HIDDEN LEAVES

VOL 8 - ISSUE 1

SPRING 2021

A publication of Ilan-Lael Foundation

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Thoughts on Firebirds

In 1988, a friend gave Anne the book, "Land of the Firebird: The Beauty of Old Russia," by Suzanne Massie. It made me realize that Russia was not just a land of men in KGB trench coats. It opened me up to the possibility of change in Russia.

So, when Lowell Strombeck invited me to a reception held in San Diego for the visit of Gennadi Gerasimov, a spokesman for Mikhail Gorbachev, I accepted. The reception led to many changes in my life: a meeting with Prof. Gennady Turmov, the building of a park in Vladivostok, the development of the Pacific Rim Park concept, and eventually the building of seven parks, with more to come in the future.

In 1998 I was invited to do an art show in Moscow at the Shusev Central Museum of Architecture. I was going to bring the "Firebird" window I had designed, but due to circumstances, it got stuck at Findhorn, Scotland, where it found its fate recently.

Why has the firebird myth played such an important role in my life? The story I found in that book years ago explains it as well as most (and there are many variations on the Firebird myth). I'd like to share it with you.

In old Russia, there was a young lady who made beautiful and wonderful weavings and embroidery. Her works were loved and prized by many who saw them. In another country, there was an evil prince who wanted her weavings and decided he would find her and bring her to his country. He took the form of a black bird and changed the woman into a beautiful firebird. He forced her to fly with him, to go with him to his country. The woman was very sad, so depressed that she did not want to go. While they flew, she dropped her beautiful feathers, and eventually as the last feather dropped to the earth, she died.

All that remained of the beautiful firebird were her feathers, scattered upon the earth and mixed with the leaves of the forest. It is said that the feathers are magical and if artists search for them among the leaves in nature, they find beauty. The feathers are a gift for individuals that love beauty and spend their life trying to pass it on to others.

Enjoy the journey!

Watercolor rendering of the mosaic pheonix in the Ilan-Lael Center, by James Hubbell.

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Firebird Mosaic from the floor of The Boys' House, Ilan-Lael Foundation
PHOTO: Laurel Costa

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A MESSAGE FROM THE EXECUTIVE DIRECTOR

A Door to Rejuvenation

"Petunias," pen and ink on paper, 1975, by James Hubbell.

Spring is a time of renewal and re-emergence. How perfect, then, that this season is bearing witness to our tentative steps out of Covid confinement. After a year of pivoting and learning new ways to relate while apart, recovering and reconnecting are now a priority.

Like Spring, Ilan-Lael is experiencing a re-birth. The quiet Covid months are gone, replaced with a resurgence of interest by visitors who quickly snatched up tickets for our new series of smaller and more intimate Ilan-Lael tours and art classes. Pent-up demand and the desire to move about in safe and welcoming spaces is driving the enthusiasm. Ilan-Lael's beautiful art and nature has something to do with it, too. What fun for us to share in the joy of every new group arriving at Ilan-Lael!

Helping the healers ...

Art and nature are powerful healers. Jim Hubbell experiences this, returning to these ever-giving wells again and again. Following in his footsteps, we're sharing Ilan-Lael with those who may be most in need of post-pandemic healing; the medical personnel who have been caring for Covid patients. We call our new program "Healing The Healers" and you can read about it on page 7.

Some sad news ...

We recently learned that our first Pacific Rim Park built on the former Far Eastern Technical State University campus in Vladivostok, Russia, has been taken down to make way for new development. This is the second PRP park to suffer such a fate. It happened, too, to the first Yantai China PRP park that was built in 2002. The China loss taught us to not despair: we sometimes get second chances.

Our vibrant PRP family in Vladivostok loved their park passionately, especially its symbolism of friendship and peace. While they were unable to save it, they are confident a new one will rise in the not-too-distant future. Following Jim's philosophical outlook, we see this as a new opportunity for our worldwide PRP family to converge and work its magic once again.

And that leads us to our second piece of tragic news. An iconic Hubbell art installation, the Firebird Glass window at Findhorn, Scotland, was destroyed earlier this month in a fire set by an arsonist. Ironically, Findhorn and Vladivostok are connected. The Firebird window that adorned the Scottish art center was based on a Russian folk tale of love and magic (see Jim's column opposite page). The protagonist Prince Ivan, son of a czar, experiences love, loss, and death on his journey to possessing the firebird. The magical, glowing bird represents a treasure that is rare and difficult to possess.

The losses of the past year remind us that art and life are treasures, rare and sometimes difficult to master. Neither lasts forever. When what we love deeply is lost, it can create space and opportunity for renewal and change. Nature brings us this gift each Spring. Covid, terrible as it is, has also created something of an opening.

And so, in the Hubbell world, lost art will be renewed and we will help one other open a door to rejuvenation.

—Marianne Gerdes

2021 ART & GOINGS ON

MAY

May 1 • Mosaic Tile Class at Ilan-Lael
May 1 • 2021 Wildflower Show; Julian Woman's Club 2607 C Street, Julian CA *julianwomansclub@gmail.com.*
May 7,8,10 • Open House Tours: *SOLD OUT*
May 14 • Healing The Healers Retreat at Ilan-Lael
May 15 • Mosaic Tile Class at Ilan-Lael
May 21, 22, 24 • Open House Tours: *SOLD OUT*

JUNE

June 4, 5, 7 • Open House Tours: *SOLD OUT*
June 9 • Healing The Healers Retreat at Ilan-Lael
June 12 • Mosaic Tile Class at Ilan-Lael
June 18, 19, 21, 28 • Open House Tours: *SOLD OUT*
June 24 – 26 • Jeju Forum, Jeju Island, S. Korea *www.jejuforum.or.kr*

JULY

July 1 • Museum of Us (Former Museum of Man) Balboa Park now open; *www.museumofus.org*
July 10 • Glass Mosaic Tile Class at Ilan-Lael
July 11 • Healing the Healers Retreat at Ilan-Lael
July 14 • Sept 24 – James Hubbell Exhibition in Tijuana, B.C. Details to come soon.

AUGUST

Aug 1 • Plein Air Festival Juried Exhibition Oceanside Museum of Art *www.oma-online.org*
Aug 21 • Harvest Moon Dinner & Folkdance at Ilan-Lael
Aug 28 • Healing The Healers Retreat at Ilan-Lael

SEPTEMBER

Sept 1 • Julian Apple Days begin *www.visitJulian.com*
Sept 3 • Mingei Folk Art Museum Balboa Park Re-opening; *www.mingei.org.*
Sept 18, 25 • Fall Hubbell Open House Tours at Ilan-Lael – tickets on sale Aug 1, 2021 *www.ilanlaelfoundation.org/visit*
Sept 24 • Healing the Healers Retreat at Ilan-Lael

OCTOBER

October 2, 9, 16 • Fall Hubbell Open House Tours at Ilan-Lael – tickets on sale Aug 1, 2021 *www. ilanlaelfoundation.org/visit*
Oct 9 – Dec 31 • San Diego Art Prize Exhibition, Beliz Iristay, Hugo Crosthwaite, Panca, Perry Vasquez at Bread & Salt, 1955 Julian Avenue San Diego, CA, 92113. Open by Appointment only *breadandsaltgallery@gmail.com*

NOVEMBER

Nov 6 • Healing The Healers Retreat at Ilan-Lael
Nov • Maloof Foundation Mexican Folk Art Weekend – dates to be announced (909) 980-0412 or *www.malooffoundation.org*

Observing and Marveling

Author Richard Louv visits Ilan-Lael

Journalist and author Richard Louv lives in Julian, California, near Ilan-Lael. He is the author of ten books that have helped launch an international movement to connect children, families and communities to nature.

He and his wife Kathy are long-time friends of Jim and Anne Hubbell, and Richard spent some time staying in the Boys' House at Ilan-Lael while working on one of his early books. Richard co-founded Children & Nature Network soon after the breakout popularity of "Last Child in the Woods: Saving Our Children From Nature-Deficit Disorder." Among many honors over the past two decades, he was awarded the national Audubon Medal (2008); prior recipients included Rachel Carson, E.O. Wilson, and President Jimmy Carter.

In May, 2021, Richard dropped by Ilan-Lael for a visit with Jim and Anne and the "Hubbell Hill" team. His latest book "Our Wild Calling, how connecting with animals can transform our lives — and save theirs" (Algonquin Books of Chapel Hill, Chapel Hill, North Carolina, 2019) was fresh on our minds, prompting us to share this conversation, which also appears in "Our Wild Calling." Just as art and nature go hand-in-glove, so do animals and art ... and nature. Jim's art has always drawn on these essential connections.

PHOTO: Laurel Costa

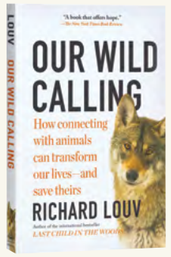
THE HOWL

A Conversation with Richard Louv

Richard Louv visits with Jim and Anne Hubbell under their Englemann Oak tree at Ilan-Lael.

For more information, go to richardlouv.com, and childrenandnature.org.

"Our Wild Calling," now in paperback, is available via all booksellers.



Not long after "Our Wild Calling" was published in November of 2019, the world experienced the Covid-19 pandemic. As people sequestered at home, many of us were fascinated by the return of wild animals to our neighborhoods. Did the rewilding of cities surprise you?

Many of these animals were already in there, hiding in plain sight. Wild creatures that usually go about their waking lives during the day tend to become nocturnal near humans. During the lockdowns, some of them reverted to their natural rhythms. When air and water cleared, we not only saw what we missed, but also what we hope to see — a glimpse of a natural world restored.

Those foxes and coyotes cruising the street made some people hopeful, others afraid. So does the fact that some viruses jump from wild animals to people. What about potential backlash against animals?

That's possible, but the animal most responsible for the pandemic was human. Jane Goodall and others point to human cruelty to domesticated and wild animals and the destruction of wildlife habitat and depletion of biodiversity as the source of this and probably future pandemics. Humans may revert to their historic tendency to blame nature itself. I hope the good signs of a growing hunger for nature won't be offset by a backlash toward other animals, particularly in cities, increasingly populated by wild animals. The pandemic underscored that the health of humans cannot be protected or improved without also attending to the health of nature.

You write about the One Health movement and it seems increasingly urgent, especially if—or maybe when—there are future pandemics.

As you know, this is a movement in public health that focuses on the interrelationship of humans, the life around us, and the overall health of the planet. Yes, wild animals can transmit what are called zoonotic diseases, but animals can also serve as early warning signs of disease. One of the experts I quote in the book is Howard Frumkin, former head of the CDC's Center for Environmental Health and, until recently, the dean of the University of Washington's School of Public Health. When I spoke to him again recently, he suggested rigorous monitoring of animal populations for the disease-carrying viruses and bacteria that jump from wildlife to people. Also, it will be increasingly important to create wildlife corridors, reserve vast tracts of wilderness primarily for wildlife, protect biodiversity and support other ways that human beings and other animals can coexist.

We must balance the risks and benefits of coexistence. The way to do that is not extermination, but management.

And it's important to remember that this isn't just about us. Animals have a right to exist, even if we didn't benefit from them. In environmental ethics, this is called "existence value." Still, I do think that, as a society, we should talk more about those benefits, including ways to make sure the good is reciprocal, for us and for other animals. One of the themes of "Our Wild Calling" is the increasing prevalence of human loneliness. Even before the pandemic, social isolation rivaled smoking and obesity as a risk to health. The rise of human loneliness is caused by many factors, but it may also be rooted in species loneliness.

Can we address that loneliness in a world where social distancing may be necessary for the foreseeable future?

For a long time, my wife and I (well, mainly me) have wanted another dog. Within days of the lockdowns, she put us on an animal shelter foster care waiting list. Turned out, we weren't alone. People all over the country rushed to foster and adopt pets. Domestic or wild, other-than-human animals help us feel less alone in the universe.

Can you share some other tips about how to deal with species loneliness?

Even in the most densely populated neighborhoods, we can notice songbirds and raptors and other animals in ways we never knew or took for granted. We can create "sit spots" in our yards, or even next to a window, where we can use all of our senses to quietly immerse ourselves in the life around us. We can send for mail-order seeds to plant a pollinator garden for butterflies. Or, as entomologist Doug Tallamy suggests in "Nature's Last Hope," we can help create a homegrown national park by replacing part or all of our lawns with native species. And then we can watch the native insects and wildlife that we may have never seen before, come home. Still, all of this depends on where you live. The pandemic made clearer than ever the inequitable distribution of parks and yards and other places to connect to nature, and we've got to fix that. We also

Continued on next page

THE HOWL

Continued from page 5

need to support the economically hard-hit programs and schools that directly connect people to nature, especially children who otherwise wouldn't have that connection.

Since the book was published, have people continued to tell you stories about how animals have changed their lives?

You bet, and I never get tired of hearing them. Artist Susan McDonnell sent me her story, accompanied by an extraordinary painting. "In the early 2000s, I lived in a house with a small garden pond," she wrote. She described how, in the late Spring, a Red Darner dragonfly took up residency. She started taking photos of it. "Over time the dragonfly let me get within inches and then let me lightly touch its wings. This dragonfly showed up every morning around 10 and patrolled the pond until around 4 pm for about 4 months. We 'visited' every day and I spent a lot of time quietly observing and marveling at the dragonfly's beauty. This dragonfly was a bit of a ham." McDonnell was already an accomplished artist, but her moments with the dragonfly were transformative. "It was at this time my paintings became more focused and detail-oriented in subject and technique. All that slowing down, observing, and being completely delighted every time I went to the pond and saw the dragonfly had returned had a huge influence on my paintings from then on." Surely the art of seeing is about resilience and transcendence.

Looking forward, do you think we have a chance for what you call a "great reset" in our relationship with nature?

You may recall the images from the cataclysmic Australian fires in 2019. They were both painful and uplifting. As the fires were just beginning to recede, young people were biking through scorched and burning forests to bring water and food to suffering animals; koalas climbing onto human laps to reach the bottles; the "carers," as the NGO Animals Australia called the compassionate people who had lost everything but headed out with "only the clothes on their backs to help injured and burned animals."

What will it take to move our species to act on climate disruption, biodiversity collapse, the threat of mass extinctions, and pandemics related to our treatment of animals?

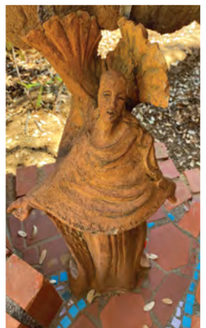
A reliance on facts, data and logic is clearly not enough. We need at least two additional ways to make the case. The first is love – deep emotional attachment to the nature around us. The second element is imaginative hope – our ability to describe a future worth creating. The Australian eco-philosopher Glenn Albrecht argues that only "a shift in the baseline of emotions and values has worked" to transform facts into action in other areas, such as feminism, same sex marriage, and racial inequities. The reason why these causes have made some progress in his and other countries is because "they revolved around the issue of love." Those images from Australia reminded us that we belong to a larger family, one worth loving.

What gives you hope?

The continued growth of the children and nature movement. The realistic idealism of my sons. And sometimes the shared resilience of humans and other animals. My friend, Suz Lipman, who lives in the Bay Area, referred to the Italians who, when sequestered, sang to each other from their balconies, and then she wrote on Facebook: "In Mill Valley, we have the Mill Valley Howl. Each night at 8 p.m. residents open their windows or step outside to howl into the night. "The Howl suits this place, at the edge of the wilderness," she wrote. "From my house, the Howl seems to start low in the valley and swell and run through the neighborhoods and canyons and up into the hills." A howl is a call of social animals. "Howling lets others know, distinctly, 'I am here. And I see (and hear) you … we're here in our houses, we're here on the planet, we're with one another, alone and together.'"

That's lovely.

It is. So, after the next pandemic or fire or whatever life brings us, don't mourn, plant. Don't withdraw from the world, persist. And sing the wild calling.



PHOTOS: Laurie Dietter

HEALING the HEALERS

By Marianne Gerdes

Our first "Healing the Healers" welcomed participants on Saturday, April 10, 2021. Eight COVID-floor and ICU nurses from Sharp Chula Vista Medical Center enjoyed a perfect Spring day at Ilan-Lael that included a tour of our historic property, lunch, an art activity, a nature walk, and plenty of "down time" to unwind and relax in our restorative surroundings — all supported by our, and your, donations. This was the first time these co-workers have had a chance to be around one another outside of a hospital setting since the pandemic began.

The physical and emotional toll of the ongoing pandemic is real. We owe a tremendous debt of gratitude to those who have risked their safety and that of their families to serve us. They've been witness to tremendous suffering and loss. That's something the Hubbell community understands after the Cedar Fire of 2003 swept over our property. We've learned first-hand that tragedy and loss can be a gateway to healing, to new opportunities, and ultimately renewal and change.

This left us asking how we can thank those who have given so much. Knowing that our Foundation is the custodian of a place of unusual beauty and serenity, and that art and nature are a source of comfort and healing, we devised this new program.

We're working in partnership with Dr. Holly Yang, President of the San Diego County Medical Society, and therapist Cathy Conheim LCSW. We have a retreat day scheduled every month this year, and we'll keep going into next year if needed. Please help us spread the word to COVID front-line medical workers you know, and feel free to call us at 760-765-3427.

And if you can, help us support the project with your donation: $40 covers the cost of one retreat attendee; $800 pays for an entire group (in which case we invite you to join them).

For more information on the Healing the Healers program, or to register for a retreat, visit *IlanLaelFoundation.org*

Support the Healing the Healers project at: *IlanLaelFoundation.org/heal-the-healers*

Our healthcare community has worked hard and sacrificed so much during this pandemic, and we remain steadfast in our mission to provide the best possible care for the people of San Diego. When given a chance to partner with the Ilan Lael Foundation to bring a bit of beauty and joy to the lives of healthcare workers, it was an easy decision. Through the Healing The Healers program, physicians and all members of our wider healthcare team can find some much-needed respite and an in-breath through art, the natural world, and the creative community of the Ilan Lael Foundation built by James Hubbell and his family. I am grateful to be a part of it!

— Holly Yang, MD, MSHPEd, HMDC, FACP, FAAHPM, President, San Diego County Medical Society 2020-2021

Above center: Our first group of attendees display their finished prayer arrows, the art activity led by Huichol yarn artist Tim Hinchliff.

Left, top to bottom: Notice the smiles behind the masks as attendees pose for a group shot in Ilan-Lael's chapel.

Author and therapist Cathy Conheim, LCSW leads the discussion group.

The first responses—looks of amazement and wonder at the magical surroundings at Ilan-Lael—is always a moment we cherish, and it set the tone for a truly beautiful day.

A tour of Ilan-Lael led by Executive Director, Marianne Gerdes.

Two Phoenixes Will Rise

Losses strike Ilan-Lael's global community, but new possibilities rise from the ashes

PHOTOS: Ed Schatz

Above: the Firebird window lost in the fire. James's original drawings still exist, and fundraising at Findhorn is already underway to replace it.

Below: the main "window wall" and doors at Findhorn were — thankfully! — not damaged; they're in a separate building nearby.

Top right: Vladivostok's "Soil & Soul Park" with mosaic pearl and finished stone amphitheater and (right) under construction by students.

Right: the pearl during demolition.

Far right: architect Alina Mizevich steps on to the site amid broken bricks and scrap wood to rescue fragments of "Soil and Soul Park" for use in a future park.

Word arrived recently that a Pacific Rim Park installation in Vladivostok had been demolished. Soon after, we heard about a terrible fire at Findhorn, the spiritual retreat in Scotland where one of James's windows had found a home.

Once again, we find ourselves questioning "fire, space and wonder," as Jim once put it after the Cedar fire devastated Ilan-Lael and we lost half our buildings.

"Tragedy is part of what we accept when we come into this world, as well as joy," James says in his book, "The Shadow Side of the Moon: The Cedar Fire."

"It is how we choose to look on the rhythm of life. If we feel life must be controlled, then we must suffer, for it will not be. If we accept and trust mystery and the unending rhythms if the tapestry of life, each day can be a day of wonder."

The loss of Vladivostok and the window at Findhorn is — once again in the world of Ilan-Lael — an opportunity gained. We will meet the challenge with awe and beauty.

Farewell to a Jewel-like Celebration of Light

Findhorn News

Findhorn, the spiritual retreat center in northeast Scotland, lost two important buildings in April — and a significant James Hubbell-designed window — to arson. We soon received a letter from Roger Doudna, Coordinator at Findhorn Foundation Fellowship and Chairman of the Board at Park Eco Village Trust, which follows, and we are happy to report that we have the original drawings here at Ilan-Lael. Another firebird will be reborn, perhaps with your help!

Dear Jim,

Though I have sent word of the fires here to all the Fellows, including you, I have been deliberately delaying writing to you about the Firebird window panel that you so kindly sent here 33 years ago. It was meant to go on to Russia, but didn't because we didn't find someone we could trust with it at the time. It is with deep regret that I must now inform you that the recent fire in the Community Centre consumed it entirely. For what it's worth, the loss of this exquisite piece was, for me, the real loss from the fires. The rest was bricks and mortar. The Firebird was art and I treasured it above almost all else which we value here. Only the Universal Hall itself and your windows there do I value more ...

...it seems the burned properties (i.e. Community Centre and Sanctuary) are both insured for 'replacement value', and the lost objects within for 'sentimental value'. The Firebird definitely qualifies as an object with sentimental value to us. Caroline Shaw has asked me to ask if you have any sense of what it might cost you to replace the Firebird today? Do you still have the original design for it? And can you suggest someone who might be able and willing to do that job for us on a commission basis?

As you may remember, Janet Banks helped Otto (Rigan) and Mayme (Kratz) with [other windows at Findhorn] and has done quite a lot of glass work herself. There are other glass artists in the area too, but we're talking about having it done properly and are open to your suggestions about who, what and where it could be done. Is it better done in your workshop and sent here or done here under your guidance (if that's possible)?

I hope you and Anne are still well and busy. And I look forward to hearing what you suggest.

—Sincerely, Roger

Farewell to Soil and Soul Park!

An Open Letter from James Hubbell and Kyle Bergman

The first Pacific Rim Park was built in Vladivostok in 1994. It was built on the site of the Far Eastern State University, the largest university in Eastern Russia. The University gave PRP a great site at the top of the city's beautiful funicular station, overlooking the entire port of Vladivostok.

Several years ago, the University moved locations, and the entire university site was poised to be developed. The site is now under construction for a new cultural center for Vladivostok. Last week the park was removed to make way for the land's new use.

We are sad that the park is no longer standing, but also grateful for all of the doors that making the park opened. It was a great adventure to build that park. The stories and lore are epic, and the process of creating it formed the very DNA of the Pacific Rim Park project.

One of the many amazing things that happened during its building was when Aleksandr Solzhenitsyn, the world-renowned Nobel Prize winning Russian author and political dissident, returned to Russia after 20 years in exile, Vladivostok was his entry point. During his short stay he came to our construction site to talk with us because he liked seeing Russian and American students working together. It was an early sign that the park touched people's imagination.

It's hard to talk about the park and not remember Gennady Turmov, who passed away last year. The Pacific Rim Park would not have happened as we know it without Gennady, who was the President of the University. Although the park is no longer standing, the friendships built there remain strong today. Pacific Rim Park is a family and has a family tree. The original site of the park in Vladivostok is connected to the parks that followed. Let's pull together and continue the legacy by building a new park in Vladivostok and in more cities around the Pacific. The park's removal is not an ending but an opening, an opportunity for more adventures as we grow the PRP family.

—James Hubbell & Kyle Bergman

When Battlements Open

Across the sweep
of a great land
from Pacific cliff to
ancient Celtic coves
stretch lands and forests
On hills and bays in
the farthest corner
to the east. To the south
a fortress grew,
defenders of Czars
and commissars.

Why, here, did we come
to build within the walls
and battlements
above the Pacific fleet,
above this Vladivostok,
a city boxed and silent
for half a century?
Why did we come?

We, too, built walls
not to close, but to open.
Not to name, but to celebrate.
An amphitheater built by the
hands of the young,
at times in the mud
their ancestors knew so well.

Built 'til the bodies ached,
built from bricks that had
walled the old, city
from stone that had known the sea,
built to celebrate, to listen ...
we placed a white pearl to
remember the beginning.

May this effort be an opening,
a birth, a magic place,
a place where angels enter in,
where hope is born.

Enter this sacred land.
Bring again the song
of the Firebird
that trees may whisper
the love to all the people,
where leaves long fallen
on a forgotten earth
will move again.
Bring back hope to a tortured land.
Awaken again, the beauty
that is the soul of Russia.

James T. Hubbell, 1994

PHOTOS: Courtesy David Edick Jr.

ARTIST IN RESIDENCE

A Sweet Honor

Reflections by mosaic artist Emilie Ledieu

I have been traveling to San Diego since 2004 to be a part of the Hubbell world, and consider it one of my homes. Throughout those years I've gained a beautiful community in San Diego County.

My artistic career stems from years of making in many mediums until being taught the basics of mosaic art in 2002. I was completing a Liberal Arts BA at Villanova University and introduced various facets of fine art into my Senior Project. My degree seemed to be pointing in the direction of some type of Social Work, but I was getting drawn to the idea of community engagement through art.

Throughout this time, I had been introduced to James' work and career by a fellow Philadelphian. When I learned the terrible news of the fire in late 2003, the plan to come and volunteer on Hubbell Hill was hatched. For the life-altering summer of 2004, my relationship with what was happening on the Hill quickly evolved from volunteer to mosaic artist. The next thing I knew, I was part of building out the massive mosaic pieces for the Briarcrest restrooms and was helping teach down at the Pacific Rim Park Tijuana project—all happening simultaneously. And all the while James was referring to me as an artist, something I was barely calling myself. Needless to say, this was a huge turning point in my life. From then on, I've referred to James as my mentor, although I know he prefers to call it a friendship.

Upon returning to Hubbell Studio for a full year of what I was treating as an apprenticeship in 2005, I joined the crew restoring the Hubbells' home as well as assisting on the production and installation of the mosaics for James' iconic gazebo on Shelter Island. After my departure from California in 2006, I returned to Hubbell Studios multiple times to assist in creating some of James' mosaic commissions while starting my career in community art with the Mural Arts Program of Philadelphia (MAP).

Throughout the following decade, my career mostly centered around making public community art in the Philadelphia area. These works were large-scale glass mosaics, often in collaboration with mural painters, and always based in community engagement. In the summer of 2009, I did briefly reconnect with James to be a part of the PRP Philippines team, as I could never let too many years slip by without being around the inspiring force that is James and the community he's built.

In 2014, with the ILF buildings underway, I came out for a visit to Julian. I was, of course, promptly put to work being what James called "the first teacher" in the new buildings. A sweet honor, and so fun to be back to producing work with and for James. The firebird in the beautiful ILF bathroom was created during that visit.

It was also one of the first times the Margaret A Cargill Philanthropic Foundation mosaic commission was mentioned. In 2015, I returned to Hubbell Studio to create the budget and timeline for that incredible (and historically large) commission. My years with MAP provided quite a bit of training in project management and budget building. Over the next three years, I was honored to manage, create, teach, and install that commission in Minneapolis with and for James.

This brings me to present day, and I am humbled by the opportunity to come back into the fold of Hubbell Hill/ILF. It will be a pleasure, and frankly a dream, to come and help develop this Caretaker's position. Of course, much of it will be to caretake the property and help teach classes at Ilan-Lael. But also, it will provide me with time to focus on my own artwork while allowing me to engage with the thriving artistic community of ILF and, as many of us fondly call it, the Hubbell Bubble. There are so many ideas already brewing in my mind for furthering the educational and artistic development available on that incredible, magical property — a place I'm already lucky enough to consider one of my many homes.

PHOTO: Laurel Costa

Left: Emilie Ledieu and her dog Strongman in front of the new Caretaker's Cottage at Ilan-Lael.

Below, left to right: Succulent stained glass window, 2017.

Two stained glass mosaics installations from Max Myers Playground in Philadelphia, 2015.

DONOR PROFILE

MaryBeth Burnham

For many years, MaryBeth Burnham, who lives on the same country lane as James and Anne Hubbell, has been a supporter of the Ilan-Lael Foundation.

Recently we asked her to share her thoughts on supporting Ilan-Lael, and for her insights on donating to non-profit organizations.

Moving to the Wynola area back in 1997 from Point Loma was quite a change for this beach girl. I come from a sailing family, so saltwater runs in my veins. As a small girl I spent hours sitting on the side of a boat, bobbing up and down, watching my father Malin Burnham race sailboats. It wasn't as bad as watching paint dry, as they say. It taught me valuable lessons for life. My father learned these virtues as a young boy when sailing, then shared with his four children.

- Plan Ahead (set personal goals and adjust them with time and circumstance)
- Commitment (take responsibility for your words and deeds.)
- Hard Work (be prepared and use time efficiently)
- Dedication (persevere)
- Teamwork (everyone contributes)
- Play by the Rules (be honest, ethical and fair)
- Follow Through (take action to achieve your goals)

I have been mentored within my family by serving on the board of the Burnham Family Foundation. I was able to write small grants in support of any non-profit organizations of my liking. Since 2008 I have chosen only Julian non-profit organizations. One of my favorites that I've watched grow — and continue their mission through the same virtues of excellence that guide me — is the Ilan-Lael Foundation. I believe in their mission statement and have witnessed their successes.

My love affair with the Hubbells started before I moved two doors down the lane when I came for an Open House some 30-plus years ago. I sat on a rock overlooking the Canta Rana Ranch and thought nothing; just appreciated the quiet, the peacefulness. I felt the beauty of nature and the vortex of Volcan Mountain. What was it that it was trying to teach me? I also remember feeling that these beautiful folks live in a sculpture!

I volunteered for a few years at the Open Houses and various gatherings, and I was a big cheerleader in spreading their mission. Plus, I was their neighbor! Anne and James, and all of us up here, help each other in good times and not so good times (the fires!). We become family.

Given the question, "What can non-profits do in the future to generate more continued support?" I advise them to first focus on the talent within their organization. Reach out to ask questions, delegate, find new ideas and solutions. Go beyond "the ask" of gift giving. Givers want to know what their gift is going to. Is it seed money to continue yearly expenses or salaries? What's their one-to-five and five-to-ten-year plan? Have they campaigned for smaller gifts like pledges of $100 a year from a child or adult? That way everyone feels like they can support the cause.

If we mentor the next generation to continue the support, there is a future. But if we do not, then we will not have the innovations, arts, education, medical, environmental and civic engagements that we all enjoy in beautiful San Diego County.

"Community before Self" is my father's motto. Words to live by.

MaryBeth Burnham has been a supporter of Ilan-Lael for 25 years.

VOLUNTEER SPOTLIGHT

Garrett Goodwin

Art with heart

Hubbell architecture is distinctive for its shapes and swirls and treatments in stone and brick. In recent years, the artist responsible for executing many of Jim's designs is Garrett Goodwin.

Garrett is a long-time volunteer within the Hubbell art community. He works in glass and mosaic, sculpts, is an expert builder, and even designs jewelry. "I'm a journeyman artist," he says. "I do a little bit of everything the way Jim taught me, to stay busy and grow as an artist."

Garrett first met Jim as a volunteer at *Colegio la Esperanza* in Tijuana more than 20 years ago. "I was just 17. I went to Jim's *Rosa Blanca* three-day workshop at the school. We were building the dance studio and it was there that I learned about bending and tying rebar and building mosaics." Inspired by that workshop, Garrett agreed to a three-month volunteer apprenticeship at Ilan-Lael where he worked alongside other young, developing artists and architects. Shortly after beginning his tenure, the Cedar Fire happened.

"I spent most of my time sifting through ashes and helping with the recovery. It wasn't what I expected, but I wouldn't change a thing." Other opportunities grew from the growing friendship with James.

"I volunteered at the Pacific Rim Park in Tijuana, then went as a student to the PRP in S. Korea." When PRP went to Taiwan, Garrett was helping Jim more and more, executing the heavy, taxing work of Hubbell's designs and artistic embellishments in 100-degree plus temperatures..

"PRP gave me an opportunity to work one-on-one with Jim. He encouraged me to become my own artist and find my own voice."

Garrett, who's a San Diego native, earned another accolade while in Yantai when he and other PRP students rescued three struggling swimmers being swept to sea in the waters just off the PRP building site. For his effort he was awarded a special shawl by Yantai leaders embroidered with the words "Strength, Integrity, and Courage."

"I didn't see anyone jumping in to help. I feel confident in the water: it's a big part of my life." He, along with his wife Alexandra, is passing that on to their 20-month-old daughter. Rayla already has her own wetsuit and loves the water.

Garrett's desire to learn and Jim's willingness to teach created a partnership that allows new Hubbell designs to keep emerging.

"One of the greatest things about Jim is his faith in, and willingness to trust, people. And if he can keep pumping out all these great ideas we can keep making his beautiful art."

Volunteer Garrett Goodwin, journeyman artist, follows Jim Hubbell's path.

PHOTO: Mati Moon

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