

Preservation Press

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President's Message

As the kids head back to school and South Pasadena settles into its fall routine, there's a renewed energy around town. Here at the Foundation, we're gearing up for a busy season with more activities, events, and opportunities to celebrate our city's history.



As we look ahead to a new season, we also want to recognize someone who has contributed so much to the Foundation: our retiring newsletter editor, Delaine Shane. Delaine brought fresh energy and creativity to Preservation Press, transforming it into a publication we can all be proud of. We'll miss her and are deeply grateful for her dedication and the lasting legacy she leaves behind.

Building on that legacy, you may notice some new features in Preservation Press this quarter as we continue to expand and enhance the newsletter. Among the additions is a new real estate column highlighting historic property sales throughout South Pasadena. We hope you enjoy the changes and we welcome your feedback.

We have some exciting events coming up this fall. One I'm particularly looking forward to is our Member Appreciation Event, where we'll invite our members upstairs at the South Pasadena Historical Museum for a private unveiling of our new exhibition space. Join us for wine, cocktails, and hors d'oeuvres as we thank our members for their continued support and give them a first look at what we've been working on.

Our Fall Walking Tour will take us through the midcentury neighborhood of Altos de Monterey. With its winding streets, panoramic views, and distinctive architecture, the neighborhood tells the story of South Pasadena's postwar expansion. Developed in the 1960s, it transformed the city's rugged southwestern hills into its largest modern residential development, a striking contrast to South Pasadena's well-known Victorian and Craftsman neighborhoods.

There's plenty happening this fall, and we hope to see you at the museum or one of our upcoming events. Stay tuned for the latest updates on our events page [HERE](#).

A handwritten signature in blue ink that reads "Jenny Bright".

Jenny Bright
President, South Pasadena Preservation Foundation



The 1915 RMS Lusitania Tragedy: A South Pasadena Family

By Brian Bright

High above Monterey Road, one of South Pasadena's most impressive early estates became the setting for a family story that stretched from the rise of Los Angeles to one of the most famous maritime disasters of the 20th century.

The estate was "Mariposa", home of hotelier and businessman Albert Clay Bilicke, his wife Gladys Huff Bilicke, and their three children, Albert Constant, Nancy Caroline, and Carl Archibald.

Bilicke came to Los Angeles in the 1890s after managing hotels in Arizona and several California cities. He became associated with the Hollenbeck Hotel and later helped develop and operate the Hotel Alexandria at Fifth and Spring streets, which opened in 1906 and became one of early Los Angeles's grand hotels.

The Hotel Alexandria was designed by John Parkinson, who had also designed Bilicke's South

Pasadena home, Mariposa, completed the year before in 1905. Parkinson would become one of Los Angeles's most important architects, with later work including Los Angeles City Hall, the Los Angeles Memorial Coliseum, Bullocks Wilshire, and, with his son Donald, Union Station.

Beginning in 1903, Bilicke assembled roughly 41 acres in South Pasadena and created the estate he called Mariposa. Construction of the house began in June 1905 and was completed that November at a cost of a quarter of a million dollars. The large Mission Revival home was surrounded by terraced gardens, orange groves, paths, a pond, stables, garages, and an extensive irrigation system.

Mariposa continued to expand. In 1913, a South Pasadena building permit records a \$10,000 project at 699 Monterey Road for a "9-room dwelling with alteration and play house."

The family's lives changed abruptly in 1915. Albert and Gladys sailed for Europe aboard the RMS *Lusitania*. On May 7, the ship was torpedoed by a German U-boat off the coast of Ireland.

Continued on next page



The sinking of the RMS Lusitania, May 7, 1915. Illustrations circa 1915, courtesy of the Library of Congress.



RMS *Lusitania* Cont.

Albert and Gladys reached a lifeboat, but it plunged into the water while being lowered.

Albert never resurfaced.

Gladys fought her way to the surface and clung to a piece of floating wreckage with several other survivors. As the hours passed, the men around her gradually lost their strength in the 51° F water and slipped beneath her. She remained in the sea for about four hours before finally being rescued.

Taken to Queenstown, Gladys searched among the recovered bodies for Albert, but he was never found.

She returned to South Pasadena and resumed life at Mariposa with their three children. The family remained there until 1921, when she moved to Los Angeles.

Albert's estate was finally settled in 1922, with Gladys and the children receiving \$3,521,540.

The property continued to be known as the Bilicke estate for years after. Its longtime superintendent, Charles Austin, lived on the grounds at a residence called Eagle's Nest, and local newspapers were still referring to 699 Monterey Road as the A. C. Bilicke estate into the 1920s and 1930s.

Gladys never remarried and died in 1943 at age 77. In 1944, Clyde M. Church bought Mariposa, planning to subdivide it.

By 1950, Philip G. Gough lived there. His company, Gough Industries, a Southern California distributor of British MG sports cars, employed racing driver Ken Miles, later portrayed by Christian Bale in the film *Ford v Ferrari*.

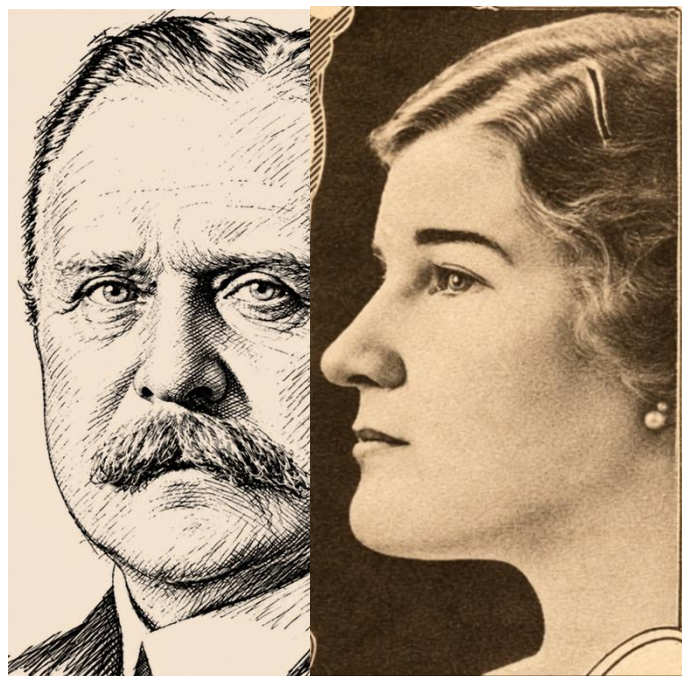
"Mariposa" Residence of A. C. Bilicke, South Pasadena, Cal.



By 1960, seven acres remained. *SPPF Archives*

South Pasadena Methodist Church moved there in 1964, holding services in the mansion until its new sanctuary was built. After years of vacancy, ReNew United Methodist Church revived the campus in 2018.

Today, Mariposa stands at 699 Monterey Road, preserving the legacy of the Bilicke family and South Pasadena's architectural heritage.



A. C. Bilicke (left), circa 1915. Stylized from *National Museums Liverpool* / Wikimedia Commons. Gladys Bilicke (right), 1915. Michael Poirier / *The Lusitania Resource*; *San Francisco Examiner*.



Living Heirlooms

by Steven Friedman

More than twenty five years ago, my family moved into a South Pasadena Craftsman built in 1911.

We coaxed our old house into the new millennium with the promise of renewed longevity, by updating its plumbing and electrical systems, shoring up its foundation, and repairing its floors, ceilings, and plaster walls. But in addition to making it functional and comfortable for our family, we also did our best to preserve its remaining original features. We paid dearly to strip and stain the abundant old-growth Douglas Fir finish carpentry, which had been trapped for decades under multiple layers of paint, including the flagrantly ironic indignity of the final coat: a faux wood finish. We came to understand the inevitable trade-offs between windows with hand-crafted original casings, muntins, and wavy glass, and energy efficiency.



Photo Courtesy of Steven Friedman

In that home and the life that we continue to build, we have been fortunate to have had a large yard that has accommodated our love of vegetable gardening. And at the center of that has been growing heirloom tomatoes.

Unlike hybrids and modern varieties, heirloom tomatoes are open-pollinated and can continue to “breed true” from saved seeds over many decades. Many heirlooms have been cultivated for more than one hundred years. Even their names seem to tell colorful stories: Aunt Ruby’s German Green, Black Krim, Ananas Noire, Cherokee Purple, Thorburn’s Terra-Cotta. Heirloom tomatoes and modern store-bought tomatoes occupy two entirely different poles: one valued for history, flavor, seemingly endless variety, and biodiversity, and the other optimized for ease, uniformity, shelf-life, and predictability.

The traits that make heirlooms so delicious also make them more fragile, susceptible to diseases and pests, and challenging to grow; heartbreak is essential to the bargain. But the rewards are both plentiful and profound. Heirlooms have complex flavors that mass-produced tomatoes lack.

Continued on Next Page.



Living Heirlooms Cont.

by Steven Friedman

They can be visually stunning, with a startling array of shapes, stripes, streaks, marbling, variegation, ridges, and colors that range from white to pink, yellow, orange, green, deep purple, and nearly black. More than anything else, when growing an heirloom, we are connected to a long line of gardeners who have cultivated that variety, and preserve part of our agricultural heritage in our own backyards.

There is something about growing an heirloom tomato that feels like caring for an old house. Planting a Brandywine tomato whose lineage stretches back to the 1880s, or restoring a wooden casement window originally installed in 1911, tangibly links past and present. And when we do, we are, in a way, merely temporary caretakers for their legacies. Stewardship is a harder path. We meticulously save seeds across generations, just as we restore and maintain historic homes to protect their craftsmanship and history. Both serve as living fortifications against homogenization and as deep reservoirs of memory.



Photo Courtesy of Steven Friedman

Donations of Artifacts and Materials to Museum

If you think you might have something relevant to the history of our town, please let us know!

As part of our collection process, proposed donations are carefully reviewed to ensure they align with the Museum's focus. We also consider whether we already have similar items in the collection and whether we have the appropriate space and resources to care for the artifacts properly.

Please contact us at: info@sppreservation.org.



Millard Sheets (1907-1989)

By Lori Rusch

Second in a series of articles about the South Pasadena Middle School and the early 20th century artists that adorned it. You can find the first in the series [HERE](#).

California native Millard Sheets was a painter, first and foremost. He was also a good businessman and his work appealed to his patrons and ultimately the public. Yet, we can be assured that his confidence and his talent never left any doubt in his self-awareness that he was a fine artist. Unlike Lucile Lloyd, there is evidence found in Sheets's easel painting, dozens of awards and his unparalleled accomplishments as a professional artist, that he was both a fine artist as well as a successful commercial artist.

Many of Sheets's California School contemporaries migrated from the eastern United States and Canada. Sheets enjoyed his youth on his grandfather's horse ranch in Pomona, California. His mother died in childbirth and his father turned him over to his maternal grandparents to raise him.

During Sheets's formative years, he enjoyed the unwavering love and support of his grandparents. Part of Sheets's drive and determination can be attributed to the self-confidence gained from this familial sustenance.

Sheets lived on a ranch surrounded by orange groves where his grandfather ran a horse breeding business. This fostered the painter's love of horses and they, along with the unspoiled California landscape were to become constant themes in Sheets's art. He was given art materials and lessons at an early age. He began his studies as a child with Theodor Modra, a contemporary of Bellows, Luks, and Sloan. Sheets remembers Modra discouraging him from "copy work" a standard practice in many art academies of that time.

At the age of 12, Millard was awarded his first blue ribbon from the Pomona Fair. This would also signal the beginning of an important relationship between Sheets and the Fair. He would become the Fair's Art Director in 1931, a role that he held until 1956.

Article at right originally published in the *South Pasadena Foothill Review*, March 1933.

*Artist To Do Panels
In Fresco on Walls of
Junior High School*



MILLARD SHEETS

FRESCOES TO BE DONE ON SCHOOL WALL

Three frescoes, the work of Millard Sheets, eminent young California artist, will occupy panels on the north outside wall of the auditorium of the South Pasadena Junior High School, which is the chief wall of the Greek theater. The cartoons for the frescoes are now being drawn by the artists and it is planned to have the work completed before the school year ends.

"The work is largely a labor of love on the part of the artist," said G. Derwood Baker, principal of the school. "Mr. Sheets was invited to visit our school and advise what could be done in a decorative way. He was so impressed with the enthusiasm of the pupils and the opportunity for an inspiring piece of work, that he asked to have a share in it. His brilliant talents have been placed at the disposal of the school, and the expense of materials is being carried by the student body."

The panels will depict community life from the ocean to the mountains, including the ocean and commerce, city and industry and the mountains and agriculture.

Continued on Next Page



Millard Sheets Cont.

Sheets also received artistic encouragement from this public schooling. In high school, he was given a flexible academic schedule as to allow him free time to paint at the end of the school day. At age 16, he joined the Laguna Beach Artists Association competitions. He also traveled throughout Southern California on sketching trips.

At the age of 18 in 1925 Sheets graduated from high school and was set to pursue his art career. His father had offered to sponsor his college education, but he did not support Millard's dream of a career as a professional artist. Perhaps his father's lack of daily exposure.

Sheets unaware of his son's drive and ambition. His talent however was obvious. His ever-encouraging grandparents agreed to financially back his art training. And so began Millard Sheets's long affiliation with the Chouinard School of Art in Los Angeles.

The pivotal role Nelbert Chouinard (1879-1967) and her art school played in producing successful artists, influencing California art movements, and making the west coast a force in commercial art cannot be understated. Her philosophy of the teaching of art combined with a goal of creating professional artists fostered a wide range of talent. The diverse student body included leaders in California Scene painting, early Disney animators, fashion icons like Edith Head, and innovators like Jackson Pollock, Ed Ruscha and Laddi John Dill.



South Pasadena Junior High School students in front of the Millard Sheets murals. Date unknown, circa 1938 - 1941. From the Larson archives of the South Pasadena Historical Museum.

Continued on Next Page



Millard Sheets Cont.

Equal portions of talent, drive, and business acumen combine in young Sheets. Add to that a healthy dose of good luck with the awards he won, and the contacts he made, and we see the happy results. Lucile Lloyd conversely had talent and professionalism but seemed to fall short on drive and luck.

Acknowledgement of Millard Sheets's artistic skill was evident from his first blue ribbon at age 12. Just two years after he began his studies at Chouinard, Mrs. Chouinard gave him a watercolor class to teach. His innovations in watercolor technique will be one of the landmarks of his career.

Young Sheets was a high-energy entrepreneur; he reports "the first two years

that I went to Chouinard I rode the Red Car from Pomona. I caught the six o'clock Red Car...after having fed about 250 rabbits that my cousin and I raised. I'd catch the 4:45 home, get home at 6:15 feed the rabbits and go to bed. That went on for about two years." He also reportedly built the drawing benches for the school.

When Chouinard drawing instructor Lawrence Murphy was asked by students about Sheets's rapid success the teacher responded "He turned in three painting to your one." Fellow student Herb Jepson confirmed Sheets's artistic output "[Sheets] had this tremendous capacity to produce work. He would go out with three watercolors that were stretched on boards, and he would always come back with that many completed paintings to mat and frame" His talent and work ethic caught the eye of Madame Chouinard. She was a motherly sort and imbued the school with a familial quality.



Millard Sheets murals on the exterior of South Pasadena Junior High School, circa late 1930s–early 1940s. From the Larson archives of the South Pasadena Historical Museum

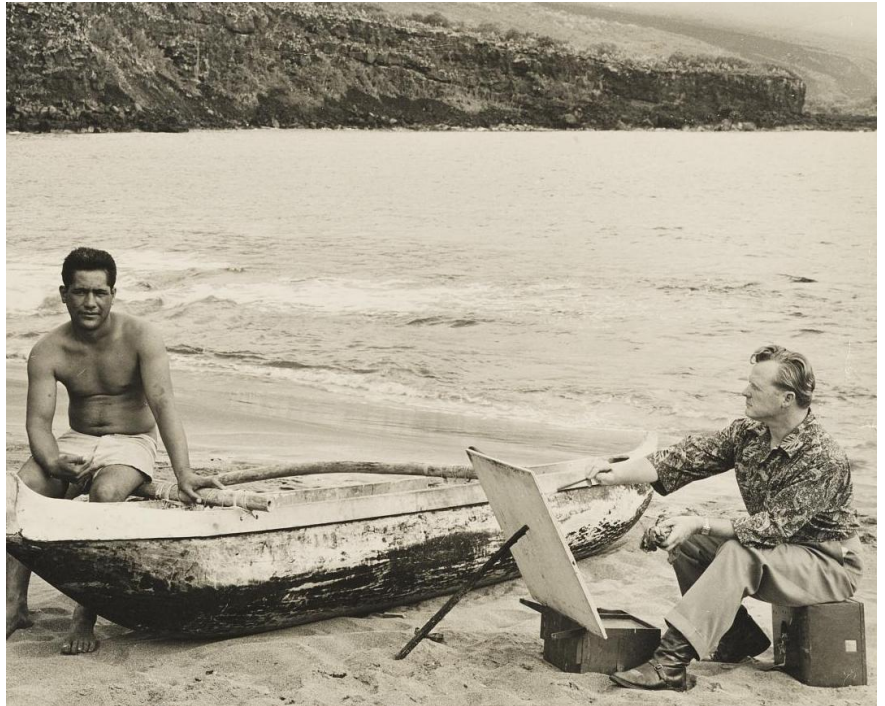


Millard Sheets Cont.

Any young Southern California artist would gain from regular and positive reviews by the Los Angeles Times art critic. Both Sheets and Lucile Lloyd enjoyed such press. Arthur Millier, Times critic from (1926-1958) was also an etching instructor at Chouinard during Sheets school days and they knew each other well. Millier's fine art skill left him well qualified, in Sheets's view to review art. Millier saw first-hand Sheets's energy and skill and the critic would report on the artist's career for years to come.

At the age of 21, Sheets began a 46-year business relationship with Dalzell Hatfield, a major Los Angeles gallerist, who would represent him in his Hatfield Galleries. Not many young artists had representation like this. Doors were opened, prizes won and painting were sold, as a result of this partnership.

A fortuitous mix of permanent and visiting teaching staff at Chouinard exposed Sheets to artists who would influence him greatly. F. Tolles Chamberlin, the painting teacher was well traveled and had a keen interest in Renaissance mural painting. Sheets recalls "we were so lucky [to have] a group of teachers that were well educated. He [Chamberlin] used to talk about the great murals of Europe, Egypt, and Greece. I didn't know there was anything east or west of Los Angeles County."



Millard Sheets (at right), circa 1967. Courtesy of the Archives of American Art, Smithsonian Institution, Millard Sheets papers.

Chamberlin offered a gratis night class on mural technique in the old barn behind the Chouinard campus. A group of students calling themselves "the eight" included Sheets, Phil Dike, Phil Paradise, Pat O'Day, Herb Jepson, Don Graham, Ben Messick. Messick would later assist Lucile Lloyd with the California's Name mural. "The eight" formed the core of Chamberlin's mural class and as Sheets's reminisced "It was a marvelous bunch of years, where so many people who have gone all over the world today came from that short period."

Other influential teachers Sheets studied with at Chouinard include Nutra, Schindler, and the sculptor Napolitano. Nelbert Chouinard was reportedly found "foreigners" fascinating and tried to secure famous international artists to come and teach. One such artist who would impact Sheets and ultimately influence his work at the South Pasadena Middle School was Mexican muralist David Alfaro Siqueiros.

In our next issue, Sheets's auditorium triple mural: *The Farm, The Harbor, and The City*



SB 79 Update

by Mark Gallatin

Bill to Protect State and National Historic Resources from SB 79 Development Moves to Governor's Desk

AB 2576, which would allow local governments to exempt sites with historic resources included on the State Historic Resources Inventory, either by themselves or as contributors to a historic district included on the State Inventory, from SB 79 development, is now the law in California. Co-sponsored by Senator Sasha Renee Perez of Alhambra and Assembly member John Harabedian of Pasadena, the bill was signed by Governor Gavin Newsom on September 15, following unanimous passage by both the Assembly and the Senate. The exemption for these properties is what is called “deferred effectuation” meaning compliance with SB 79 is put off until one year after the adoption of the next mandated housing element cycle, likely in 2031. SB 79, which was signed into law last year and became effective July 1, 2026, supersedes local zoning regulations to allow significantly denser and taller residential or mixed-use developments in proximity to qualifying transit stops.

SB 79 already has an exemption for the deferred effectuation of sites listed on a local historic register adopted prior to January 1, 2025, but the law provided no similar protection for resources listed on the State Inventory or the National Register of Historic Places.

Sites on the National Register are automatically included on the State Inventory. The South Pasadena City Council previously applied the deferred effectuation status to the eight eligible landmark sites on the City's local register that are located within the quarter-mile radius from the A Line station and therefore subject to SB 79. They are single-family homes at 1103 Monterey Road, 844 Monterey Road, and 1016 Orange Grove Avenue, commercial buildings at 634-636 Mission Street, 1017-1019 El Centro Street/1003 Diamond Avenue, 729 Mission Street, and 1000 Mission Street and the South Pasadena Historical Museum at 913 Meridian Avenue.



South Pasadena Landmark #27. Baranger Studios, 729 Mission St. Built 1925. Photo courtesy of Brian Bright



South Pasadena Landmark #21. Leo Longley Residence, 1103 Monterey Rd. Built 1885. Photo courtesy of Brian Bright

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SB 79 Update Cont.

The City is also evaluating a local alternative plan in response to SB 79. On August 5, 2026, the City Council opened a public hearing to consider a Transit-Oriented Alternative Plan and continued the hearing to September 22, 2026. No action on the proposed alternative plan was taken on that date and there was no testimony from the public. The Council continued the matter to a future date. The continuance allows time for the City to receive a written response from the California Department of Housing and Community Development (HCD) to questions posed regarding provisions of SB 79 that affect preparation and evaluation of a local alternative plan and to incorporate the requested guidance into the next phase of plan development and present the Council with a more complete analysis. Once HCD responds and staff and the Council's SB 79 Ad-hoc Subcommittee have had an opportunity to evaluate the guidance, the matter will be scheduled for a future City Council meeting and a new public hearing notice published so that members of the public will have an opportunity to comment before the Council next considers the alternative plan.



To make your views on either SB 79 implementation known, please contact your elected officials. They want to hear from you:

South Pasadena City Council
1414 Mission Street
South Pasadena, CA 91030
(626) 403-7218
cco@southpasadenaca.gov

State Senator Sasha Renee Perez
215 N. Marengo Ave., Suite 380
Pasadena, CA 91101
(626) 304-1086

Assemblymember Mike Fong
1411 S. Garfield Ave. Suite 307
Alhambra, CA 91801
(626) 457-4918

*National Register district contributor, 1017–1019 El Centro St. Built 1904.
Photo courtesy of South Pasadena Public Library Local History Collection*

South Pasadena Bank (*above*), the City's first bank, opened on March 17, 1904, at El Centro Street and Diamond Ave. Its grand opening was a community celebration, complete with roses, refreshments, speeches and music. Edwin Cawston, owner of Cawston Ostrich Farm and the bank's vice president, made the first \$4,000 deposit in ostrich farm receipts.

The building later served as South Pasadena's City Hall. Today, the historic building at 1017–1019 El Centro Street houses Kaldi Coffee & Tea, where the original bank vault remains behind the counter.



Heritage Home Sales

by Derek Vaughan

Welcome to the quarterly historic home sales update. Here's a list of the top ten historical homes that sold from April 1, 2026 to June 30, 2026 in South Pasadena and that were built prior to 1955. I'm including a couple of pics of 1409 Laurel over by the high school – as I was the seller's agent for that property. If you would like the complete list of historic homes sold for a given period, please reach out to me by email at: Derek@SouthPasadenaHomes.

Historic Homes Sold in South Pasadena in April-June 2026

Sold Date	Sold Price	Street Name	SqFt	Year Built	Beds	Baths	Lot SqFt	\$/SqFt
5/8/2026	\$3,350,000	1023 Adelaine	2,898	1908	4	4	7,176	\$1,156
4/10/2026	\$3,050,380	1030 Adelaine	2,894	1948	4	4	7,302	\$1,054
4/17/2026	\$2,780,000	201 Orange Grove	5,535	1887	8	10	22,671	\$452
4/13/2026	\$2,610,000	1500 Oxley	2,196	1904	3	2	9,621	\$1,189
5/27/2026	\$2,488,000	1409 Laurel	2,107	1924	4	2	8,195	\$1,181
6/29/2026	\$2,480,000	808 Grand	2,033	1927	3	3	9,737	\$1,220
4/28/2026	\$2,450,134	1224 Stratford	2,785	1914	4	2	8,867	\$880
5/20/2026	\$2,398,000	1008 Mound	1,628	1903	3	2	8,074	\$1,473
5/1/2026	\$2,300,000	1504 Oneonta Knoll	2,137	1937	3	3	7,788	\$1,076
6/23/2026	\$2,250,000	2083 Hanscom	1,420	1925	3	2	19,119	\$1,585



SOUTH PASADENA HOMES

Derek Vaughan, MBA
South Pasadena Preservation Foundation
626-437-6800





City Echoes: The 9/11 Tragedy

City Echoes revisits stories from South Pasadena's past through the archives of The South Pasadenan.

On the morning of September 11, Sue Kim Hanson, a 1984 South Pasadena High School graduate, boarded Flight 175 in Boston with her husband Peter and their two-year-old daughter, Christine. They were bound for Los Angeles. Peter had business in California; Sue's relatives were waiting to meet Christine for the first time, and the family had planned a day at Disneyland. It would be Christine's first and only airplane ride.

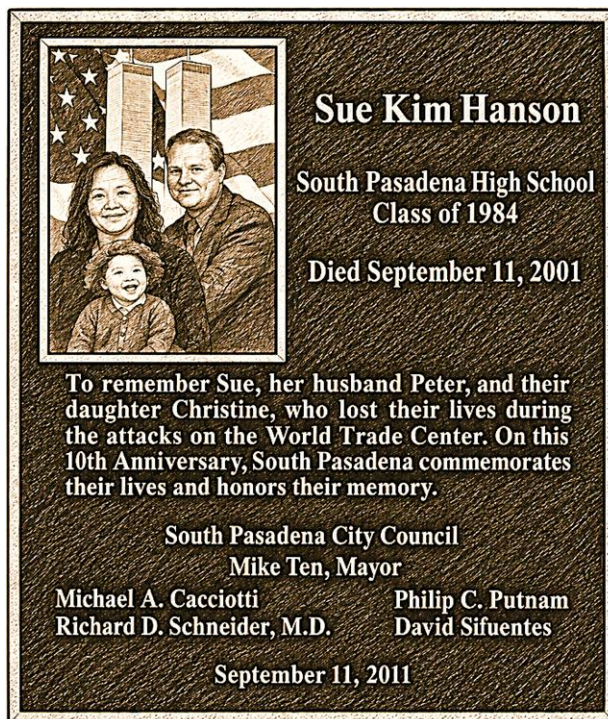
Less than an hour into the flight, Peter called his father in Connecticut. "Dad," he said, "I think we're being hijacked." In a second call, as the plane descended toward Manhattan, he tried to comfort him: "Don't worry, Dad. If it happens, it will be very fast."

At 9:03 a.m. in New York, United Airlines Flight 175 struck the South Tower of the World Trade Center. "The Hansons were aboard." Christine Lee Hanson was the youngest of the 2,977 people killed that day, one of eight children lost.

Sue was a doctoral candidate in immunology and pathology at Boston University and was preparing to defend her dissertation that November. Peter was a software executive who loved gardening and music. Christine loved Mickey Mouse, gardening with her father, and making people laugh.

In 2002, Boston University awarded Sue her doctorate posthumously. "She is Dr. Sue Kim Hanson now, and forever." The university also established the annual Sue Kim Hanson Lecture in Immunology. At the 9/11 Memorial in New

York, the Hanson Family Garden recalls the



hours Peter and Christine spent gardening together.

Here in South Pasadena, their memory remains close. At City Hall, a plaque honors Sue Kim Hanson, her husband Peter, and their young daughter Christine. "The plaque remains – quiet, unassuming, and impossible to walk past once you know the story."

"Memory does not maintain itself. It has to be handed off, deliberately, from the people who carry it to the people who will."

Twenty-five years later, the Hanson family remains part of South Pasadena's story. Their names are remembered here in the community Sue grew up in, and their memory is entrusted to the generations that follow.

Never Forget...

Adapted from an original article by Steven Lawrence in The South Pasadenan.

Read the original article in full [HERE](#)



South Pasadena Volunteer Spirit

By Peggy Christ

If there is one thing South Pasadena does exceptionally well, it is **showing up**. Neighborhood volunteers are what have made this community meaningful for generations.

Residents generously give their time and talents to the organizations, schools, traditions, and causes that make South Pasadena such a special place to live.

Our neighborhood volunteers help create South Pasadena's Tournament of Roses float. They support our schools through PTAs and PTSAs, booster organizations, Grad Night, teacher appreciation, arts, athletics, and countless other programs. They support our Library and Friends of the Library. They help make The Eclectic possible. They volunteer for youth sports, arts organizations, South Pasadena Beautiful, City boards and commissions, and many other organizations that enrich our community.

Think for a moment about how much of what we enjoy in South Pasadena happens because somebody volunteered. They give their time, energy, and expertise to strengthen our institutions, preserve traditions, create opportunities, and help neighbors connect with one another.

Time to Grab a Friend and Become a Museum Ambassador!

The South Pasadena Preservation Foundation is looking for **75 pairs of Family & Friends Docents** to help us keep our doors open and welcome our community.

And we mean *friends* in the broadest South Pasadena sense. Bring your spouse. Your neighbor. Your sister or brother. An adult child.



A fellow PTSA member. Someone from your book club. Your walking buddy. Or simply a friend you'd enjoy spending a couple of hours with.

This is not a weekly volunteer commitment!

We're asking each volunteer pair to give us just two short shifts a year.

Choose from:

Thursdays

3:45 p.m. – 6:00 p.m.

5:45 p.m. – 8:00 p.m.

Saturdays

11:00 a.m. – 1:00 p.m.

And please don't let the word *docent* intimidate you. You don't have to be a historian. You don't have to memorize dates. And you don't have to give formal tours.

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South Pasadena Volunteer Spirit Cont.

We are looking for friendly people who can greet visitors, make them feel welcome, give them a brief introduction to the Museum, and invite them to explore.

We'll train you, and you'll initially serve alongside one of our experienced Cornerstone Museum Volunteers. You'll have support until you feel comfortable.

Why Does Your Time Matter?

Because volunteers are what allow us to open the doors.

When the Museum is open, a child can discover something about the town where they are growing up. A longtime resident can recognize a photograph and share a memory. A newcomer can learn about the community they've chosen to call home. And visitors can discover the people, places, and stories that shaped South Pasadena.

South Pasadena has a remarkable tradition of neighbors giving their time to make their community better. The Historical Museum is part of that community, too.

Help us write the Museum's next chapter.

Grab someone you enjoy spending time with. Give us two shifts a year. We'll provide the training.

Just two shifts a year to support one extraordinary community in keeping its history alive.



Sign up here

<https://tinyurl.com/SPPFDocent>

Library News

by Olivia Radbill

Discover Your Family History at the South Pasadena Library Genealogy Fair!



*Photo courtesy of Cbl62 /Wikimedia
Commons, CC BY-SA 3.0*

Curious about where your family came from or want to learn more about the people and places in your family tree? Join the South Pasadena Public Library for a Genealogy Fair on Saturday, October 3, from 10:00 a.m. to 3:00 p.m. in the Library Community Room.

The fair will bring together genealogical resources, local cultural organizations, and community groups to help attendees explore their family histories and discover the wide world of genealogy. Whether you are just getting started or are an experienced family historian, the fair will offer resources and opportunities to learn more about researching your ancestors.

The day will feature a Genealogy 101 lecture with professional genealogist Sara Cockran; a presentation on Chinese Genealogy in Southern California by Eugene Moy, President of the Historical Society of Southern California; and a screening of the documentary *My Mother's Voice*, about the true story of a 14-year-old girl orphaned in the Armenian Genocide who finds her way to America to marry a man she knows only from a photograph. Author and documentarian Dr. Kay Mouradian will then host a Q&A, discussing her research process.

In addition to presentations, attendees can visit exhibitors throughout the day to learn about genealogy, cultural history, and local resources, including the South Pasadena Preservation Foundation (SPPF), the South Pasadena Chinese-American Club (SPCC), the Southern California Genealogical Society (SCGS) and more. Come discover new ways to research, preserve, and share your family history!



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We are deeply grateful to all of you who support SPPF through your membership.

Your generosity sustains the work we do to preserve South Pasadena's historic places, share its stories, and keep local history alive in our community.

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