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CONNECTING PEOPLE, ART & NATURE

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SPRING TOURS ARE HERE!

Enjoy the art and architecture of artist James Hubbell amidst unspoiled natural beauty in Julian, California. Tours include the Hubbells' historic hand-built home, Ilan-Lael's working artist studios, gallery spaces, gardens and the James and Anne Hubbell Center for the Arts. Shop at the on-site gallery and gift shop offering Hubbell art, books, artisan items and more.

Offering NEW EXPERIENCES! Join us for a Saturday Social!

Saturday afternoon tours now include a selection of delicious local wines and a special presentation by one of the areas creative experts. Topics will range from art and architecture to nature and conservation practices, health and wellness and more.

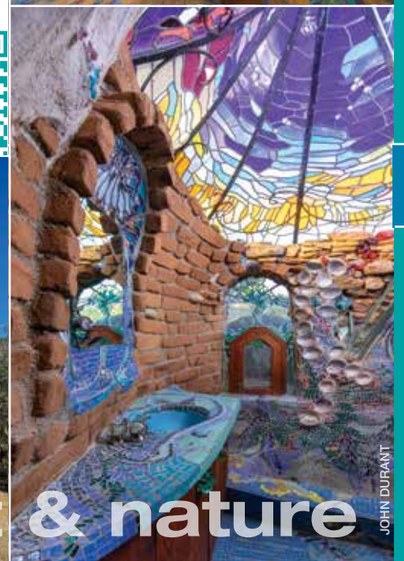
Reserve today! →
Tours are Monday, Friday and Saturday through Father's Day.
Space is limited. Reservations required.

JEFF SMITH

connecting people, art & nature

JOHN DURANT

JOHN DURANT


JOHN DURANT

HIDDEN LEAVES

VOL 12 - ISSUE 1

SPRING
2025

A publication of Ilan-Lael Foundation

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Of Stepping Stones and Gates

By James Hubbell

Art starts with the inner knowledge that things are not right, that there must be a better way to set one's inner compass on a path that works. Social change comes from the interior battle against conformity and habit. The mystery is that a new way to see the world lies not always in an idea, but sometimes appears first in a pattern, a different way of sensing light, a dance, or the shadow of a building. It is a mystery how the human soul can recreate a world continually via imagination, and then translate imagination into a world of things. Our evolution is not so much of the physical gadgets, as it is of the soul searching in an ever-changing world for balance and vision.

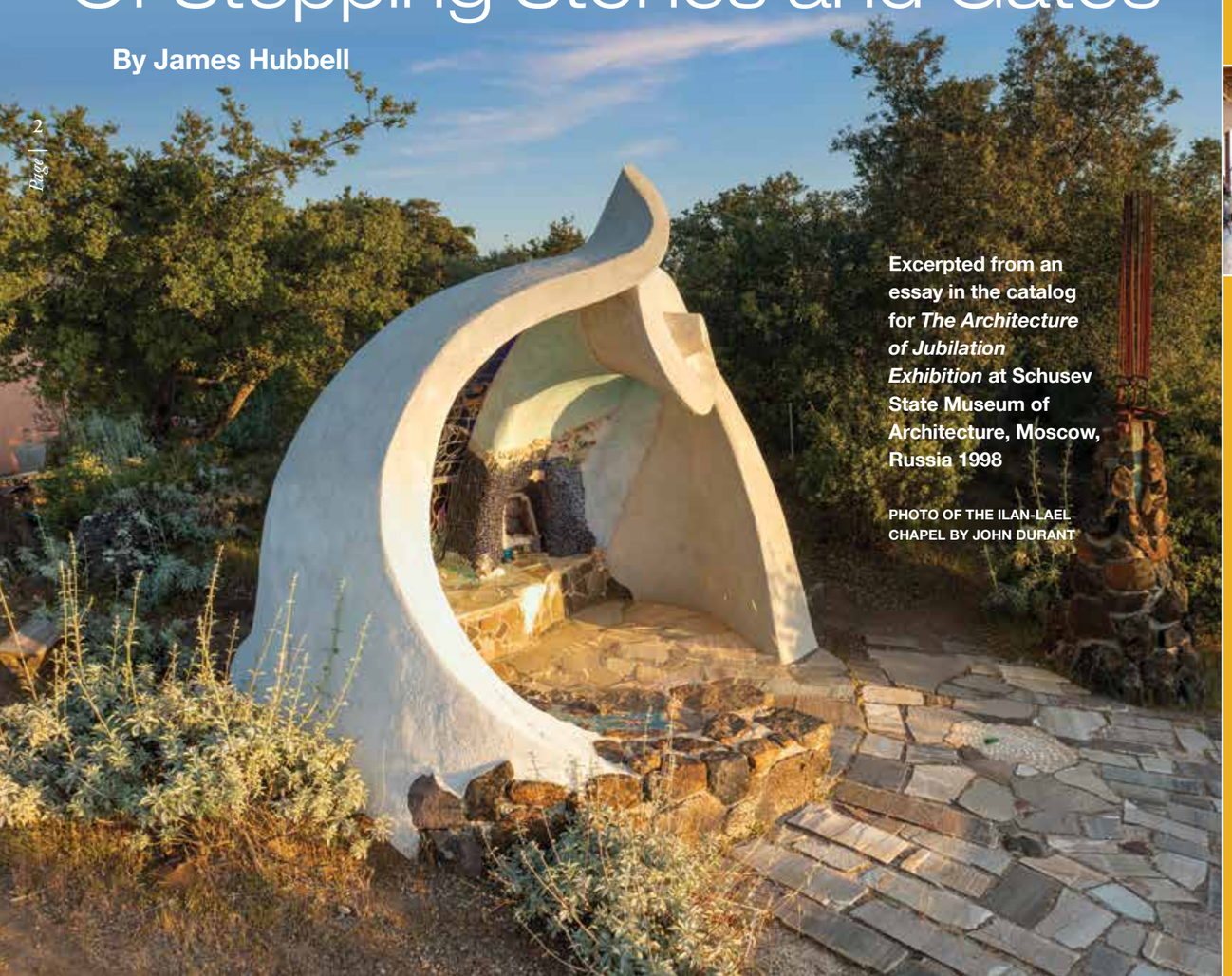
So how do we go about recreating the world for ourselves? The only key I know is to trust that the very world we wish to redo has no mistakes, only stepping stones and gates leading to something as yet unknown. Look at your new world as clearly as possible without seeing it with preconceived ideas. Listen, be still, then act. Art for me is like courtship: it requires respect for the voice in the art. It asks for humility and tells us that the mind does not always lead. And, if it is to be of use to a larger world than our own, it asks that we love that world and those with whom we travel.

History is never a straight line. What turns this great complex river we find ourselves on is often a seemingly insignificant event. An old saying goes, "For want of a horseshoe nail, a nation was lost."

Art can turn a river's course. Such a simple thing as putting a feather in one's hat can change how others see us and how we see ourselves. Art, too, can continually redefine our self image. Your work and life can be either for life or against life.

We live in a time when so much of what we have believed in is falling apart. The world looks like a compost pile, but remember that compost is where new growth first sprouts. Respect these green shoots in our own life and in others — or we will all remain outside the gate, afraid to enter.

—JTH



Excerpted from an essay in the catalog for *The Architecture of Jubilation Exhibition* at Schusev State Museum of Architecture, Moscow, Russia 1998

PHOTO OF THE ILAN-LAEL CHAPEL BY JOHN DURANT

HIDDEN LEAVES
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James Hubbell's "Opus" sculpture on the grounds of Ilan-Lael.
Photo by Laural Costa

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Green Shoots of Change

"We live in a time when so much of what we have believed in is falling apart." James' words jumped out at me as I leafed through an exhibition catalog of his first *Architecture of Jubilation* show held at the Moscow Schusev Museum of Architecture in 1998. Not exactly James' trademark hopefulness in mankind!

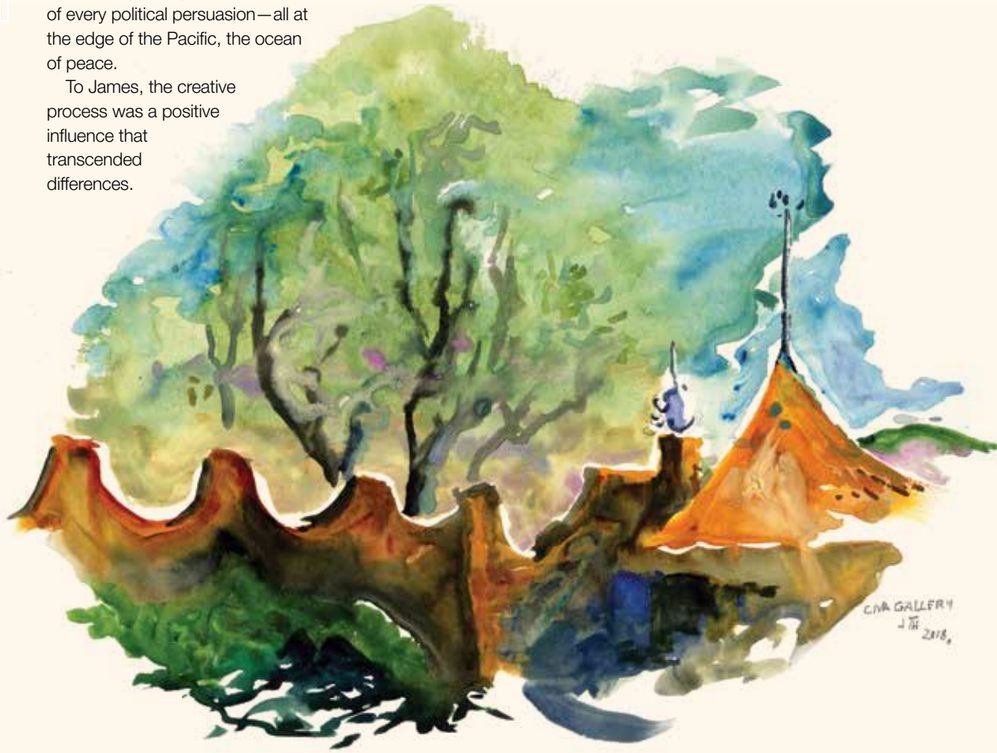
James was reacting to the fall of communism which rocked the world in the late 1980s. In its aftermath, he and a volunteer cadre of Russians, Americans, and one Mexican built the first Pacific Rim Park in Vladivostok in 1994. Poverty had enveloped the country of Russia; so much so that there were no building supplies. The team harvested stone from the harbor's edge, made their own cement from limestone, sand and ash, and stole rags off of clothes lines because there were none to be bought. From this 'compost pile' of hardships came shoots of hope and world peace; shoots that would grow and flourish into seven peace parks in countries of every political persuasion—all at the edge of the Pacific, the ocean of peace.

To James, the creative process was a positive influence that transcended differences. He used it to bridge cultures and inspire communities, to process his inner thoughts, and channel his ideas. He asked us to be observant, think openly, listen carefully, and unleash our creativity to better the world. In our own time of falling apart, the ability to put creativity to work so we can process a rapidly changing world and plan its next steps has never been so important.

We invite you to come visit Ilan-Lael and reflect on the compost pile (we have one!) and the green shoots of change that come with every spring. Our new tours, events, and classes await! Let James' vision renew and inspire, and the beauty of Ilan-Lael be a balm for your spirit. And while you're here, you will find the time to reflect on key themes in James' art: trust-in life and its cycles of joy, anguish, and beauty that fill the soul and lift the spirit; and find balance—the tipping point between dreams and action that will restore the harmony needed to heal our world.

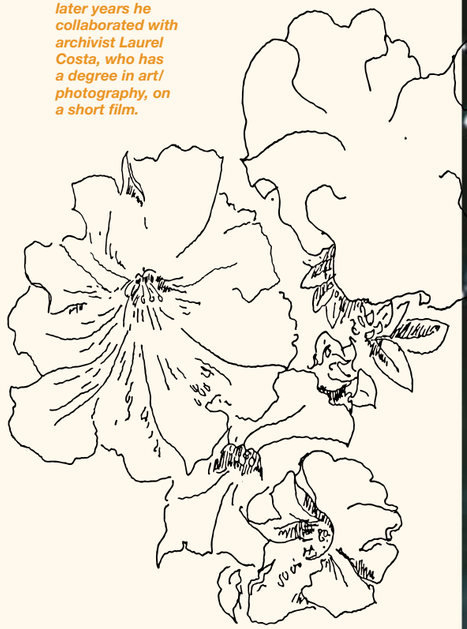
—*Marianne Gerdes*

"To James, the creative process was a positive influence that transcended differences...He used it to bridge cultures and inspire communities, to process his inner thoughts, and channel his ideas. He asked us to be observant, think openly, listen carefully, and unleash our creativity to better the world."



James used his cameras as tools with which to research nature's grand details as well as try close-up experimental abstracts. In his later years he collaborated with archivist Laurel Costa, who has a degree in art/ photography, on a short film.

Below center: James working with Laurel Costa and a macro lens to photograph an iris bloom at Ilan-Lael. Photo by John Wheelock



HIDDEN DISCIPLINE

The Photography of James Hubbell

By Laurel Costa, Archivist
Photos by James Hubbell

"Recent discoveries in the Ilan-Lael archive reveal a trove of photographs taken by James himself."

The world knows James Hubbell as a man of many talents: prolific poet, philosopher, sculptor, painter, designer, and builder. Not surprisingly, he was also a talented photographer. Recent discoveries in the Ilan-Lael archive have revealed a trove of photographs taken by James himself.

A closet clear-out revealed a large box full of slides, photographs and papers. Dedicated volunteer Kent Richardson re-sleeved the color slides into clean archival slide preservers. Some patterns emerged. Each roll had at least one beautiful portrait of Anne Hubbell. Most of the rest were images of sculptures, commissions, family, travel, and another category of photographic studies not previously seen in our archives: his examinations of architecture, nature, and art. All were carefully composed images by a skilled photographer. These studies were clearly for research: macro flower studies, architecture details, studies of other artists' sculptures, rock images, and many more.

Additionally, we found wonderfully experimental images of his own sculpture, forged iron and bronze works, oil paintings, and unconventional uses of stained glass and glass-cullet (waste glass).

Following the discovery, I started asking people who were close to Jim whether or not he talked about his photography. Did he ever do a photography show in the past? All answered no, but most did recollect that he took a lot of photographs. His sons say that he always had good photo gear and considered taking photos "part of his job." His longtime secretary and friend, Mary Ann Prue, said that he really kept up with film technology.

Jim had many professionals photograph his art over the years: notably John Durant, Otto Rigan, Tom Lamb, Michael Gerdes, John Waggaman, Joe Holly, Graham Wilder, Gene Faulkner, and countless others. He loved photographers; he was always searching for someone who could capture his art along with his vision, something that was undoubtedly challenging to represent. Jim's greatest artistic endeavor was meant to be a human experience, and thus was difficult to capture in two dimensions. But we continue to try, and that is a beautiful and fulfilling effort. He often tasked other people including me, my colleagues, summer interns, and his own family with photography projects big and small.

Mati Moon, the Art Programs associate here at Ilan-Lael, recalls Jim saying, "Try to make something really small seem really big." He had me photograph his brother Bert's sculptures over and over again for years, always asking for another iteration that represented them "as feeling alive." I tried video, and did take after take of a small ceramic creature careening into the garden brush and then recorded audio of his grandchildren making funny voices to dub over the video. He often remarked at how our then-gardener Mati would take the time to observe a dying tree's colored leaves as they shifted from yellow to red to purple in the fall. Jim would ask me to photograph them and add them to his *Within the Branches* blog.

The most convincing evidence of James Hubbell as artist/photographer is an abstract film called *Purple Cathedral* he created in the 1970s with an unknown filmmaker and collaborator. The 16mm film presented a piece of organic "cathedral-like" architecture alongside poetry with a final reveal where the camera backs out and shows that all along you were inside a purple iris. He asked me to re-create it in 2018 and I did the best I could. (Jim had a way of pushing me outside of my comfort zone in a gentle, amused way.)

Since stumbling upon this evidence of yet another genre in Jim's body of work, I've thought about whether it's correct to conclude James was a photographer if he didn't describe himself as one. It is significant that this wasn't just a few rolls of snapshots. He cared deeply about this art form and utilized it often, both on his own and by giving direction to other artists. It was a way of slowing down, observing life's fleeting moments, and catching things to remember and savor for a later painting or sculpture.

THE POWER OF HOPE

By Marianne Gerdes

MORE ART = LESS VIOLENCE

Art, music, movement, and architecture have changed the way a community sees itself. Christine Brady, James Hubbell, and a merry band of volunteers prove it so!

The *Colegio La Esperanza* campus in Tijuana buzzes with activity on a sunny Saturday morning. Brassy trumpets, vibrant violins, and strumming guitars fill the air with music. Dance studios thrum to the beat of ballet folklorico and jazz instruction. Volleyballs arc and bounce, each game's pops punctuated by the cheers of boys and girls playing on the school's small athletic field. At this *colegio* (school), art, music, movement, and architecture have changed the way a community sees itself

Here on a hilltop overlooking the city's hopeful but desperate sprawl, more than 100 teens ages 12 to 17 show up on Saturdays to participate in a program called **More Art = Less Violence.** Started by Christine Brady, who founded the Colegio schools, the program is now in its third year. Instruction in art, dance, music, and physical education— free of charge to teens—helps build new skills, grow confidence, and offers a way for young people to develop their artistic and athletic potential.

The neighborhoods of *Colegio La Esperanza* are economically, educationally, and culturally challenged. Public schools do not offer arts or physical education in their curriculum. Many young people drop out early or are lured onto the streets for lack of opportunity.

"We did a census of what happened to the young people who grew up around us but did not attend the *La Esperanza* schools," said Christine Brady when this writer visited recently. **"And for the boys, it was horrific. Nineteen out of 20— *that's 95 percent*— had either been incarcerated, assassinated, become drug addicts, were running from the law, or had committed suicide.** We compared that to our students who somehow find their way. They make families, they get a job, they're productive members of society. What's the difference? The difference is arts education."

The Hubbell/Ilan-Lael/ Colegio Connection

Brady has invested decades of her life bringing art and culture to an overlooked corner of Tijuana. When she began 37 years ago, the settlers who lived there did not have a legal right to own their property and were manipulated by some less-than-honorable land bosses. Shacks had no water or electricity. Conflict and hostility were rampant. Brady began looking for a way to help transcend class barriers and bring positive attention to the area's 8,000 residents who technically weren't even on the city map.

Music was suggested, which morphed into architecture. Christine remembers, "That's when we decided to make a kindergarten the most beautiful school building in the world. We began the search for an artist-architect. And after 12 architects, we found James Hubbell."

James and Ilan-Lael Foundation brought hundreds of volunteers dedicated to bringing art to public spaces in a program that spanned 30 years. "We were very lucky," says Brady. "And once the building was built and it was so beautiful, it brought peace to the community. The neighbors stopped fighting." And soon, they wanted the team of Brady and Hubbell to continue with an elementary school in the same style. "'Build us some more' they said. They didn't have any electricity or water, but they were all architecture critics," quipped Christine, with a wry smile.

All these years later, thousands of students have attended her school for the arts. Parents who can afford it are asked to contribute a portion of the tuition. The rest is covered by donors and supporters and many students are on full scholarships. Brady struggles to keep the school financially afloat, yet she shows up each and every day, the living embodiment of hope for many. "People ask me what my business plan is, and I tell them I hope for a miracle every Friday (payday). But seriously, you see the progress that they make and how beautiful it is that they make progress toward a successful life. And you say, well, this is really making a difference. It's hard not to continue."

James once said, "If you make a school look boring, you are telling students that school is boring. If you make it beautiful, then you are saying school is important." *Colegio La Esperanza,* the school of hope, continues to deliver on its promise by nurturing creativity and unlocking the potential of all within its influence.

PHOTO: LAURIE DIETTER

Hope May Be In Your Closet Right Now

To start More Art = Less Violence, Christine Brady put out a call to supporters of her Americas Foundation asking them to donate instruments — or the money to purchase them. She scoured the internet to find the absolute cheapest prices for decent quality instruments. She is still searching for a few more saxophones. And the largest instruments— tubas, euphoniums, trombones, a double bass—are still needed. Even used, these big instruments cost hundreds of dollars. If you happen to have one gathering dust in your home, Brady will gladly take it off your hands.

"I would say the program is costing us about $30,000 a year and we are not paying for a lot of things that we should be paying for. We purchase supplies and instruments. My time is free, and some of our instructors are donating their time for free. We don't pay for using the school, and we don't contribute anything to the utility bills or to the taxes."

You can support the work of the Americas Foundation and the More Art = Less Violence programs of free music, dance, and volleyball programs for teens by visiting *TheAmericasFoundation.org*

Above: James Hubbell with Christine Brady, president of The Americas Foundation and General Director of the La Esperanza schools.

Right: aerial view of the Colegio campus, a jewel in the surrounding Tijuana colonia of La Esperanza, shows Hubbell's classic organic roof designs.

PHOTO BY JOHN DURANT

On Volcan Mountain

The Quieter Side of Julian

By Marianne Gerdes

Julian, the bustling town made famous for its apple pies and ties to gold mining, is also the home of Ilan-Lael. The community and Hubbell homestead both gain a powerful sense of place from one of the most important land masses in our region—a 15-mile granite bulge known as Volcan Mountain. Its profile, weather patterns, and mystical presence have long had a profound influence on the art and thinking of James Hubbell.

Volcan is part of the Peninsular Ranges, which include Palomar, Cuyamaca, Santa Rosa, and Laguna mountains. Two of San Diego County's primary waterways — the San Dieguito and San Diego rivers —start as trickling underground springs on its western slope. Other seasonal tributaries to both rivers flow through Ilan-Lael land.

The relatively undisturbed nature of the mountain provides a stronghold for some of San Diego's signature (often rare) plant and animal species. Eight species of oak intermingle in transition zones with mixed conifer forest. Several biological studies have recorded 45 species of mammals, over 150 birds, 36 reptiles, and 12 amphibians An unknown number of insects and other invertebrates are yet to be studied. Wildlife cameras spread across the mountain are a testament to the health of this diverse ecosystem and its apex predator today, the mountain lion. Grizzly bears roamed the area in the 1800s.

For 10,000 years or more prior to the arrival of Spanish, Mexican, and Yankee settlers, the mountain was revered by indigenous peoples who named it Hahachepang, which means "where the waters come from."

Technology also has a history on this vast mountain. The San Diego gold rush started in 1870 on the southern flank of Volcan Mountain when a cowboy named Fredrick Coleman noticed yellow flakes in a small creek while watering his horse. The summit was once under consideration for placement of the Hale telescope, which eventually found its home at the Palomar Observatory. Volcan was also the site of an Airway Light Beacon System used by airmail pilots in the early and mid-20th century to direct them along major flight paths across the U.S.

Remnants of the telescope and beacon sites can still be viewed today within the Volcan Mountain Wilderness Preserve, a 2,900-acre wilderness expanse accessible by multi-use trails. You can climb to the mountaintop where the view is breathtaking. On a clear day you can see features in five counties, two states, two countries, and two tectonic plates. You can also see two major bodies of water and enjoy an aerial view of at least seven habitats.

The Volcan Mountain Foundation (VMF) is an important non-profit that works to preserve and promote conservation on this vital piece of land. In 1988 the quiet diplomacy of a group of concerned Julian citizens sought a way to keep most of Volcan in its natural state, while finding a way to equitably compensate willing sellers of land. James and Anne Hubbell were founding members and served on its board of directors. Over the years, VMF and its partners have acquired more than 19,000 acres from willing sellers, bringing the total amount conserved through this and other means to approximately 42,000 acres. The foundation continues to work towards preservation of the entire Volcan Mountain range.

"On a clear day you can see features in five counties, two states, two countries, and two tectonic plates. You can also see two major bodies of water and enjoy an aerial view of at least seven habitats."

The mountain inspired James Hubbell's series of watercolors in 2019 when a lush spring bloom followed an especially wet winter. He also designed the trailhead entrance gate, a special passageway to the high summit. Brennan Hubbell, James and Anne's son, built the tall iron sculptures in front of the gateway.

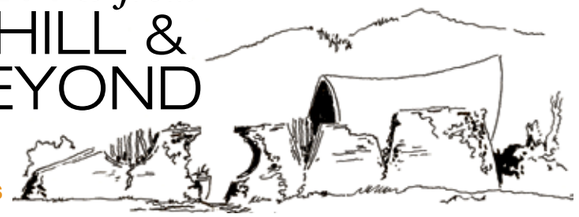
When you visit Ilan-Lael, look east to Volcan Mountain, a comforting presence and inspiration, a giver of life, and one of the last truly wild places left in our region.

Cloaked in oak woodlands and grasslands, Volcan Mountain rises above Ilan-Lael and neighboring ranches—a mother mountain offering headwaters that eventually become the San Dieguito and San Diego rivers.

PHOTO BY JOHN DURANT

NEWS *from the* HILL & BEYOND

For more stories visit
ilanlaelfoundation.org/STORIES



COURTESY BURKETT FAMILY

Bob Burkett Leaves a Legacy

And will be remembered as Ilan-Lael Foundation patron in perpetuity

Bob Burkett was a close friend of James Hubbell who provided engineering support to many of James' architectural projects through his company Burkett and Wong of San Diego. Bob and his wife Nga were regular supporters of ILF for many years. At Bob's recent passing, he included a generous bequest in support of ILF and its mission. He and Nga will be remembered in perpetuity as patrons of ILF's Legacy Society, as donors who included ILF in their estate plan. If you have done the same please let us know so that we can honor your support while you are living. And if you would like to learn more about becoming a supporter in this way, contact Marianne Gerdes through the ILF office.

National Historic Site Designation

It would be a testament to the property's significance

The ILF Board of Directors has elected to pursue National Historic Site Designation for Ilan-Lael, the home and studios of James and Anne Hubbell and the property which is home to the Foundation. This pursuit marks Ilan-Lael as one of the Nation's historic places worthy of preservation and elevates James Hubbell to the national stage. If successful, Ilan-Lael will join 38 other San Diego County locations with this prestigious designation. It also opens ILF to preservation grants to support the structures and landscapes of Ilan-Lael. Wayne Donaldson an ILF Board Member with a long history in architectural preservation remarked "James Hubbell's legacy for perpetuity through the designation of the Ilan-Lael site to the National Register of Historic Places would be a testament to the property's significance to the history of Ilan-Lael's local community, state of California, and the nation."

LAUREL COSTA

Wayne Donaldson FAIA, with wife Laurie, join Jim and Anne Hubbell at Ilan-Lael

Breaking Ground on a new Plaza

A welcome change for visitors at Ilan-Lael

A long-awaited entrance plaza for the ILF Center is breaking ground this spring. "The project is the next phase of improvements for the Foundation's home space and includes intuitive walking paths, accessibility improvements, and expanded event space," said Executive Director Marianne Gerdes. "A new lower parking area has already been added on Orchard Lane and allows Ilan-Lael to be accessed by a trail, a feature many visitors have requested over the years." The changes will improve the visitor experience and showcase the brilliance of James Hubbell's architectural vision.

Nancy and Rip Patton

Patton Fine Homes

ILF's New Presenting Corporate Sponsor

We are pleased to welcome Patton Fine Homes as our Platinum Presenting Corporate Sponsor for 2025. Rip Patton, a custom home contractor, has a history of working with James Hubbell on Pacific Rim Park projects and the *Colegio* schools in Tijuana. Rip's wife Nancy Linke Patton, an artist and ardent supporter of art institutions in San Diego, recently joined the ILF Board of Directors. This dynamic couple is helping shape ILF's future through their time, talent, and financial commitment. They are one of twelve corporate sponsors who support our work this year. ***To the Pattons and all our corporate sponsors— your friendship makes all things possible. Thank you!***

BILL PORTER

The Triton Restaurant, 1980s

Triton Window

A flash from the past!

Ilan-Lael Studios has been restoring a large and impressive Triton Mermaid/ Albatross window, a James Hubbell original that was a feature at the Triton Restaurant in Cardiff for more than 40 years. The stained glass window was returned to ILF by the restaurant's co-owner Steve Blumkin back in 2014. Last year generous gifts from board members John Howard, Esq., and Michael Pinto (board emeritus) allowed work to begin. Nine stained glass panels, damaged by years of oceanfront conditions, have been restored. A metal frame was devised to hold the glass panes together. This art and engineering feat was designed and fabricated by our talented studio artists Cindy Shriver, Rick Accurso, and Ben Gadbois, with additional support from Dylan Hubbell and Connor Hubbell. This magnificent window can be viewed at Ilan-Lael throughout the year. Book a visit and witness the art of James Hubbell given a new life by his talented apprentices.

We are seeking to connect with leadership at the Getty for a special project. If you know someone and can make an introduction, reach out to Marianne Gerdes at *director@ilanlaelfoundation.*

Ilan-Lael workshops are a great way to grow your creativity and enjoy Ilan-Lael!

BRENNAN HUBBELL

EMILIE LEDIEU

JOIN US!

FUN • FUN • FUN • SUN • SUMMER WORKSHOPS

Yarn Painting with Timothy Hinchliff
May 24th 9:30am - 4:30pm
What is yarn art? Yarn paintings can be thought of as yarn mosaics. Learn the contemporary folk art craft of yarn painting from artist, Timothy Hinchliff.

Mosaic Mirror Creation with Emilie Ledieu
May 25th, 9:30am - 4:30pm
In this one-day workshop, participants will get to create a decorative mosaic mirror using various glass mosaic materials.

3-D Mosaic Workshop with Emilie Ledieu
June 1st 9:00am - 4:30pm
Join us for this new class offering, and create a decorative mosaic planter pot while exploring the skill of 3-D mosaic creation.

Intro to Glass Mosaic with Emilie Ledieu
June 8th 9:00am - 4:30pm
July 26th 9:00am - 4:30pm
Explore stained glass and glass tile cutting techniques. Create your own artwork to take home. A full tour of Ilan-Lael's grounds and buildings is included to inspire participants.

Glass Mosaic Intensive with Emilie Ledieu
June 21st & 22nd
9:30am - 4:00pm
Delve deeper into the sensitivities of mosaic design with extended time for the creation. A full tour of Ilan-Lael grounds inspires your work.

Intro to Copper Enamel with Garrett Goodwin
July 12th 9:30am - 4:00pm
Learn the basics of copper enamel and construct your own piece of art to take home.

Glass Mosaic Expression with Emilie Ledieu
July 19th 9:30am - 4:00pm
This day-long workshop will focus on the tools, materials, and basic methods of glass mosaic creation. All skill levels are welcome. A full tour of Ilan-Lael's grounds and buildings is included to inspire participants.

Volunteer Days!
Open work days are a perfect opportunity to give back to the community while helping us care for the iconic Ilan-Lael property..and bring a friend!
May 23rd, June 27th, July 25th, August 22nd, and September 26th

REGISTER TODAY!
IlanLaelFoundation.org/events

Thank you Studio Society Members

2024 - 2025

Studio Society Members donate $1,000 + annually

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Linda and Ken Todd Limon

Use the envelope in this issue to become a 2025 Studio Society Member today!

Volunteering at Ilan-Lael is fun!

LAUREL COSTA

Elizabeth Van Hunnick's Heart for Art

James Hubbell has enjoyed the support of fans and collectors throughout the years. But few have promoted him as generously as Elizabeth Van Hunnick. Elizabeth and her husband Rudy, a long-time board member of the Oceanside Museum of Art, have been avid Hubbell supporters and came to know of him through their shared support for the fine arts museum whose mission is to bring people together and explore the art and stories of Southern California artists. James had a special affinity for the OMA. He believed it ideally located—a midway point between Orange County and San Diego in a part of the county with few cultural venues. And the feeling was mutual. OMA has featured Hubbell in no less than five solo shows and included his art in several more.

Elizabeth's roots run deep in Southern California. Her parents Garrett and Anne Van Hunnick immigrated from the Netherlands and set up their dairy in the Orange County city of Cypress which was known as "dairy valley." Elizabeth grew up on the dairy and attended USC, eventually returning to her hometown to become a teacher. "I taught high school and the kids were so much fun. It was nice to be able to turn teenagers on to reading and English."

Elizabeth's parents also instilled in her a passion for art. She and her sister Wilhelmina made many trips to Europe to visit family and explore their western European culture and heritage. That passion resulted in a significant personal art collection filled with works from around the world: it's a vibrant display of 20th and 21st century modern art, with vivid colors and contemporary themes. Her collection includes many local artists including mosaic artist Jean Wells and James Hubbell.

After moving to Oceanside with her husband, Elizabeth became friends with OMA's then-curator Peggy Jacobs who first brought Hubbell to her attention during the 2005 OMA exhibition *The Watercolors of James Hubbell, Meditations on Nature and Life.* This groundbreaking show featured works painted by James in the aftermath of the 2003 Cedar Fire which destroyed his home and studios. Thousands of dollars of art were sold that helped the Hubbell's rebuild their home. This sparked a friendship between the Van Hunnicks and the Hubbells that would grow around their shared interest in art and in promoting OMA.

The Van Hunnicks sponsored the 2013 exhibition ***In Search of Shadows: James Hubbell Sculpture*** at the Oceanside Museum of Art. At age 82, with a career spanning six decades, this was James's first solo sculpture show. Elizabeth remembers, "He was such a talented artist. It was an honor to give his sculpture that public attention."

"We had a connection with Jim and wanted him to make our front door." recalled Elizabeth. "After it was installed, he came out here to look at it. There were two panels at the top and they were painted blue and he didn't like that. So he brought out all his little paint pots and a ladder. And he got up on that ladder and I was worried because he wasn't so young anymore."

They next became supporters of the capital campaign to build the Ilan-Lael Center for the Arts with sizable gifts made in 2014 and again in 2016. Their name is memorialized on the multi-purpose Meeting Room, the Center's main gathering space.

In March of this year, Elizabeth honored James's passing with a significant cash gift from the Elizabeth J. Van Hunnick Foundation that will ensure the long-term care of Ilan-Lael and carry forward his legacy for future generations. "We've been to the property many times and visited with Jim and Anne. He was such a sweetheart."

Elizabeth remains active in OMA, working behind the scenes to gather support for a planned expansion of the museum which is now in its 28th year. "The arts are important and OMA fills an important role in giving a voice to local artists. James' art represents our little corner of the world. And we loved him for it."

Patrons like Elizabeth Van Hunnick are the oxygen that keeps the arts thriving in our community. We at the Ilan-Lael Foundation offer her our deepest thanks and gratitude and hope that her story inspires all our readers to support the arts in whatever way you can.