ILAN-LAEL
FOUNDATION
CONNECTING PEOPLE, ART & NATURE

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“A good house is like any good piece of art: it must involve the head, hands, and heart. Only then is the creation complete and all the human needs answered.”

Sim Bruce Richards considers architecture to be the most complex of all things. We’re content if a painting hangs on a wall, but architecture has people walking through it, looking at it from outside, inside, and above, eating, sleeping, and making love in it. The mechanics of it must work without turmoil, but it must also answer the heart of man; it must replenish and delight his soul.

— EXCERPT FROM “HIDDEN LEAVES”
VOLUME 1, ISSUE 1

connecting people, art & nature

SINCE 1983

HIDDEN LEAVES

VOL 10 - ISSUE 1

SPRING
2023

A publication of Ilan-Lael Foundation

CELEBRATING 40 YEARS
SINCE 1983

40TH ANNIVERSARY ISSUE

Celebrating a past rich in the joy of creating, sharing, learning, and loving—and a future full of promise.

Of Beginnings & Now

LAUREL COSTA

We dedicated the first issue to the late architect Lloyd Ruocco, his wife and interior designer Ilse, and architecture critic James Britton II. “These active human beings encouraged, chastised, and supported us in our lives and our work,” we wrote. “They taught new ways to look at things and reminded us of the constant, immutable rules of nature.” Yet today their actions and words remain as fresh as they were then.

The late Kay Kaiser was my fellow editor, and we had a true family of contributors. We wanted *Hidden Leaves* to be a forum of many voices discussing the fortunes of San Diego, and our connections to our evolving culture. Since art distinguishes us as human beings, it became the focus and starting point. Architecture — perhaps the most complex of all arts because it must perform so many functions — was prominent in our pages. Architecture is not a single building on a vast and empty plain. It is relationships between buildings, land, and people — an inter-webbing.

The name *Hidden Leaves* symbolically referred to our intent of uncovering things and people in San Diego worthy of celebration. It also evolved into the publication you know in recent years, one with a distinct focus on the activities of Ilan-Lael Foundation and our efforts to preserve and continue to activate the buildings, programs, ideas, and dreams that Anne and I pursued all our lives.

Back then, I was asked also “What is the Ilan-Lael Foundation?” The foundation began from the realization that art and beauty have been an intense part of my daily life, not remote commodities in a specialty store. We defined the foundation: “To encourage through art and architecture, an understanding of ourselves and our time, and facilitate the ability to visualize and create forms that reflect the best of our age.” This holds true today, with the added emphasis on the role that nature must play in art and our everyday life — and the life of a great city.

I knew then, and still believe today, that a non-profit foundation can do nothing by itself, but it can be a door, an opportunity to do what we cannot do without it. I know also that organizations by themselves do nothing, but people do, individuals do. Please continue to join us in “tilting at a few windmills” on the side of truth and beauty. — JTH

This message from James was compiled from several different writings in the first issue of “Hidden Leaves,” published in 1983.

James Hubbell visits with Executive Director, Marianne Gerdes at Ilan-Lael

HIDDEN LEAVES
VOL 10 - ISSUE 1
SPRING 2023

Cover
James and Anne Hubbell in their home, 2022
PHOTO: John Durant

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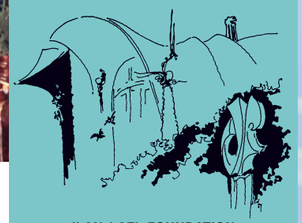

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“As we set our course for the next 40 years, we have James’ example that shows us it is possible to play the provocateur by creating and teaching using determination and generosity, joy and encouragement, poetry and pebbles.”

MICHAEL GERDES

A Provocateur with Pebbles

FROM THE EXECUTIVE DIRECTOR MARIANNE GERDES

In the world of James Hubbell, it’s easy to get swept up in the beauty and ethereal quality of his art. But it doesn’t take long to realize there’s more at work here than meets the eye.

It’s his shy nature and gentle demeanor juxtaposed by a determination and prolificness. It’s his time and talent as a teacher and mentor, generously and freely shared, as hundreds of his students and volunteers can attest. It’s his joy in creating, and encouragement of others to experience the same, and his belief that beauty can change things and beautiful places should be accessible to all.

These seem the unlikely actions of a provocateur. Yet, in the 40-year history of ILF, James has used his foundation as a platform for what he passionately believes in, challenging the status quo without most of us ever realizing it. How? We can only begin to count the ways:

— Building in a collaborative and patient way as an act of architectural activism. His own houses and studios are compelling examples.

— Building a kindergarten in Tijuana, in a settlement rife with conflict, without electricity, running water, or paved roads, would seem improbable to even the most cockeyed optimist. Yet under the banner of ILF James donated his skills to the Colegio La Esperanza project for more than 30 years, bringing thousands of American volunteers along with him.

— Likewise, his Pacific Rim Park project: what individual would ever dream of building parks for peace in cities around the Pacific Rim by overcoming the impossibility of convincing a city to provide land and support … plus the physical exertion of designing and building a park in 30 days … and the ability to bring young people from adversarial countries together to cooperate and collaborate side by side?

And yet it all continues to happen, with plenty of talking, teaching, listening, and learning. As park walls go up, personal walls come down. Can you be poetic and political? Yes, if you are an artist who dares.

As we set our course for the next 40 years, we have James’ example that shows us it is possible to play the provocateur by creating and teaching using determination and generosity, joy and encouragement, poetry and pebbles.

One of James’ most unusual sculptures—a commentary on both the burdens we carry and gravity defiance—frames views westward to the coast and beyond.

LAUREL COSTA

Hidden Leaves' reverence for Sim Bruce Richards

The very first issue of Hidden Leaves *(Fall 1983) featured "Head, Hands and Heart," an article on Richards' philosophy. The second issue was dedicated to him, with reflections on his life written by James Hubbell, Kay Kaiser, and a very personal farewell from Vincent J. Vint, who commissioned two Richards-designed residences.*

The third issue included "Heaven's Grate"—a spoof salon-style conversation that takes place following Richards' ascent to heaven. He joins a discourse with Kate Sessions, Jim Britton, George Marston, Alonzo Horton, and other well-known San Diego figures.

Their hilarious post mortem banter is all about prominent personalities and San Diego's missed opportunities, and takes jabs at urban planning and design debacles like Mission Valley.

Richards confesses (fictionally, of course) that "I came to San Diego in 1940 and have waited ever since for brilliance. I have a confession to make … I told people I didn't like cities, but that was because I'd get fed up — I cared too much about San Diego."

Read "Heaven's Grate" in its entirety on our website, ilanlaelfoundation/NEWS.

PHOTO:COURTESY MODERN SAN DIEGO

LAUREL COSTA

PETER JENSEN

PETER JENSEN

LAUREL COSTA

LAUREL COSTA

HOUSES THAT PUT THEIR ARMS AROUND YOU

FROM THE ARCHIVES BY LAUREL COSTA

Architect Sim Bruce Richards' long relationship with James Hubbell and Ilan-Lael

During nearly four decades in practice, Sim Bruce Richards (right) designed over 200 projects not including his work in weaving, painting, and furniture design. The sampling of photographs above show both his knack for fitting a house into the land, as well as incorporating Hubbell artworks both inside and out.

ILAN-LAEL FOUNDATION

Ilan-Lael's 40th anniversary this year coincides with 40 years since the passing of San Diego's famed mid-century modern architect, Sim Bruce Richards. "Bruce," as most addressed him, was the close friend, benefactor, and colleague of James Hubbell from the 1950s to the early 1980s. James contributed architectural elements, sculptures, carvings, lamp fixtures, and art glass to about 40 Richards houses.

Bruce Richards was a Taliesin-trained master who first gained Frank Lloyd Wright's attention for his rug designs. He moved to San Diego in 1940. James' relationship with Richards started in 1956 when his mother hired Richards to remodel her Wishing Well Hotel in Rancho Santa Fe. After that introductory project they collaborated on roughly 40 homes together until 1983 when Richards passed. James, along with ceramicist Rhoda Lopez, mason Bill Davey, and landscape designer Frank Koge, were referred to as *Bruce's Troops.* Richards deployed them on most of his iconic projects — particularly when a client had the means to embellish a new house with art installations. It is a truly breathtaking experience to walk into a Richards design and see the results of these artists' collaboration.

Both Richards and James Hubbell developed reputations for cultivating lasting friendships along with artful buildings. Homeowners still living today recount that James and Richards took the time to get to know their everyday living requirements as well as things like their musical preferences, hobbies, and life experiences. Nearly all say what a pleasant experience it was working with the team. Relationships that lasted long after projects were completed.

Recently a cascade of archival opportunities have arisen here at Ilan-Lael involving our connections between James' and Sim Bruce Richards' homeowners. Each person I speak with seems to light up — often gleefully — when talking about the home design and building process. Much time has passed, however, and the Hubbell art installed inside Richards' homes deserves a great deal more historical research and provenance. This is one of the areas in the archive where we have alarmingly incomplete information.

Fortunately, we now have an incredible resource: architectural historian Keith York, who not only lives in the home Richards built for himself and wife Janet, but has also spent the last 20 years becoming the foremost expert on mid-century modern and arts and crafts architecture in San Diego. Keith's *ModernSanDiego.com* is the premier web database for information on the MCM and the arts and crafts movements. Keith also heads Agents of Architecture, a real estate firm specializing in modern, historic, and design-led properties.

Keith continues to help Ilan-Lael compile a more definitive list of Sim Bruce Richards homes that contain Hubbell art. The Richards era represents a pivotal period of James' career. When I share our latest findings with James, he always mentions Bruce's significant impact on his life.

"I know," James says, "that without him I would not be doing what I am now. His trust of people, his faith in communication and inspiration, his dedication to his work, and to building a home that would last, opened many doors for artists."

This spring, when Keith and I toured and photographed yet another beautiful Richards home (built in 1968), the homeowner told us a story that sums up the magic-making between James and Bruce:

"James Hubbell built the front door, and it is carved and bejeweled with an inlaid green glass 'cutlet.' After it was installed, my husband and I were trying for our first child and I would rub the green glass for luck. Shortly after, I became pregnant. From that point on, anyone we know who is trying for children has come over and rubbed the green glass. It contains the 'Hubbell Magic.'"

Do you own Hubbell Art?

We would love to document it in our archive. *Email archive@ilanlaelfoundation.org*

REMEMBERING ELIZABETH MARSHALL

Arts Patron Extraordinaire

PHOTO: ILAN-LAEL FOUNDATION

Elizabeth Marshall was a long-time friend and patron of James Hubbell as well as many other artists, architects, and designers who worked in and around San Diego. From her arrival on the scene in 1958 until her death in 2009 she made a big impact as a patron of the arts and a wide-ranging connector of people within the arts community. A tiny woman with a big personality and a heart to match, she had a discerning eye and a fortune at her disposal which she used to support many local artists whom she called her 'art children.'

Based on the memories of Liz's friends, and a short story titled **The Fairy Godmother of La Jolla** by Virginia D. Hales

PHOTO: ILAN-LAEL FOUNDATION

A young James installs a window and door commission to Liz's delight in 1958 (above). Liz and Jim celebrate her birthday at a gathering in La Jolla (left)

Her home and her life were filled with a "who's who" of San Diego creatives. Arts writer Phyllis [Van Doren] Kessel remembers this magical time. "In a way, Liz Marshall was the glue that brought together that little band, which included architects Bruce Richards (and his wife Janet), Ken Kellogg (and his first wife, Marilyn), Wally Cunningham (and wife Pam Smith), architecture critic Kay Kaiser (who co-authored the original Ilan-Lael *Hidden Leaves* newsletters of 1985-1987), architect J. Spencer Lake, designer Robert Thiele, and sculptor Malcolm Leland. Our get-togethers sometimes took place at the home and studio that Ken built at the foot of Mount Palomar, where his school and a foundation were planned. More often, we journeyed to Jim's hilltop cluster of buildings near Julian."

James Hubbell was one of Liz's favorite artists. She collected his stained glass, sculptures, and paintings. Their fruitful partnership lasted 50 years and resulted in some highly creative works. She commissioned a ceiling mural for her La Jolla condominium. The hand-painted work was filled with flowing, vibrant colors done after Blake's poem, *The Tyger* ("Tyger, Tyger, burning bright, in the forest of the night..."). There was the moon, stars, a white horse, male and female white angels with wings, the sun, a tiny sailboat being tossed around in roiling seas, butterflies, birds, and of course, the Tyger, who was in one corner taking in the vast scene with emerald eyes.

"She drank champagne for breakfast," said James with a sly grin. So, of course, he created for her a hand-blown cobalt-blue glass champagne cooler which she cherished, and which eventually made its way back into James' permanent art collection after her death.

"She seemed wildly romantic to me with her passion for people, art, hearts and even butterflies," wrote Virginia Dart Greene Hales who penned a story about her friendship with Liz Marshall called *The Fairy Godmother of La Jolla*. "In her garden stood a fantastical stained-glass butterfly designed by James Hubbell … It was at least twelve feet high. From our guest room balcony, I could see its brilliant flowing colors through the green ruffled leaves of the camphor trees. Only a romantic would commission an art piece like that."

Liz befriended San Diego artists, giving them commissions and finding work for them. She would buy pieces, have them in her home for a while, then give them back to the artists so they could be sold again. Virginia recalled seeing her personal art collection first-hand. "She showed me all her colorful paintings of still-life flowers and landscapes by Jack Baker, an artist who lived on Rincon Point near Carpinteria. She had a Soames collection of tiny classical pieces in a glass case, and her plexiglass obelisk by Malcolm Jones." Jones is the sculptor of *Surfhenge*, the colorful art piece that sits at the entrance to the Imperial Beach pier.

"Liz's energy and intensity were legendary," Virginia wrote. "She slept just a few hours each night, rising at 4am to shower, dress, eat breakfast, then walk the neighborhoods of La Jolla for two to three hours. She ate lunch out almost every day, ordering her signature martini, and knew the restaurateurs and maître d's on a first name basis. She was a devoted friend and picked up on the interests of others and constantly fed that interest like a good teacher. When she signed her name it was surrounded with hand-drawn hearts."

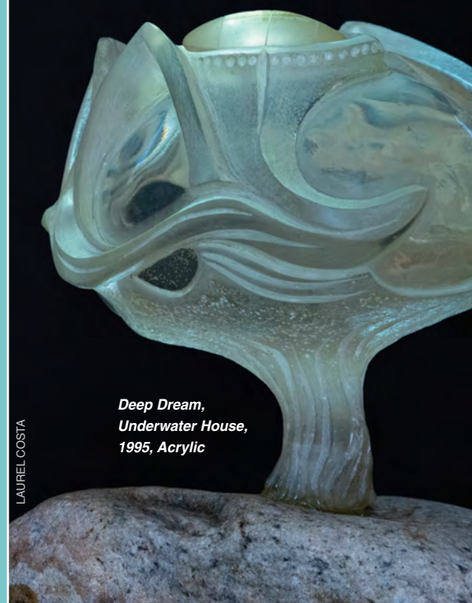
Liz's support for the arts stemmed from her four marriages, and the education and fortune she amassed along the way. Raised in a small town in Illinois, she had a spark for adventure, moving to California at age 18 around the time of W.W.II. She became a real-life 'Rosie the Riveter' at an aircraft factory in Long Beach and loved dancing at the USO canteen. Her first husband was a Navy pilot whom she married young and divorced. Her second husband came from a very rich Chicago family, which began her interest in, and gave her the means, to make a real impact in the careers of artists. With her third husband Ralph, she lived on a 68-foot yacht which they sailed up and down the west coast. From her fourth husband Bo, she inherited gold mines in Colorado. Eventually, she and Bo settled in San Diego and bought the Silva Residence (1953).

Phyllis Kessel, who interviewed Liz in 1984, asked her how she came to know Bruce Richards and James Hubbell. Liz said, "We lived in Silva #1 and Bruce would come by from time to time with prospective clients and show them our house. My husband died and I knew I was going to sell the house but I went ahead and changed the front door as I had planned with Jim Hubbell. I wanted a bristlecone pine design. I think Robert Thiele did the carving and Jim the design. I asked for a pinecone doorknob. Jim made a large pine cone in bronze, a stained-glass window at the side with bristlecone … and the sky. I'm glad I did it. Who knows? it might have sold the house. It gave me a lot of satisfaction … "

Liz Marshall was an ardent promoter, and many in our community owe their awareness of local art and artists to her. More than a few artists likely owe her their careers. An angel and fairy godmother, a patron and muse, she was an unforgettable woman and friend of James and Anne, and all that Ilan-Lael stands for.

Deep Dream

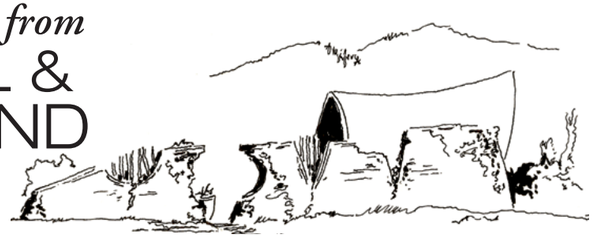
In 1987, Liz commissioned James and son Drew, who was still an architecture student at the time, to design her an underwater house just off the shore of Windansea. The fantastical design named "Deep Dream: An Underwater House" took form as a plexiglass maquette that was lit from within. "It was shaped like a donut, with a donut hole, true to Liz, in the shape of a heart," wrote Virginia Hales, who was a neighbor to Liz for a time. "It was filled with sea water so fish could swim through it and be seen from inside through glass windows." Hubbell dedicated it "to all those who care deeply for butterflies, the sea and the creative flame within the heart…in particular, Liz Marshall." Though it was never built, it was an exercise in bold imagination, exactly the way Liz lived her life.



LAUREL COSTA

Deep Dream, Underwater House, 1995, Acrylic

NEWS *from the* HILL & BEYOND



For more stories and beautiful photos, visit ilanlaelfoundation.org/NEWS

LAURIE DIETTER

JOHN DURANT

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LAUREL COSTA

Emilie Ledieu

Bon Voyage Dear Emilie, Mosaic Magician

We will miss you!

February we bid a fond farewell to Emilie Ledieu who served for two years as our first Ilan-Lael Caretaker and Artist in Residence. For those wondering about Emilie's next move, she's finishing up a commission for SDSU's Snapdragon Stadium and plans to stay in the San Diego area. Emilie will be teaching mosaics at Ilan-Lael workshops this spring and we're happy that she's staying close to our community.

LAUREL COSTA

Armando de la Torre

Welcome Armando

Artist In Residence

Taking over for the next two years is Armando de la Torre, an artist born in Tijuana and raised in Chula Vista. He's lived and worked as an artist at Space 4 Art in San Diego for the past decade. His specialty is site-specific installations and this spring his exhibition "On The Blue Line" is a featured installation at the Athenaeum Art Center at Bread and Salt in Barrio Logan. Leaving the city for Ilan-Lael is giving Armando a lot of creative energy.

"I'm grateful for the opportunity to learn about Jim and Anne Hubbell's legacy by being immersed in it daily. I am surprised by the scope of their vision, and there is always a new treasure to discover walking the grounds. I'm constantly reminded that the Ilan-Lael Foundation is not only about Jim and Anne Hubbell's legacy but about a community that took a chance to be bold and trust the creative process. It does take a village to make the society we want to see. The second reminder is that there is always a reason for everything Jim and Anne do. They are very thoughtful people, and this makes living on the grounds a very meaningful and important event for me. Plus I'm enjoying getting to know the community responsible for this magical place and excited to be part of the team."

A New Gallery

At Ilan-Lael

James Hubbell quietly sells his art from his home base of Hubbell Studios, but has never dedicated a gallery space to his works. Now, with James' blessing, the **Sculpture Gallery,** a 250-square-foot space previously used for storage, has opened just in time for Spring-Early Summer 2023 tours. Proceeds from all sales support the artist and Ilan-Lael Foundation, which maintains the family home and art studios for public use. The gallery is open during tours, public events and by appointment. To schedule a private viewing please email *office@ilanlaelfoundation.org*.

LAUREL COSTA

Beloved Firebird

Takes flight

Ilan-Lael's precious time with James' magnificent Firebird stained-glass window has come to an end. The piece is now en route to its permanent home at the Findhorn Foundation in northern Scotland. Firebird was the second iteration of this iconic art piece, replacing the first window that was destroyed in a fire in 2021. Hubbell Studios used the original patterns to create an almost identical replica. The project took nine months to complete. The new Firebird has been on display at Ilan-Lael, and at two exhibitions: one at Helm's Bakery art space in Los Angeles in 2022 during a solo James Hubbell exhibition called "In Harmony With Nature," and the other at Oceanside Museum of Art in 2023. The Findhorn Foundation is open to the public so if you find yourself in Scotland make sure to stop by and visit this beautiful piece in its permanent home.

Ilan-Lael Today and Tomorrow

Paving the way for future generations

The Ilan-Lael **Studio Society** celebrates donors who give $1,000 or more each year to help Ilan-Lael expand its impact on the community. Studio Society support enables our Watershed Explorers program, the Peace Park walk on Shelter Island, and the many educational activities taking place at Ilan-Lael

Special thanks to Studio Society members **Al and Armi Williams** who have loyally supported Ilan-Lael at the $1,000 level every year for the past twenty years.

Ilan-Lael also honors donors who, in addition to their annual support, are paving the way for future generations to experience James and Anne Hubbell's legacy by supporting **The Ilan-Lael Endowment.** The endowment principal is invested and the income earned each year is used to support that year's projects.

We are grateful to both **Ingrid Coffin** and **Diane Coombs** who have made gifts to the **Ilan-Lael Endowment,** and who are also members of the **Founders' Circle,** a select group of friends and family who will be recognized in perpetuity for planting the first seeds of the **Ilan-Lael Endowment.** And, a special thank you to **Sonja Jones** and **Michael and Meili Pinto** who have made Ilan-Lael a beneficiary of their estates and will be forever listed as members of the **James and Anne Hubbell Legacy Society.**

To learn more about how you can support Ilan-Lael today AND tomorrow, email Marianne at ilanlael@mac.com or call our office at 760-765-3427.

WORKSHOPS 2023

Glass Mosaics with Emilie Ledieu
May 21st, 2023 9:30am-4:30pm

A workshop for all skill levels that presents the use of stained glass tools and materials to build beautiful mosaics, held at the inspiring Ilan-Lael Art Center.

Stained Glass with Cindy Mushet-Shriver
May 28th and June 4th 1pm-6pm

A 2-day, 5-hour class of hands-on instruction with Cindy Shriver in the famous "Big Studio" of Ilan-Lael. You will receive basic instruction in technique, color theory and then will create a small stained glass light-catcher to take home.

Blacksmithing with Brennan Hubbell
June 4th 12pm-4pm

Learn blacksmithing and metal art from artist Brennan Hubbell, the ancient art form that brought about the Iron Age. Create a forged metal coat hook to take home.

Stained Glass with Cindy Mushet-Shriver
June 10th and June 11th 1pm-6pm

A 2-day, 5-hour class of hands-on instruction with Cindy Shriver in the famous "Big Studio" at Ilan-Lael.

Stained Glass with Cindy Mushet-Shriver
June 24th and June 25th 1pm-6pm

A 2-day, 5-hour class of hands-on instruction with Cindy Shriver in the famous "Big Studio" at Ilan-Lael.

Glass Mosaic Intensive with Emilie Ledieu
July 8th and July 9th 9:30am-4:30pm

During this weekend-long intensive workshop, we will explore various glass mosaic techniques while envisioning your own design and creating a mosaic to take home! Because of the longer, two-day format of this workshop, students will get to delve deeper into the sensitivities of mosaic design and will have an extended time for the creation of this design.

Expressive Mosaic Art with Emilie Ledieu
July 15th 9:30am-4:30pm

Focusing on multi-media mosaic art creation, this one day workshop will explore how to get expressive with mosaics. With an introduction to tools and materials, as well as guidance as to get a little deeper with the craft, participants will go home with their own, expressive mosaic work.

Register Today, Space is limited!
IlanLaelfoundation.org/classes-workshops

PHOTO: COURTESY MODERN SAN DIEGO

"The Sensuous Environment"

Opens May 11th, 2023

Historian Keith York is working on a book detailing the first retrospective of architect Bruce Richards' fascinating career, drawn from personal experience, clients' first-hand accounts, and material from many other sources, including the architectural archives of the San Diego History Center, U.C. Santa Barbara's Art, Design, and Architecture Museum, along with some items and information from the Ilan-Lael Archive.

The 2023 exhibit "**The Sensuous Environment: Sim Bruce Richards**" celebrating the architect will open at the San Diego History Center on May 11th. Later this year Keith's book of the same title will also debut. Both are titled "**The Sensuous Environment: Sim Bruce Richards.**" Visit ***ModernSanDiego.com*** for more info.

In addition, plans are afoot for Ilan-Lael to host Keith York and current owners (and aficionados) of Richards-designed houses at a special lecture and book-signing, to take place in a Richards-design house of note. Stay tuned!

Want to get updates about upcoming SBR events? Subscribe to our mailing list at ilanlaelfoundation.org

Missing A Massive Talent

Bruce Johnson

Sculptor Bruce Johnson, one of the master woodworkers on the team that built James Hubbell's Sea Ranch Chapel died unexpectedly on March 29th from an injury sustained in an accident in his studio. Bruce lived in Timber Cove on a forested ridge on the north Sonoma Coast. He had a successful art studio and career there for more than 50 years, creating ever-more-intricate artworks from massive salvaged hunks of wood and metal. He was a skilled artist, teacher, and mentor, with many public works to his credit at sites including Sonoma State, UC Davis, and the City of Santa Rosa. His talent is on display in the carved wooden benches, pillars and woodwork inside the now world-famous nondenominational chapel. "Bruce was an experienced ship builder," said James Hubbell. "He had the know-how and the tools that allowed us to achieve the curves and shapes inside and outside the chapel structure. Without him, we couldn't have done it."

PHOTO: ILAN-LAEL FOUNDATION

Bruce Johnson, third from right, building the Sea Ranch Chapel (above). Sanding a burl (below).

PHOTO: FORMANDENERGY.COM

Join us! FOR A YEAR OF CELEBRATIONS

Even the moon and stars will sing during 2023 as we gather "on the Hill" and throughout the community with events and programs galore.

CELEBRATING 40 YEARS SINCE 1983

SPRING TOURS
Our usual Fathers Day Open House serving hundreds has been replaced with many intimate, small-group tours this Spring (and Fall, too). Tickets available at *ilanlaelfoundation.org*

WORK, THINK, PLAY, CREATE AT ILAN-LAEL!
Ilan-Lael is now available for retreats and events, workshops and private tours. Call 760-765-3427 or visit *ilanlaelfoundation.org/retreat*

ILAN-LAEL PICNIC
It's been years since we had a grand picnic. We'll revisit this event at San Dieguito Park in Solana Beach on Saturday, November 3, 2023.
Everyone is invited!

VOLUNTEER OPPORTUNITIES
One of James Hubbell's first outdoor-art volunteer projects needs repair. Join us at First Unitarian Church this summer for a fun day. *Date to be announced.*

A NEW EXHIBIT
"From The Archives" features new works by James Hubbell alongside pieces from the permanent collection at the Santa Ysabel Art Gallery. Opening September 2023. Visit: *santaysabelartgallery.com*

HARVEST MOON RETURNS
Enjoy the setting sun, the rising Harvest Moon, and the Milky Way too, at our Harvest Moon 40th anniversary fundraiser at Ilan-Lael on September 23, 2023.

2ND ANNUAL PRP FRIENDSHIP WALK
Our second Friendship Walk celebrates the international PRP community in a walk from Hubbell's Pacific Portal to Pearl of the Pacific Park on Shelter Island. November 19, 2023.

Subscribe

Receive the next issue of "Hidden Leaves" in your mail box, and stay up to date on all things Ilan-Lael! Sign up at *ilanlaelfoundation.org* or use this QR code.

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Together we honor beauty, art and nature for the pleasure it gives people of all ages.

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