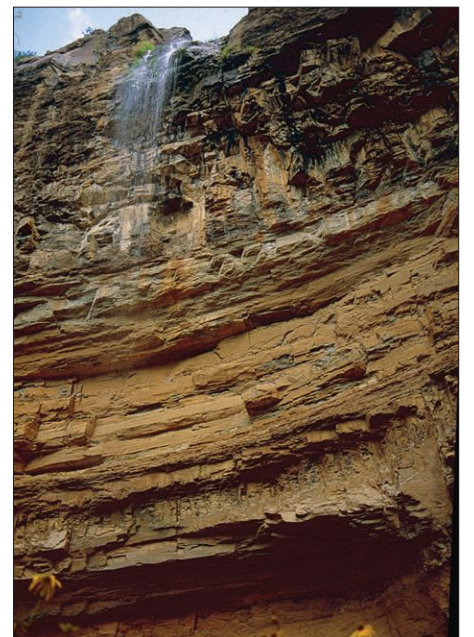
Mt. Lemmon in the Santa Catalina Mountains is one closer-to-home option, of course, but it tends to get packed with our fellow heat-respite-seeking neighbors.

Go a bit farther afield (about 150 miles north) to the Sierra Ancha Mountains—the Workman Creek area in particular—and you'll find tall pines, a flowing stream (spring snow melt permitting), a 200-foot waterfall and Hohokam Indian ruins within a few miles of each other. Even when run-off has been sparse or has tapered to aridity in late summer, the mile-plus altitude there promotes cooler temps.

Three primitive campgrounds (two often limited to day use) stretch out alongside the creek, and the first you'll encounter, Workman Creek Camp-

ground (overnight camping permitted), is an excellent base of operations from which to launch some forays on foot and perhaps to set up camp.

One option is to hike alongside the creek, through the forest, for about two miles gradually uphill from the campground to the base of Workman Creek Falls. There's no established trail by the creek (which the Arizona Game & Fish Department stocks with trout twice a year), so hikers must select the most



Workman Creek Falls is sometimes little more than a spray as it makes its 200-foot descent to a pool and a combination of streams below.





The skill of Hohokam masons still stands out in their work on dwellings they constructed about 700 years ago.

and otherwise mark their modern-day passage, but for the most part the dwellings that date back at least 700 years still retain their original, basic design.

After leaving the ruins, hikers can walk back down F.R. 487 to where their vehicle is parked or, if they enjoy the solitude, descend to Workman Creek and take the more primitive streambed route. In any case, walking

navigable route, sometimes by rock hopping and criss-crossing the streambed itself.

This is one of the places in Arizona that I've encountered poison ivy and stinging nettles in close proximity to each other. The latter plant, which has distinctive spiky green leaves and stems covered with silky hollow hairs (visualize hypodermic needles), can inflict a painful sting to people or animals that brush up against it. Aloe vera gel, vinegar and baking soda mixed with water all are commonly used to alleviate the pain.

After reaching the base of the falls (and, ideally, a pool) hikers can retrace their steps downstream. But my preferred alternative is to clamber up the steep and rocky slope just north of the creek and reach Forest Route 487. This is the dirt—and often rutted—road that leads east several more miles to the summit of Aztec Peak, nearly 7,700 feet high.

Shortly before passing the point at which Workman Creek Falls plummets into the abyss, F.R. 487 makes a fairly sharp, uphill turn to the right. There's where I leave the road and start climbing.

Other adventurous hikers should at the point of the turn look up ahead and slightly left (northeast) to where imposing cliffs overhang a notably steep talus slope that leads up to Hohokam Indian ruins sheltered beneath the cliffs. The ruins are not visible from the road.

Over the years, pedestrian visitors have pecked out a trail of sorts up to the ruins, but the walk of less than a quarter mile still can be a brief huffer. It's a good opportunity to intermingle the uphill trudge with some breathers and opportunities to get photos of vistas that expand majestically out to the west.

Unfortunately, people have chosen to take souvenir rocks from the ruins

distance, including the ruins, will be between four and six miles.

#### Getting There

From Tucson head north on Arizona highways 77 and 70 to Globe; then continue west on Arizona 60 to its junction, between Globe and Miami, with Arizona Highway 188. Take 188 about 15 miles north to its junction with Arizona 288, and turn right on the latter. Cross an old steel bridge over the Salt River. Good photo opps of the river, bridge and terrain. The last chance for fuel and basic food-related items is at the Rock House store, a few miles ahead.

Total travel on 288 will be about 25.5 miles to Workman Creek bridge, and the road switches from pavement to dirt a few miles north of the Rock House. Sedans can handle this with no problem in dry conditions.

At Workman Creek and a small concrete bridge over the drainage, veer right onto F.R. 487 as it branches off 288. The road gets more challenging, but I've driven sedans in for the first mile just by taking it slow and easy. Higher clearance vehicles are preferable.

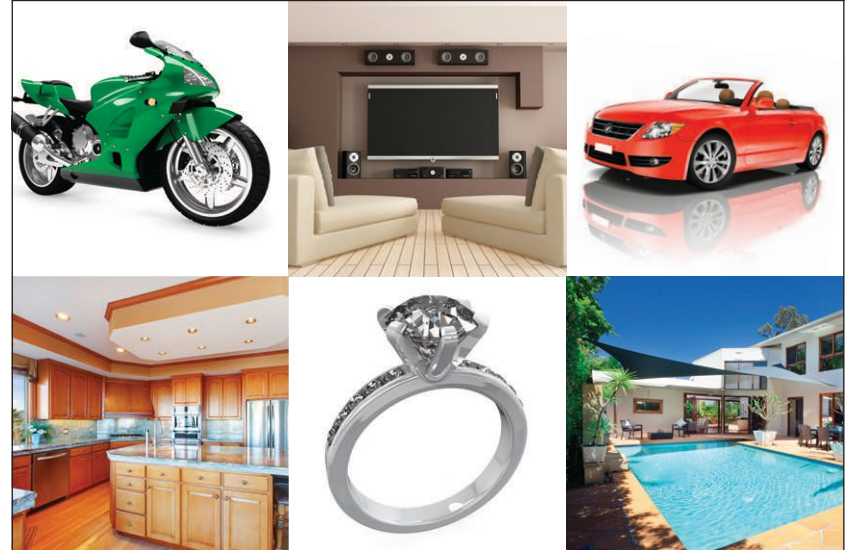
Workman Creek Campground is about a mile in on the right, just beyond the summer camp (on the left) that the B.P.O. Elks sponsor for kids. Workman Creek Falls is another two miles ahead via 487.

Visitors with spare time and a sturdy vehicle can essay the final several-mile stretch to the fire lookout tower atop Aztec Peak. Blackberries often grow in profusion by the side of the road. If the tower is manned, and the lookout person welcomes callers, you may be able to climb stairs leading to the top of the 50-foot-plus structure and gain even more spectacular views.

**DL**

*Bill Norman is a local freelance writer, photographer and DesertLeaf editor. Comments for publication should be addressed to letters@desertleaf.com.*

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## Great Escape



Mary Peachin and Ken Richardson are photographed with northern pike that was later released.

## Trophy Fishing in Yukon Wilderness

by Mary L. Peachin

The Iconnu Lodge sits amid the vast wilderness straddling the Continental Divide in Yukon (formerly the Yukon Territory), Canada. The lodge is remote by anyone's standards. The stunning, wilderness landscape is punctuated by black and glacial-green rivers, isolated alpine lakes, jagged mountain peaks and flat-ridged mountains. During the summer, a rainbow of flowers peeks through the tundra-covered landscape.

The area is considered a "high eastern plateau," and except for the Mackenzie Mountains, many of the region's mountains, lakes and rivers are nameless. Supplying both experienced and novice anglers a taste of Canada's best northernmost fishing, Iconnu Lodge, accessible only by plane, is located 185 miles east of Yukon's capital city of Whitehorse.

The lodge overlooks Lake McEvoy, a seven-mile headwater leading to a series of lakes interconnected by streams offering superb fishing for lake trout and Arctic grayling. Each day, Iconnu offers adventurous fly-out fishing to remote places where it is possible to wade or drift rivers, and either fly fish or spin cast in alpine lakes for more species, including Northern

pike, Dolly Varden, or the rare inconnu (or sheefish) for which the lodge was named.

Next to its trophy-size fish, Iconnu's isolation and nameless fly-in destinations are its primary attractions. A 5- to 45-minute flight drops the angler at one of approximately 20 lakes where 18-foot boats are cached, or at one of a dozen rivers fished by canoe, jet boats, or inflatable rafts.

Iconnu practices conservation by resting its fisheries for several days, weeks, sometimes even a season. They want to keep the fish wild and hungry. Having such great fishing resources to themselves, with no population within a hundred miles, they prefer to maintain the anonymity of their favorite destinations.

On a recent flight in the area, I saw four moose busily grazing on river weeds in shallow river rapids. Warren LaFave, co-owner of Iconnu Lodge



Ken Richardson (left) and David Peachin fight a lake trout.





A bull moose splashes out of a Yukon stream.

along with his wife Anita, crabbed his Hughes 500 helicopter into a hover before landing on a riverside bog. Dropping us near a cached canoe, we earnestly paddled down current for a close-up moose encounter. Unfortunately, the moose had wandered into the willows.

Casting five-weight rods tied with wooly bugger and leech patterns, we waded in 52-degree water, releasing dozens of Arctic grayling and lake trout. After a shoreline picnic, guide Ken Richardson suggested we paddle to an area better known for its trophy-sized lake trout. Climbing into the canoe, I spotted a bull

moose, one with sizable antlers. Ken and my husband, David, quietly paddled us toward the bull until we got within a hundred yards. The moose stopped feeding and we stopped paddling. After a brief stare down, he splashed out of the water and into the brush.

Fishing another lake for specimen (40-inch) Northern pike, Ken told us he was taking us to the “river of our dreams.” Narrow and lined by a boggy bank, the sandy-bottomed river produced grayling and lake trout on almost every cast. Several times Ken used a tape to measure a 20-inch release. This was definitely a day that ended too soon.

Inflatable Maravia drift rafts, with Ken manning the oars, carried us down another river. Two captain’s chairs with standing casting bars allowed us to cast three-weight rods for grayling. Exploring miles of relatively virgin water, whenever we reached a prime fishing pool Ken would drop anchor to enable us to throw a fly into a nearby pocket or riffle structure.

At the end of our drift, Warren—piloting the helicopter—sighted us waiting along the river bank. After using a

sling to haul the raft back to the put-in, he picked us up for the short flight back to the lodge. It had been a unique and adventurous, fun-filled Yukon day, and a cold dip in the lake, a nearby hot tub and steamy sauna awaited our tired muscles.

Inconnu’s 6,500-square-foot main, cedar lodge includes a large dining room, a vaulted-ceiling bar lounge with game tables, a gift shop, and even a conference room with, believe it or not, satellite television and wireless Internet service.

The Inconnu’s Dehaviland Beaver float plane, known as the “workhorse” of the North, is used along with the helicopter, for daily fly-outs for fishing, heli-hiking, river drift trips, or flight seeing to the natural wonders of Northwest Territories’ Cirque of the Unclimbables and Virginia Falls.

Waders, boots, and a small daypack (for rain gear) are the only essentials required for guests. The lodge supplies all fishing tackle, including spinning, level wind, or fly rods along with lures or flies for each guided day. They also do daily complimentary laundry

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Mary Peachin

The Lowell Glacier at Canada's Kluane  
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wine. Ribs, fingerling potatoes, Greek salad with arugula, and garlic toast are also served on plates garnished with fresh strawberries.

Yukon is a great place to view wildlife. Moose outnumber the territory's entire human population by 20,000. Mountain goat and

sheep climb steep, rocky mountain slopes. Grizzlies and black bears munch on wild berries, and more than 200,000 caribou migrate seasonally through the territory. Other wildlife includes wolf, wolverines, coyotes, foxes, beavers and marmots. It is also a birder's paradise with the region boasting more than 200 species of migratory and birds of prey.

Our one-hour helicopter flight to the Cirque of the Unclimbables took us over winding rivers and creeks, all tributaries of the MacKenzie River, which flows north to the Arctic Ocean. Glaciers, some spanning more than a dozen miles, melt to become muddy creeks before draining into emerald-colored alpine lakes. The scenery was beyond description. Nahanni River's Virginia Falls (twice the height of Niagara Falls) is an additional half-hour flight; the Nahanni River flows through the Yukon Mountains into the Northwest Territories.

Inconnu's nine cedar cabins, cozy with wood-burning stoves, overlook the lakefront. The Beaver float plane and fishing boats are tied to a wooden dock lined with Adirondack chairs. Breakfast is cooked to order, with fresh muffins and pastries baked every day. A picnic lunch includes an oversized sandwich from your personal preference list, Greek salad, shrimp skewers, homemade cookies and baked goods and, if requested, wine and beer.

An exception to Inconnu's strict catch-and-release policy is a day of enjoying a shore lunch of freshly caught grayling. Ken, using a propane burner, batters the freshly caught filets with corn meal then grills them in a cast-iron pan with butter and a splash of

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**DL**  
Mary Peachin is a local freelance writer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

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**Sonoran Sage**

# Porcupines: Some Prickly Customers

by Robin Kropp and Rosemary Prawdzik



Bill Hornbaker

Porcupine

In the Sonoran Desert, “prickly” is a daily experience. It’s difficult to walk a few paces without brushing against the spikes, spines, thorns and serrated edges of plants that have developed this extremely effective method of defending themselves.

It becomes second nature after some time living in this environment to recognize this survival adaptation in plants, but what about animals? It seems only appropriate that some desert animals would employ this same spiky strategy for self-defense.

Indeed, when you take time to consider it, many examples arise. Tarantulas kick itchy hairs into predators’ noses and eyes, and horned lizards orientate the sharp scales on their heads to deflect attacks. But the most likely prickly prize-winner is the desert’s most-pointed denizen, the North American porcupine.

Porcupines range widely from the Arctic to the northeastern U.S., throughout the western U.S. and into northern Mexico. They occur most often in forests, but individuals amble into the desert scrub, woodlands and riparian corridors of our region, as well.

Porcupines are classified as rodents. And from the tiniest mice to the largest capybaras, rodents are distinguished by their unique dentition: two ever-growing pairs of incisors and molars to grind what the incisors snip off. The term “rodent” is derived from the Latin *rodere*, which means “to gnaw,” which rodents do prodigiously.

Since rodents’ incisors grow continuously, the fact that they gnaw keeps

their incisors “trimmed.” The front of their incisors is composed of an ultra-hard enamel while the back is a softer dentine. With every nibble, this softer dentine wears away quickly, thus creating front teeth that are much like chisels.

And extremely effective chisels they are! Beavers, the second largest rodents in North America, are known for their incisors and ability to fell huge trees. Porcupines are the third largest rodent, averaging 20 pounds in weight and growing up to three feet in length. However, you’d be hard pressed to differentiate a beaver skull from a porcupine’s. And while beavers know their way around a tree, porcupines know their way up trees.

Porcupines are excellent climbers and spend a great deal of their time in trees. Long, strong claws and knobby, no-slip pads on their feet help them move nimbly among the branches. They are strict herbivores and seek tender buds, leaves, twigs, bark and berries, as well as stems and roots. Primarily nocturnal, they often rest high in a tree on warm days. In winter, they do not hibernate, but stay close to their rocky dens. In their northern range, they eat conifer needles and tree bark throughout the winter.

Porcupines are dark brown or black, with light highlights. In their western range, they are lighter colored than their northern forest counterparts. Light colors contrast with dark and at night warn predators of a nasty surprise, much as a skunk’s white and black markings communicate, “Stay away, I’m armed!”



Which brings us back to the point of the matter: Beneath a soft mantle of longer guard hairs, porcupines have up to 30,000 quills covering them everywhere but their undersides and faces. Quills are rigid, barbed hairs that readily break off into an attacker.

Myths abound that porcupines throw their quills, but this is untrue. A porcupine deploys its spines similar to a jumping cholla; minimal contact is enough to trigger the spiny action.

The quill tips' microscopic barbs immediately penetrate tissue. These barbs expand and bore deeper, making it difficult to remove them. They inflict extreme discomfort and if they penetrate a vital organ in their internal migration, they are deadly. This sharp defense mechanism gives many predators—including mountain lions, coyotes and bobcats—pause, often long enough for a porcupine to retreat up a tree. But it employs this defensive action only if its displays of warning colors, teeth chattering and foul odor emissions do not deter predators first.

Unlike most herbivores that live in social groups for safety, porcupines' prickly defense system allows them to lead solitary lives. Females defend a territory against other females. Breeding season is in fall and females attract males through scent and vocalizations.

Many males converge and compete with each other for dominance. The largest male fends off the others, but mating occurs only if the female is receptive. Mating porcupines hold their quills tightly against their bodies to prevent injury, and just one newborn arrives about seven months later. Porcupine babies are born soft, although

their quills harden after a few hours.

Mother porcupines raise their young alone, hiding them in dens and visiting nightly to nurse. After six weeks, the young join their mothers as they forage in the trees. They remain with their mothers for five months and reach sexual maturity at about 25 to 29 months. Porcupines can live up to 18 years in the wild, but they average only around six years.

In some places, people regard porcupines as a nuisance. They chew on salty things, including houses, cars and plywood structures. Their tree pruning capabilities result in growth forms unfavorable to the lumber industry.

But we desert dwellers have a healthy admiration for prickly things, and consider ourselves lucky to see a porcupine. From a respectable distance, of course.

Now, if only our dogs would figure out the same thing!

**DL**

*Robin Kropp is an education specialist and Rosemary Prawdzik is director of sales and marketing for the Arizona-Sonora Desert Museum. Comments for publication should be addressed to letters@desertleaf.com.*

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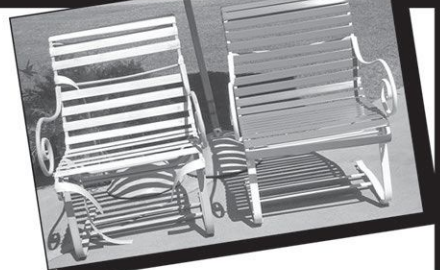
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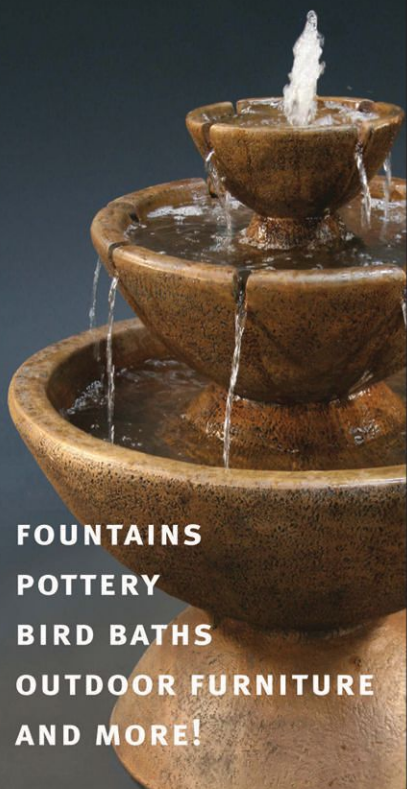
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## Down The Garden Path



Courtesy: Tucson Botanical Gardens

The blue flowers of the floss flower shrub are attractive to butterflies.

## Butterfly Blues

by Connie Howard

Fall is the best time to plant in Tucson, and it is fairly easy to entice adult butterflies into your garden by choosing plants that provide what they are looking for—mainly sources of nectar.

Some of the best butterfly “magnet” plants are not the ones that bloom the warmer-toned colors, such as yellow and orange flowers, as might be expected. Sometimes the most attractive blooms for butterflies are the cooler blue blossoms.

Fall blooming shrubs, especially those that have misty blue flowers, are uncommon. These two characteristics—fall and blue blooming—however, seem to be a highly attractive combination for butterflies.

*Conoclinium greggii* (*Eupatorium greggii*), or Gregg’s mistflower, is a popular butterfly plant that has light blue flowers. The flowers cluster together to form two-inch puffy flower heads. They are frequented by many different butterflies—red admirals, skippers, sulphurs, and especially the queens, among them—that are attracted to their nectar.



The flowering period lasts throughout the warm seasons, with a peak display in the fall. This blooming period coincides with the migration of monarch butterflies. The flowers also attract bees and birds.

This heat-loving perennial is native to the desert southwest. It grows mounded, one to three feet wide and one to two feet tall. The leaves are almost lacy-looking in their detail. The stems are stronger and more upright when grown in full sun. It is a good ground cover or low filler plant that works well with other flowering perennials. Mistflower has a tendency to sprawl by roots traveling through the soil (rhizomes) but it is not considered to be invasive in our climate.

Mistflower usually goes dormant or dies back in the winter time, especially if there is a hard frost, but it recovers readily in the spring from its underground stems. Plants, especially those that are frost-damaged, should be pruned back in early spring. This helps to keep the plants dense and less floppy.

The common variety ‘Boothill’ is very fast growing and is distinguished from other *Eupatorium* species by its highly divided leaves and fuzzy lavender-blue flowers.

*Eupatorium odoratum* (*Chromolaena odorata*), or fragrant mistflower, is a larger shrub-sized version of Gregg’s mistflower, growing to six feet in height. In tropical regions it is known to be invasive but here it is controlled by our cold winters.

It has soft stems but the base becomes very woody. Its leaves, unlike



those of the *greggii*, are triangular and hairy, giving off a pungent, aromatic odor when crushed. This plant tends to have a leggy, weepy, growth habit that benefits from hard tip pruning in the summer.

However, the flowers are very similar to that of *greggii*, being light blue to purple in color and forming puffy flower heads.

The biggest difference, though, is that the fragrant mistflower does not bloom until late fall, and will die down with the, first hard frost.

During its brief blooming period, the nectar of fragrant mistflowers will attract hundreds of butterflies to its flowers. Sometimes the shrubs are alive with butterfly activity, including Monarchs.

Another popular blue-flowering butterfly plant is *Ageratum corymbosum*, or floss flower. It is a low, multi-stemmed shrub that grows about two feet tall and wide. It can become twiggy with age. It blooms a profusion of fluffy bluish flowers, similar to the *Eupatoriums*, from spring to the first hard frost. Then the plant generally dies back, like the others, recovering quickly in the spring.

A unique property of both the *Ageratums* and *Eupatoriums* is that their nectar is especially attractive to male queen butterflies. The flowers supply an alkaloid that the males need for breeding purposes. The alkaloid is stored in the butterfly and later released as an aphrodisiac to attract females.

One of the truest blue flowers comes

from *Caryopteris* plants. *Caryopteris x clandonensis* (more commonly known as blue beard, blue spirea, or blue mist) is a low mounded, deciduous shrub that grows two to three feet tall and wide. It is valued for its silver-gray aromatic foliage and light blue summer flowers that resemble clouds of blue smoke or mist. The blooming period is from mid summer into fall.

The common name blue beard comes from the fact that the flowers are in tight clusters that encircle one side of the stem. Cut-flowers from the plants are long-lasting.

Variety 'Blue Mist' has pastel blue flowers. For deeper blue colors try 'Dark Knight' or 'Heavenly Blue' varieties. All have a misty look because of the daintiness of the blossoms. Monarchs, swallowtails and viceroy butterflies, as well as many other types, frequent these plants in their search for nectar.

Most of these "butterfly blues" species look their best from late summer to fall, a time when there are normally many butterflies in the garden. They are most effective when planted in groupings or mass plantings to help fill your garden with a variety of butterflies that are looking for nectar and places to lay their eggs.

These plants are all outstanding additions to a fall desert oasis garden, in containers, or an informal garden bed, making nice companions to other desert-adapted perennials such as gaura, lantana, verbena and tagetes.

**DL**

Connie Howard is a horticulturist at Tucson Botanical Gardens. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

## Tips for Growing Butterfly Blues

- These plants are drought-tolerant once established and will survive without extra water, but they look their best if given some supplemental water during the warm growing season.
- Hard pruning in the early spring helps the plants to quickly resprout to produce abundant bright blue flowers.
- They tolerate most well-draining desert soils but appreciate improved garden soil.
- Few problems with insects or diseases.
- Filtered sunlight in the heat of the afternoon is preferred, but full sun is tolerated with supplemental water. Too much shade makes the plants leggy with few flowers.
- Propagate from seeds, cuttings, or divisions, depending on the particular plant.



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## Embellish with Relish

by Elaine Markoutsas

The x-patterned stitching that is a signature of Chanel handbags is a sophisticated decoration on this buffet. The console is part of Bernhardt's new "glamorous transitional" Jet Set collection, which nods to French style from the 1940s and 1950s.

For minimalists, even a whisper of decoration is like a flaw on an otherwise perfect diamond. But one reason that a more modern aesthetic currently is appealing to a broader segment of consumers is because it's showing a softer side. That may translate to a loosening of form or color—both unabashed and subtle—where something more neutral is expected.

And with a less rigid interpretation also comes—wait for it—a bit of well-chosen embellishment.

Even when the dress-up is low-key,

it can be so dramatic. Woven fabric trims are popular as borders on everything from drapery to chair skirts. But in Los Angeles-based designer Mary McDonald's new collection for Guy Chad-dock Furniture, the deft placement of parallel bands of Greek key tape, from sofa back continuing through to seat, creates just enough striping on the solid-colored gray upholstery to make a wow statement.

One reason that minimalism in its purist form is unsettling to some is because it's too stark. Practitioners such

as the Italian-born, London-based architect Claudio Silvestrin, who believes that the best faucets are invisible, gets that minimalism is not in fashion. "What dominates is decorative-ism," he told *Elle Decor*. Still, he prefers "warm minimalism," using natural materials, to the "ice cold" interpretation that has been trendy.

In the June issue of *House Beautiful*, editor-in-chief Newell Turner notes: "What's modern now is not all-white, pristine, uncomfortable or 'less is more'—especially not all at once.



Guy Chaddock



HGTV star Mary McDonald is known for her timeless and glamorous style and she didn't disappoint with her first furniture collection for Guy Chaddock. The pieces are elegant and classic with strategically placed details that set them apart, such as the exquisite Greek key banding on this sofa in a shade of flagstone.

Modern is a highly personal expression of style that draws on the rich history of design and the treasures of cultures from around the world, even while utilizing the new technologies that make life both better and more beautiful. It's original and fresh in its combinations, and it's always filled with life and the joy of living."

Curiously, the most intriguing introductions at recent furnishings shows are those that take chances with convention: more streamlined forms somehow dressed so they don't feel self-consciously naked; a modicum of trim on upholstery fabric, even furniture; a little bit of bling, sheen in weaves or fabrics like glazed metallic linen; texture, such as hammering or roughed-up surfaces; dressmaker details such as pleating and channeling—even on leather (leather with plenty of options beyond plain, solid colors, including croc, ostrich and shagreen); and fabric-like treatments such as

draping are extending to other materials from resin to glass.

At the same time, more hard-core traditional is sporting an edgier look.

Especially powerful is the marriage of opposites. Sometimes it's well-planned; other times it's totally serendipitous. A French-style fauteuil from Roche Bobois, for example, takes an unconventional turn with its upholstery. A jaunty marine stripe (in black, red or blue and white) delivers some attitude, but the overprinting of a baroque cherubic image down its center, like a fashion T-shirt reference, takes it to another level. And the featured Botticelli-like figure is outfitted in a striped bathing suit, another surprise, in this fabric from fashion designer Jean Paul Gaultier.

Sculptor and collage artist Phillip Estlund, who works both in Florida and New York, drew inspiration for his tweak of iconic seating from a simple, random placement. He was organizing and laying out cutout images of flowers when he began placing some on the seat of his Charles Eames molded fiberglass chair. "The otherwise stark surface became immediately activated in a way that I hadn't considered, and after arranging and adhering the flowers to the seat, the result was the Bloom chair," says Estlund. It's the first in his Genus series for Grey Area. The flowers are hand-decouped onto the Herman Miller-produced chairs.

*continued on page 28*

You'd expect an unusual print from fashion designer Jean Paul Gaultier. A signature medallion on jaunty sailor stripes is like one plucked from a T-shirt design. But even the angelic depiction on the fabric, called Androgyne, brings a smile with its central Botticelli-like figure in a bathing suit; and it's an intriguing complement to a Louis XVI-style chair in beech wood with a Heurtant patina finish. Called Florian Large, it's by Roche Bobois, which is more well-known for its modern designs.

Roche Bobois



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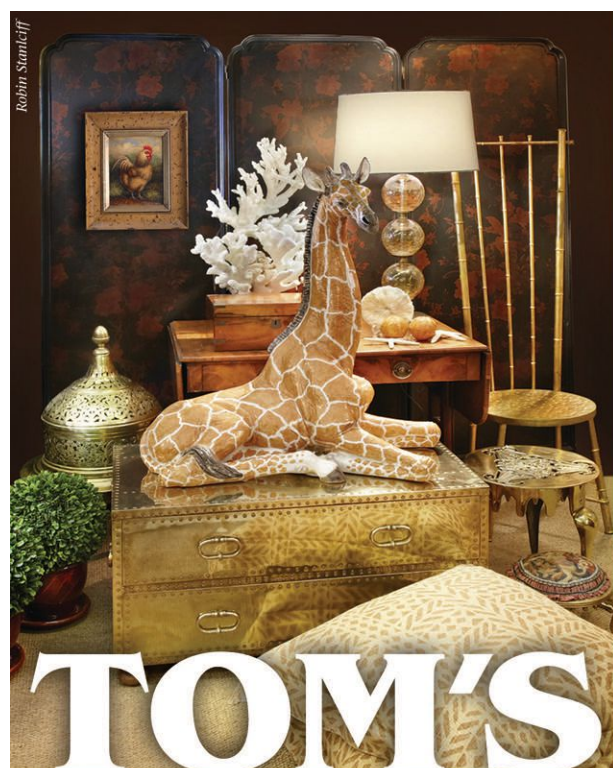
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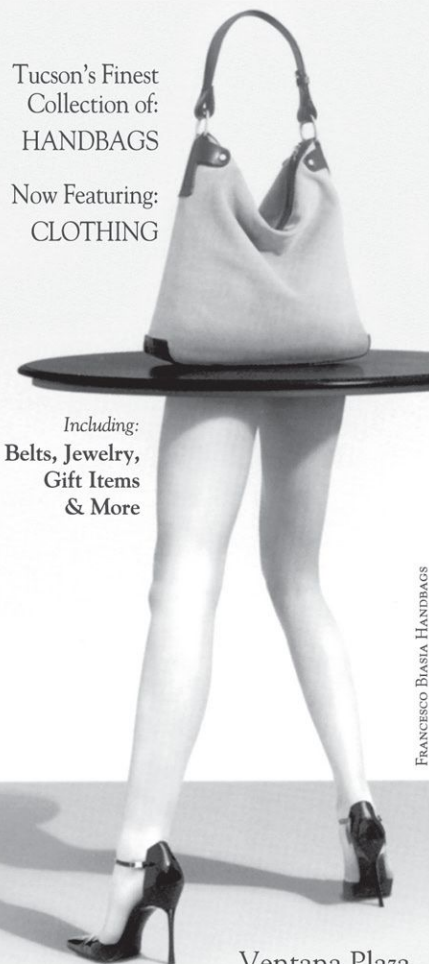
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## Sneak Peek at Fall 2014 Fashion Trends

by Sharon Mosley

**A**lthough temperatures may still be toasty, next season's clothes are arriving at a store near you. So here's a heads-up on what you might want to do to refresh your wardrobe in the next few months.

- Do a bold pop of color. It's time to brighten up your wardrobe and get out of the black rut. Go for a tangy orange, a deep blue hue or a mean emerald green. Then don't be afraid to mix them all together. The more color in your wardrobe this fall, the better you'll feel!

- Carry a big bag. Time to get back to work and back to business. The newest carry-alls are big on style and embellishment with prints, textures and hardware. These are the statement handbags of the season, and you'll want to get your hands on one.

- Match it up. Ensemble dressing is back—yes, it's time to pick out your tops and bottoms and match them up. Designers this season offer two-piece dressing at its best with matching jackets, skirts and pants. How easy is that?

- Shift to dresses. The '60s are back in fashion in a big way. Think the favorite shift dress done in bold blocks of color or graphic designs. These dresses are great to layer over tights and boots or skinny leggings. Wear them under fall's new oversized coats and sweaters.

- Think chunky knits. Who doesn't love a big, fat sweater to cozy up to in the cooler weather? The new sweaters make a great fashion statement all on their own in ribbed knits, cable stitches or detailed with zippers. Perfect to team with your favorite leather skirt for work or jeans for the weekend.

- Follow the fringe. Take a walk on the wild side this fall and let your skirts flow with fringe. The kicky trim is turning up on designer runways everywhere, and now is the time to

let it all hang out!

- Cool it with culottes. These flared pants are back this fall and stepping out in great style topped off with some of those great knit sweaters and coats. Check them out in leather or suede. They may become your new favorite go-to pants to wear with everything.

- Make it oversized. If you need to update your coat this year, then you'll want to consider wrapping up a la bathrobe style. The newest coats are big and

*continued on page 29*



Courtesy: www.beautypress.com

Bold color is a favorite trend in designer Carolina Herrera's fall collection.

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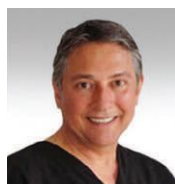
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## House Calls

# Eat the Right Fats: Reduce Risk of Cancer and Heart Disease

by David Lipschitz, MD

**C**ompelling research evidence links dietary fat to virtually all of the most common cancers. Most of the information comes from a study of fat consumption in various countries. Those with the highest fat intake have the highest incidence of breast, colon, prostate and kidney cancer.

Of even more concern, in the past 50 years, the incidence of all these cancers has increased, whereas the incidence of heart attacks and strokes has decreased. How could this be?

In the past 50 years, the fat composition in our diets has changed. When I grew up in the 1950s, the average diet provided about 30 percent of calories from fat, 60 percent of which was saturated fats contained in red meat, milk, butter and cheese.

At that time, the link between heart attacks and cholesterol became widely known and saturated fat intake was thought to be the major dietary risk factor. Simultaneously, plant oils containing high concentrations of polyunsaturated fats were shown to lower cholesterol and significantly reduce the risk of heart attacks and strokes.

As a consequence, we began to eat less red meat, cheese and saturated fat, and increased the amount of polyunsaturated fat, such as corn oil and margarine. And, as we predicted, deaths from heart attacks decreased by about 50 percent in men and have also moderately decreased in women.

While the composition of fat consumed has changed, the total amount of daily fat intake has remained constant. Today, polyunsaturated fats constitute 60 percent of the total fat.

While heart attacks and strokes have decreased, the net effect on life expectancy has not been as dramatic and, over the same period of time, the incidence of cancer has increased. This includes an increased incidence of lung (almost always related to smoking), breast, colon and prostate cancer.

Could it be that the change in the

composition of fat intake has reduced the risk of heart attacks but increased the risk of cancer? Clearly, the answer is yes. Numerous research studies suggest that a high intake of polyunsaturated fats increases the risk of all of these cancers and is more dangerous than saturated fats. We have replaced one serious disease with another.

More recently, a great deal of interest has focused on the Mediterranean diet, where fat intake is not much different from that noted in the United States but the risk of heart attack, stroke and cancer is less. The major difference between the two diets is clearly related to olive oil. Oil obtained from corn, sunflower, safflower and soybean is almost exclusively polyunsaturated, whereas olive oil is monounsaturated.

Whether an oil is polyunsaturated or monounsaturated is primarily related to its chemical nature. Polyunsaturated fats are readily oxidized, meaning they produce a very toxic compound called a free radical that causes severe cell damage, an initial event in eventual malignant transformation. By contrast, monounsaturated olive oil does not oxidize, does not damage cells, and hence may not contribute to an increased cancer risk.

A recent research study by scientists at the Northwestern School of Medicine in Chicago showed that olive oil might protect women from developing breast cancer. Most women who develop breast cancer have an overproduction of a specific cancer-producing gene (oncogene). In this study, scientists showed that oleic acid, the main component of olive oil, inactivates this oncogene, reducing the risk of breast cancer.

Based on all this information, the message is clear. To stay healthy we must not only reduce fat intake but must also watch the type of fat consumed. Saturated fats, trans fats (margarine and shortening) and polyunsaturated fats all have more health risks than monounsaturated fats.

For this reason I suggest that you stock your kitchen with olive oil. Sauté with olive oil, use it in salad dressings, add pepper and use it on bread rather than butter. The benefits may well be huge and assure a better and perhaps even a longer life.

**DL**

Copyright 2014 Creators Syndicate. Dr. David Lipschitz is the author of the book *Breaking the Rules of Aging*. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).



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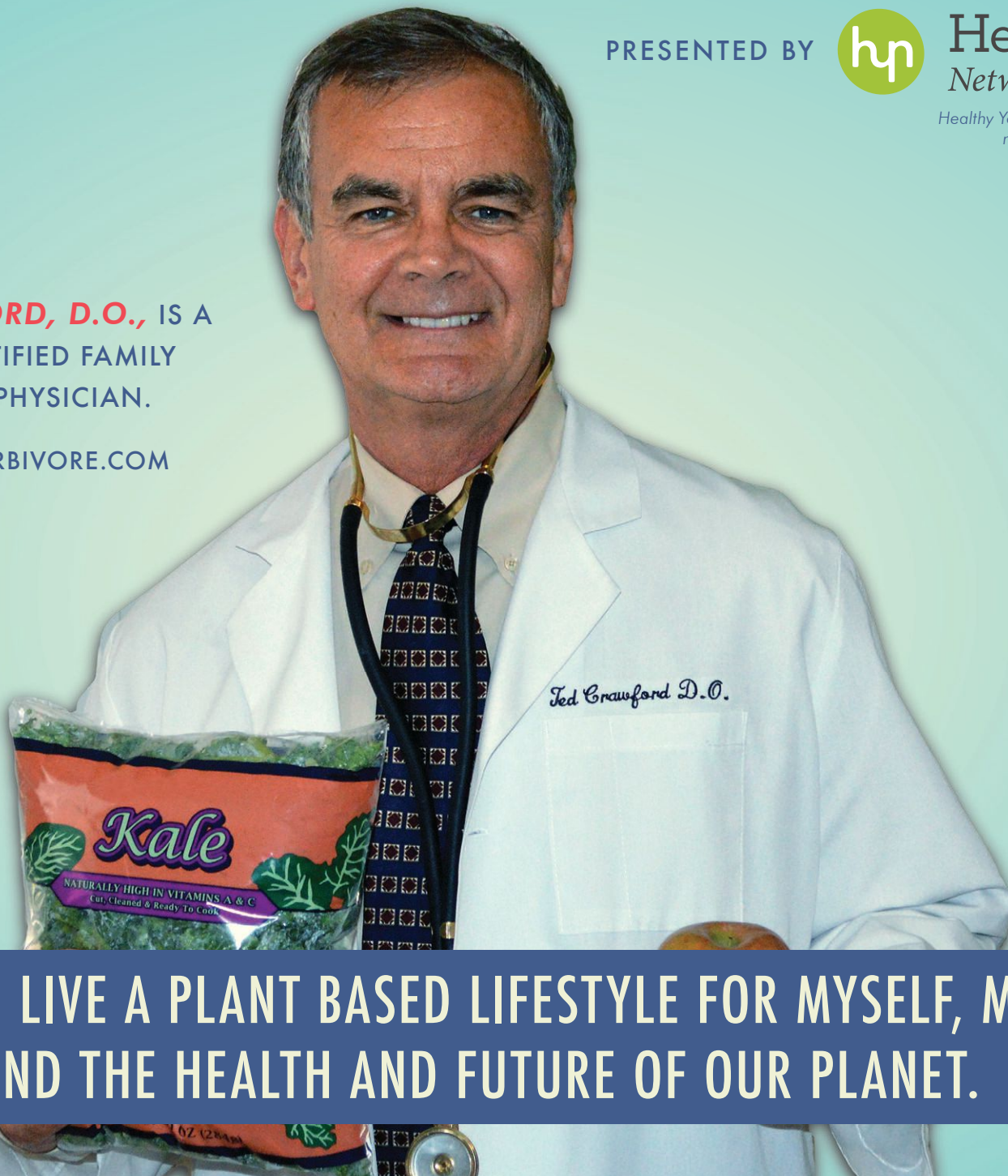


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ATTENTION TO DETAIL continued



Metallics, particularly gold, continue to draw the eye in home decor. A highly polished brass four-post bed with a padded upholstered headboard is a shout-out to '70s chic. The new London collection mixes tradition and Carnaby panache with surfaces that the company calls a mash-up of golds: shiny (but warm) brass, gold-leafed woods and satiny jewel-box cabinetry.

For the most part, the kinds of details that are distinguishing new furniture design are not really novel; it's just the way they are used that shakes things up.

- Pleating and draping. A fashion reference (think pleated skirts or bodices of a gown) or the kind of folds created in drapery design, the crossover to upholstery isn't as much of a stretch on skirts of sofas. But trompe l'oeil draping or real folds on a wicker console

by Mariette Himes Gomez for Hickory Chair really push the envelope.

- Dressmaker details. Some are signature characteristic of clothing; others are drawn from handbags and shoes. There's channeling and tucking, a kind of sewing that creates parallel folds of fabric, which sometimes is seen on bedding and also has shown up on sofa skirts; "trapunto," a stitchery technique that Himes Gomez employed on the arm of a leather sofa. British de-



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**SHERIE B**





Simple stitching with perforations and serrations in the style of traditional brogue shoes are just enough flourish on the apron of a Spinneybeck leather Brogue table, by London designer Bethan Gray.

But clever takes and applications have created a buzz. Chests cloaked with grass-cloth wall-covering or fabric have been trending in Europe. For Wesley Hall at the spring High Point furniture market there were trunks and parsons desks covered in plaid fabric. Eglomise (reverse-painted glass) is becoming a decorative tour de force again; per-

haps most arresting are more abstract mottled patterns, especially with sparkling flecks.

Decoupage, applique, flocking and gold leaf command attention. Skins—crocodile, shagreen, ostrich and suede—are covering entire pieces of furniture, such as bureaus and desks. Decorative molding also is applied to create fancy patterns like Moroccan tracery on simple frames. Figured and/or stained veneers are employed to create distinctive patterns, such as herringbone, on the face of furniture. Even shells, long a crafty solution to designing with beachcombing souvenirs, are assuming a more modern look as insets on tabletops or door fronts.

To many, the idea of details is perhaps more palatable than embellishment, which seems almost colored to suggest excess. But even Ludwig Mies van der Rohe's furniture sometimes sported dressmaker "embellishments" like channeling and button tufting.

Then again, wasn't it Mies himself who said: "God is in the details?"

## CLOTHES HORSE continued

comfy, great for wearing day or night over just about anything in your closet.

• Manly shoes. From lace-up menswear oxfords to stacked lug-soled boots, the masculine-inspired look in footwear is stepping out for fall. Pair these looks with dainty ankle socks, frilly skirts and lace dresses for maximum impact and a modern edge.

• Go mad for plaid. It's long been a traditional fall favorite, but this year, plaid has grown up from its preppy roots and gets all ladylike in midi-skirts, sheath dresses and silk blouses. Celebrate a new season with an old classic revamped for a new fashion year ahead.

**DL**  
Sharon Mosley is executive director of the Fashion Editors and Reporters Association. Copyright 2014, Creators Syndicate, Creators.com. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

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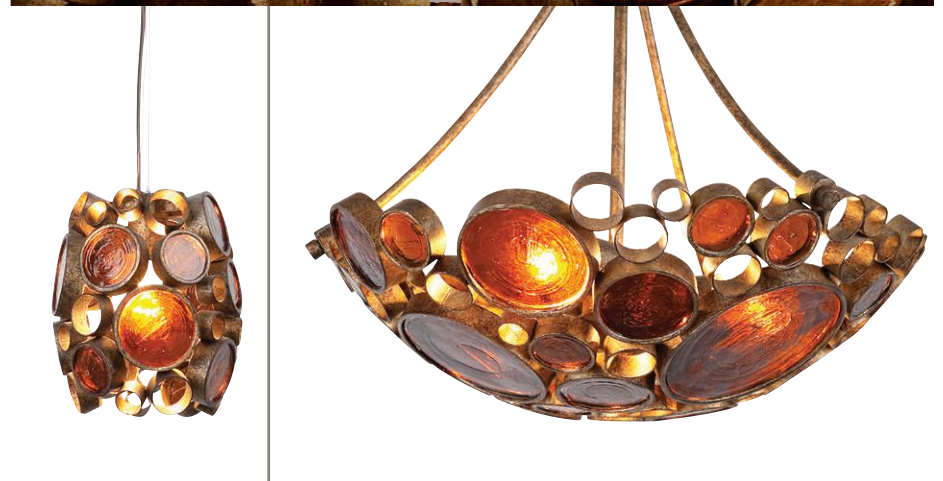
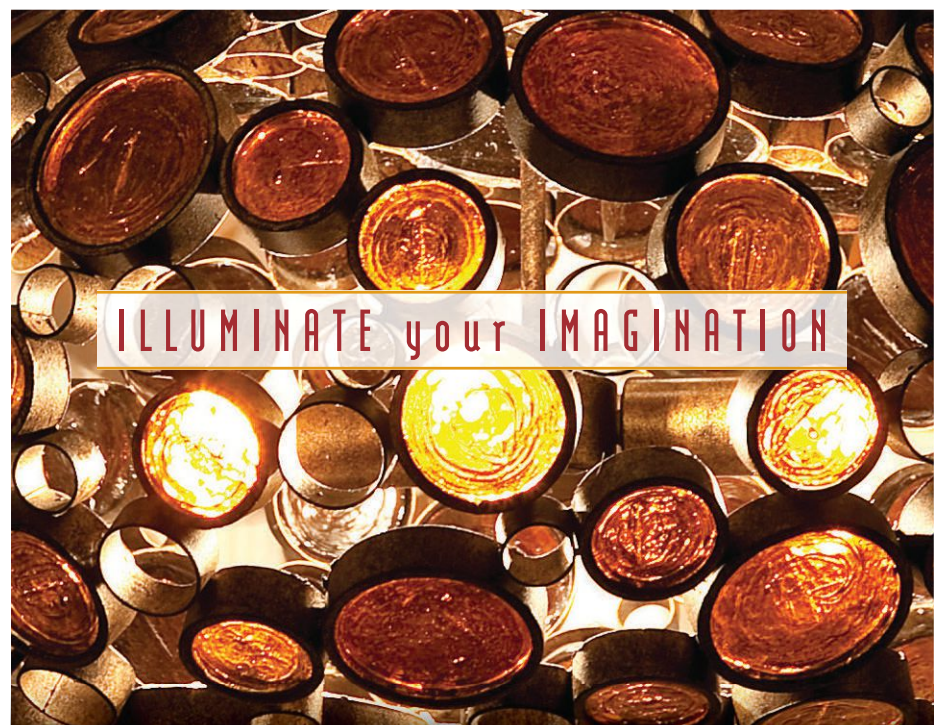
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# Photography's Scientific Field of Vision

by Lorraine A. DarConte



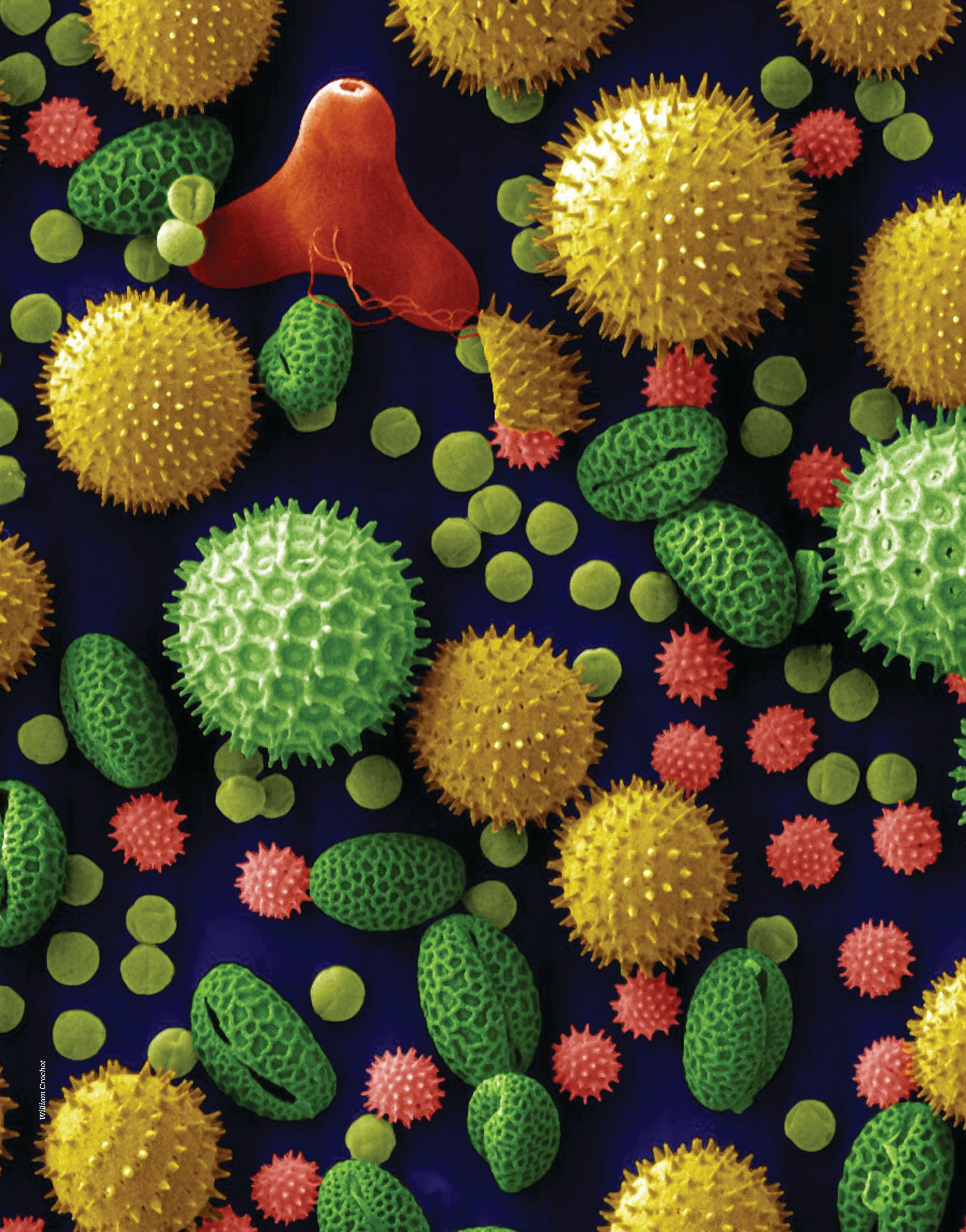




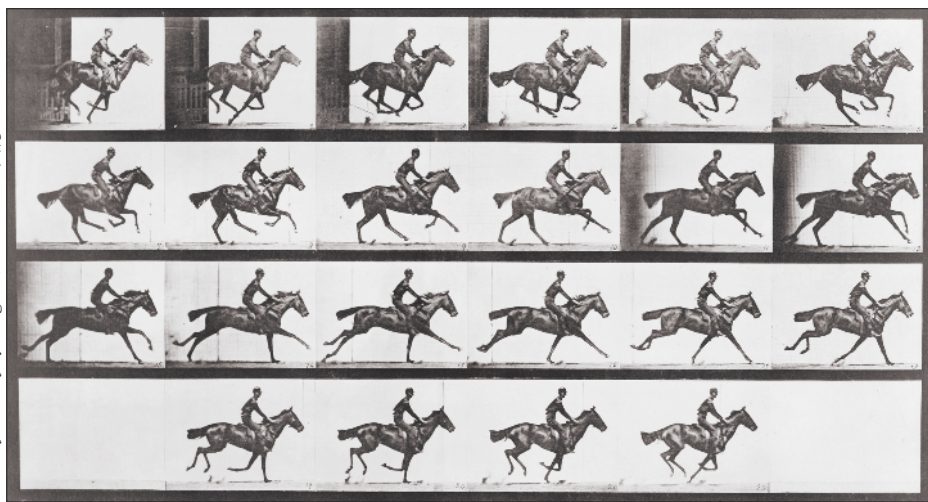
**W**hen it comes to aiding scientific research, nothing beats the speed, convenience and accuracy of photography. But it is sometimes easy to forget that photography itself is a science, involving chemistry, physics and optics (plus technique and vision).

The word “photography” is a derivative of the Greek words for “light” and “writing.” The science and art of photography have slowly and methodically developed over time while simultaneously contributing to other sciences—biology, astronomy, medicine, archaeology, engineering, geology and meteorology, among them.









Eadweard Muybridge's photographic series of horses in motion was used to study animal locomotion. This series is circa 1887.

The first “photographic images” were produced without cameras. In the 1830s, early photograms, created by placing an object (often a plant) on a light-sensitive material and exposing it to light, were made. An image of light and shadow emerged that was considered to be “true to nature.”

Optics were also in use long before the camera was invented, and lenses, like photography, were refined over time, thanks to many persistent individuals.

When all the elements of photography—chemistry, optics and engineering—finally came together in the mid-1800s, botanists, astronomers and other scientists realized this new science/medium could also capture images of things not visible to the naked eye, such as microscopic organisms as well as objects in deep space. Photography helped scientists further their research, present and explain their work/findings to peers and the public, and garner financial, technical and other support and resources.

The very essence of photography—its ability to stop motion, magnify the smallest details, and “freeze” people, places and things in time for all eternity—has made it the perfect “collaborator” in the world of science. It has answered age-old questions and evoked new ones. Hence, then and now, many discoveries made in science have photography to thank for their unveiling, so to speak. And science continues to propel photography forward.

The use of photography to advance science was, at least in part, serendipitous, thanks to individuals with unique interests and perspectives, whose paths crossed. For instance, until about 1877, when photographer Eadweard Muybridge photographed a horse running, no one knew that at a certain point all four of a running horse's legs simultaneously came off the ground. Muybridge's “animal locomotion” images—taken with multiple cameras—were long considered scientific studies of a body in motion, and the photo series became the forerunner to motion pictures.

*left:* An electron-microscope image that has been magnified 500 times shows pollen from a sunflower, morning glory, hollyhock, lily, primrose and castor bean.

*right:* In 2012, climate scientist William D'Andrea snapped this photo of a glacier that has been calving icebergs into a fjord in Svalbard, Norway. D'Andrea discovered that the summers in Svalbard are warmer than at any other time in the last 1,800 years.

## Game-changing Advances

In the last few decades, game-changing technological advances have transformed photography and its relevancy; digital imaging is possibly the most significant. Rather than capturing an image onto photographic film, a digital camera uses a light-sensitive electronic device—an image sensor—to capture the image focused by the camera's lens.

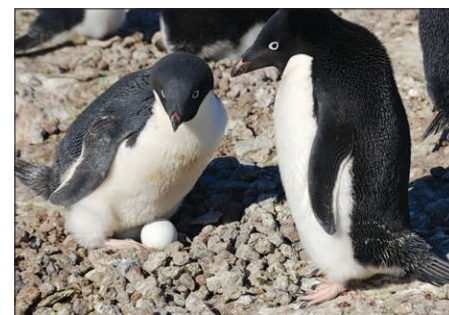
Some of the most interesting and new developments in photography include Google Glass (eyewear that behaves like a smartphone); GoPro (small cameras that can be mounted to a variety of surfaces, from an airplane to a surfboard to a helmet); femto-photography (technology that captures light pulses moving at a trillion frames per second); and plenoptic, or light field, cameras (cameras that allow composition in 3-D by capturing the direction, color and brightness of the rays of light within a frame, which allows for shifting the focus point of an image after the photo has been taken).

Every day, more new products are conceived, built and marketed. Whether the products are economically successful or not, each invention helps both photography and science step toward the next discovery.

In most cases, the latest and greatest photography equipment is being used to get closer to a subject, to collect more accurate information, or to

get more detailed information in record time. But not always.

“If you look at Viking images from 1973 and compare them to something [HiRISE Mars] has done, the difference is like night and day,” says Ari Espinoza, director of public outreach for HiRISE, the camera built under the direction of the University of Arizona and sent into space aboard the Mars Reconnaissance Orbiter (launched in 2005). “Viking had the best technology at the time. The funny thing about a lot of space exploration is as soon as [the spacecraft] is...in orbit [its technology] is almost obsolete. On one level, the cameras in our phones are more powerful than HiRISE. Here on Earth, we have advances in digital photography that are leaps and bounds beyond what we already have in orbit.”



An Adelie penguin couple stand with their egg on Ross Island, Antarctica. Jean Pennycook, working with a research team led by ecologist David Ainley, made the team's research of Antarctica accessible to people around the world by posting daily pictures from the field.

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William D'Andrea, Lamont-Doherty Earth Observatory, Columbia University



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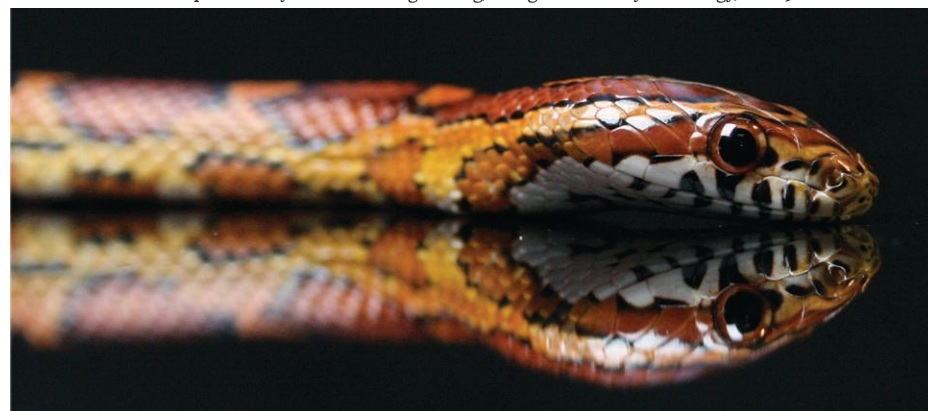
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Researchers studied how a snake slithers and learned that overlapping belly scales provide the friction with the ground that is needed to give snakes a preferred direction of motion.

Equipment used in space has to last a long time (often 10 years or more); it can't be easily replaced or upgraded with new technology. "There's a certain amount of obsolescence that is inherent in all of these missions," Espinoza explains. "We try to do software patches to enhance certain capabilities we have on the spacecraft, but we can't switch out a CCD [charge-coupled device—an image sensor]. There are 13 CCDs on the HiRISE and we've used 10 or 11; they degrade over time. We know that's going to happen, and so we try to get as much bang for our buck when they're working."

## What's Next?

Is there anything left for a scientist with a camera to discover? Is there anything new that hasn't yet been explored? The answer is an emphatic Yes!

The planet is chock-full of places where no person has yet stepped foot—let alone taken a photograph—such as the network of subglacial lakes in Lake Vostok, Antarctica; the Mariana Trench, which is the deepest portion of Earth's oceans; and the enormous cave system of Gunung Mulu National Park, in Mulu, Borneo. Of course, new species, planets and universes await their discovery, as well.

And with advances in scientific imaging technologies, to include infrared, X-ray and functional magnetic resonance imaging, the bonds of science and photography will grow stronger as scientists document and discover not only our familiar world, but also tiny inner worlds visible only with a microscope, and enormous galactic worlds visible only through a telescope.

Jeb Zirato, chief medical photographer for Arizona Health Sciences Center at University of Arizona Medical Center, says it's important to have the best equipment possible, but admits: "The critical tool [professional photographers] all need is constant and continuing education to keep up in this ever-changing world of digital photography and its technology. Today's photographers not only have to learn the skills that come with being a professional photographer, but they also will continually need to learn and update their knowledge of software and IT issues in order to stay current and relevant. But I also believe no matter how sophisticated or automated the equipment gets, the need for the photographer's interpretation on how to use that tool remains paramount to what gets done with that camera."

An international research team led by biologist Beth Shapiro and geneticist Daniel Bradley concluded that the maternal ancestor of all living polar bears is a brown bear that lived near present-day Britain and Ireland, just prior to the last Ice Age. The research is expected to help guide future conservation efforts for the endangered polar bear.



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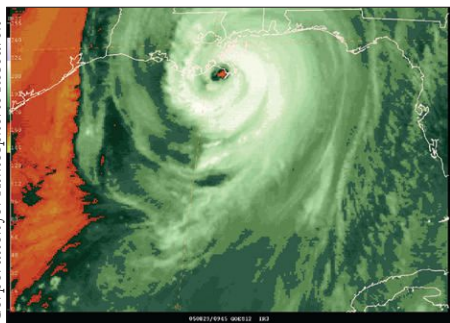
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This 2005 image of Hurricane Katrina was generated with the use of GEMPAK software and data from the National Oceanic and Atmospheric Administration's GOES-E satellite.

Zirato and his two colleagues bring 75-plus years of diverse professional photography experience to the job. "That kind of experience is invaluable," he says, "and worth more to me than any shiny new piece of equipment."

Rebecca Senf, Norton Family curator, Center for Creative Photography and Phoenix Art Museum, agrees. "Our image culture is changing by leaps and bounds," says Senf, who notes that almost everyone has a camera phone with them all the time and is documenting their experiences visually. However, although people are becoming more familiar with photographs, they aren't necessarily more adept at taking them, or more visually literate

or conversant. Though we might think putting better cameras in the average person's hands will take even more jobs from professional photographers, it may actually catapult those with real talent to compose, light and create an image, to the forefront."

Constantin Opris, senior photo editor at [www.dreamstime.com](http://www.dreamstime.com), agrees that there will always be professional photographers who can take better photos than the "Average Joe." But when witnessing—and capturing—an incredible event (such as extraterrestrials landing in Tucson), whether a person is a pro or not will make little difference in the face of history. Sometimes being in the right place at the right moment is all it takes for a picture to be great.

**DL**

*Lorraine A. DarConte is a local freelance writer and photographer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).*

## The Exploration and the Discovery of "Photography's Scientific Field of Vision"

by Rebecca Senf, Norton Family Curator at Center for Creative Photography

**W**hen the *DesertLeaf* reached out to the Center for Creative Photography (CCP) for help in planning this month's photography issue, a dynamic collaboration was born.

The CCP, a pre-eminent archive, photography collection and research center for the history of 20th century North American photography, is situated on the University of Arizona campus. Through a relationship formed between the CCP and the Phoenix Art Museum in 2006, it is my job to curate exhibitions from the Center's vast holdings, for viewing at the Museum.

Curating an exhibition involves imagining an idea or story that can be represented visually, then exploring what photographs best convey the idea. In the process, previously unimagined ideas and subplots often emerge. Unexpected photographs can force me to reconsider my understanding of the story. Often I have to start broadly and then narrow down, as I better understand the topic and make decisions about what unique story our collection can tell.

My suggestion to the *DesertLeaf* that scientific photography might be a rich and fruitful topic was based on my own work with aerial photography for a 2013 exhibition at Phoenix Art Museum.

This edition of the *DesertLeaf* enjoys some of the same image exploration and joy of discovery as does my curatorial process, and it similarly includes a wide range of ideas, with deeper investigation of a couple of particularly intriguing threads.

At the Center, we believe that photographs are an essential component of contemporary culture, and understanding how photography and science connect reveals how deeply photography has permeated all aspects of our modern lives.

### About the Center for Creative Photography

The Center for Creative Photography is recognized as one of the world's finest university art museums and study centers for the history of photography. Its collections include the photographs and archival materials of Ansel Adams, Edward Weston, Lola Alvarez Bravo, W. Eugene Smith, Louise Dahl-Wolfe, Garry Winogrand, Robert Heinecken and many others.

Celebrating its fortieth anniversary in 2015, the Center offers exhibitions, lectures and special print viewings that are free and open to the public. Through an innovative collaboration, the Center also presents a series of exhibitions at the Phoenix Art Museum. The Center is located on the University of Arizona campus and is open seven days a week. For more information about hours, directions, and location, visit [www.creativephotography.org](http://www.creativephotography.org).

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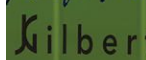
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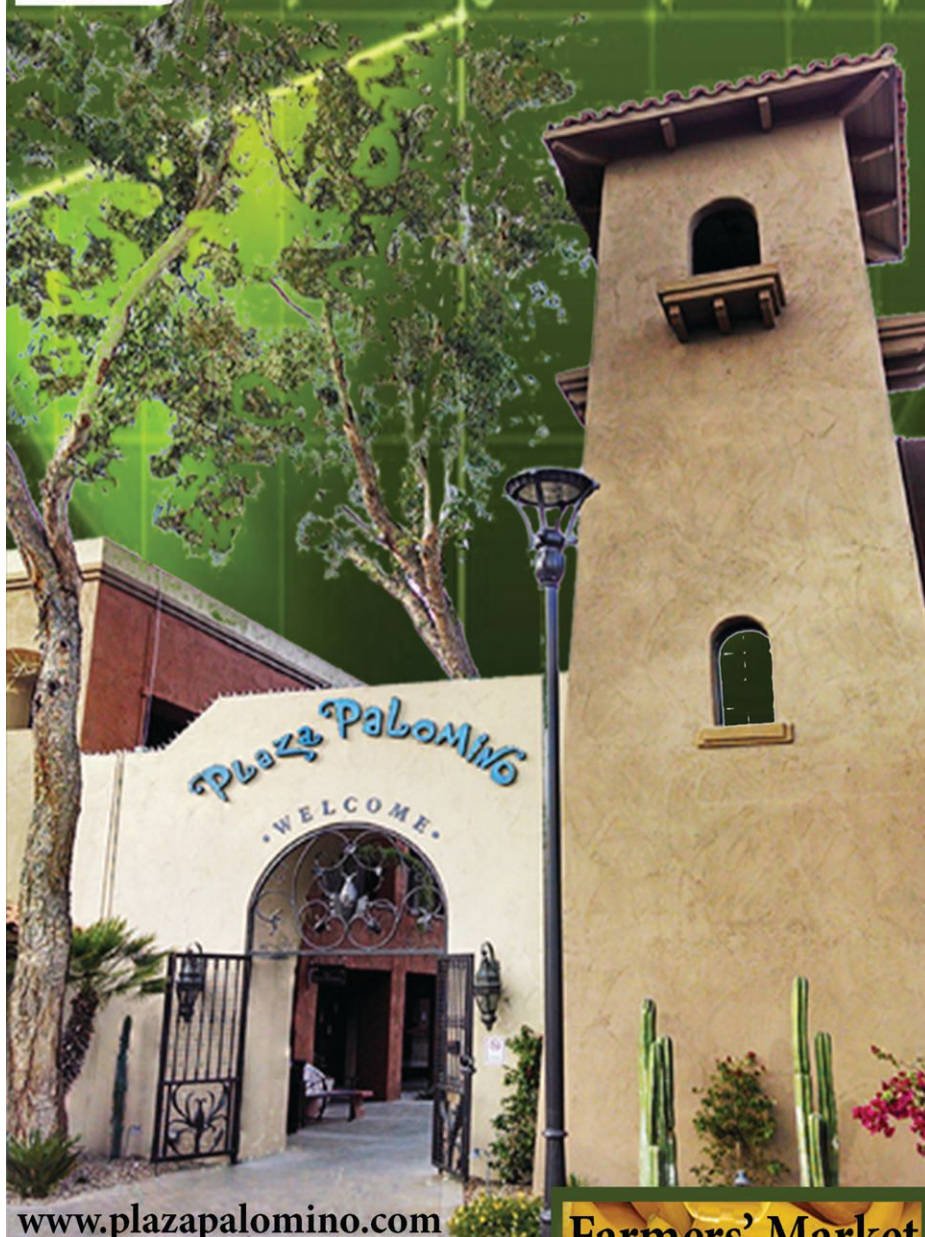
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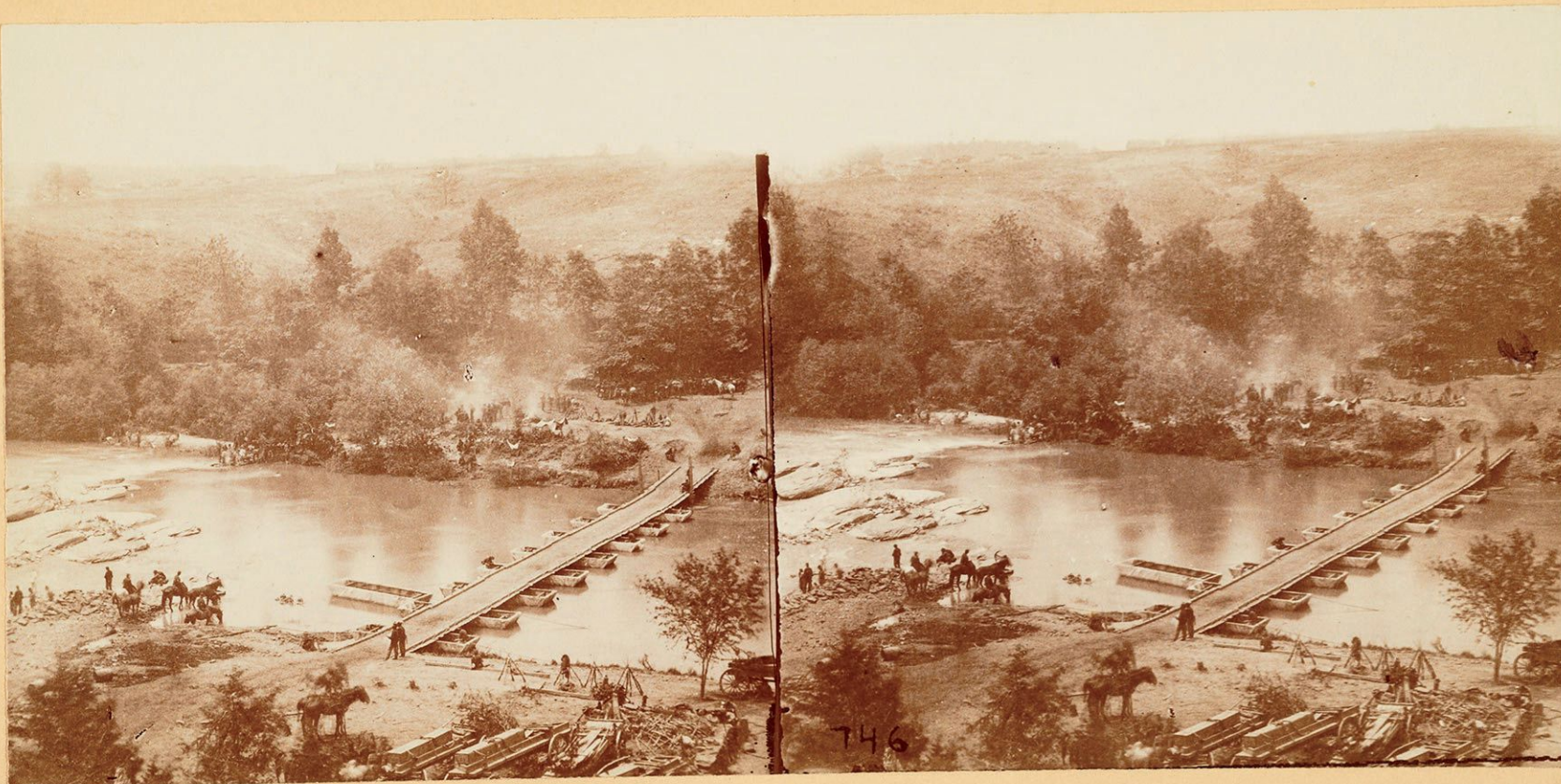
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Inscription Rock, N. M.

# Photography's Split Personality

by Lorraine A. DarConte

1861 The War For the Union. 1865



1861 Photographic War History. 1865

746.

A Canvas Pontoon Bridge.

[FOR DESCRIPTION OF THIS VIEW SEE THE OTHER SIDE OF THIS CARD.]



Photography's split personality has often served dual or even multiple purposes. Its right-brain tendencies encourage artistic expression while its left-brain leanings often find utilitarian purpose.

"An easel painting is meant as art and then is used as art. Sculpture is meant as art and used as art. Photography, on the other hand, can be meant as lots of different things," explains Rebecca Senf, Norton Family Curator, Center for Creative Photography and Phoenix Art Museum. "For instance, 19th century photographic portraiture was meant as a memorial—it was about remembering family, preserving information. Nobody [at that time] thought it was artistic. Photomicrographs [a photograph taken through a microscope or other magnifying device], pictures of space and [pictures of] plants, etc., all have...original functions [other than art]. For example, the photography process is used by botanists as a way to see how plant growth changes in a particular plot over time."

English botanist and photographer Anna Atkins (1799-1871) self-published a book of her photograms (images made without using a camera), entitled *Photographs of British Algae: Cyanotype Impressions* (1843). In 1844, William Henry Fox Talbot's *The Pencil of Nature* was commercially printed. Both works feature scientific images that also can be considered works of art.

Bradford Washburn (1910-2007), former director of the Boston Museum of Science, was a mountain climber and cartographer interested in geology and glaciology. "He was making aerial photographs to help him measure altitudes of mountain peaks and summits, and surveying those mountain peaks to find the best ways to approach those summits," says Senf. "For mapmaking, [photography] was an incredibly valuable tool that was all in the service of science. Do they also have potential as artworks? Absolutely."

At the Phoenix Art Museum, Senf often frames and hangs photographs whose original intention was not to be consumed as a work of art in the context of an art museum. "It's really fun for me—depending on the kind of exhibition—to highlight that aspect of the way in which photography can be moved from being created for one intention and then shifted and appreciated in another way that's very different," she says.

Typically, it takes time for the shift from science or documentation to art

to occur. "It's time," says Senf, "but other things can happen too. There's a great story about how Ansel Adams became a photographer in concert with becoming a mountain climber in the Sierra Nevada. One of his Sierra Club colleagues gave him an album of Timothy H. O'Sullivan's western survey photographs. Adams was interested in them probably for their beauty but also because they were documenting the western landscape."

According to Senf, when Beaumont Newhall, in the 1930s, was putting together the first major photography exhibition for the Museum of Modern Art he contacted Adams and asked him if there were people on the west coast he should be aware of. Adams thought the O'Sullivan album might be of interest to Newhall.

"Newhall knew O'Sullivan as a Civil War photographer," says Senf. "He didn't know O'Sullivan did landscape. So that's a case of work that belonged to the government/scientific survey genre, but through Ansel Adams got introduced to the canon of art photogra-



William Garnett. Reflection of the Sun, Moss Landing #2, California, 1974. Gelatin silver print. Gift of Ansel and Virginia Adams. ©William A. Garnett Estate.\*

phy. It's part of the way we understand the history of the medium."

That shift also works in reverse—photographs taken as art can later be used in science, particularly images that document people, places and things. By way of example, Senf explains: "William Garnett's pictures of waterways, that may have started as art pictures, can spur [scientific] questions...such as, 'Does [a particular waterway] still go in that direction? How have waterways changed?'"

"That [shift from one purpose to another] is true of all photography, even photojournalism," she continues. "Photographers taking pictures of JFK's assassination suddenly were producing evidence photographs. They thought they were making journalism pictures. I think in some respects it's interesting to think about these things as not being in neat, discreet boxes, but having more than one life."

Once an image begins to circulate, it can have a different life than what was originally intended. "That's rich stuff, and I think the more open-minded we are, the more it allows for these things to shift and slip, even in a contemporary time period," says Senf. "I think a lot of people appreciated the HiRISE Mars pictures for their abstract, aesthetic qualities even while they were very clearly being used for [a] scientific pursuit. I think [the scientists] found them incredibly beautiful and presented them as having this possibility."

**DL**

Lorraine A. DarConte is a local freelance writer and photographer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).



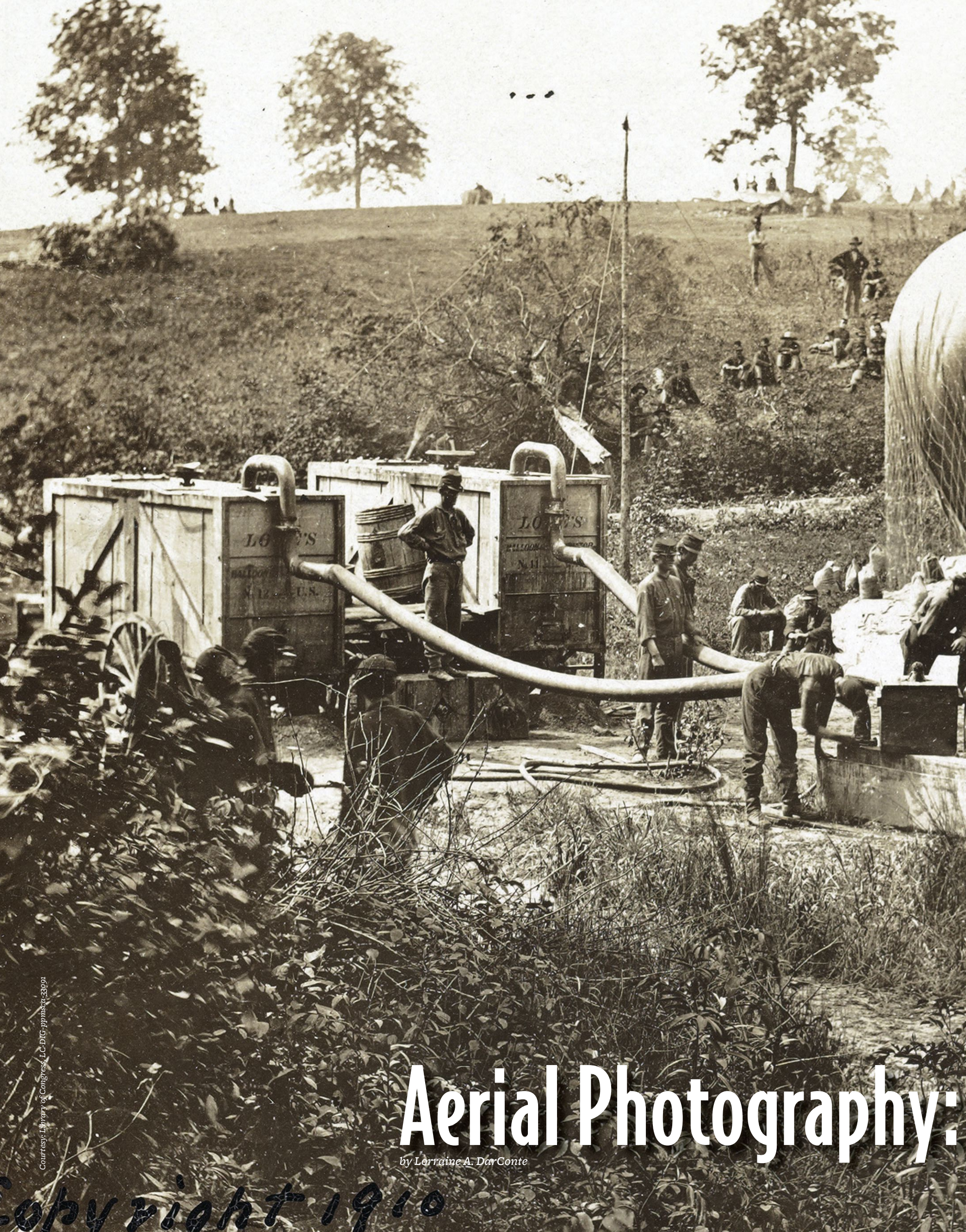
\*Collection Center for Creative Photography © 1981 Center for Creative Photography, Arizona Board of Regents

**top far left:** This stereograph of Inscription Rock, New Mexico, is part of the series Geographical Explorations and Surveys West of 100th Meridian, Expedition of 1871. The photo was taken by Timothy H. O'Sullivan, a Civil War photographer whose western landscapes later drew the interest of Ansel Adams.

**bottom far left:** Photographer Timothy H. O'Sullivan took the photo for this stereograph of a canvas pontoon bridge, from the north bank of the North Anna River near Jericho Mills, Virginia, c. 1864

**left:** Timothy H. O'Sullivan. Black Cañon, Colorado River, from Camp 8, Looking Above, 1871. Albumen print. Gift of Ansel and Virginia Adams.\*





# Aerial Photography:

by Lorraine A. DarConte

Copyright 1910





# Going Up

t's a bird; it's a plane. No, it's an aerial photographer!

Simply stated, aerial photography involves photographing people, places and things from an elevated position.

Cameras can be—and have been—mounted to planes, helicopters, balloons, kites, rockets, unmanned aircraft systems (UAS), blimps and pigeons, as well as a host of other objects that can fly high in the sky. These objects were/are both manned and unmanned and the cameras they carry were/are triggered by a photographer either remotely or automatically or on site.

When it comes to aerial photography, the “why” is as interesting as the “how.” Aerial photography is used in cartography (mapmaking), archaeology, environmental studies, the film industry (movies, advertising, television), military surveillance, land-use studies/planning and, of course, for artistic pursuits, among other things.

The first aerial photographs—generated by an interest in mapping—were, like photography itself, born from the experiments of many individuals living in many different countries. In 1855, Gaspard Felix Tour-nachon (a.k.a. “Nadar”), a French photographer, caricaturist, journalist and balloonist, patented the idea of making use of aerial photos for surveying and mapmaking. He is credited with taking the first aerial picture, in 1858, from a balloon that was tethered approximately 262 feet above the French village of Petit-Becetre (though there's no physical evidence to prove this, as the image was destroyed).

The oldest aerial image known to exist is a shot of Boston taken in 1860 by James Wallace Black, also from a tethered balloon. Photographing from a balloon was a precarious undertaking, at best. Although the balloons

were tied down, they still moved; and movement was no friend of photography in its early days. Camera equipment was large and cumbersome and required long exposure times.

“Film” as we know it did not exist. Photographers worked with large wet plates (chemically coated pieces of plate glass) that had to be processed within minutes of capturing an image, which required having a “darkroom” within arm's reach.

As technology improved and new processes were made available, photographers were able to lighten their loads. The first “free flight” balloon photo session took place in the skies over Paris in 1879. The photographer was Jean Nicolas Trachelut (often misspelled as Triboulet), who utilized dry-plate technology that allowed the plates to be developed hours after the photo was taken.

## Paris to Mars

There were lots of other players in the aerial-photography story. Some notables were France's Arthur Batut (1846-1918), who successfully took photographs with a camera mounted to a kite, and Bavarian mathematician

*continued on page 72*



Marilyn Bridges. Cattle Feeding, Parker Ranch, Hawaii, 1990. Gelatin silver print. Gift of Steven Soter. © Marilyn Bridges 1990\*

*left:* Professor Thaddeus S. Lowe oversees the inflation of his hot-air balloon, Intrepid, to reconnoiter the Battle of Fair Oaks, near Gaines Mill, Virginia, during the American Civil War, c. 1862. Lowe is not visible in this image.



Yeast make bread, beer and wine. And like us, yeast can reproduce sexually. A mother and father cell fuse and create one large cell that contains four offspring. When environmental conditions are favorable, the offspring are released, as shown here. Research on yeast has yielded knowledge about myriad human diseases, including colon cancer and various metabolic disorders.





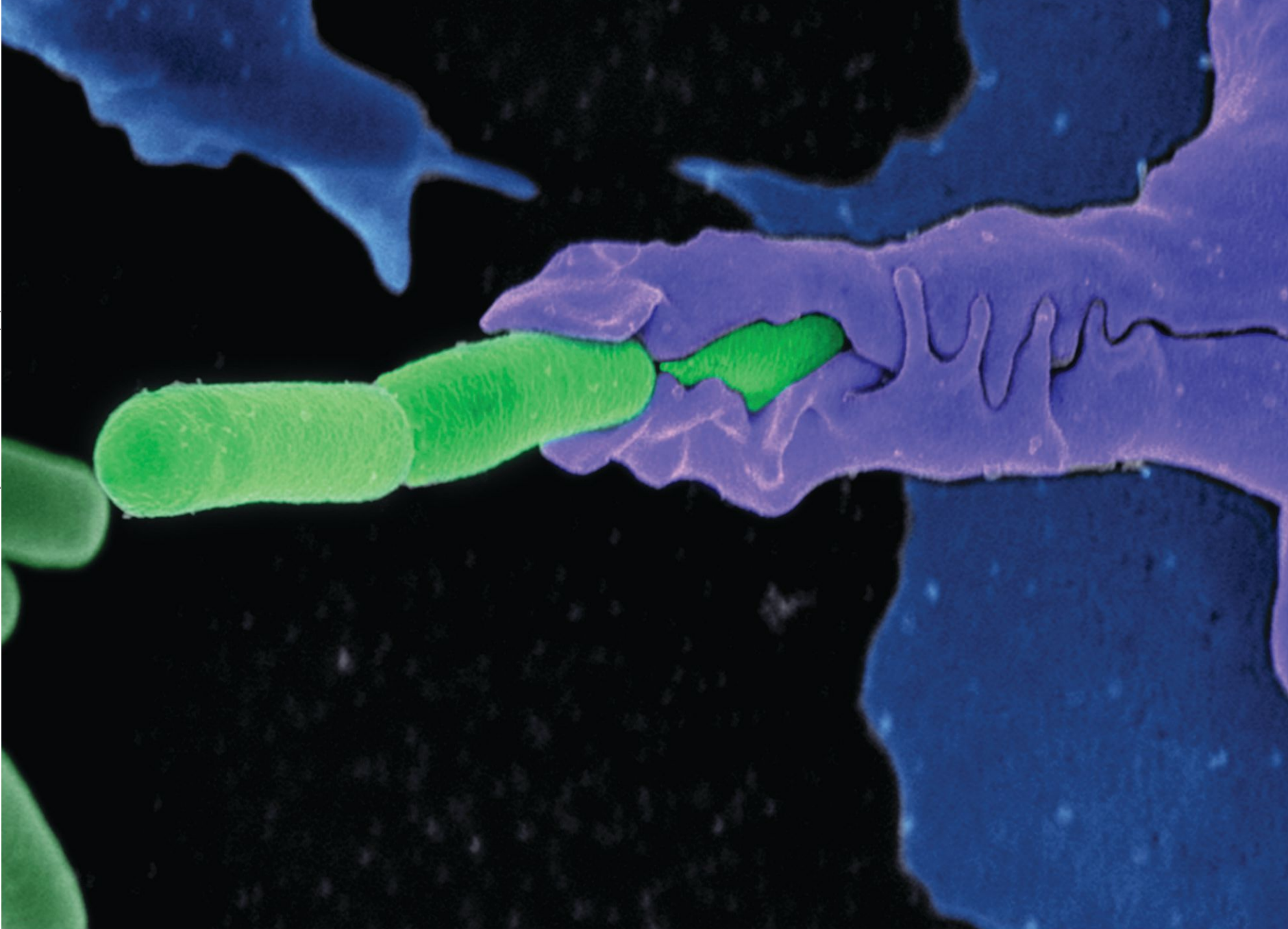
# Life Enhanced

by Jan Henrikson

**Y**ou're rolling your luggage through Washington Dulles International Airport when images of brilliantly colored spirals and tubes, in LED lightboxes on the wall, catch your eye.

You look closer. Ewww. What you thought was pollen dotting flower petals turns out to be bubonic plague bacteria on the digestive spines of a flea. But isn't it gorgeous?





Anthrax bacteria (green) is being swallowed by an immune-system cell.

Welcome to *Life: Magnified*, an exhibit of a world as intimate and strange to us as our own skin. In fact, it is our own skin—and brain and blood—and that of organisms we haven't given much thought to, as seen through powerful microscopes, by scientific researchers around the country.

"From the beginning of my scientific career, I've wanted to drag strangers and children to the microscope to show them the amazing world of cell life," says Stefano Bertuzzi, executive director of the American Society for Cell Biology (ASCB). He was waiting for a flight when the idea for the exhibit struck him.

ASCB eventually partnered with the National Institutes of Health's National Institute of General Medical Sciences (NIGMS) and the Metropolitan Washington Airports Authority's Arts Program to bring the images (micrographs) to Dulles' Gateway Gallery, which serves 2.5 million passengers each year. The exhibit will run through November.

"It's all in there—human health, disease, our food supply, our environment. This incredibly beautiful exhibit is a one-time chance to take thousands of strangers on a dazzling trip through the cellular world," says Bertuzzi.

Carol Gregorio, Ph.D., is one of the lucky ones who gets to take that trip through the cellular world on a regular

basis. In fact, "Three Muscle Fibers," a micrograph of, yes, muscle fibers, taken by Gregorio and Christopher Pappas, a postdoctoral fellow in her University of Arizona lab, is one of 46 images selected for the exhibit, out of 600 submissions.

Gregorio is director of the Molecular Cardiovascular Research Program (MCRP) in UA's College of Medicine and co-director of the UA Sarver Heart Center. Its research centers on understanding how heart diseases, like dilated cardiomyopathy—a frequent cause of sudden cardiac death—and neuromuscular diseases, like muscular dystrophy, occur.

The touring exhibit of micrographs

(photographs or digital images taken through microscopes) isn't just about marveling over the texture of muscle fibers, the lovely ovary of an angelfish, or the 500,000 hairs on a gecko's toe that keep him from falling off walls. This exhibit and the celebration of micrography through such events as Nikon's Small World annual micrography contest and the Wellcome Image Awards allow the public to "gain insight into the beauty and complexity of research conducted by scientists who aim to better understand human health and disease," explains Jon Lorsch, director of NIGMS.

Microscopic imaging, of course, is more than the public's emissary into

normally invisible realms; it is the foundation of scientific diagnosis and discovery.

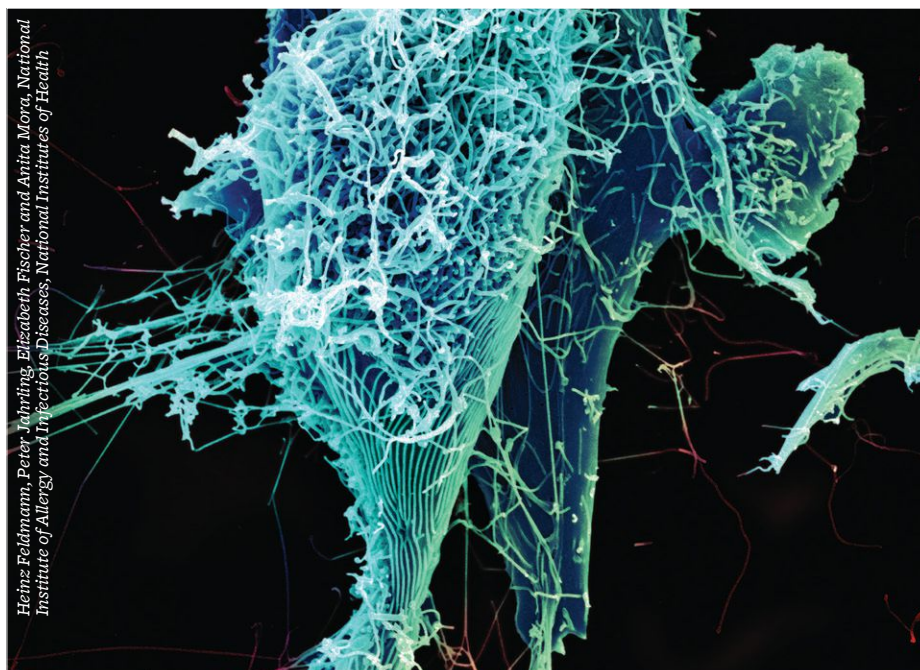
Gregorio's lab uses fluorescence microscopy to try to understand what changes happen on a molecular level, in the filaments of heart and skeletal muscles, that potentially create disease.

How can the altered filaments be repaired? In the hopes of answering that question, scientists watch the assembly of filaments in live muscle cells in a petri dish. With microscopy, they can see such changes down to less than a micron (one-millionth of a meter).

"Researchers learn a tremendous amount from microscopy," says Lorsch. "We now have dyes and specialized techniques that allow scientists to track individual molecules, to see biological processes in real time and to witness how cells and tissues respond to environmental or genetic changes."

Gregorio's lab fixes muscle cells in formaldehyde and labels multiple proteins within those cells, with fluorescent chemical dyes. This process, which allows them and other scientists

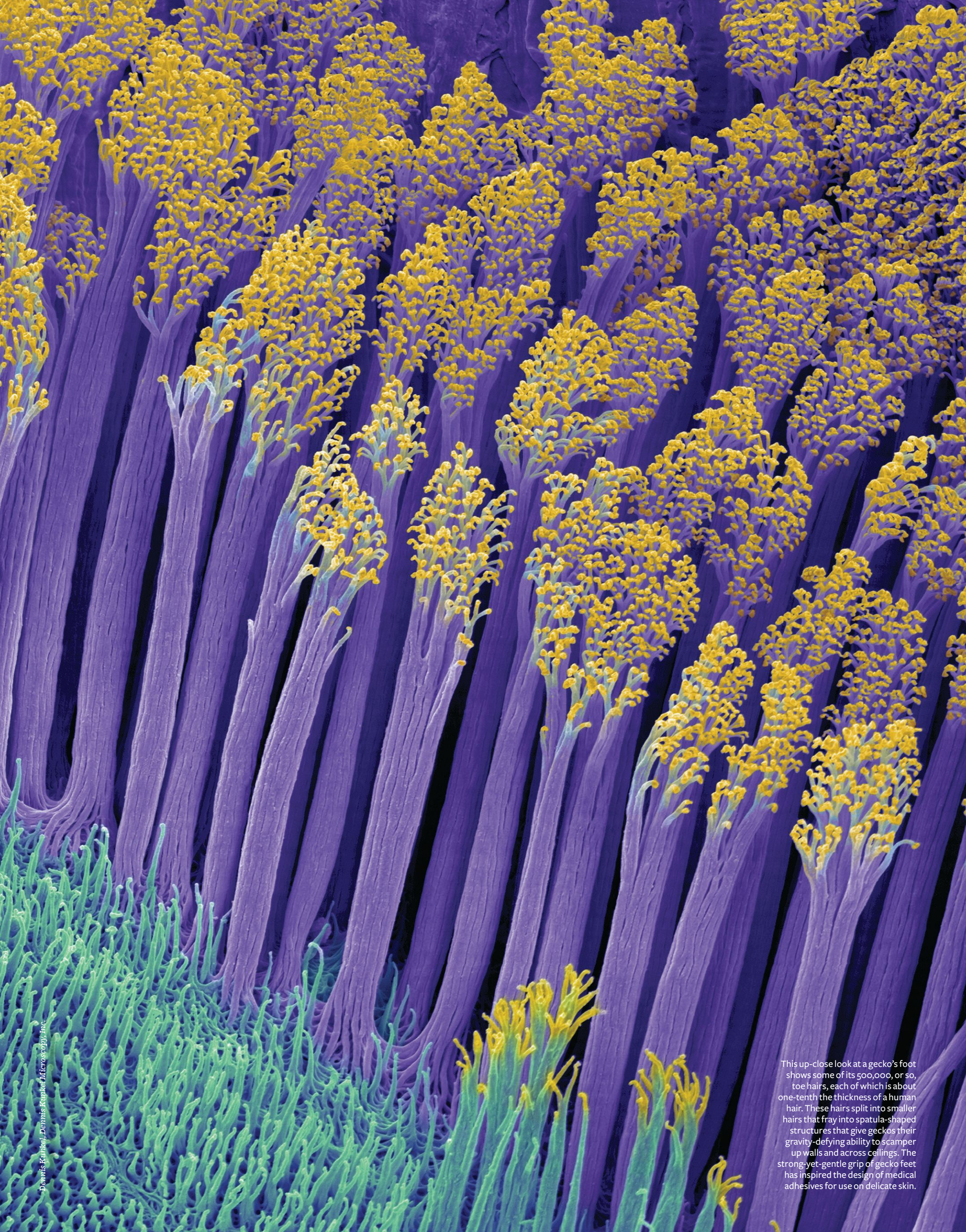
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Heinz Feldmann, Peter Jahrling, Elizabeth Fischer and Anita Mora, National Institute of Allergy and Infectious Diseases, National Institutes of Health

After multiplying inside a host cell, the stringlike Ebola virus is emerging from the host to infect more cells. Ebola is a rare, often fatal disease that occurs primarily in tropical regions of sub-Saharan Africa. The virus is believed to spread to humans through contact with wild animals, especially fruit bats. It can be transmitted between one person and another through bodily fluids.





Dennis Kuhnel, Dennis Kuhnel Microscopy, Inc.

This up-close look at a gecko's foot shows some of its 500,000, or so, toe hairs, each of which is about one-tenth the thickness of a human hair. These hairs split into smaller hairs that fray into spatula-shaped structures that give geckos their gravity-defying ability to scamper up walls and across ceilings. The strong-yet-gentle grip of gecko feet has inspired the design of medical adhesives for use on delicate skin.



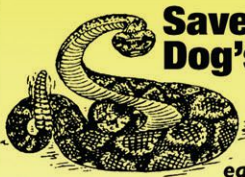
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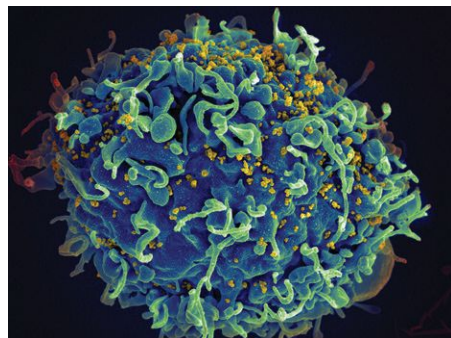
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HIV, the AIDS virus (yellow), is photographed infecting a human cell.

Seth Pincus, Elizabeth Fischer and Austin Athman, National Institute of Allergy and Infectious Diseases, National Institutes of Health

to study selected structures within a cell, is one reason micrographs have such vivacious colors.

That ecstasy of gold, green and purple in the shape of teardrops that you admire? It doesn't actually represent the true colors of developing mouse nerve cells. And fluorescent green isn't the original color of the protein that Tricia Serio, head of UA's Molecular and Cellular Biology Department, is targeting.

Serio's lab uses live cell imaging—digital time-lapse pictures—in its research studying prions. Prions are proteins that our bodies always have that normally don't cause us any harm. If they do change shape, they cause diseases, like mad-cow disease and Creutzfeldt-Jakob disease. And, a related process underlies the development of Alzheimer's, Parkinson's, and Huntington's.

"We use microscopy to actually look at these proteins in live cells and understand how different conditions cause them to change and how we can reverse this process," explains Serio, adding, "Normally we think about the way cells behave as being controlled by their genes. This is a case where

they're controlled by the protein."

Images taken through microscopes aren't only vital for health research, though. "It may sound crazy that you would use a microscope to do astronomy," says Tom Zega, assistant professor of cosmochemistry at UA's Lunar and Planetary Lab. Yet, he researches the origins of our early solar system by studying meteorites, using a transmission electron microscope (TEM). TEM is good for studying the internal structures of materials. The electron penetrates through the sample to form "projected images" similar to those of chest X-rays.

"It is amazing!" says Supapan Seraphin, a professor in UA's College of Optical Sciences, about the technology. "When I was in grade school over 45 years ago, they told me that atoms are so small that we could not see them. Now, we not only can image them with TEM, we can make movies of atoms dancing, moving around, reacting, changing, transforming."

"Put any sample into a TEM and you can measure exactly what it's made of," says Zega, even a star dust grain. "Toward the end of their life cycles, stars shed their matter, which condenses into solid dust grains. Those dust grains from ancient stars were injected into our solar system and a small fraction of those were preserved in primitive meteorites."

The TEM allows researchers to probe the tiny dust grains—on the orders of 10 to hundreds of nanometers, upwards to several micrometers in size (1,000 nanometers = a micrometer; 1,000 micrometers = a millimeter).

Since the star dust is from stars formed around 4.56 million years ago at the birth of our solar system, "We're trying to reconstruct our origins from

a chemical and physical perspective," Zega explains. "Anything that didn't go into forming the sun and planets was left over in the form of meteorites. We're looking at the building blocks of planets. These things are basically failed planets."

In a different kind of dating, scientists at the UA's Laboratory of Tree-Ring Research use light microscopy to study the growth rings of trees. Tree rings can date earthquakes and volcanoes, as well as ruins of the American Southwest, like Mesa Verde and Chaco Canyon. Their images are mostly to illustrate articles or papers they've published. "Various disturbances out in the field will leave some sort of mark on the tree ring that is hard to describe," says Associate Professor Paul Sheppard. "A picture is worth a thousand words."

Take the frost ring. Every now and then in summertime, in high-elevation forests or places like the Rocky Mountains or Sierra Nevada, temperatures drop below freezing, damaging trees.

"Actually their cells are distorted, broken—they burst open," explains Sheppard. "It leaves them looking weird. It's hard to describe exactly what's going on, but it's beautiful to take a picture of that."

No doubt, Veronique Greenwood, a science writer, would understand Sheppard's appreciation. She exulted in the first picture she took under the electron microscope at Yale, describing the "long, lovely arch of the interior of a seminiferous tubule and a great mass of flagella whipping out into the lumen."

You don't have to know what a seminiferous tubule or a flagella whipping into the lumen are to share her marvel (a marvel also shared by the grad student showing her this technique. He framed his first micrograph and hung it on his wall).

Distorted tree-ring cells, dancing atoms, anthrax bacteria being swallowed by an immune cell. There's no escaping the beauty of natural biological structures. No wonder cell biology scientist Gary Greenberg, known for his surprising micrographs of sand, wishes he could carry his microscope everywhere he goes.

If you want to immerse yourself in the joys of micrography, and Dulles Airport isn't in your future, no worries. You can enjoy *Life: Magnified's* online gallery, from the comfort of your home by visiting [www.nigms.nih.gov/education/life-magnified/pages/default.aspx](http://www.nigms.nih.gov/education/life-magnified/pages/default.aspx).

It's a small world, after all.

DL

Jan Henrikson is a local freelance writer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

Of the three muscle fibers shown in this photo, the middle fiber has a defect found in some neuromuscular diseases.

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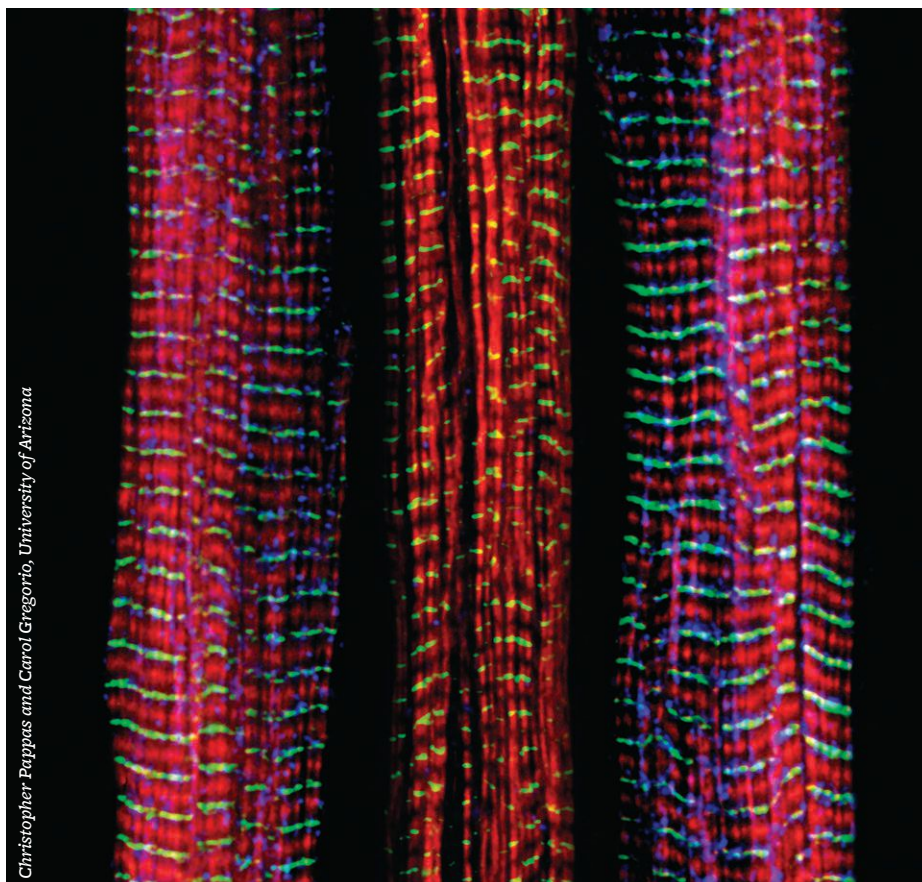
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Christopher Pappas and Carol Gregorio, University of Arizona



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# A New Realm for Art Collectors

by Jan Henrikson



Photographer unknown, heart-shaped phosphorus flare, gelatin silver print, c. 1932

If when rummaging through your attic, you discover a daguerreotype of a solar eclipse, give artist Richard Laugharn a call.

“You’ve just found something that is worth a great deal of money because it’s so rare,” says Laugharn, a collector of scientific photography and owner of Fine Art Framing in Tempe.

A windfall would be nice, but collectors of scientific photography might be just as happy with photos of star trails around the south celestial pole or snapshots of chemical compounds from 1960s chemical companies.

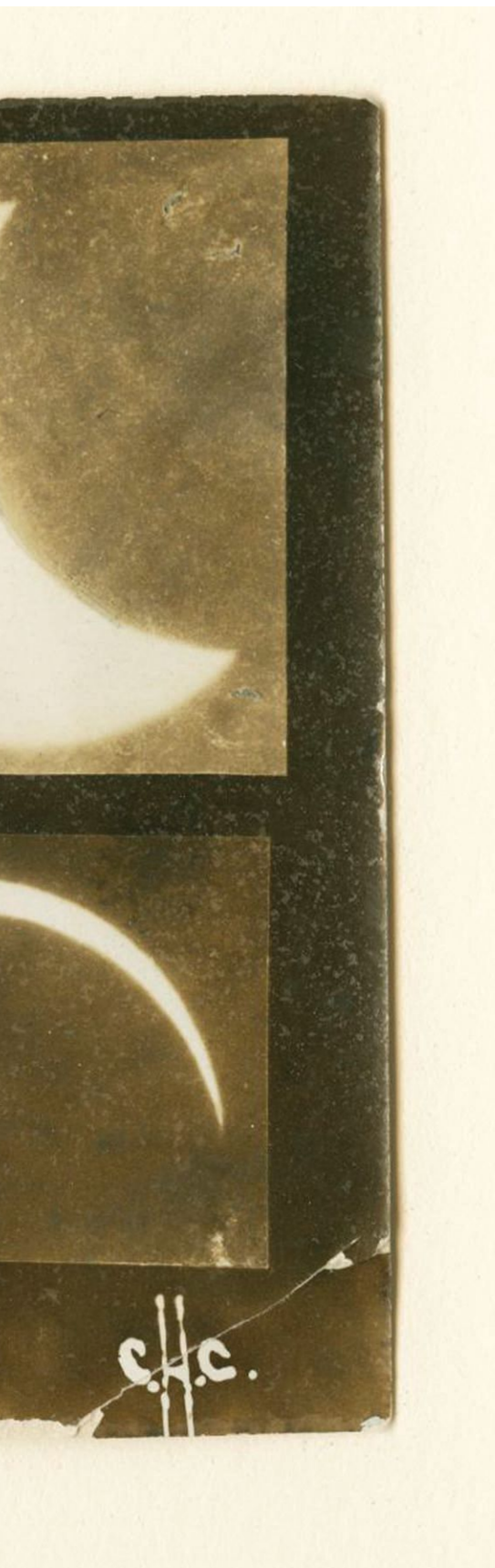
“It’s understood by the art world that this is a new genre, and a new way to look at these photographs,” explains Laugharn. “Thirty-five years ago it would be hard to imagine that any auction house would have an auction based on scientific

photographs. I think that’s relatively commonplace now. If it’s still somewhat unusual, no eyebrows are raised.”

Unless the raised eyebrows appear in the photographs themselves, which could be likely in vernacular photography, a category of photography that includes compelling photos from everyday life, taken by you or me or possibly our great-grandparents and found at thrift stores, flea markets, and even pressed between book pages, among other places.

“Scientific photography is part of





Photographer unknown, 1925 solar eclipse, gelatin silver print, 1925

that whole rainbow,” says David Winter, owner of Winter Works on Paper Fine Arts Gallery, in New York City. “The attraction to any of that photography is about someone making an image without any artistic intent.” In other words, “accidental” art seen with fresh eyes, often of another generation.

Take Edward Muybridge, famous for settling a \$25,000 bet in 1878—rising from the question “Do all four hooves of a horse come off the ground while galloping?”—with his revolutionary series of photographs in tight sequence. (The answer? Yes.)

“Muybridge was very adept at image making,” says Laugharn. “His

animal locomotion images were not intended as aesthetic objects. Nor were pictures taken with telescopes of the night sky, nor were botanical pictures of rare plants and photographs of the moon and sun in space. This whole range of photographs was made for reasons other than aesthetic ones but have an aesthetic resonance for people today.”

That much is clear given the growing number of art exhibits involving micrographs, which are photographs taken with high-powered microscopes of a world largely invisible to us and often right under our skin.

On the other end of the spectrum, astrophotographer Adam Block was invited to display some of his images of galaxies and nebulae at the Tucson Desert Art Museum not simply as scientific imagery but as artistic expression. Instead of offering scientific descriptions of his images, he gave his photographs titles that were based on his feelings.

“I wanted people to experience the pictures in a way in which they have their own feelings about the work, and they can make up their own stories about that,” explains Block. (For more about Block’s photography, see “Beauty at Large” in this issue of *DesertLeaf*.)

While appreciation of science as art is growing, Laugharn says collectors tend to gravitate toward pictures taken earlier than 1950 or ’60. Why that’s so, is open for debate.

One possible reason is that many “contemporary science-photographs tend to be computer files (rather than photographic objects), and they are often representations of data or images derived from radio waves,” explains Laugharn. “It may be that folks will be collecting these images in the future. It’s too soon to tell.”

It’s also possible that there are a number of people buying contemporary scientific-photographs who don’t consider themselves collectors—yet.

It wasn’t until 2001, when Laugharn had an exhibition of his photography collection, that he was struck by how many science-based photos he had: “In terms of collecting you follow your nose and it’s all intuitive. At a certain point you stand back and say, ‘There is some focus to this.’”

His collection includes photographs of a spider’s leg; a botanist climbing a Joshua Tree, ready to pluck the flower at the top; numerous solar eclipses; and images of elements from Mt. Vesuvius in Pompeii after the eruption in A.D. 79 that buried most of its inhabitants alive in hot ash. In 1870, archaeologist Giuseppe Fiorelli created



Richard Laugharn, “The Black Gap Wolfberry,” archival inkjet print, © 2005

plaster casts from the decomposed shells of people, animals and everyday artifacts. It may sound gruesome, but “the plaster casts show what it was like,” says Laugharn. “They add a human dimension to what was otherwise ruins.”

What makes an irresistible collectable image? “I don’t know, but you know it when you see it,” says Winter, adding that the work of some scientific photographers is always highly collectable. Like William Bentley, a Vermont farmer, not affiliated with any university, who photographed more than 5,000 snowflakes through a microscope, beginning in 1885. Berenice Abbot, known for her photographs of 1930s New York City, became fascinated by the principles of physics, mathematics and chemistry. She took science-based commercial assignments and experimented with her own whimsical scientific imagery. Harold “Doc” Edgerton, an electrical engineering professor at Massachusetts Institute of Technology, is famous for his motion-study photography of bullets being shot through apples.

Why do such scientific images seem to resonate artistically with more of the public now? Laugharn connects

it to society’s renewed examination of science, itself, stirred in part by the public discourse on climate change: “Artists are trying to make sense of how we got where we are and where we’re going.”

Laugharn’s own art—photographing the same individual or desert plant over and over—is inspired by scientific investigation ([www.richardlaugharn.com](http://www.richardlaugharn.com)). In fact, his collecting activity informs and is informed by his photography. (His artwork can be seen in Tucson at the Etherton Gallery, Nov. 4, 2014–Jan. 3, 2015.)

Every collecting category has its high-water mark, he notes. If you’re collecting portraits or old doilies, it could be a long time between discoveries. “This feels like a fresh, new realm of collecting,” he says, “not so understood, not so worked out in terms of hierarchy, aesthetically or financially.”

Whether he’s searching for science photos on eBay or at art trade shows, he says, “It feels like, ‘Wow!’ Every day I can be the first person to see something from a new perspective.”

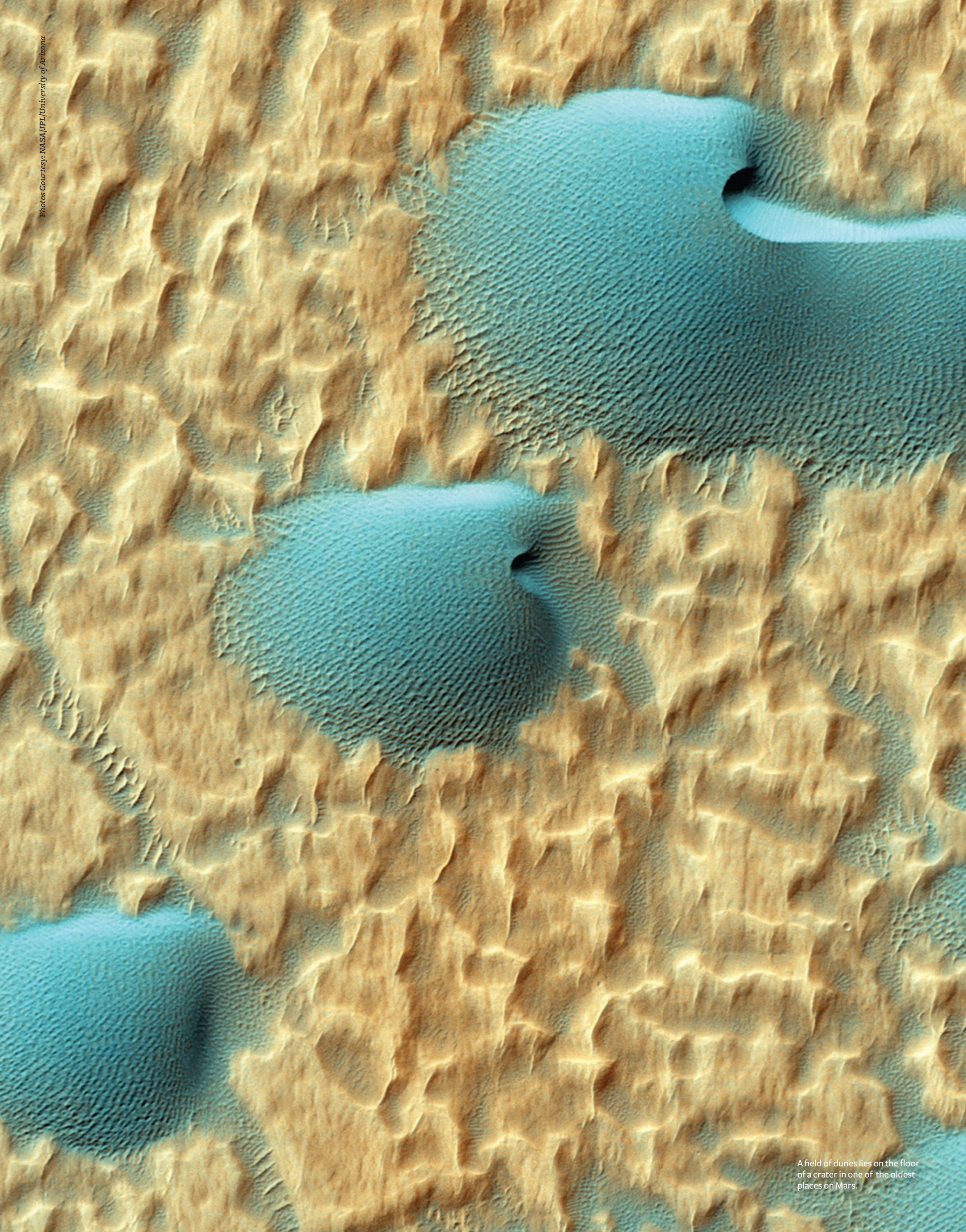
**DL**

Jan Henrikson is a local freelance writer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).



Attributed to Giorgio Sommer plaster cast of a dog (Pompeii), albumen print, c. 1875





A field of dunes lies on the floor of a crater in one of the oldest places on Mars.



# Beauty at Large

by Jan Henrikson

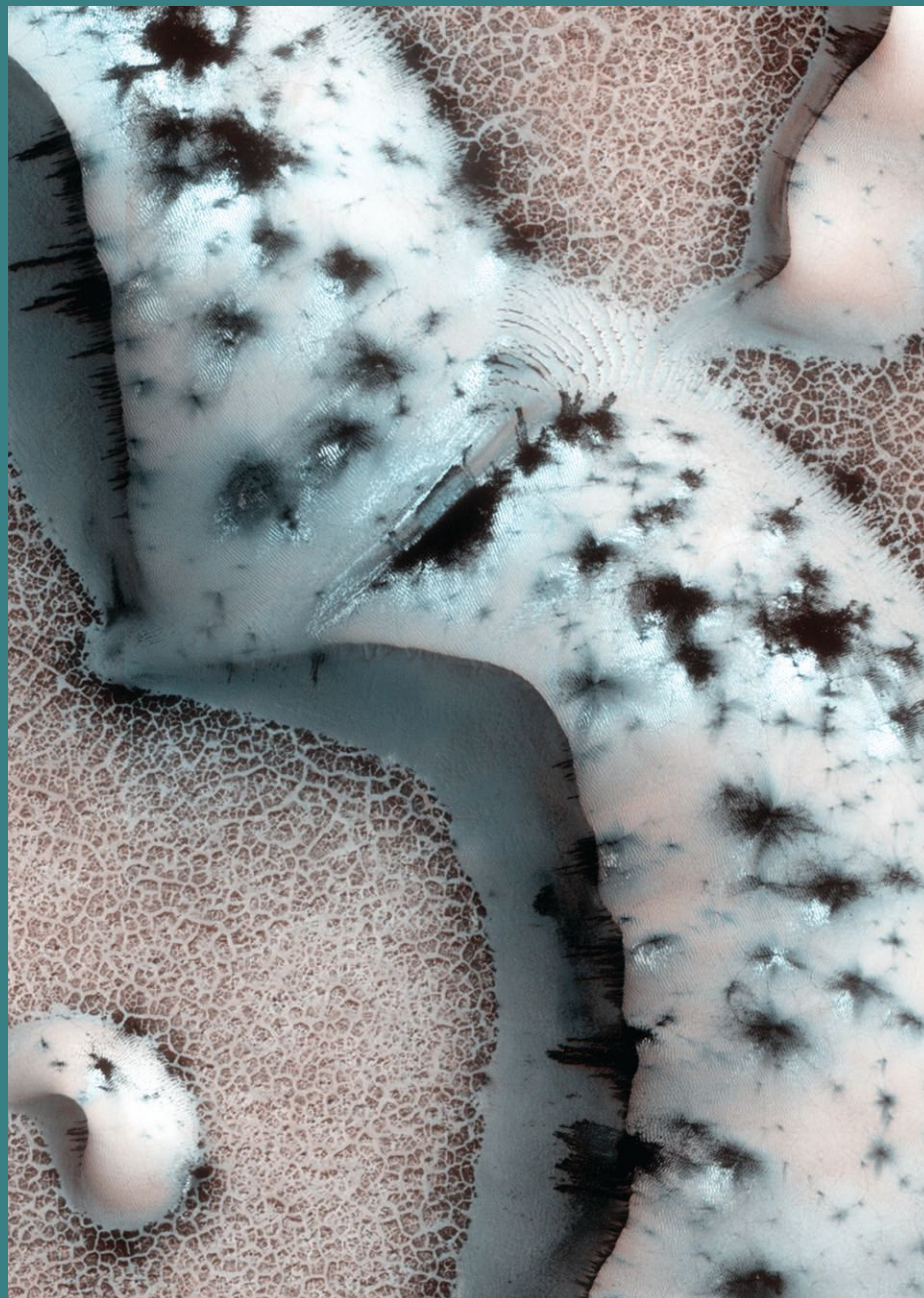
*When you look at the stars and the galaxy, you feel that you are not just from any particular piece of land, but from the solar system.*

—**Kalpana Chawla**

**G**ood morning, Mars. We earthlings may be in Arizona or Iceland or Spain, but now we can virtually visit your gullies and fast-moving dunes as easily as we ‘like’ something on Facebook.

Thanks to the University of Arizona’s HiRISE (High Resolution Imaging Experiment) camera, one of several instruments aboard NASA’s Mars Reconnaissance Orbiter (MRO), we can befriend a planet that has entertained our collective psyche for years, with fantasies, from H.G. Wells’ *The War of the Worlds* to *Mars Attacks!*, the sci-fi parody about invading Martians who could only be stopped by Slim Whitman music blasting on loudspeakers.

Known as the People’s Camera, HiRISE has captured 36,000 images (and counting) since it landed on the Red Planet in 2006. More are constantly uploaded on the HiRISE website ([uahirise.org](http://uahirise.org)) and Tumblr, by Ari Espinoza, director of public outreach for HiRISE, at the University of Arizona.



The light and dark shapes and spots are on a sand dune in the northern polar regions of Mars. The bright spots are made of carbon dioxide frost.





The Eagle Nebula is one of the most famous stellar nurseries in the sky. The newly formed stars are forming a cluster and their strong stellar winds blow gas and dust away from the group, thereby sculpting fascinating pillar-like clouds.





Courtesy: NASA

Known as “Earthrise” and taken by the orbiting astronauts of Apollo 8 on Dec. 24, 1968, this photo of Earth emerging from behind the lunar surface was broadcast live on television to an estimated one billion people. *TIME* and *LIFE* magazines listed it among the “100 photographs that changed the world.”

“We did not set out to take the pictures and then six months or a year later, release them to the public,” says Espinoza, explaining the philosophy of principal investigator Alfred McEwen. “We wanted to turn our information around as quickly as possible. It’s for everybody, and that’s the world over.”

“Mars is fantastically photogenic, and the HiRISE camera brings it close-up to us all down here on Earth,” says Irene van Vessel, of the Netherlands. She is a volunteer for the Beautiful Mars Project, also known as HiTranslate. HiRISE is the only active NASA mission that has volunteers translating image captions, without jargon, into 17 languages, from French to Esperanto.

It’s no wonder Mars feels so close. Directed by UofA’s Lunar and Planetary Lab, HiRISE is the highest resolution camera ever sent to another planet. One HiRISE photo may contain over 100 times the information found in a photo taken by a 10 megapixel camera. What does that mean?

Answering the question by way of example, Espinoza explains that using the HiRISE “Someone can spot a small desk from several hundred kilometers [roughly 186 miles] above the surface. You may not be able to see the person at the desk, but you could probably see her shadow.”

Such high resolution has allowed scientists to observe Mars’ climate change and catch avalanches in action. By taking pictures of the same spot repeatedly across time, they’ve detected dark streaks that appear on the slopes of some craters in the spring and vanish in the winter. This may indicate seasonal briny water flows.

“It’s amazing. It’s not something we’ve ever seen before,” says Espinoza.

What is the source for such flows? How long have they been occurring? Answers to those questions demand more scientific query.

And what about signs of life? NASA has long championed the idea of “follow the water.”

“It’s not necessarily about looking for beings like us, but going microscopic—looking for indications where simple, organic organisms might have existed in favorable conditions,” says Espinoza, emphasizing that HiRISE’s mission is not to look for life. However, the camera’s unparalleled resolution gives scientists a good tool to begin the search.

Its high-resolution images are also pivotal in helping NASA rovers find the best sites to land. “Finding the right spot is difficult,” says Espinoza. “They’ve only got one shot at this. Mars is a graveyard of failed attempts.” When rover Curiosity was looking for a place to land, Mars Science Laboratory requested HiRISE take hundreds of images of potential landing spots.

If you have a scientifically compelling area of Mars you’d like HiRISE to photograph, sign up for a free account on the HiRISE public suggestion page, HiWish, and suggest it. “Don’t ask us to photograph the face on Mars,” says Espinoza. “We’ve already done that. It’s got to be something you think is worth investigating.”

And, if Mars has whet your appetite enough to investigate even one of the universe’s 200 billion galaxies and its supernovas, check out astronomer Adam Block’s astrophotography or take an immersion tour (reservations required) of the night sky through the Schulman telescope at the UA Science Mount Lemmon SkyCenter. Or both.

“We live in a funhouse of galactic stuff,” says Block (see *DesertLeaf*, June 2010) who was named Astrophotographer of the Year in 2013, by the Royal Observatory. “[My images are] a way to communicate the beauty of the universe at large. When I am doing public programs at Mt. Lemmon, I



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The Schulman Telescope captures the details of a neighboring galaxy called M33. Vibrant pink and red star-forming regions trace the spiral arms of this graceful galaxy. This picture took more than 40 hours to acquire and process.

**bottom left:** Dust devil tracks on the surface of Mars expose materials that are just below the planet's surface.

**bottom right:** A glacier-like ice feature wraps around a small hill on the surface of Mars. The unusual texture of the ice at the base of this hill is called "brain terrain" and might be related to flow of the ice.

can only exude excitement as far as my voice will carry. The images have much greater reach because they can be seen by people around the world."

His favorite image? "Right now my favorite image is the one I haven't yet completed," he says, referring to the data on his desktop that indicates a set of galaxies colliding in a sea of darkness. The eventual image will be particularly interesting because it could foretell our potential future. Our Milky Way and the Andromeda Galaxy are two spiral galaxies that may eventually collide.

Data? Eventual image? What do they mean in the context of outer space? Block isn't taking snapshots. Each photo is the result of many hours of collecting data from the Schulman telescope, the same telescope the public uses, which also happens to be the largest of its kind in the United States.

Then Block processes the data on his computer. "There is more information in the original data than you can display at any one time. I choose the contrast and the brightness and the overall dynamic range of stuff."

Give the same data to someone else, and their resulting image will be different.

"If you hand me a paintbrush and the same paints you give to someone else, there's no way I could paint the same picture [as that person did]," says Block, who teaches astrophotog-

raphy to amateur astronomers from around the world. "There is a skill, an eye for determining what you want to demonstrate. For me as an astronomer, the pictures do tell stories. I want to display the image in a way in which that story is best told."

What draws people to telescopic images? Is it the thrill of being the first person in the world to see a photo of some nebula in outer space, or a fresh impact crater on Mars? Or, is it our curious commonality with another planet?

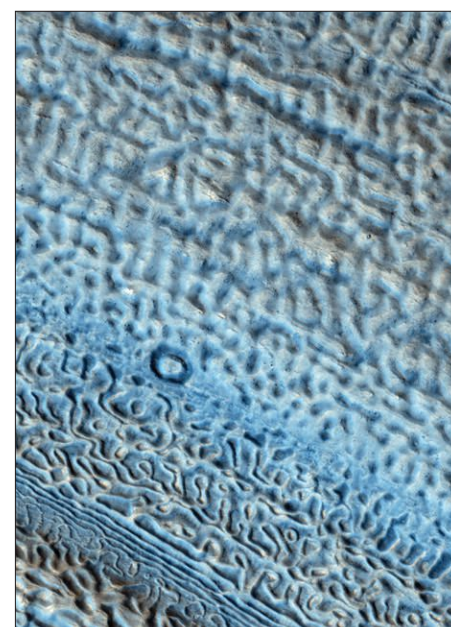
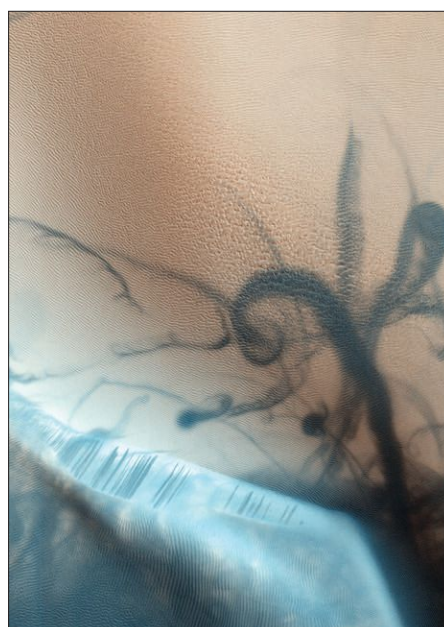
"It's truly wonderful to see how the same processes we see on Earth have shaped the landscape on another world," says Sævar Helgi Bragason of Iceland, another HiTranslate volunteer. His home country has many geological analogues to Mars—lava fields, volcanoes, remnants of glacial outburst floods and pseudocraters.

The answer is for each of us to decide.

As Christa McAuliffe, the American teacher/spaceflight participant killed in the explosion of the space shuttle Challenger, said: "Space is for everybody. It's not just for a few people in science or math, or for a select group of astronauts. That's our new frontier out there, and it's everybody's business to know about space."

**DL**

Jan Henrikson is a local freelance writer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).



Photos Courtesy: NASA/JPL/University of Arizona



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# FINI'S LANDIN





## Desert Gourmet

*(This is another in a series of articles profiling the DesertLeaf's restaurant- and food-related advertisers. This is not a review.)*

People dress up to go to Fini's Landing. According to Scott Mencke, co-owner and general manager, "People wear their favorite old surf T-shirts and flip-flops, clothes that go with our theme." That theme is fun at the beach, a vicarious escape for ocean-starved Tucsonans.

Mencke knows about beaches. Although he grew up in Tucson, he spent youthful vacations in Mexico, and has lived in the Florida Keys three times, working as a reporter and as a commercial fisherman. He also lived on a sailboat for a year in the Keys and Bahamas. His enjoyment of seafood in many coastal areas of the US and Mexico is reflected in Fini's menu.

"Our fish tacos are named for coastal Mexican towns, like Sayulita, Loreto and Guaymas. Different areas of Mexico have prevailing styles. In Baja California the tacos are made with fried fish. On the mainland, grilled fish is more prevalent," Mencke says.

In 1998, far from the sea, in Chicago, the present-day restaurateur worked as a bartender. A year and a half later he and his brother-in-law opened their own place, which they sold in 2004. Eventually returning to Tucson, Mencke was working as a bartender at Gentle Ben's in Tucson when he and his longtime Tucson buddy Doug Finical were offered the opportunity to take over the Tiki Hut. In doing so they embellished the spot with the giant Tiki head from the old Magic Carpet miniature golf course.

"One day this kid walked in and said, 'I'm Tiki Tim and I'd like to know what I have to do to be part of this place,'" Mencke remembers. The "kid" was Tim Stevens, a graduate of Johnson and Wales Culinary School and lover of all things tiki.

Stevens says, "I always liked the laid-back beach lifestyle. Two friends and I spent a summer on Fisher's Island in Long Island Sound and we built a tiki bar in our apartment. We had a thatched roof and the whole nine yards."

When the opportunity arose to open a bar and restaurant in the Foot-hills, Mencke and Finical knew they wanted Stevens to work with them. "He was running restaurants around the U of A when we asked him to come on board. We knew the most neces-

sary element would be an excellent, creative chef, and that's what Tim is," Mencke says.

In addition to being co-owner of Fini's Landing, Doug "Fini" Finical (he made the transition to "Fini" years ago), is a graphic designer and concept guy and owns a T-shirt company that makes T-shirts for local bars, restaurants and college groups. He welcomed the challenge to design a restaurant.

"The restaurant that was here for many years was cloistered, dark, and quiet," says Fini. "We decided to open it up and create a light, casual atmosphere. We made a lot of decisions along the way and the design grew organically. We wanted our beach theme to be pure rather than schlocky—escapism but authentic escapism." Fini notes that the team makes a point of working together with mutual respect, and compromise when necessary: "It's not worth ruining the friendship over unimportant things."

One very important thing to this trio is the quality and provenance of the seafood served. Mencke recalls that as a reporter in the Keys he learned about responsible fisheries in Florida and the Gulf of Mexico. "People were creating a trap reduction program at that time and pushing for turtle excluder devices," he says. "Here at the restaurant, we follow the Monterey Bay Aquarium Seafood Watch guidelines in using sustainable seafood. Also, all of the meat on our menu is antibiotic- and hormone-free."

"The restaurant business, in general, is wasteful of resources," he adds. "We make every decision we feasibly can to avoid waste. We are diligent in filling the recycling bin, and we spend more on compostable to-go packaging. We compost all our vegetable cuttings."

All three partners concur in their mission statement. "We wanted to build a place we would like to come to, and we hoped other people would want to come here, too," Mencke explains.

And they had help from family and friends. Brannon Riggs, a buddy from Key West, helped open the restaurant and contributed the Key West-style ceviche recipe. Scott Mencke's father-in-law, Gary Williams, built the boat-shaped bar.


Fini contributed the name. "We were kicking all kinds of names around and I have the most unusual name," he says.

Fini's Landing has live music on weekends and specials on tacos and drinks on Tuesdays. Catering is avail-

*continued on page 57*



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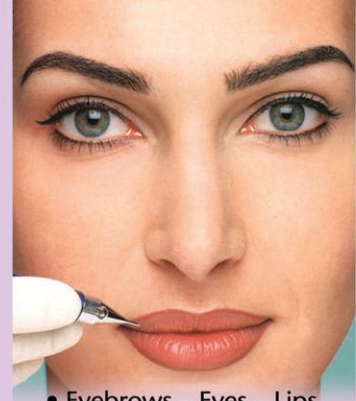
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**Season To Taste**

## The Cool Cucumber

by Judith Baigent King



oughly scrub these cucumbers with a brush or peel them before eating. Organic cucumbers are covered in a wax without additives.

Pickled cucumbers have been brined in a solution that contains a lot of vinegar to stop them from spoiling. Dill pickles get their name from the addition of dill seed to the brine. "Kosher dills" have

**B**elonging to the same botanical family as melons and squash, cucumbers are a fruit eaten as a vegetable and considered one of the healthiest foods, rich with antioxidants and anti-inflammatory properties. Containing only 14 calories a cup, they are a great munchie.

They are divided into three classifications: slicing cucumbers (the common thick-skinned variety used fresh for salads); burpless (the plastic-covered English, or hot-house, and the small Persian variety); and pickling cucumbers (small thin-skinned versions processed into pickles. Gherkins are just another variety of small, pickling cucumber).

Cucumbers are very sensitive to heat. Buy them cold and firm—make sure the ends are not wrinkled at the tip—and keep them refrigerated.

Once picked, slicing cucumbers are coated with a wax to prevent bruising during shipping. This wax is often a mixture of synthetic waxes and chemical contaminants that include ethyl alcohol and soaps so the wax smoothly flows over the cucumber. Because of this waxy coating it is advisable to thor-

garlic added to the dill-seed brine. Kosher dills are not necessarily prepared according to Jewish kosher dietary laws (look for "certified kosher" on the label) but pickled with garlic, kosher-style.

Bread-and-butter pickles are sweetened, usually with high fructose corn syrup. Gherkin cucumbers, the smallest variety, are pickled in sweet or sour brines. They include Mexican sour gherkins, sweet gherkins and the lightly tart French cornichons, famously served with a slice of paté.

Tsatsiki is a sauce of grated cucumber, crushed garlic, lemon juice, chopped flat-leaved parsley or mint and yogurt. It's used with Greek gyros, kabobs and other meats. Raita, served with Indian cuisine, is the same sauce with the addition of crushed cumin seeds, fresh cilantro or mint.

To make a delicious dip for fresh vegetables and cooked artichokes, or to fill avocados: Drain a grated, peeled and de-seeded cucumber (cut the cucumber in half lengthways and use a teaspoon to scoop out the seeds) in a sieve for 30 minutes, then squeeze dry. Blend six ounces of cream cheese,

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1/2 cup of sour cream and a teaspoon of lemon juice. Stir in the cucumber, 12 chopped cooked shrimp, two finely chopped hard boiled eggs, half a clove of crushed garlic, three tablespoons of chopped fresh mixed herbs, salt, pepper and a dash of tabasco.

Middle Eastern chopped tabbouleh salad mixes Persian cucumbers with green onions, tomato, parsley, mint and some cooked bulgur. Season with salt, pepper, lemon juice and olive oil. Substitute cooked brown rice, farro, couscous or quinoa for a heartier salad.

For a cooling pickled cucumber salad, heat 2/3 cup white vinegar, 1/4 cup sugar and 1/8 teaspoon cayenne pepper until the sugar has dissolved. Cool, then pour over a thinly sliced English cucumber, carrot and red onion. This salad will keep in the refrigerator for three days.

To accompany your favorite cooked salmon dish, puree a cup each of spinach and arugula, half a shallot and 3/4 cup sour cream. Stir in three tablespoons of grainy mustard and 1/2

cup chopped, seeded and peeled cucumber. A quick salsa combines two cups of chopped, peeled deseeded cucumber with one cup of chopped radish, 1/3 cup chopped cilantro, 1 1/2 tablespoons white wine vinegar and one teaspoon sugar.

It has long been known that a slice of cool cucumber on closed eyes reduces swelling and dark circles. The juice squeezed from chopped cucumber mixed in equal parts with glycerine and rose-water is an excellent lotion for sunburn. Mixing cucumber pulp with a few drops of lemon juice and honey makes a brightening face mask, and pressing a slice of cucumber to the roof of your mouth with your tongue for 30 seconds will freshen breath after a meal.

**DL**

*Judith Baigent King owned Culinary Concepts in Tucson for 16 years. She is also the author of the cookbook Culinary Concepts. Comments for publication should be addressed to letters@desertleaf.com.*

## DESERT GOURMET continued

able. All Fini's Landing asks of its customers is that they "stay casual."

Fini's Landing is at 5689 N. Swan Road, Tucson, AZ 85711. It can be reached at (520) 299-1010.

Chef Tiki Tim provides this recipe.

### **Baked Bay Scallop Mac and Cheese with White Cheddar and Roasted Poblano**

*Makes 4 servings*

#### **Ingredients for white cheddar and roasted poblano sauce**

1 1/4 cups milk  
3/4 cup mayonnaise  
1/4 tsp garlic powder  
1/4 tsp mustard powder  
1/4 tsp white pepper  
1 tsp kosher salt  
2 tsp cornstarch  
2 Tbs milk  
8 oz sharp white cheddar, shredded.  
1 oz or 2 Tbs roasted poblano chile (skinned, seeded, diced)

#### **Ingredients for macaroni**

1/2 lb elbow macaroni  
3 cups water  
1 Tbs kosher salt

#### **Ingredients for topping**

1 cup Panko bread crumbs  
1/4 cup butter, melted  
1/2 tsp Italian seasoning

#### **Ingredients for scallops**

1/2 pound bay scallops  
2 Tbs butter  
Kosher salt, white pepper, garlic powder, smoked paprika

#### **Prep sauce**

Bring milk and mayonnaise to sim-

mer in a sauce pan. Whisk together dry spices and cornstarch in a small bowl and slowly add the second measure of milk to dry mix to create a seasoned slurry. While whisking the simmering milk and mayonnaise sauce, slowly add the slurry to the sauce. Continue to whisk sauce and slowly add white cheddar until all cheese has melted. Remove from heat and add roasted poblano.

#### **Prep macaroni**

Bring water to rolling boil then add salt and macaroni. Cook until al dente. Strain and mix into warm white cheddar and roasted poblano sauce.

#### **Prep crumb topping**

Combine all topping ingredients and set aside.

#### **Prep scallops**

Sauté bay scallops with 2 Tbsp of butter. Season with a pinch of salt, white pepper, and garlic powder, and add to macaroni mixture.

#### **To Finish**

Transfer 8-oz portions of macaroni/scallop mixture to individual-serving-size, ovenproof gratin or rarebit dishes, and top with breadcrumb mixture. Bake at 350°F for eight minutes. Remove from oven and garnish with a pinch of smoked paprika. Serve alone or with your favorite cut of steak for a Surf & Turf delight! Enjoy!

**DL**

*Linda Brewer is a local freelance writer. Comments for publication should be addressed to letters@desertleaf.com.*



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## Restaurants & More

This listing is a service to our restaurant advertisers and the Foothills community. The information for each listing was provided by the restaurant.

### KEY:

\$	Up to \$10
\$\$	\$10 to \$20
\$\$\$	\$20 and up
B	Breakfast Served
B/L	Bar or Lounge
D	Delivery Service
HH	Happy Hour
LE	Live Entertainment
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OL	Open Late
RS	Reservations Accepted
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**Fini's Landing** – 5689 N. Swan Road, 299-1010, [www.finislanding.com](http://www.finislanding.com) – *American* This family-friendly spot melds Caribbean, Mexican, and classic American cuisine in a nautical setting. Drop in for Taco Tuesday or Fish FryDay or come for the live music every weekend night. The patio boasts a full panoramic view of the Catalinas. Catch a multitude of sporting events on one of the restaurant's ten 51-inch flat screen TVs. Happy hour from 4–7 p.m. every weekday. And, the Landing is open for breakfast Saturdays and Sundays. Hours: Mon. – Thurs. 11 a.m. – midnight; Fri. 11 a.m. – 2 a.m.; Sat. 8 a.m. – 2 a.m.; Sun. 8 a.m. – midnight. \$-\$\$, B, HH, LE, B/L, MCC, OD, OL, S-BR

**Guiseppe's** – 6060 N. Oracle Road, 505-4187, [www.guiseppez.com](http://www.guiseppez.com) – *Italian* From Lamb Osso Bucco and Veal Stresa to famous homemade sausage and in-house desserts. Lunch, Dinner and late night dining. Excellent house wine \$3 glass, \$11 bottle. Courtyard patio dining with view. Now accepting reservations. Sun. – Thurs. 11 a.m. – 9 p.m. open until 10 p.m. Fri & Sat. \$\$, B/L, MCC, OD, RS, WA

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**Tohono Chul Garden Bistro** – 7366 Paseo del Norte, 742-6455, [www.tohonochulpark.org](http://www.tohonochulpark.org) – *American* Join us for breakfast, lunch or afternoon tea on one of our gorgeous patios! Seasonal menu based on fresh, local organic ingredients. \$\$, B, MCC, OD, RS, SB, WA

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## Wine Wise

# Ten Facts That [Do Not] Prove Wine Experts Are Completely Clueless

by Dale Stephen Sparks



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The above headline is from an online article at *Buzzfeed*, posted on June 25, 2013, by Luke Lewis. I added the [Do Not] part.

If you do not know *Buzzfeed*, you obviously are not current on Facebook postings (where inane stories live forever as re-posters keep re-discovering them). Despite knowing the source, this title was too juicy for me to pass up. There were 10 points in the article. Although all were completely wrong, "Wine Wise" space limitations forced me to choose only a handful to challenge in this column. They are listed below in no particular order.

In this study [[www.wine-economics.org/journal/](http://www.wine-economics.org/journal/)], carried out over four years between 2006-2009, expert judges were given the same wine to taste three times. In 90 percent of cases, judges assumed they were drinking different wines, and gave each sample ratings of points out of 100 possible—sometimes just minutes after tasting the last one.

First, wine judging is folly. As with kids choosing the prettiest bunny rabbit at the fair, it is mostly meaningless. Second, who claimed the judges were

"experts" and what were the criteria for choosing them? This study proved something already known: Human sensory perception is reliably fallible.

In a blind test, 578 volunteers could tell the difference between cheap and expensive wine only about 50 percent of the time.

First: "blind" or "double blind"? I ask because "double blind" is more acceptable as scientifically valid for testing purposes than "blind." Second: Volunteers don't rate as experts. Third: "Cheap" and "expensive" are relative terms. Fourth: Telling that there is a difference between two wines is different from identifying which of the two wines is cheap and which one is expensive; I'll bet 100 percent of the volunteers could tell that there was a difference between the wines. Because wine's price-to-quality relationship is less consistent than with almost any other consumer good, it would not be surprising to anyone who knows wine that often the less expensive wine is preferred and, therefore, likely assumed (especially by NON-experts) to be more expensive.

This study [[www.decanter.com/news/wine-news/485822/montes-music-makes-wine-reach-parts-it-otherwise-couldn-t-reach](http://www.decanter.com/news/wine-news/485822/montes-music-makes-wine-reach-parts-it-otherwise-couldn-t-reach)], carried out by Heriot-Watt University in Edinburgh, found that when a powerful piece of music such as "O Fortuna" from Carl Orff's *Carmina Burana* is played, a wine such as Montes Alpha Cabernet Sauvignon is perceived as being 60 percent richer and more robust than when no music is heard.

An article linked to the above state-



ment explained more about the circumstances of the study: "...250 adults were recruited on a university campus and offered a free glass of wine in return for answering questions..." I thought the *Buzzfeed* article was about "experts." Next.

In this [marginalrevolution.com/marginalrevolution/2012/06/karl-storchmann-reports-from-the-front.html] blind tasting conducted in 2012, French wines priced up to \$650/bottle were put up against dirt-cheap New Jersey wines. The French wines won, but by such a tiny margin that, when analyzing the results, Princeton professor Richard Quandt found the expensive and cheap wines to be "statistically undistinguishable" from each other.

There are some really great and really crappy \$650 wines (from France and elsewhere) out there, and there are some really stunning and really terrible dirt-cheap wines (from France and elsewhere). I could rig this tasting to any desired result with very little effort. Even if not rigged, it is entirely subjective, dependent upon the specific wines, tasting order, tasters, music playing (as noted above) and about a million other factors.

In blind tests, *Domaine Ste. Michelle Cuvee Brut*, a \$12 sparkling wine from Washington, is preferred nearly two-to-one over \$150 *Dom Perignon* if you strip away the labels.

No study was cited in support of the preceding statement. The test result could easily have been the product of a parlor trick: Wines show differently at different stages of development. Carefully chosen wine designed to be drunk young will outshine a far greater wine designed to age.

Rudy Kurniawan sold cheap Napa Valley wine, but slapped on photocopied labels from fine wines, such as 1962 *Domaine Ponsot Clos de la Roche*. He fooled expert buyers, critics and auctioneers, thereby making huge profits—until he was finally caught and jailed.

Key word: caught. Key date: 1962. Key name: Clos de la Roche.

Clos de la Roche is a tiny vineyard, and *Domaine Ponsot* makes only about 300 cases of it per year. Any wine professional ("expert") who tasted and worked with this wine on release (circa 1964) was likely long retired by the time Kurniawan pulled this antic in 2011. Probably fewer than 2,000 people ever tasted the wine to begin with, by virtue of its expense and the relative wealth required to obtain it (read: mostly older affluent people). I suspect most are dead.

Of those remaining, most would be very old, perhaps with no memory of the specific wine. Only *Domaine Ponsot* would be the authority, and in

fact, it was in this case. The auctioneers and critics, if they even tasted the wine, might have just thought it wasn't that good. Not having a reference point but needing to sell the wine, they sold it. The only legitimate experts on this wine—the family that made it—were the people who confirmed the fraud after the buyers were suspicious.

People who choose to study wine are no more or less fallible than any other set of human beings in their respective fields of endeavor.

There's a geek at a wine shop or a sommelier somewhere who can accurately list all 150 soil types in Alsace, or knows which block of To Kalon vineyard was once secretly planted with *Petite Sirah*—he knows these things because he loves knowledge and they can use that knowledge to help the average consumer sort it all out, make better sense of it and make better buying decisions.

DL


Dale Stephen Sparks has worked in the wine industry for more than two decades, as a sommelier in Tucson, a wholesale distributor in the Arizona market and now as a national importer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

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# Don Bourn Always Do Your Best and Trust Your Intuition

by Don Bourn as told to Alan M. Petrillo, Photography by Balfour Walker

I grew up in a small Nebraska town of 800 people, where my dad was a state park ranger. When I entered the University of Nebraska, I began taking general business classes in the business college but really had no firm idea of what I wanted to do as a career.

Eventually, I decided to major in accounting since it is considered “the language of business.” Although I didn’t know if I was cut out to be an accountant, I thought it would be a good education to have if I wanted to be in the business world.

I also played football at Nebraska, as a tight end. I did not have ability to play beyond college, so that was never in question, but I did think about going on to become a college football coach. I had an opportunity to be a graduate assistant coach under Tom Osborne, Nebraska’s Hall of Fame coach, which would have been a great launching point for coaching.

But, I also received a good job offer from a “Big 8” accounting firm—Peat, Marwick and Mitchell—which I decided to accept, thinking that if accounting or the business world was not for me, I could still return to a graduate coaching position later.

While working at Peat, Marwick and Mitchell, I often thought of what a mistake I had made by going into accounting. It was a great office and wonderful people, but just not the right fit

for me. Frankly, I didn’t feel like I was learning that much at age 22 in that entry-level position.

During that time, even though I didn’t care for accounting, I went ahead and studied for and passed the Certified Public Accountant (CPA) exam. The old joke in the accounting world was that accounting firms have you for two years because when you pass the CPA exam you have to work two years in public accounting to become accredited.

After being in accounting for one year and 10 months, I accepted a position with the Tucson office of Trammell Crow Company, which then was the largest private real-estate company in the country. It was considered one of the best companies to work for and typically only hired MBAs from the top schools, like Stanford, Harvard, Northwestern and the University of Texas.

The partner who hired me grew up in the Midwest and liked my Midwestern work ethic, but what really allowed me to get that job was my degree in accounting and the fact that I had passed the CPA exam. They bent their rules in deciding that my experience in accounting was as valuable to them as having the letters “MBA” behind a name.

Trammell Crow hired me as an in-house real-estate sales and development person—something completely different from accounting. At the time,

they were just starting development of Crossroads Festival at Grant and Swan roads, and they hired me to lease that project. Once I started working in real estate, I realized that I had found the right career for me.

Technically, I never got my CPA because I didn’t work the full two years needed to be accredited. When I left for Tucson with two months to go, I thought, *I’m burning the boats* (which is something I never do; it’s not in my nature). But, I didn’t see myself turning back.

So my academic record in getting good grades, passing the CPA exam, and working for a “Big 8” accounting firm allowed me to get into a unique position that normally was reserved for top students coming from top programs.

What could have been one of the worst decisions I might have made—staying in accounting—turned out to be a great decision. It probably would have been a lot easier for me to go in a direction other than accounting, but it was the catalyst for me to enter a career that I have thoroughly enjoyed for nearly 30 years.

If you give your best effort to each task before you and trust your intuition, you’ll be rewarded. I know I made the right choice.

**DL**

Alan M. Petrillo is a local freelance writer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

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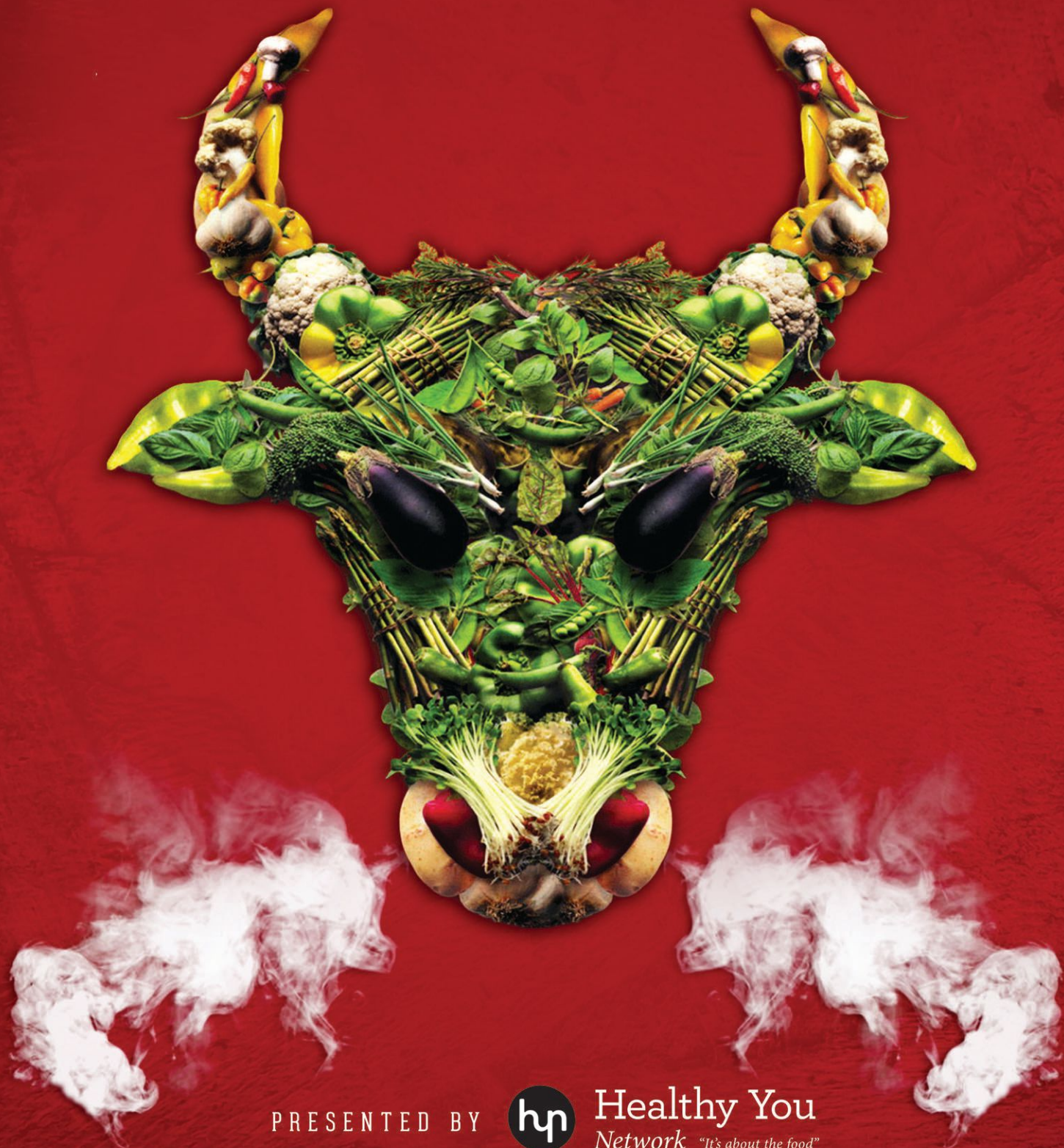
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L'Art Pour L'Art •



Near & Far (orb series) (exhibit detail), alpaca and wool, varying sizes, 2014

## Monica Zavala Durazo: the Art of Circumference

by Lorraine A. DarConte

Fiber artist Monica Zavala Durazo's orbs—tenuous floating forms ranging in size from 10 to 110 inches in circumference—feel and look like ancient planets ravaged by time and the elements.

At the same time, the orbs beg to be touched and caressed, and perhaps even tossed into the air. They are felted—fashioned by hand from alpaca and/or other wool fibers. Durazo said, to her the orbs represent an ideal space of comfort and calm: "When felted, fibers offer that tight, secure web that captures and encases but does not suf-

focate, creating a sense of security and serenity."

"Untitled (Orb 6)" earned this artist the 2013 Tucson Pima Arts Council Open Studio Tour Director's Award.

Durazo began her journey in fiber arts as a young girl. "I learned how to embroider, sew and knit," she recalled. "My mother is a master crocheter and quilter, so I also picked that up."

She put down her needles while studying creative writing at the University of Arizona, but after graduation in 2002, she began knitting again and joined the Tucson Handweavers and







Untitled (orb 1), white alpaca, 15" x 15" x 35" circumference, 2013

Spinners Guild. One of its members asked if she'd like to learn to felt. She said yes, and was immediately hooked. It was called Nuno felting, a contemporary felting technique developed by Australian fiber artist Polly Stirling.

From there, Durazo headed to Seiver's School of Fiber Arts in Wisconsin, where she studied felting, dyeing, husbandry, knitting, mixed media, spinning and beading. But it was felt that truly resonated with her, and over time, her projects became more sculptural and abstract.

She began creating mosaic panels, tapestries and non-traditional pottery and paper, among other pieces. The orbs evolved from a trio of felt *ollas* (Spanish for "pots") she created for a monsoon-themed gallery exhibit in Tucson. That started the sculpting phase of her career, she said.

#### Soap, Fibers, Agitation

"Felt has rules—but only three components—fibers, soap, and agitation," explained Durazo. "There are very few 'tools' needed for felting. It really depends on what type of felt is to be made. For the orbs, I follow the basic fundamentals of 'felt on a ball' that I learned from felt-maker Beth Beede. I use alpaca and/or wool fibers. My tools include beach balls, netting, soap gel and my hands."

Depending on the size of the orb, Durazo lays out varying amounts of carded fibers (a process for combing fibers into thin, even layers) onto a beach ball, in a criss-cross pattern, covering it completely. Then she drapes the beach ball with netting to secure the fibers in place. Next, she sprinkles a warm, soapy, olive oil solution over the entire piece, and with her hands she slowly

begins to agitate the fibers.

The fibers migrate toward each other, then lock themselves together. They continue to shrink (as much as 35 to 50 percent) and firm up as she massages, rolls, bounces and inflates and deflates the ball.

At the same time, Durazo, who said she allows the fibers to speak to her and guide her, grabs whatever "resist" (a physical barrier, such as cardboard or a piece of cloth, placed between two layers of loose fibers to keep them from felting to each other) she's utilizing to create the orb's surface details.

After the felting is complete, she rinses off the orb and sets it aside to dry (the process takes about one

week). Her goal is to make the orbs as thin and light as possible so the curls, edges, holes, bulges and textures can be best seen/highlighted as light passes through them. It's taken her two years to get the orbs to where they are today, and she's still perfecting them.

Other projects and media captivate Durazo, as well, including poems. She volunteers at the University of Arizona Poetry Center, which keeps her close to and on the writing path. Her love of free felting and poetry has led to collaboration, and she's hoping to bring her project, *Felting the Free Verse—Exploring Entrances and Exits*, to fruition and a gallery sometime soon.

*continued on page 67*

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## The Eyes Have It:

*A Listing Of Some Of Tucson's Dynamic Art Galleries*

**Arizona State Museum:** 1013 E. University Blvd., 621-6302, www.statemuseum.arizona.edu, Mon. – Sat., 10 a.m. – 5 p.m.; Closed Sundays. – The oldest and largest anthropological museum in the Southwest. Promotes public understanding and appreciation of the indigenous cultural histories of the American Southwest and northern Mexico. Exhibits include the award-winning *Paths of Life: American Indians of the Southwest*, which combines historic and prehistoric artifacts with high-tech displays. ASM is located in two historic buildings on the University of Arizona campus, immediately north and south of the main gate at Park Avenue and University Boulevard.

**H.F. Coors Factory & Gallery:** 1600 S. Cherrybell Stravenue, 903-1010 – Coors' colorful, creative, restaurant quality china used continuously in restaurants, hotels, and resorts in every major city in all 50 States for over 83 years. Our gallery features one of a kind functional art pieces made 100% in Tucson. Designs range from unique Sonoran Desert scenes to brightly colored, contemporary styles mostly designed by Robert Keith DeArmond. Robert has been winning table top awards for hand painted dinnerware for years! Gallery hours: 8 a.m. – 5 p.m., Monday – Friday, 10 a.m. – 5 p.m., Saturday.

**The Ironwood Gallery at the Arizona-Sonora Desert Museum:** 2021 N. Kinney Road, 883-3024, Daily, 10 a.m. – 4 p.m. – The Ironwood Gallery shows the very best natural history art in the context of the Arizona-Sonora Desert Museum's gardens

and grounds. It is managed by the Desert Museum's Art Institute which offers visual art classes for all levels year round. The Ironwood Gallery presents artwork from world renowned artists inspired by nature as well as regional and local artists.

**Silver City Gallery Association:** Silver City, New Mexico, 575-313-9631 – Silver City has been named as one of the "100 Best Art towns in America". The rapidly growing art community represents over 100 artists and dozens of galleries. The galleries in Silver City/Grant County offer many forms and genres of art. Local, regional and national artists are presented in unique and interesting venues. Art lovers can find wonderful additions for their collections at affordable prices.

**Skyline Gallery:** 6360 N. Campbell, Suite 150, 615-3800, www.skylinegallerytucson.com – Skyline Gallery features the artwork of over 100 fine-craft artisans from North America. Gallery items include hand blown glass, watches, custom designed wedding sets and unique wedding bands, fine and fashion jewelry, clocks, lamps, bowls, boxes, vases, mirrors, Judaica, and whimsical art.

**Tohono Chul Park Exhibit Hall and Gallery:** 7366 N. Paseo del Norte, 742-6455, www.tohonochulpark.org, Mon. – Sat., 9 a.m. – 5 p.m.; Sun., 11 a.m. – 5 p.m. – Featuring works of regional artists and craftspeople in 14 – 16 changing exhibits each year. Some of the upcoming exhibits will feature Native American art, photography, and Mexican textile art. Please call for detailed information on current exhibits.

**Tucson Museum of Art & Historic Block:** 140 N. Main Ave., 624-2333, www.tucsonmuseumofart.org, Weds., Fri., Sat., 10 a.m. – 5 p.m.; Thurs., 10 a.m. – 8 p.m. & Sun., noon – 5 p.m. Closed Mondays, Tuesdays, Thanksgiving and Christmas. – Take a journey through art, history and culture at the Tucson Museum of Art and Historic Block. Located in historic downtown, the Museum features western, Latin American, modern, and contemporary art exhibitions, as well as five historic houses that provide visitors with a unique look into Tucson's past.

**University of Arizona Museum of Art:** UA Campus Fine Arts District, corner Speedway & Park; 621-7567; www.artmuseum.arizona.edu. Hours: Tues – Fri, 9 a.m. – 5 p.m.; Sat. & Sun., noon – 4 p.m.; closed Mondays & UA holidays. UAMA presents changing and traveling exhibitions of world class art throughout the year featuring masterworks from antiquity through the present day.

**DL**



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## L'ART continued



Near & Far (orb series), alpaca and wool, varying sizes, 2014

Durazo plans to provide poets, both emerging and established, with felt sculptures and surfaces on which to “write” their poems, but these days her own pieces are more minimalistic. “I try not to do too much; I like to let the fibers ‘be.’ I’m going to continue working on the orbs in the future, though I don’t know exactly how or why. I know I’m going to continue working in natural colors, like alpaca, and see where that goes.”

Another shape she’s been working with is “tubes”—long, intestine-like shapes that are pleated, scrunched, twisted and elongated. “I don’t have a name for them yet,” she admitted, “but I’d love to make an installation using lots and lots of tubes. This will be my summer of tubes.”

For more information about Monica Durazo’s work, visit: [monicadurazodesigns.com](http://monicadurazodesigns.com).

**DL**

Lorraine A. DarConte is a local freelance writer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).



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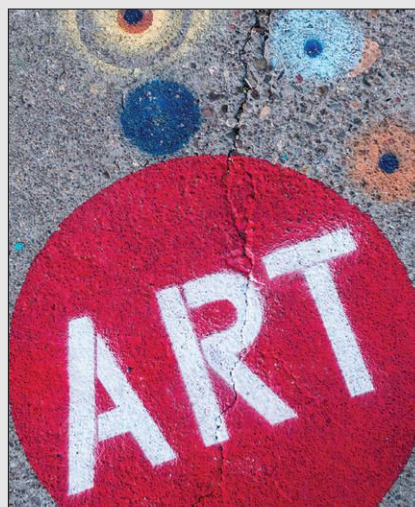
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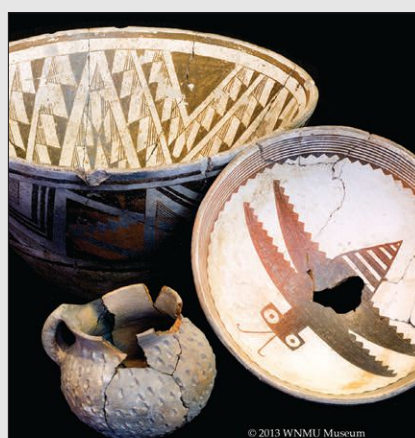
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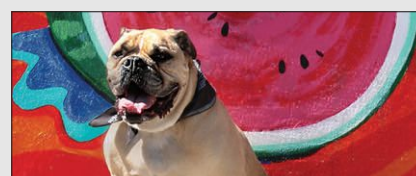
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Curtain Going Up .....

# Artifacts, a Hero and Beetlejuice!

by Jesse Greenberg

Tucsonans have a wonderful variety of theatrical choices to choose among. We have juicy dramas to help unravel the mysteries of human activity. Laughs abound in some of our venues. Music delights us in several flavors—grand opera, Broadway show tunes, country, rock and jazz.

Yes, Tucson is known across the country as “a good theater town.” And one of the most admired Tucson theatrical treasures is that haven of creativity and rare talent known as the **Artifact Dance Project**. In fact, on June 7, Artifact was given the title of “Best Emerging Arts Organization,” by the Tucson Pima Arts Council. If you haven’t given yourself, your family, or your theater-fan friends the tremendous treat of a performance by these beautiful artists, you’re missing something very special. They combine fascinating dance, live music, film, and fresh and surprising performance art. Find out about the location of Artifact’s new home in downtown Tucson by visiting [www.artifactdanceproject.org](http://www.artifactdanceproject.org) or calling 344-8984.

From Sept. 25 until Oct. 12, our talented **Borderlands Theater** will stage a world premier, as the excellent Guillermo Reyes’s new play, *They Call Me a Hero*, based on a memoir by Daniel Hernandez, hits the Zuzi stage in the “old Y.” This evocative piece takes us back to that horrible day in January 2011, when innocent folks were killed or wounded, including Congresswoman Gabrielle Giffords. Hernandez came to her aid and helped save her life. This inspiring drama highlights the life-affirming values that encourage our community to reflect and heal. Barclay Goldsmith directs. Please consider catching this or another Borderlands production and making a donation to help fund this valuable enterprise. For more information, visit [www.borderlandstheater.org](http://www.borderlandstheater.org) or call 882-7406.

That gifted, multi-talented **Rogue Theatre** cracks open its 10th season, with a high-energy, smile-inducing musical *Awake and Sing!* from the pen of the legendary Clifford Odets. Bryan Rafael Falcón directs this bright creation, which centers on the ups and downs in the lives of an urban family during the Great Depression. Sept. 11 to 28. More information at [theroguetheatre.org](http://theroguetheatre.org) or 551-2053. (NOTE: We once misspelled Rogue’s name as “Rouge.” Was my face red!)

Our **Arizona Theatre Company** has a really juicy new season planned. It debuts with *Vanya and Sonia and Masha and Spike*, the hilarious winner of the 2013 Tony Award for Best Play on Broadway. Joel Sass directs this Christopher Durang side-splitter, which runs from Sept. 13 to Oct. 4. It’s a devilishly clever spoof of Chekhov’s works. For info and tickets, visit [www.arizonatheatre.org](http://www.arizonatheatre.org) or call 622-2823.

The **Great American Playhouse** introduces audiences to two troubled, recently deceased ghosts. And the trouble has a name: Beetlejuice. Sean MacArthur has created a (not very) serious play, *Beetle-juiced*, about how the ghouls come to the aid of Lucy, the new owner of what had been their house. They ask the help of Beetlejuice, but he brings a bunch of trouble with him. Sept. 4 through Nov. 15. The Playhouse is in Oro Valley. More info at [www.gaplayhouse.com](http://www.gaplayhouse.com) or 512-5145.

The UofA’s **Arizona Repertory Theatre** has an outstanding slate of stageworks set for the new season, which debuts in September. They include comedies, musicals (including *A Little Night Music*, by Stephen Sondheim—great stuff!), Shakespeare’s *Othello*, and more goodies. Ken Ludwig’s *Lend Me a Tenor* opens the season with big laughs, from Sept. 21 to Oct. 12. Very funny, highly entertaining. Go to [theatre.arizona.edu](http://theatre.arizona.edu) or



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**All Together Theatre** is a “for the whole family” section of **Live Theatre Workshop**. Opening on Sept. 7 and running through Nov. 9 is a serious (NOT!) adaptation of Washington Irving’s classic story about Sleepy Hollow and the Headless Horseman. ATT has self-generated this funny spoof about a klutzy school teacher, Ichabod Crane, and his run-in with the horseman who never needs a haircut. And playwright Richard Gremel has re-titled it *Sleepy Hollow and the Ride of the Headless Stick Horseman*. Guaranteed to have both you and your kids rolling with laughter! Original music and lyrics are by David Ragland. All performances on Sundays at 1 p.m.

And on the **LTW** mainstage from Sept. 4 until Oct. 11 is a truly witty laughter called *The Complete Works of William Shakespeare (Abridged) (Revised)*, in which Adam Long, Daniel Singer and Jess Winfield parody all 37 of The Bard’s plays in 97 minutes. All info and tix at [livetheatreworkshop.org](http://livetheatreworkshop.org) or 327-0160.

**Invisible Theater** debuts its 44th season Sept. 9–21. Daniel Pearle’s *A Kid Like Jake* focuses on a four-year-old who enjoys Cinderella and “dress-up,” which causes

all sorts of concerns at the New York City private schools his parents have applied to for his education. This is a keenly perceptive and unflinching look at the issue of gender identity in children. Info and tix at [www.invisibletheatre.com](http://www.invisibletheatre.com) or call 882-9721.

**The Comedy Playhouse** is set to help us laugh with great writers. Running now, through Sept. 6, is *The Comedy Genius of O. Henry IV*. Go enjoy a visit with “the master of the surprise ending.” Then, Sept. 12 until Oct. 19, comes a pair of one-act plays by the author of *Peter Pan*, J.M. Barrie. Visit [www.thecomedyplayhouse.com](http://www.thecomedyplayhouse.com) or call 260-6442 for more information.

Lotsa laughs (of course) at **The Gaslight Theatre** from Sept. 4–Nov. 9, with the arrival of *Cronan the Barbarian* to save the daze. He whips a bunch of enemies armed only with his brute strength and a mystical sword. Go to [thegaslighttheatre.com](http://thegaslighttheatre.com) or call 886-9428 for more information.

Out west, at the campus of **Pima Community College Center for the Arts**, the new theater season opens with the adventures of a clever, courageous little mouse. Mickey Nugent directs this tender, exciting and

*continued on page 77*



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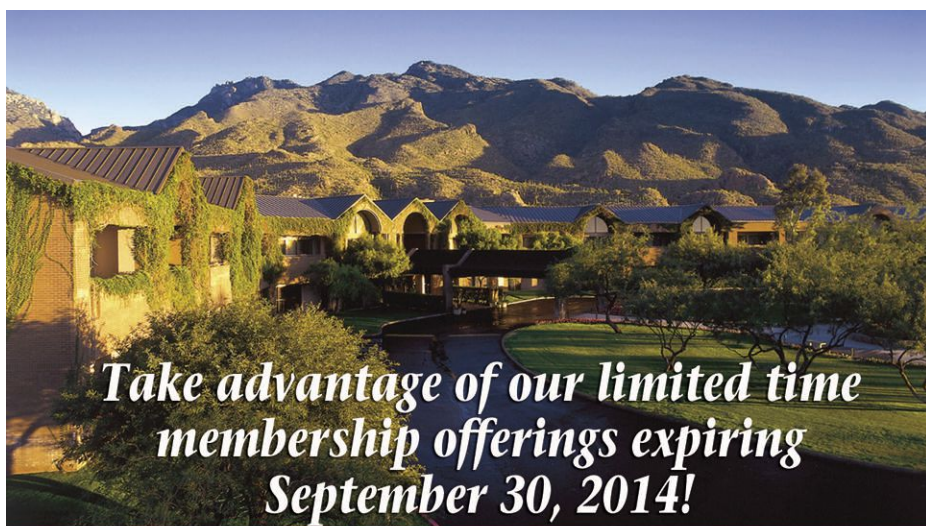
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## Heart of the Matter

# Alzheimer's Patients Have a lot of Life to Live

by Jan Henrikson



Walk to End Alzheimer's is the Alzheimer's Association's largest annual awareness and fundraising event.

**Y**ou can never find your car keys. You can't remember why you just walked into your bedroom. Does that mean you have Alzheimer's?

"You probably don't," said Kelly Raach, Southern Arizona regional director of the Alzheimer's Association Desert Southwest Chapter. "As we get older, it's harder to recall information. That's normal."

However, if you or a loved one are making poor judgments, like putting aluminum in the microwave or have forgotten how to operate the dishwasher that you've used ever day for years, pay attention.

You'll be happy to know it doesn't automatically mean that you've got Alzheimer's, though. (For those unfamiliar, Alzheimer's is a progressive and fatal disease with no known cure that damages and ultimately destroys brain cells.) A health care professional can help you discover other possible causes for forgetfulness—anemia, medication interaction, high blood pressure, hypothyroidism, or Vitamin B 12 deficiency—which may be highly treatable.

"If the diagnosis is dementia or Alzheimer's, it's important to know because there is still a lot of life to live and a lot of planning to do," Raach said, reflecting an important shift in attitude toward the disease.

Thirty years ago, "Alzheimer's was called senility. Nobody talked about it because they were afraid they'd be thrown into the convalescent home," she recalled.

Today the stigma lingers, but there is more awareness. Unfortunately that's because every 67 seconds someone

in the U.S. develops the disease. One in three of those people is over age 85. Almost two-thirds of the five million Americans with Alzheimer's are women.

After one man called the Alzheimer's 24/7 Helpline with the worry that something was wrong with his wife, Raach visited his home. Post-it notes were plastered everywhere. Many of us love our to-do lists, but the wife's said things like, "The hot water is on the left. Lift up the water faucet and the water will turn on. Make sure you push it down when you're done."

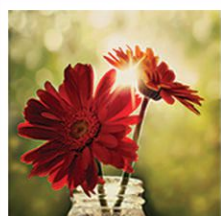
After she was diagnosed with Alzheimer's, the Association directed her to Connections Plus, which provides social activities, from ice cream socials to the creation of Ben's Bells (community recognition awards), for people in early stages of the disease.

Raach advised that many people in the early stage can't volunteer in the same places or don't always fit in with the same social groups they used to because of the changes that are occurring in their lives.

The Association also guided the couple Raach visited to Early-Stage Partners in Care (EPIC) workshops and classes designed to educate them both about memory loss and to help them prepare for the future together. This includes facilitating tough conversations, such as: "If I can't live at home anymore, where would I live and what would it look like?"

EPIC gives the person with Alzheimer's the chance to participate in his or her future care. Say she wants her passion—such as photography—to remain a part of her life, whether she remembers it or not. And she wants to live at home as long as possible before moving to her selected memory-loss facility. Everything is written in a binder that the care partners keep.

"Caregivers have a really hard time making decisions for long-term care placement," affirmed Raach. EPIC makes the process easier, but doesn't completely take away the guilt. "For many, those (wedding) vows are for life."



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The caller's wife has since progressed past the early stage. Her husband receives strength from a support group for caregivers, but "families grieve ongoingly," Raach said. "When they get the diagnosis. When something changes. If they have to do placement. They grieve again when the person passes away. It has such a significant impact on families."

As Juliet Rains wrote in a poem posted on the Expressions page of the Association's website ([www.alz.org](http://www.alz.org)):

*You try to remember  
but the gate is closed,  
the lock secure,  
the key  
oh, that key,  
who took that key,  
who took you  
away from you,  
away from me.*

Researchers are searching for the key that unlocks this puzzle of a disease by recruiting healthy, pre-symptomatic people in their 40s and 50s who have an immediate family member with Alzheimer's. (Contact the Association for more information about participating in studies.)

"Researchers find that if we can stop the disease before people have

symptoms, we can hold off what makes this disease difficult to manage—which are the symptoms that occur later," Raach explained.

Unfortunately, once symptoms have begun, they can't be reversed. At least not yet. While today there may be no effective cure, there is plenty of support.

"The very last part of the brain that is affected by this disease is the part that controls emotion," said Raach. Pet therapy, music, art, and storytelling tap into the emotional part of the brain. "They help to pull out the person."

Memories in the Making is a collaborative partnership between the Association and the Tucson Museum of Art. Participants tour the museum and a specific exhibit, such as wildlife artist Bob Kuhn's oil paintings of jaguars, polar bears and black rhinos. Participants then dive into their own art projects.

Showing a photo to a person with memory loss and asking them to create a story around it opens up conversations and imagination without the frustration of trying to recall anything.

Raach said the Association offers such activities year-round: "We put on our detective hats and help families come up with creative solutions to

issues without demeaning the person who has Alzheimer's."

Her office provides these free family-care consultation services throughout the whole disease process for people in Cochise, Graham, Greenlee, Pima, Pinal, Santa Cruz, and Yuma counties. They're free to everyone, regardless of how high or low their income.

One woman called the Helpline after her mother, who has Alzheimer's, wouldn't stop moving an outdoor statue to her driveway. The statue blocked the daughter from parking her car. Turns out the mother thought the statue was lonely.

The solution? Get a second statue to stand beside the first one.

"She (the mother) knew they were companions," Raach said. "She couldn't move them away from each other."

The point? "You don't have to do this alone," added Raach. "There are many more people in the world that probably understand what you're going through and they'll help you."

Help eliminate Alzheimer's—volunteer to run support groups or help out in the office. Join the Walk to End Alzheimer's, the Association's largest annual awareness and fundraising event, on November 1, at the University

of Arizona Mall. For details, visit [www.tucsonalzheimerswalk.org](http://www.tucsonalzheimerswalk.org).

For support, call the Alzheimer's Association 24/7 Helpline at 1-800-272-3900, or visit [www.alz.org](http://www.alz.org). Contact the Southern Arizona Regional Office, 3003 S. Country Club Road, Suite 209. Phone: 520-322-6601.

**DL**

Jan Henrikson is a local freelance writer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

### The 10 Warning Signs for Alzheimer's

- 1) Memory loss that disrupts daily life
- 2) Challenges in planning or solving problems
- 3) Difficulty completing familiar tasks at home, at work, or at leisure
- 4) Confusion with time or place
- 5) Trouble understanding visual images and spatial relationships
- 6) New problems with words in speaking or writing
- 7) Misplacing things and losing the ability to retrace steps
- 8) Decreased or poor judgment
- 9) Withdrawal from work or social activities
- 10) Changes in mood and personality

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Marilyn Bridges. Palm Trees, Miami Beach, Florida, 1987. Gelatin silver print. Gift of Steven Soter. © Marilyn Bridges 1987\*



Eugene Smith. Over Tinian, 1944. Gelatin silver print. W. Eugene Smith Archive. © 1944, 2014 The Heirs of W. Eugene Smith\*

## During WWI (1914–19), aerial photography began to emerge as a special branch of photography that quickly replaced sketching and drawing by aerial observers.

Museum, who put together the recent exhibit of aerial photographs, *From Above: Aerial Photography from the Center for Creative Photography*, at The Phoenix Art Museum (May–September 2013).

“Albert Stevens—an officer, a balloonist, and an aerial photographer—had experiences where the air was so thin he couldn’t breathe,” continues Senf. “In WWII, [photography] became more automated, but they still had people, like W. Eugene Smith [*Life* magazine photographer wounded during the war], making pictures.”

According to Senf, the photos that really defined the *From Above* exhibition were those where photographers made the decisions when to release the

shutter, deciding what did and didn’t belong in the frame.

Following the end of WWI, the aerial camera was drafted into more nonmilitary service, including scientific study. “The pilots that worked with aerial photographers came back from the war and were still in the military,” explains Senf. “So the U.S. government employed them to do surveys over the U.S. It’s wonderful the kind of detail they got of little towns. It’s what you might have found on Google Maps if there was such a thing in 1927.”

American businessman Sherman Fairchild (1896–1971), who founded more than 70 companies, including Fairchild Aircraft and Fairchild Camera and Instrument, also developed cameras for the war effort. In the early 1920s, he received a contract to make a photomap of Newark, N. J., which led to more and more aerial shots of major cities, because aerial surveys were faster and cheaper than ground surveys.

Besides his aerial cameras, Fairchild designed and built aircraft with features such as enclosed cabins that made it safer and easier for photog-

raphers to work. Fairchild’s cameras were eventually used by NASA to map the moon from Apollo 15, 16 and 17 (Fairchild Lunar Mapping Camera a.k.a. the Metric Camera).

Fast-forward to the 21st century when today’s aerial cameras tend to be digital, and aerial photographers use gyro-stabilizers (devices for measuring and/or maintaining orientation) to counteract an aircraft’s movement. High-resolution photographs of exceptional quality, from both the friendly skies and deep space, are now commonplace.

### Natural State

Why do we pine for the view from above? Apparently, it’s in our genes.



After the basket separated from the gas bag of a hydrogen-filled balloon in which photographer George Lawrence was flying and dropped him 200 feet to the ground in 1901, he designed and constructed his Captive Airship, a 17-kite train system that lifted a 50-pound camera into the sky to take panoramic aerial photos while he stood on the ground. This 1908 photo of San Francisco was taken from Captive Airship.

Courtesy: Library of Congress, LC-USZ62-5347

Sebastian Finsterwalder, who, in 1888, photographed glaciers in Switzerland (to record their movement) from a balloon.

The use of aerial photography for military reconnaissance was of major interest to nations, but before WWI it was more of a pipe dream than a reality. When George Eastman of Eastman Kodak introduced roll film (1885)—and the smaller, lighter, more portable cameras that used it—photographers had more freedom to experiment with aerial photography.

During WWI (1914–19), aerial pho-

tography began to emerge as a special branch of photography that quickly replaced sketching and drawing by aerial observers. Aerial reconnaissance became the preferred way to gather information about the enemy’s whereabouts, evaluate damage and make maps, because pictures could be taken, developed, and reviewed within hours.

“In WWI they tried to automate the pictures, because pilots and photographers were in open cockpits being shot at,” explains Rebecca Senf, Norton Family Curator, Center for Creative Photography and Phoenix Art





Neal Rantoul. Martha's Vineyard 12, 2012. Archival inkjet print. Gift of the artist. © 2012 Neal Rantoul\*

According to William L. Fox and Denis Cosgrove, co-authors of *Photography and Flight*, our love of the God's-eye view has more to do with neurophysiology than aesthetics.

"To view the world from above seems to be an innate human ability that is activated when we are very young," the authors wrote. "The aerial imagination is not something that is learned from flying or even from climbing to elevated viewpoints.... It may even have been stronger before the experience of actual flight. Our recently acquired ability to soar through the air has simply rendered as a physical experience that which we could already do in our minds."

Later in the book, its authors explained: "The co-evolution of photography and flight would produce a dominant way of seeing and picturing the modern world of the twentieth and twenty-first centuries. Among all the views we can obtain of our macro-environment, including being able to imagine the spaces behind things, the view from above is the most useful, since it allows us to plan ahead, to place ourselves in the larger context of the world, and map out a course in both space and time... That holds true for aerial photographs whether they were made for mapping, conducting warfare or art."

"There's something about aerial photography—when you have that God's-eye view," says Senf, "that gives you a sense that you have a different command of the information that's available to you. When you're on the ground at the granular level, you're taking in information in a micro-way, whereas [aerial images] are providing a macro experience. Not that all science is about a global understanding; it's not. But, I think there's something for the viewer of aerial photographs that provides a sense of a broader comprehension and understanding."

**DL**

Lorraine A. DarConte is a local freelance writer and photographer. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

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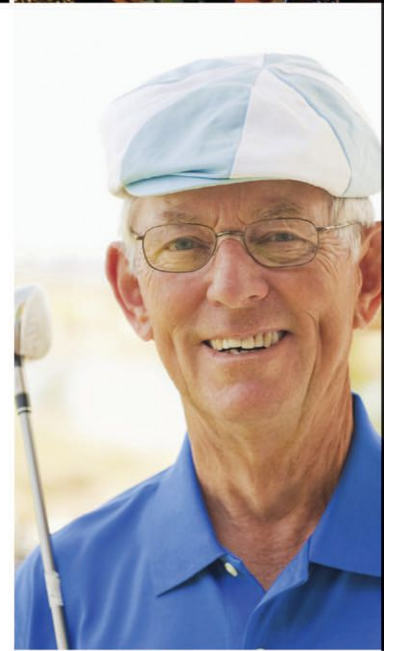
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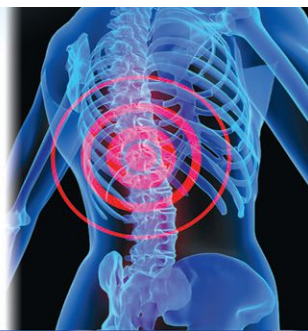
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## District 16 Report Card

# Three Seats, Three Candidates for CFSD School Board

by David Hatfield

**W**ith all of the political signs up along Catalina Foothills roadways, there can be little doubt this is election season. But there's one slate of candidates whose signs aren't cluttering the landscape—those running for the governing board of Catalina Foothills School District No. 16.

Most likely, voters won't find the candidates' names on the ballot, either. Three candidates filed nominating petitions to fill the three seats on the five-member board that are up for election this year. That means, for the second consecutive election, the school district will be able to take advantage of a state law that allows for the election to be called off. Pima County estimated CFSD saved \$21,956 by calling off the last school board election, two years ago.

Despite the lack of electioneering, there will be change on the school board come January when the new terms start. Two long-time board members, Mary Lou Richerson, who is finishing up her third term, and Sherri Silverberg, who is finishing her second term, are not running for re-election. Barring something unusual, they will be replaced by Amy Bhola and Amy Krauss. They will join John Bergan, who was first elected in 2010.

Even though this is one election in which voters won't have to study the candidates before voting, here is a brief rundown of the presumptive school-board members. We asked them to tell us a little about themselves, point to an accomplishment they'd like to complete in the next four years and, to get a little taste of something else, we asked each to tell us of some place in the district—outside of their home or a school—where they're likely to be seen.

### John Bergan

John Bergan is vice president for research and development at and co-owner of Assessment Technology, Inc., an educational software business. He and his wife, Kerrie, have lived in CFSD for 12 years. They have two children in

district schools: a daughter who is a sophomore at Catalina Foothills High School, and a son who is in eighth grade at Esperero Canyon Middle School.

Bergan's interest in the school board dates back to 2008 when anticipated budget cuts were threatening to eliminate some librarian positions. He started regularly attending school board meetings. His involvement led to his successful bid in 2010 for a seat on the board.

"As the co-owner of a business, I know the challenges of balancing a budget," he said. "As a board member I have participated in the strategic planning and decision-making of the district over the last four years. As a dad in CFSD I am committed to advancing opportunity for all of our students to achieve their full potential."

Accomplishment goal: "I would like to be able to look back on the fruits of successfully implementing the (strategic) plan." The plan (which was approved by the school board in June) was completed after an extensive process to map out district goals and priorities. "It spells out the priorities, goals and values that we felt would set a direction for the work ahead," Bergan said.

Where are you likely to be seen? "Probably running along Sunrise with my dog."

### Amy Bhola

Amy Bhola is a retired middle-school math and science teacher with 11 years of classroom experience. She currently operates a small retail business. Bhola and her husband, Khushvant "Kush," have lived in CFSD for 16 years and have two children in its schools. Mason is in the seventh grade at Orange Grove Middle School, and Lily is in fifth grade at Sunrise Drive Elementary.

In CFSD, Bhola has been a classroom volunteer, Science Day coordinator at Sunrise Drive Elementary, and served on the Family Faculty Organization at Orange Grove, the CFSD Foundation and FRIENDS (Foothills Residents Involved in Educational Needs of District Students) of CFSD, where she chaired the successful 2013 override election campaign.

Outside of CFSD, Bhola has been involved with Imagine Greater Tucson, the Arizona Education Parent Network and was a past president of Junior League of Tucson.

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For additional information, you may call CHILD FIND at 928-679-8106 or visit the Arizona Department of Education Child Find website at <https://www.azed.gov/ess/azfind/>

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Amy Bhola

John Bergan

Amy Krauss

provides an excellent educational environment and opportunities for its students,” she said. “I want to be part of making sure that CFSD maintains its excellence.”

Accomplishment goal: “In addition to continuing the level of excellence our district is known for, I would like to see greater communication with parents regarding board decisions, and increased teacher satisfaction and retention.”

Where are you likely to be seen? “The community garden at Sunrise, walking in my neighborhood or at a kid’s activity.”

#### Amy Krauss

Amy Krauss is a criminal defense

attorney who, since 2004, has been working part-time from home. She and her husband have lived in CFSD for 13 years. They have two sons, Sam and Jake, both of whom attend Catalina Foothills High School.

Within the district, Krauss has been involved as a classroom volunteer, with the Family Faculty Organizations at both Manzanita and Orange Grove schools and served on the CFSD Foundation. For the past four years she has also volunteered with the annual Grad Night celebration for graduating seniors from CFHS.

“I am inspired by the hard work and dedication of teachers in this school

district. I am impressed by the collaboration among teachers, administrators and CFSD families. I want to be part of the process that will ensure CFSD excellence for years to come,” she said.

Accomplishment goal: “The readiness of our students for life beyond high school, whether in higher education or vocational experiences, is directly related to their engagement and achievement in school. Therefore, consistent with the recently adopted [district] strategic plan, four years from now (and even sooner) I would like to see data that demonstrates we are succeeding in improving student achievement across all grades and content areas and increasing student academic engagement at all levels.”

Where are you likely to be seen? “Walking in my neighborhood, Sabino Canyon or on a trail. The walks are often followed by coffee at AJ’s.”

#### New Assistant Principal

John Moes is the newest assistant principal at Catalina Foothills High School. (Jay Johnson, who had been hired for the job, resigned just before he was to start on July 1.)

Moes comes from the Vail Unified School District, where he has been for

the last 10 years, most recently as leader of the social studies instructional team at Cienega High School. Prior to coming to Arizona he worked in a school district in suburban Milwaukee, and earned his master’s degree from the University of Wisconsin.

#### September Board Meetings

This month’s regular school-board meetings are scheduled for Sept. 9 and 23, starting at 6:30 p.m. in Room 712 of House 4 at Catalina Foothills High School, 4300 E. Sunrise Dr. Directional signs point the way from the school’s main entrance. Meeting agendas are posted online at [www.cfsd16.org](http://www.cfsd16.org). From the home page, click on “District Information,” then “Governing Board” and scroll down to the bottom of the page. To reach the school district’s administrative offices regarding school board meetings, call 209-7537.

DL

David Hatfield is a local freelance writer. His three children graduated from CFSD and he has served on the Catalina Foothills School Board. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).



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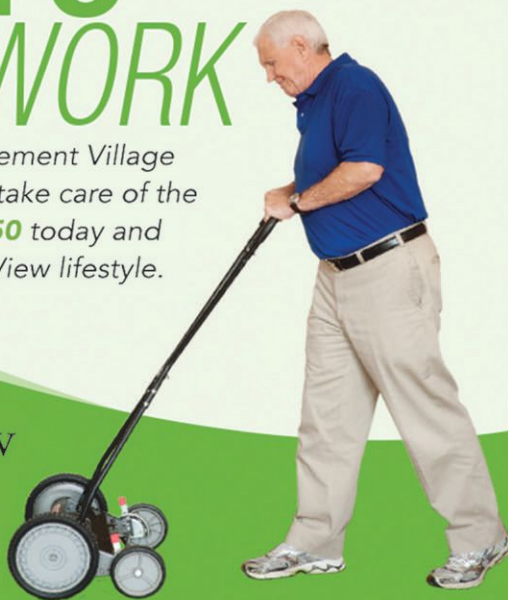
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## District 16 From The Super.....

### In-depth Planning for the District's Future

by Mary Kamerzell, Ph.D.

In late June the Catalina Foothills School District (CFSD) Governing Board adopted a strategic plan that will guide the professional work of our CFSD staff into the year 2020. Over the next few months we will devise district- and school-based work plans to define the specific measurable actions that we will take to progress toward the results we want to achieve over time.

The plan's creation was the result of many months of study about high-performing school systems. We reviewed the research literature about quality teaching and learning, support for districtwide systemic improvement, positive and supportive learning environments and effective leadership. We analyzed extensive data about our own performance to date in each area, with a strong emphasis on student learning results.

Developing skills and knowledge that prepare students to meet the challenges of a 21st-century life has been a top priority in CFSD for several years. Building on progress-to-date, we continue to realign our goals in pursuit of deep learning for our students. Deep learning means that our students are using their knowledge and skills in ways that prepare them for real life beyond high-school graduation.

#### ENVISION<sup>2</sup>: Deep Learning

##### CFSD Strategic Plan 2014-2020

**Our Mission:** Catalina Foothills School District, a caring and collaborative learning community, ensures that each student achieves intellectual and personal excellence and is well prepared for college and career pathways.

**Our Vision:** Learning transfers to life beyond the Catalina Foothills School District experience, enabling each student to flourish as a responsible citizen in the global community.

**Our Shared Core Values:** We believe that the human capacity to learn is boundless. Therefore, we embrace the obligation to actualize the following shared core values to create a learning

environment that supports maximum achievement.

**Excellence:** We invest in the intellectual and personal achievement of each student, set high expectations and focus on continuous improvement.

**Equity:** We accept and value the unique needs of all students, and allocate resources to provide the learning environment necessary to reach each student's potential.

**Commitment:** We believe in one's personal capacity to make a difference, invest in the hard work needed to realize goals and seek ways to continuously improve.

**Belonging:** We create a culture in which each student feels safe, welcome, supported, included and connected.

**Compassion:** We care about others; express kindness, concern, and empathy; and help others through action.

**Responsibility:** We understand and accept the impact and consequences of personal actions and decisions, and recognize and fulfill obligations to self, others, and the community.

**Respect:** We appreciate the unique qualities of others, seek to understand perspectives and display courtesy and consideration for all.

**Integrity:** We meet high ethical standards and practice honesty and sincerity in relationships and actions.

**Curiosity:** We inspire inquisitive thinking, exploration, investigation, thirst for knowledge and a desire to learn.

**Innovation:** We encourage critical thinking and problem solving so that students explore and generate new ideas to create something valuable and unique.

**Risk-taking:** We develop an environment where errors and questions are welcomed as opportunities to learn.

**Perseverance:** We help students focus, follow through on tasks to completion and seek ways to reach goals when faced with obstacles.

**Resilience:** We build the capacity to face, overcome and ultimately be strengthened by challenges.

#### Our Deep Learning Goals:

**Goal #1:** Reduce the gap between current and desired student academic achievement.

- Increase the achievement of literacy and numeracy in all academic content areas by addressing students' diverse needs and abilities.

- Develop knowledge and skills that transfer to college, careers, and civic life.

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## FROM THE SUPER continued

*Goal #2: Raise the engagement of students so they are highly motivated to set and achieve increasingly challenging goals for deep learning.*

- Develop positive academic mind-sets so students are more confident learners who feel they belong to the CFSD academic community, succeed in their learning, grow their competence with effort, and find value in their work.

- Develop the deep learning proficiencies of citizenship, critical thinking and problem solving, creativity and innovation, communication, collaboration and systems thinking.

*Goal #3: Partner with families and community to achieve our strategic priorities.*

- Engage in regular meaningful communication about student learning.

- Foster strong relationships with and among CFSD alumni.

**DL**

Dr. Mary Kamerzell is superintendent of Catalina Foothills Unified School District #16. Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

## LETTERS continued

teenager and into the '60s as a young adult and had many vinyl records. Mr. Allen and I are the same vintage and I was even a disc jockey for a short time in college!...This [article] took me back to my dorm days in college listening to the vinyl on a good old record player. Thanks for the nostalgic look back into the past!

—Jane Neve

### Distressed by Opponent's Ad

I appreciate your permitting publication of this response to the [Adam Watters] advertisement in the *DesertLeaf's* July/August issue. It was distressing to read an inflammatory advertisement that was so contrary to the refined and elegant message that is customarily the foundation of your publication.

My opponent, Mr. Watters, published inflammatory accusations against me. He states that I engaged in criminal behavior, fraudulent conduct and improperly appeared in judicial proceedings. The Arizona Commission on Judicial Ethics is an important steward to guide judges into engaging in correct and proper procedures. The informa-

tional reprimands are not intended to be hurled as political smears. Judges, in fact, are encouraged to report themselves if there is any hint of judicial misconduct. I did so once I realized I made a mistake that could have created an incorrect perception of my actions. It was not illegal or immoral. I made a mistake and took responsibility.

Please be assured that Mr. Watters has made mistakes. We all have. I only ask that when people look at political candidates, they consider what the candidate has done or plans to do for the community...what a candidate stands for and not what a candidate has against their opponent.

—Judge Anne Fisher Segal

**Pima County Justice Court**

**Justice of the Peace, Precinct One**

The **DesertLeaf** welcomes readers' letters. All letters MUST INCLUDE your name, telephone number and postal address. Letters may be edited for clarity or length.

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E-mail: [letters@desertleaf.com](mailto:letters@desertleaf.com)  
Fax: 881-5388

## CURTAIN GOING UP continued

surprising story about *Stuart Little*, Sept. 24 'til Oct. 5. Online, visit [pima.edu/cfa](http://pima.edu/cfa) or call 206-6986.

Awards, rewards! The Arizona Commission on the Arts has awarded a number of local theater companies pieces of a \$500,000 fund generated by interest earned by Arizona's "Rainy Day Fund." Thousands of dollars went to the Red Barn Theatre Co., Old Pueblo Playwrights, OTO Dance, Safos Dance Theatre, UApresents, Winding Road Theater Ensemble, Borderlands Theater, the ZUZI Dance Co., Invisible Theatre, Live Theatre Workshop, Rogue Theatre, Ballet Arts Foundation and our Arizona Theatre Co. Congratulations all! Or, as my Louisiana grandma would say, "Mazel tov, y'all."

**DL**

Jesse Greenberg is a former Broadway performer, freelance writer, playwright and speech coach who lives in Tucson. E-mail your theater news to him at [bylinewjg@cox.net](mailto:bylinewjg@cox.net). Comments for publication should be addressed to [letters@desertleaf.com](mailto:letters@desertleaf.com).

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for Gatos**  
Sept. 13, 2014



**6AM Sign-in, 7AM Shotgun Start**

**Saturday, Sept. 13, 2014**

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**DEADLINE:**

**For October 2014 issue is Sept. 10**

### SEPTEMBER

**6: THE TUCSON GIRLS CHORUS OPEN HOUSE** Saturday, Sept. 6 from 10-11:30a.m. at 4020 E. River Rd. to audition and enroll into the girls chorus for the 2014-2015 year. Parents/guardians must accompany the girl to hear how the program works, what to expect for the year in terms of rehearsals, performances, finances. Tuition scholarships are available. Contact **577-6064** if you cannot make the Open House but would like to schedule an audition. Open enrollment is until the end of September.

**7: 1ST SUNDAY ANTIQUE FAIR** Come early & shop! Variety of vintage, antiques, collectibles. Indoor/Outdoor. East of Houghton on Tanque Verde (3 miles) to Fennimore, turn left. Located at TV Elementary School.

**7: SQUARE DANCE LESSONS** Every Sunday evening at 6p.m., beginners welcome. Couples, Singles have a fun time learning a new hobby. **820-4749**, <http://rickgittelman.com>

**11: AL GLANN'S SCULPTOR SHOW & RECEPTION** at Madaras Gallery/Skyline, 5-7p.m. Tucson bronze sculptor Al Glann will present his horse collection "Majesty in Movement." Glann is best known for expressing the horses' spirit and essence in a minimalistic way giving the sculptures a stunning, contemporary look. 3001 E. Skyline Dr. 615-3001, [www.Madaras.com](http://www.Madaras.com)

**14: BRUNCH WITH DIANA/CALENDAR SIGNING** Brunch with Diana/Calendar Signing at Madaras Gallery/Skyline, 11a.m.-1p.m. Join us for brunch and Diana will personally sign her new 2105 Southwest Art calendars or any other purchases made that day. The 2015 Calendar includes 12 bold and contemporary southwest paintings from Arizona. 3001 E. Skyline Dr. 615-3001, [www.Madaras.com](http://www.Madaras.com)

**14: 5th ANNUAL TEAL TEA** sponsored by National Ovarian Cancer Coalition, Tucson Chapter. Memories, music, high tea, speakers, silent auction. Sunday, Sept. 14 from 1-4p.m. at Loews Ventana Canyon Resort. Tickets: \$40/each; before Sept. 5. **477-1905**, or email: [Tucsonteals2gether@gmail.com](mailto:Tucsonteals2gether@gmail.com). Help us raise awareness of ovarian cancer and help fund local and national programs.

**16: COMMUNICATION STRATEGIES** - FREE Educational Seminar at Arizona Hearing Specialists Whether you wear hearing aids or not, you and a companion should attend this seminar to learn tips for better hearing. Tuesday, Sept. 16, 9-11a.m. at 7574 N. La Cholla Blvd. Call **742-2845** for reservations or visit [www.arizonahearing.com](http://www.arizonahearing.com) for more information.

**16-10/11: SOUTHERN ARIZONA WATER-COLOR GUILD GALLERY** 5605 E. River Road, Suite 131. (NE corner of River & Craycroft). WOW #5 - Watch Our Walls. The show runs from Tues., Sept. 16 to Sat., Oct. 11. Hours are 11a.m.-4p.m., Tues.- Sunday, FREE. Reception takes place Friday, Sept. 19, from 5-7p.m. Visit [southernazwatercolorguild.com](http://southernazwatercolorguild.com) for more info or call **299-7294**.

**20: TUCSON AREA IRIS SOCIETY** hosts its annual iris rhizome sale, 10a.m.-4p.m. at Harlow Gardens, 5620 E. Pima. Contact 743-7993, [wetypfast@aol.com](mailto:wetypfast@aol.com) or [www.tucsoniris.org](http://www.tucsoniris.org)

**21: TEN OUTFITS FASHION WORKSHOP: SURROUND YOUR HOME WITH STYLE** Location: Adobe Antiques, 2700 N. Campbell Ave. #200 at 11a.m. Décor and what we surround ourselves in day to day improves our quality of life and makes for a happy home. If you are in a Décor rut, this workshop will teach you the basics of decorating your home and making little improvements with a big impact. Cost/\$20. Pre-Register at 615-6020 or 401-0195, [ica@tenoutfits.com](mailto:ica@tenoutfits.com), [www.TENOUTFITS.com](http://www.TENOUTFITS.com)

**21: TUCSON PLUGS IN 2014** See the latest in Electric Vehicle technology at Bookman's Sports Exchange, 3330 E. Speedway. 8a.m.-1p.m. FREE! Info: [tucsonelectricvehicle.org/events](http://tucsonelectricvehicle.org/events)

**25-28: 38th ANNUAL GREEK FESTIVAL. WE'RE BACK AFTER THE FIRE!** Authentic Greek food, beer & wine, live music & folk dancing, kids' activities, import sales, lectures. Thurs. 5-10p.m., Fri. 5-11p.m., Sat. 4-11p.m., Sun. 12-6p.m. \$3 for adults, kids under 12 & Active Duty military w/ ID card free. SAT. ONLY: Free admission 4-6p.m. for senior citizens age 60 & older. Free parking shuttle: All 4 days from Amphitheater Plaza at Ft. Lowell & 1st Ave., Thurs. & Friday from Sacred Heart Church on Ft. Lowell west of 1st Ave., Sat. ONLY from Salpointe High School Stadium on Mountain Ave. one block south of Glenn. St. Demetrios Greek Orthodox Church, 1145 E. Ft. Lowell Rd., **888-0505**. ALL FOUR DAYS: Bring a can of food for Community Food Bank and get \$1 food line coupon; limit one can per adult admission. AGAIN THIS YEAR: Visit more than one day for only \$5 per person; buy special 4-day pass at church office Sept. 1-24 or at Admissions booth during Festival hours.

**26 & 27: LEARNING TO TAKE CARE OF MYSELF: SUGAR, EMOTIONS & STRESS** A fun, educational and health-focused practical workshop in 3 modules: Sugar & Stress, Sept. 26, 5:30-8p.m.; Emotional Eating to Natural Eating, Sept. 27, 9-11:30a.m.; Detoxification & the Microbiome, Sept. 27, 1-3:30p.m. Each Module has a Theme, Activity, Exercise and Snack! \$39/per Module. Location: Columbus/Ft. Lowell. Registration: Ann Baldwin PhD, [www.mind-body-science.com](http://www.mind-body-science.com), Sheila Shea MA, **325-9686** or [intestines@sheilashea.com](mailto:intestines@sheilashea.com).

**27 & 10/18: ELGIN/SONOITA "Take a Tour on the Wine Side" WINE TOUR** with Arizona Stagecoach. Booking Sept. 27, Oct. 18. Call **889-1000 X10** for details. See ad-page 14.

### OCTOBER

**FREE ARIZONA HUMANITIES LECTURE SERIES** Learn about Day of the Dead, Doing Family Oral Histories and more. Thursdays in October, 6:30p.m. @ La Pilita Museum, 420 S. Main Ave. More info at [www.lapilita.com](http://www.lapilita.com) or 882-7454

**18: AMERIND MUSEUM'S AUTUMN FEST!** Celebrate the culture of the Apache Native People with food, family games, artists, singing and dancing. See the internationally renowned "Yellow Bird Dancers!" 10a.m.-4p.m., \$5/per car. Call 520-586-3666 or visit [www.amerind.org](http://www.amerind.org) for more information.

**25: SUN CITY ORO VALLEY 6TH ANNUAL ARTS & CRAFTS FESTIVAL** FREE ADMISSION! Saturday, Oct. 25 from 9a.m.-4p.m., 1495 E. Rancho Vistoso Blvd. More than 50 artists featuring jewelry, paintings, wood burnings, doll clothes, cards, pottery, ceramics and much more at great prices. Live art & craft demonstrations. Food & beverages. Fabulous Raffle with great items. For more information: [www.orovalleygiftshop.com](http://www.orovalleygiftshop.com)

**25 & 26: INTERNATIONAL FESTIVAL OF TUCSON** Saturday, Oct. 25, 11a.m.-8p.m. and Sunday, Oct. 26, 11a.m.-5p.m. at Holy Resurrection Church, 5910 E. 5th Street. Spend the day sampling cuisine from Syria, Greece and Eastern Europe while enjoying entertainment from around the world. Sip on imported beer or wine from our Taverna while you shop for unique goods in the Arisan Villa and Arabian Marketplace. Activities in our Family Fun Zone include games and prizes, pony rides and a miniature golf course. Exhibitor applications and sponsorship opportunities available. **622-2265**

### ONGOING

**ENJOY UNIQUE LEARNING VACATIONS:** Navajo Arts & Culture! with Mark Bahti; Utah's Grand Staircase Geology! Barrio Christmas! Best of Baja: Friendly Whales! with the Desert Museum; Hopi Arts & Culture! Mesa Verde! Chaco Canyon Archaeology! SMALL GROUPS RESERVING NOW. Brochures. Call Mary & Piet **887-2340**.

**NEW TO TUCSON?** Join Newcomers Club to build friendships, enjoy activities, have fun and learn about Southern Arizona. [www.newcomerscluboftucson.com](http://www.newcomerscluboftucson.com) **343-5049**

**WELCOME CLUB NORTHWEST** Our club offers a link to making new friends and provides the opportunity for social, educational and charitable activities. Let us acquaint you with all that our Tucson communities have to offer. [www.welcomeclubnorthwest.org](http://www.welcomeclubnorthwest.org). Questions? [welcomeclubnorthwest@gmail.com](mailto:welcomeclubnorthwest@gmail.com) or Carol: **638-5065** or [WCNWnews@aol.com](mailto:WCNWnews@aol.com)

**FARM FRESH LOCAL FOOD** Heirloom Farmers Markets: Fridays-Eastside at Jesse Owens Park (400 S. Sarnoff); Saturdays-NW Oro Valley at Steam Pump Ranch (10901 N. Oracle Rd.); Sundays at Rillito Park (SE corner of River & 1st Ave). Market Hours: 9a.m.-1p.m. [www.heirloomfm.com](http://www.heirloomfm.com)

**PLAZA PALOMINO FARMERS MARKET** Tucson's oldest! 2960 N. Swan Rd @ Ft. Lowell, in the newly updated courtyard. Every Saturday 9a.m.-1p.m. Local produce, baked goods, artisans, more. Also, shop plaza specialty stores.

**WOMEN IMPACTING TUCSON** Monthly luncheons are held the 1st Monday of each month at the Historic Arizona Inn. Reservations are suggested. \$25 includes a delicious meal w/ dessert. [www.women-impactingtucson.com](http://www.women-impactingtucson.com) or contact Ellie or Jennifer at 323-3100.

The Town Crier section guarantees that your meeting, community event, or fundraiser announcement will reach the Foothills audience. Our experience and readership tell us that **The DesertLeaf** is thoroughly read and saved for reference. Make sure your message is heard.

Send your announcement to:

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Attn: Town Crier

**3978 E. Ft. Lowell Rd**

**Tucson, AZ 85712**

e-mail: [towncrier@desertleaf.com](mailto:towncrier@desertleaf.com)

For more information, call 881-5188.

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# The Town Crier



# FIND YOUR STYLE AT THE DISTRICT



ILLUMINATIONS  
The Art of Lighting



CONTENTS INTERIORS  
Contemporary Desert Living



COPENHAGEN  
Modern Home Decor



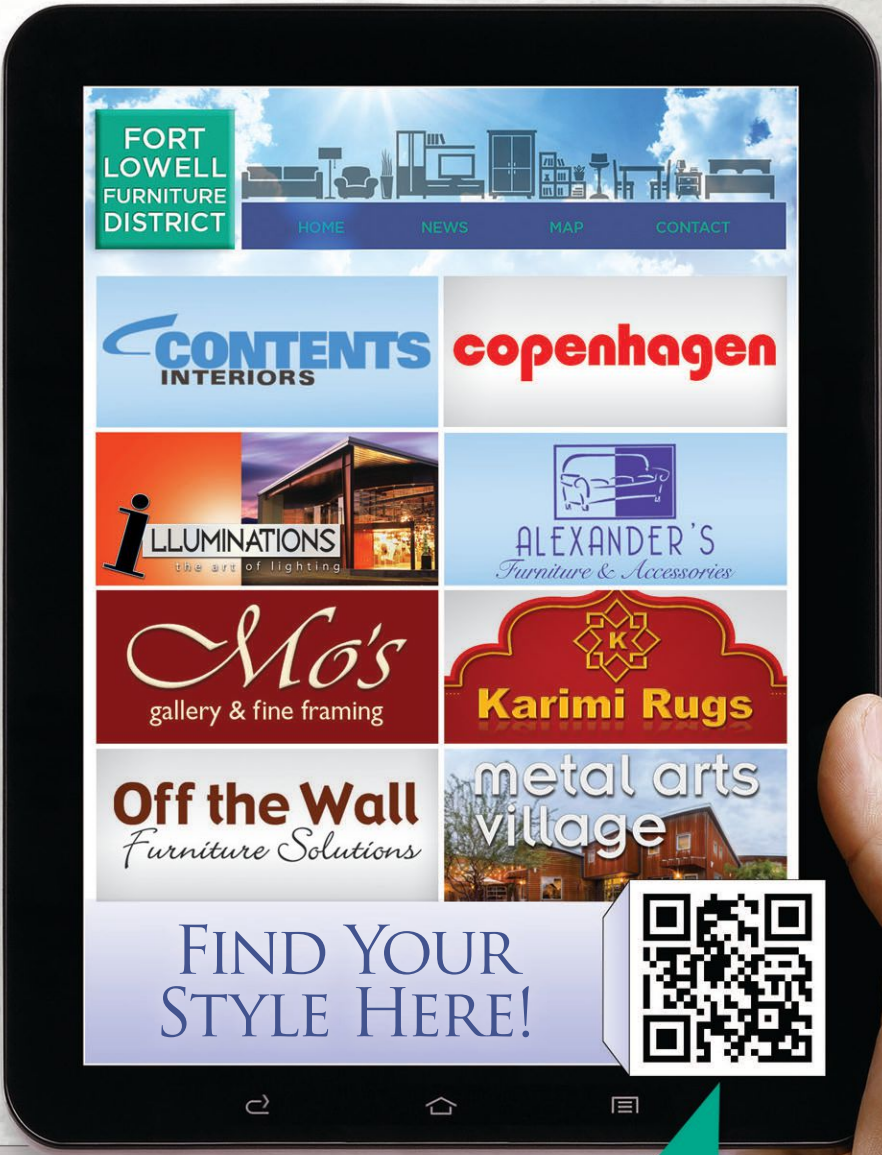
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