

THE HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS
2007 ANNUAL REPORT | For Generations to Come



2007 ANNUAL REPORT | For Generations to Come
JULY 1, 2006–JUNE 30, 2007

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HIGHLIGHTS 2006–07

INSTITUTION INVOLVEMENT

Scholars in Residence	1,880
Attendance During Public Hours	527,172
Full-time Staff Members	297
Part-time Staff Members	99

EDUCATIONAL PROGRAMS AND VOLUNTEERS

School Programs (students, schools, and teachers served):	
Students	15,737
Schools	385
Teachers	1,459
Public Served by “Ask Me” Docents and Full Garden Tours	94,679
Participants, Children and Family Programs	23,034
Participants, Adult Workshops	2,500
Volunteers	968

SUPPORT (BY HOUSEHOLD)

Society of Fellows	
Huntington Circle	126
President’s Circle	68
Life Fellows	60
Annual Fellows	296
Junior Fellows	75
Members	25,294
Corporate Partners	54
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PRESIDENT'S MESSAGE



I am delighted to present this annual report for 2006–07, showcasing an absolutely electrifying year at The Huntington. In the span of 12 months we witnessed wonderful progress on both the construction of the Chinese garden and the restoration of the Huntington Art Gallery. We welcomed the arrival of the Burndy Library, 67,000 volumes of rare books and manuscripts on the history of science and technology, and enjoyed critical success with the major exhibition “Constable’s Great Landscapes.”

All these projects and events took place amid a strong year of inspiring philanthropy by our donors. As the fiscal year closed, The Huntington celebrated the midway mark of the *For Generations to Come* Campaign by having raised nearly \$142 million. This represents 80 percent of the Campaign’s overall goal, a remarkable achievement. I think back to when we first envisioned a comprehensive campaign for the institution and how initially we felt unsure about a goal as ambitious as \$175 million.

But I think we also knew how passionate people are about this extraordinary place. By the end of fiscal year 2007, in fact, we had received 49 gifts of \$1 million or more. By the same token, during that same period, we saw significant growth in basic Membership contributions—indeed, every gift of \$100 brings us closer to reaching our goal. Membership now provides about \$2.6 million annually to the operating budget. Such generosity across the spectrum demonstrates just how much people love The Huntington and believe in its mission.

We reached another significant milestone in the year—we increased the size of the endowment and reduced the amount we spend from it annually to

5 percent. An anonymous \$5 million gift from an Overseer helped our goal of lowering the “payout rate” well ahead of our 2010 target. While this news may not hold the same breathtaking allure as does a visit to the Chinese garden or the restored Huntington mansion, it is fundamental to The Huntington’s financial health and led to a resounding cheer among staff and volunteer leadership. You may recall that one of the three goals of our strategic plan was to bring down the endowment spending rate—absolutely essential for putting the institution on sounder financial footing. This gift lets us do so, and much sooner than we had planned, and for that we are extremely grateful.

All of us at The Huntington extend our heartfelt thanks to everyone who has contributed to the strengthening of this remarkable institution. I look forward to the certain progress we will make in the coming years, from endowing curator and educator positions to continuing critical work on upgrading the property’s water systems and the Library’s electrical systems. To be sure, sustaining our momentum will require the commitment of many more donors who understand the importance of supporting the institution’s core mission of research and education, and of preserving and expanding the collections. I know these donors will step forward. I know this because the sheer beauty of the estate and its collections, combined with their capacity to move knowledge forward, will continue to touch the hearts and minds of the many individuals who make their way here. We are, each and every one of us, transformed by this place.

Steven S. Koblik



Top: Chinese artisans from Suzhou make headway on the construction of pavilions in the Chinese garden. **Above:** Workers apply their skills to the Huntington Art Gallery’s facade.

COLLECTIONS



THE YEAR IN EXHIBITIONS

If Huntington art exhibitions shared a common theme this year, it was the profound effect the natural world can have on artists. Exhibitions featuring the works of John Constable and Frederic Edwin Church, as well as Chinese artists from the 10th century on, explored how the particular natural beauty around them—from the English countryside and the Hudson River Valley to the formal gardens of China—deeply affected their work.

Constable's six-foot paintings depicting scenes from his childhood home along the Stour River in rural England are among the most celebrated images in British art. The series includes such well-known

masterpieces as *The White Horse* (1819) and *The Hay Wain* (1821) and The Huntington's own *View on the Stour near Dedham* (1822). "Constable's Great Landscapes: The Six-Foot Paintings" was the first exhibition to present all six of these monumental paintings as a group. But the exhibition was made truly historic by the full-size oil sketches shown alongside the corresponding paintings. The artist's practice of painting preliminary sketches on the same scale as his exhibition pictures has long been viewed as one of his most original contributions to Western art. Juxtaposed with their finished exhibition canvases, the sketches revealed the unique creative process Constable developed in order to work on such a



Opposite: John Constable, *View on the Stour near Dedham* (full-size oil sketch) (ca. 1821), private collection. **Above:** Frederic Edwin Church, *Chimborazo* (1864).

substantial scale. More than 50 related works rounded out the exhibition.

“Constable’s Great Landscapes” attracted almost 50,000 visitors to the Boone Gallery, the highest total since the “Great British Paintings” exhibition of 2002. The British paint company Farrow and Ball donated paint for the Boone Gallery; the wall color for the exhibition was carefully chosen to replicate the traditional deep red preferred by Constable for the display of his most important works. The color, called Eating Room Red, was such a hit that the *Los Angeles Times* dedicated a story to it and the other colors selected for the exhibition. The British artist David Hockney, who says he’s been hugely influenced by Constable, expressed equal enthusiasm for Eating Room Red and painted his gallery space a similar color for a show he opened in Los Angeles during the Constable exhibition. Overall, the Constable exhibition garnered significant media coverage and favorable reviews.

A CHRONOLOGY OF EXHIBITIONS

From Pictorialism to Modernism: Photographs by Alma Lavenson | June 10–Oct. 15, 2006

Chrysanthemums on the Eastern Hedge: Gardens and Plants in Chinese Art | Aug. 5, 2006–Jan. 7, 2007

Treasures from Olana: Landscapes by Frederic Edwin Church | Oct. 14, 2006–Jan. 3, 2007

Eleven Collages by Joseph Cornell | Nov. 4, 2006–Feb. 11, 2007

Constable’s Great Landscapes: The Six-Foot Paintings | Feb. 3–April 29, 2007

First Freedoms: The *Los Angeles Times* and the Right to a Free Press, 1881–2006 | Feb. 10–June 3, 2007

From Grauman’s to the Getty: Arnold Chanin’s Photographs of Los Angeles | March 3–June 3, 2007

Linnaeus in the Garden | April 28–July 29, 2007

Legacy and Legend: Images of Indians from Four Centuries | June 9–Sept. 2, 2007

Twelve Drawings from Robert Motherwell’s Lyric Suite | June 9–Aug. 12, 2007

Los Angeles Times art critic Christopher Knight wrote, “The 6-footers are important to see and understand because of their extraordinary capacity to articulate a robust worldview, and effectively establish it. They are important, in other words, because of their power—not in spite of it.” The exhibition was organized by The Huntington, the Tate Britain, and the National Gallery of Art, Washington, D.C. Major underwriting for the exhibition at The Huntington was provided by the Ahmanson Foundation; Daniel Greenberg, Susan Steinhäuser, and the Greenberg Foundation; and Heather and Paul Haaga. Additional support was provided by the Ralph M. Parsons Foundation, the Fletcher Jones Foundation, and the Capital Group Companies Charitable Foundation Associate Matching Gift Program.

“Treasures from Olana: Landscapes by Frederic Edwin Church” featured a group of paintings by Church that the artist kept or reacquired for his own home, the Persian-influenced castle called Olana in the Hudson River Valley. Mostly intimate landscape studies and oil sketches, the paintings trace the arc of Church’s career, depicting a wide range of subjects, from early Hudson River Valley scenes and studies of the dramatic New England sky to vignettes from his travels abroad and later views of the landscape around his beloved home. On the theme of beloved homes, the *Los Angeles Times* began its glowing review of the show with a description of what it’s like to walk through The Huntington estate: “Before you see the paintings in ‘Treasures from Olana,’ you must make your way along several meandering paths through a beautifully cultivated landscape lush with plants gathered from around the world. The trip—past four neoclassical buildings, numerous fountains, statues, and vases, with the San Gabriel Mountains in the background—takes about 15 minutes. It’s a terrific introduction to the exhibition’s 23 landscapes, which Church painted from 1845 to 1891.” The exhibition was organized by Kevin Avery, associate curator at the Metropolitan Museum of Art. The presentation of the exhibition at The Huntington was made possible by Steve Martin.

In conjunction with the exhibition, Jessica Todd Smith, the Virginia Steele Scott Curator of American

Right: Frederic Edwin Church, *The Catskill Creek* (ca. 1845), Olana State Historic Site, Hudson, New York. **Below:** Wa-Pel-La, chief of the Musquaquees, from *History of the Indian Tribes of North America* (1836–44), by Thomas McKenney and James Hall.

Art, and Kevin Murphy, the Bradford and Christine Mishler Assistant Curator of American Art, assembled a display, “A Treasure from The Huntington: Frederic Church’s *Chimborazo* in Context” (see sidebar, pg. 17). Earlier in the year, Smith commissioned the New York City frame maker Eli Wilner & Co. to reproduce the original frame that Church himself had designed for the painting. The frame had been lost before The Huntington acquired the painting in 1989. This project became possible when photographs of *Chimborazo* featuring the original frame surfaced in the 1990s. The painting, with its new frame, returned to its location in the Scott Gallery following the exhibition.

In recognition of the 400th anniversary of the meeting of European and Native American peoples at Jamestown, Va., “Legacy and Legend: Images of Indians from Four Centuries” looked at how North American Indians were depicted in art from the 1500s through the 1800s. Featuring rare material drawn almost entirely from The Huntington’s collections, “Legacy and Legend,” guest curated by Mary Kay Hight, included the first lithograph of an Indian by Swiss artist Peter Rindisbacher; portraits published by Thomas McKenney and James Hall in their *History of the Indian Tribes of North America* (1836–44); and aquatints by Karl Bodmer, whose depictions of Indians were considered to be the best of his time. A large selection of photographs by Carl Moon and Edward Curtis were on display, as were selected artifacts from the Autry National Center. The exhibition was made possible in part through a grant from the Christian A. Johnson Endeavor Foundation and the J. W. and Ida M. Jameson Foundation.

To celebrate the temporary opening of the Chinese garden in August 2006, The Huntington mounted its first exhibition of Chinese art. “Chrysanthemums on the Eastern Hedge: Gardens and Plants in Chinese Art” comprised 55 works, showcasing scroll paintings, porcelain, lacquer, jade, and other objects from the



10th to the 19th centuries, on loan from public and private collections nationwide. The exhibition highlighted five plants—the plum, bamboo, orchid, lotus, and chrysanthemum—that have had profound significance in Chinese art and literature. These were also some of the earliest plants grown at The Huntington, and their presence in part inspired the building of the Chinese garden. The exhibition revealed how the concepts underlying garden design in China in the 16th and 17th centuries are still relevant at The Huntington today. The exhibition was made possible by Cathay Bank. Additional support was provided by the Blakemore Foundation, the Robert F. Erburu Exhibition Endowment, and the Peter Paanakker estate through the Carrie Kolb Foundation.

Below: *Los Angeles Times* reporters in the newsroom, Aug. 7, 1941. Right: Blue Egyptian Water Lily, from *Temple of Flora* (published 1799–1807), by Robert John Thornton. Opposite, left: Alma Lavenson, *Sweating Glass* (1931). Opposite, right: Arnold Chanin, *First Congregational Church & Wilshire Blvd. (Reflections)*, 1990.



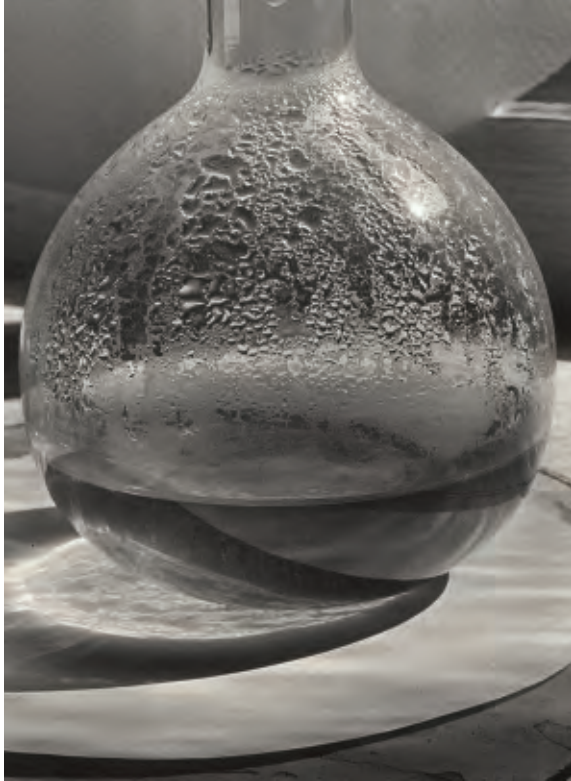
To commemorate the 125th anniversary of the *Los Angeles Times*, The Huntington presented the exhibition “First Freedoms: The *Los Angeles Times* and the Right to a Free Press, 1881–2006,” comprising mainly Huntington materials. Many events in the *Times*’ history are linked to the struggle to preserve freedom of the press as defined by the First Amendment, a central theme of the exhibition. Included in the show were the only existing first edition of the paper (owned by The Huntington), the 1942 Pulitzer Prize won by the *Times* for a series of articles advocating press freedom, as well as editorial cartoons by Paul Conrad. The exhibition was made possible through the generous support of the *Los Angeles Times*.



To mark the 300th anniversary of Carl Linnaeus’ birth, The Huntington mounted a small exhibition of rare books drawn from its own remarkable history of science collections, major works from the Scott Eric Jordan collection, as well as items from the Torbjörn Lindell collection. “Linnaeus in the Garden” celebrated the Swedish botanist who created the modern system for naming plants. The exhibition included the first edition of *Species plantarum*, which provided the foundation for modern plant nomenclature, and the 1740 edition of *Systema naturae*, which set the standard for two-part scientific names, consisting of genus and species. The exhibition extended into the gardens, where 80 labels throughout marked plants named by Linnaeus. The exhibition was developed in cooperation with the Swedish Consulate of Los Angeles and made possible in part by the Barbro Osher Pro Suecia Foundation.

Four small shows filled the Virginia Steele Scott Gallery’s Drawing Cabinet exhibition space:

- “From Pictorialism to Modernism: Photographs by Alma Lavenson” brought together 12 works by Lavenson (1897–1989) for a focused intro-



duction to this important figure in the history of West Coast photography.

- “Eleven Collages by Joseph Cornell” displayed works by the man who created some of the most enigmatic and poetic American art of the 20th century. Cornell (1903–1972) began and ended his career making collages out of photographs, newspapers, and books, often using disconcerting juxtapositions to stimulate the viewer’s subconscious.
- “From Grauman’s to the Getty: Arnold Chanin’s Photographs of Los Angeles” documented Los Angeles from 1961 to 2005 through a group of photographs recently donated to The Huntington by Chanin (b. 1934).
- “Twelve Drawings from Robert Motherwell’s *Lyric Suite*” presented works by the leading artist and theorist of Abstract Expressionism. In a period of just two months in 1965, Motherwell (1915–1991) created the nearly 600 drawings that constitute his *Lyric Suite*. The show celebrated the purchase of a dozen drawings from the Dedalus Foundation Inc. with funds from the Connie Perkins Endowment.

Long-term loans to the Art Collections included:

- Charles Rohlf, rocking chair, 1899 (oak, leather, and metal). Long-term loan from the American Decorative Arts 1900 Foundation, N.Y.

ON LOAN

The Huntington regularly loans works to other institutions for use in exhibitions and borrows works for display in its own galleries. Important loans this year included:

Rogier van der Weyden, *Virgin and Child* (oil on panel), ca. 1460, lent to the National Gallery of Art (Washington, D.C.) and the Koninklijk Museum (Antwerp) for their exhibition “Prayers and Portraits” (Nov. 12, 2006–May 27, 2007).

- Greene & Greene, seven works of decorative arts (1904–26), including the double sconce from the Reeve-Townsend House; a vintage frame and photograph, desk chair, desk, and single sconce from the Adelaide Tichenor House; and a panel carved for Mrs. Willis J. Walker. Long-term loan from the Guardian Stewardship.
- Frank Lloyd Wright, 13 pieces of Arts and Crafts furniture, including the Willis House dining room armchair, Heurtley House maple recliner, Little House oak recliner, Coonley House oak side chair, Husser House dining room table, and eight Husser House dining room chairs. Long-term loan from Mr. and Mrs. Erving Wolf, N.Y.



Top: The Desert Garden almost a hundred years ago. **Above:** The Desert Garden as it looks today. **Opposite:** Joshua Reynolds, *Samuel Johnson* (1775).

BOTANICAL SHOWS AND EVENTS

Perhaps the most celebratory botanical event of the year was the Desert Garden centennial. One hundred years ago garden superintendent William Hertrich persuaded Henry E. Huntington to agree to a trial planting of approximately 300 specimens on a half-acre piece of hillside. As the Desert Garden grew, so did the breadth of the collection, with rarities imported from South America, Madagascar, and South Africa. Today the 12-acre garden displays more than 50,000 exotic plants representing approximately 4,000 species of cacti and succulents. To celebrate this prickly milestone, a number of special programs took place in the year, from curator-led walks to classes and an evening fiesta.

Work began on renovations in the Rose Garden, a beloved Huntington location approaching a 100-year anniversary in 2008. Roses in the garden were placed in pots as work progressed on soil renovation and a new irrigation system. Meanwhile, in the estate's historic orange groves, staff removed three full rows of failing trees for future replanting of a collection of historically important avocado cultivars.

During the year The Huntington formed an alliance with the Annenberg Foundation's Farmlab project. In this capacity The Huntington provided space for trees that were removed from the now defunct South Central Community Farm in Los Angeles. The institution also provided educational opportunities for the people who previously maintained gardens at the farm.

The year was not without challenges. January brought the worst freeze the gardens had suffered in almost 20 years. Temperatures reaching 19 degrees Fahrenheit were recorded in the nursery and the Children's Garden, where the cold was particularly severe. Thousands of plants died, necessitating a substantial amount of work to replace them—with hardier plants. In addition, some garden systems froze, most notably pipes, and had to be replaced.

On a happier note, a full slate of exciting botanical shows and events rounded out the year: September's Succulent Plant Symposium brought together experts

in the fields of botany, ethnobotany, and plant taxonomy, and the annual Southland Orchid Show and Sale took place in October. The Flora Legium was opened to the public for the first time during the event, with the Nax Gold Orchid collection and the Smaus Garden Tool collection on display alongside orchid exhibits.

The Huntington also hosted the annual Viewing Stones exhibition, the Southern California Iris Society's regional meeting, the annual meeting of the Southern California Palm Society, and a day of training for American Orchid Society judges. The ever-popular spring and fall plant sales continued to draw large crowds.

ACQUISITION HIGHLIGHTS

As a dynamic, collections-based research institution, The Huntington continues to add rare artifacts and artworks to its collections. Endowments for acquisitions provide some funds for this purpose, as do contributions through the Art Collectors' Council and Library Collectors' Council. The institution's strategic plan emphasizes the development of the collections through gifts-in-kind, and as a result, for fiscal year 2007, The Huntington's collections grew through numerous gifts in this category.



ART

Among The Huntington's most important art acquisitions during fiscal year 2007 was a portrait of Samuel Johnson (1775) by Joshua Reynolds, donated by Huntington Overseer Loren Rothschild and his wife, Frances. The painting, known as "Blinking Sam," is one of the best-known images of the great man of letters, shown reading or perhaps quoting while expounding a point, his eyes squinting with the intensity of effort and concentration. Art acquisition highlights also included:

- Edwin Dickinson, *Toward Mrs. Driscoll's* (1928), oil on canvas; gift of Margery and Maurice Katz
- Harry Bertoia, *Tonal* (1977), brass, beryllium, and copper. *Tonal* is one of the American artist's signature sound-making works, consisting of a grouping of tall rods of beryllium copper capped with brass cylinders that resonate when touched or blown by the wind. Installed in the Dorothy Collins Brown Garden, the sculpture is the promised gift of the Philip and Muriel Berman Foundation.
- Arnold Chanin, *Industrial Prelude & Fugue: The Refinery at Canada Larga* (2001–04), set of 30 black-and-white gelatin prints and Fuji color prints; gift of Lorraine and Arnold Chanin.
- Hans Burkhardt, *Red Poppies on Garden Wall* (1963), oil on linen canvas; promised gift of Lorraine and Arnold Chanin.
- Carol Bishop, *The Gamble House* (2004), emulsion print with watercolor, ground metal, pencil, and gouache; gift of Carol Bishop.
- Seven paintings by American artists: Eleanor Colburn, *Clouds*; Eleanor Colburn, *Dunes*; Arthur Bowen Davies, *Landscape* (no. 2); Warren Davis, *Nude*; Marguerite Pearson, *June Morning, Rockport*; Arthur Powell, *Winter Landscape*; and Robert Spencer, *Haying*. Gift of Barbara and William Hyland.
- Sam Maloof, 23 pieces of furniture: three-piece sideboard, settee, game table with cork inlay, dining table with 12 chairs, two drop-leaf end tables, round walnut table, occasional chair and ottoman. Promised gift of the Lynn K. Altman Family Trust.



- George Washington Maher, leaded glass window from the James A. Patten House (1901); purchased with funds from the Rothenberg Fund.
- Fritz Rauh, eight drawings of abstract forms (1972–75), Sumi ink on paper; gift of the artist.
- Raphael Soyer, *Portrait of the Artist's Wife, Rebecca* (1974), oil on canvas; Marsden Hartley, *Study of Shells* (no date), ink and graphite; Cecil Bell, *Tugboat* (no date), watercolor. Gift of Donald Treiman.
- William Matthew Prior, *Mrs. Eunice Hall of Portland, Maine* (1839) and *Mr. Hall of Portland, Maine* (ca. 1839), oil on canvas. Gift of Dr. Oscar Lemer and Trudy Lemer.
- Works by John Sloan: seven prints, seven drawings, and 146 prints related to works by Charles Paul de Kock. Partial and promised gift of Gary, Brenda, and Harrison Ruttenberg.
- Bessie Potter Vonnoh, *Young Mother* (1896), plaster; gift of MaryLou and George Boone.
- Arnold Chanin, *The Unaccompanied Camera: Across the United States in the Fifties* (1950–51), set of 50 black-and-white gelatin silver selenium-toned prints; gift of Lorraine and Arnold Chanin.
- Edward Borein, seven pen-and-ink drawings, one watercolor, and four etchings; anonymous gift.
- Rembrandt Harmensz. van Rijn, *Faust in his Study* (ca. 1652), etching; anonymous gift.
- Richard Redgrave, *Beside a Woodland Pond, Summer* (1854), oil on canvas; purchased with funds from the Frances C. Dyke Art Acquisitions Fund.
- During the year The Huntington was notified of the intended bequest by Mrs. Carita Kadison

of the Carita Kadison collection and Kadison Family collection of Wedgewood pieces.

The Art Collectors' Council is a group of major donors who help direct the growth of the collections through active involvement in the acquisition process. During the year it acquired five new works for The Huntington's collections:

- Arthur B. Davies, *California Mountain Scene [The Lure of the Chase]* (1905), oil on canvas. Davies (1862–1928) was a catalyst for the development of modern art in the United States. In *California Mountain Scene* he applied his poetic, Symbolist style to an expansive view of the Sierra Nevada near Lake Tahoe. Purchased with funds from the Art Collectors' Council, the Virginia Steele Scott Foundation, and Margery and Maurice H. Katz.
- Charles Rohlf, library table (carved twice with the maker's cipher and dated 1901), oak. Purchased with funds from the Virginia Steele Scott Foundation.
- Charles Robert Ashbee, designer, upright piano (1904), made by the Guild of Handicraft, action by John Broadwood & Sons, mahogany and inlaid checkered banded panels in holly with pierced wrought-iron strapwork hinges and a cream-stained fruitwood veneered interior. Purchased with funds from the Art Collectors' Council and the Schweppe Art Acquisitions Fund.
- Sir William Hamo Thornycroft, *Teucer* (signed and inscribed "Hamo Thornycroft, 1881," and again "Hamo Thornycroft 1904," numbered "22"), bronze, rich dark-brown patination. The



statue depicts the Greek archer Teucer from Homer's *Iliad*. Thornycroft (1850–1925) was one of the three leaders of the New Sculpture movement, and this piece is one of the three founding icons of the movement. Purchased with funds from the Art Collectors' Council, the Adele S. Browning Memorial Art Fund, the Frances C. Dyke Art Acquisitions Fund, and Hal and Maribeth Borthwick.

- Nicolas de Largillière, *Jacques IV Roettiers de la Tour* (ca. 1730), oil on canvas. Largillière

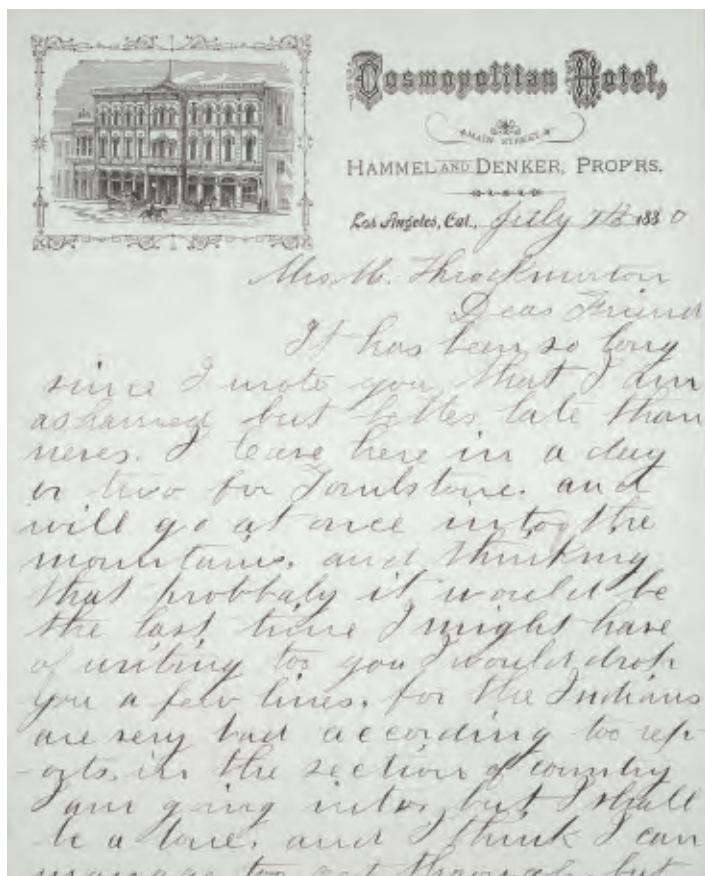
(1656–1746) was one of the most successful portrait painters of the late 17th and early 18th centuries. Roettiers, who was in his early 20s when he sat for this portrait, is shown holding the tools of his craft. Purchased with funds from the Art Collectors' Council and the Adele S. Browning Memorial Art Fund.

LIBRARY

The Library Collectors' Council held its 10th-anniversary meeting in January to review prospective selec-

Top, from left to right: Edwin Dickinson, *Toward Mrs. Driscoll's* (1928); Arthur B. Davies, *California Mountain Scene [The Lure of the Chase]* (1905); Charles Robert Ashbee, designer, upright piano (1904), made by the Guild of Handicraft, action by John Broadwood & Sons. Below: Group of letters from Christopher Isherwood to Lincoln Kirstein.





Top: Architectural rendering from the Wallace Neff archive.
Below: Correspondence of Edward Schieffelin, prospector and founder of Tombstone, Ariz., 1880.

tions. Curators of the Manuscript and Rare Book departments made their presentations before a record membership of 35 families. The council acquired the following items:

- Joseph Morgagni's *De sedibus, et causis morborum per anatomen indagatis* (1761). The work is the first systematic textbook in the field of pathology.
- A seven-volume manuscript of public finance records from the reign of William III, dating from 1687 to 1702.
- The papers of Joseph Harwell Barrett, a member of Lincoln's "kitchen cabinet" and his biographer during the second presidential campaign.
- A group of 71 letters from Christopher Isherwood to Lincoln Kirstein, the dance impresario. Kirstein's correspondence to Isherwood was already in the Isherwood archive, so this cache of letters unites the two sides of the correspondence series.
- Sixteen letters by Edward Schieffelin, a prospector and founder of Tombstone, Ariz., documenting his prospecting expedition between January 1880 and November 1881.
- The correspondence of the Dunning family, 1853–72, documenting their travels from Maine to the gold fields of California.
- The Herve Friend panorama of the Allesandro tract in Moreno Valley (1891), an important photo-documentation of Inland Empire development.

This year the Library received archival materials from the estate of Roger Hong detailing his notable career in architecture in Los Angeles. (His parents' archives are already part of The Huntington collections.) Gim Fong, You Chung Hong, and now Roger Hong will be remembered through the Hong family archive.

Wallace Neff Jr. continued the legacy created by his father, Wallace Neff, by giving vital archival materials detailing his importance to Southern California architecture.

Mr. and Mrs. Theodore Congdon have entrusted The Huntington with a collection of significant maritime manuscripts.

BOTANICAL

Highlights of Botanical gifts included:

- Ten specimens of the *Wollemia nobilis* tree provided by an anonymous donor enhanced the institution's conifer collection. The tree is an *Araucaria* relative that was not known to modern science until its discovery in Australia in 1994.
- Twenty-nine black pines, ranging in size from 6 to 18 feet, donated by Nobu and Ann Sotowa. The trees had been pruned in a traditional Japanese style by Nobu's father, Ichiro Sotowa, for almost 40 years. The gift was made in his memory.
- A boxed black pine, another important addition to the evolving Chinese garden landscape, donated by Dan Needham.
- Additions to the Desert Garden through donations of beautiful columnar cacti donated by the Pih family of La Cañada.
- Valuable succulent specimens from the Sparky Bishop garden in Simi Valley.
- A gift of a significant collection of about 500 well-documented *Echinocereus*, or hedgehog cacti, from Duke and Kazuko Benadom.

ESTATE PROJECTS AND UPDATES

THE HUNTINGTON ART GALLERY

By year's end, the renovation of the Huntington Art Gallery was nearly complete. Throughout the year workers addressed critical seismic needs by carefully opening walls and reinforcing them with steel and concrete. They replaced the building's original cambric-covered wiring, electrical circuits, and breakers, which had deteriorated severely since 1911, and installed new lighting and sophisticated state-of-the-art fire-suppression systems. Historic preservation included scraping back 20 layers of paint to discover the original colors of the interior walls and repainting them in those tones. Architectural details from balustrades to dentils and cornices were stabilized and refurbished. The serious preservationist approach was realized with the help of the preservation firm Architecture Resources Group, working hand in glove with the lead architect, Earl Corp., and Huntington staff.



Top: Construction workers involved in the Huntington Art Gallery renovation project. **Below:** Workers involved in the original construction project.



Visitors enjoy the Chinese garden during its initial public viewing period.

THE CHINESE GARDEN

The public had the opportunity to visit The Huntington's developing Chinese garden from August 2006 through February 2007. Visitors could stroll around the 1.5-acre lake, bordered by craggy rocks from China's Tai Hu region, and enjoy a landscape that includes five hand-carved stone bridges, a stream flowing in from the north, and a canyon waterfall to the south. Viewing the garden in this initial state gave visitors a sense of what was to come—the magnificent pavilions, covered walkways, and a tea shop and teahouse that Chinese artisans began assembling and refining in the spring.

The Chinese garden closed to the public on March 4, when construction resumed. ValleyCrest Landscape Development began to erect structural steel, the skeleton of the pavilions.

The Chinese artisans traveled to and from Los Angeles thanks to a gift-in-kind from Air China. The building materials were transported from Suzhou to the Port of Los Angeles as a gift-in-kind from COSCO-China Ocean Shipping (Group) Co. and arrived at The Huntington courtesy of the Dedeaux family and DART Trucking Co.

Spring 2007 brought forth yet another development: The garden received its formal name—Liu Fang Yuan (流芳園), the Garden of Flowing Fragrance. Led by curator June Li, the naming process involved a team of scholars, garden supporters, and Huntington staff. The name has layered meanings, alluding to the garden's fragrant plants but also carrying symbolic references to Chinese poetry and art. The words *liu fang* echo the name of a famed Ming dynasty painter, Li Liufang (1575–1629), known for his beautiful landscapes.

LIBRARY

An important second phase of the Library electrical project made headway. During the first phase, most of the panels and wiring throughout the building were replaced. In the second phase the institution spent almost \$500,000 to replace cable from the new panels to the distribution switchboards. The work also included replacing lighting in rare books and manuscripts stacks; adding ultraviolet protection; replacing disconnect switches and starters in the air-handling equipment; and providing emergency lighting in stairwells and on exit paths.

HOW TREASURES FROM THE HUNTINGTON Enriches “Treasures from Olana”

THE AMERICAN ARTIST FREDERIC CHURCH was greatly influenced by the German naturalist-explorer Alexander von Humboldt. Church painted his masterpiece landscape *Chimborazo* (see pg. 5) after traveling to South America in 1853 and 1857, following the Colombia-to-Ecuador route that Humboldt traveled from 1799 to 1804. Humboldt's belief that everything in nature existed in a state of interdependent harmony made him the world's most influential scientist before Charles Darwin published his theory of evolution. In 1857 Church concentrated his creative energies on Mt. Chimborazo and regions of Ecuador made famous by Humboldt, who had studied the region's ecosystems and plants. Church made studies of plants during his journeys, just as Humboldt had collected thousands of botanical specimens in the Andes.

When preparations got under way for the exhibition “Treasures from Olana: Landscapes by Frederic Edwin Church,” it was clear what opportunities presented themselves for The Huntington. The show consisted of paintings from the artist's home in the Hudson River Valley. But because The Huntington holds a multitude of Humboldt material, new ideas cropped up for an expanded display. Jessica Todd Smith, the Virginia Steele Scott Curator of American Art, and Kevin M. Murphy, the Bradford and Christine Mishler Assistant Curator of American Art, quickly envisioned “A Treasure from The Huntington: Frederic Church's *Chimborazo* in Context,” featuring aspects of the institution's art, library, and botanical collections.

Alongside the landscape studies and oil sketches, Smith and Murphy displayed books by Humboldt that inspired the artist as well as maps detailing both Church's and Humboldt's routes through South America. All were culled from the institution's Library holdings. Because some of the plants Church featured in his paintings are found in The Huntington's Botanical Gardens, Smith and Murphy worked with

Botanical staff to provide audiences with the opportunity, through photographs keyed to a map of the gardens, to experience South American plant life in person, just as Church and Humboldt had.

“The tremendous resources in these three distinctive areas make The Huntington unique,” says Smith. “We were the only venue for this traveling exhibition where visitors were able to see examples of the printed materials and botanical specimens that had inspired the artist.”

The distinctive subjects of plants and paintings also came together in a two-part curator talk and tour titled “The Art of Plants in Landscapes by Frederic Edwin Church.” Smith led a tour through the exhibition, and Dylan Hannon, curator of the Conservatory and Tropical Collections, led a walk through The Rose Hills Foundation Conservatory for Botanical Science, where he discussed some of the plants so beautifully depicted in Church's paintings.

Ah, synchronicity.

After Alexander von Humboldt, *Le Chimborazo vu depuis le Plateau de Tapia*, from Alexander von Humboldt, *Vues des Cordillères* (1810).



RESEARCH

Chester W., May 27th 1882.

My dear Barrett:

It is vastly easy to make any amount
of promises. I find, if one is not all squeamish in the matter of concealing feel-
ings, that I have been before I came to know —

Springfield Mass. Ar

Mr Barrett -

MOORE, WILSTACH &
PUBLISHER
WHOLESALE BOOKSELLERS
BLANK BOOK MANUFACTURERS

Hon L. H. Parrott
Comd of Force
Washing

OFFICE OF THE

Middlebury College, 4 January 1845.

My dear Cousin:

Can you imagine with what emotion I write these words?—that your last letter gives me the fullest confidence that similar feelings be-
lieve you towards my poor, unworthy self—and have we not both found something
something besides a name—something of that pure, exalted, heavenly (for what that is and
is of any real value) affection, which men of other ^{times} have written of?—But these little things do
they furnish us but me be spring of such disposition—the more especially that there are an
abundance of matters herein to be disposed of, I will therefore come at once to what I
should otherwise forget and omit—some plain matter of fact; and with these
I should not be occupied your attention to your next.

My dear Mother

I wish you would be
 and are thoughtful indeed
 I understand why you do
 have an Saturday on,
 nothing of the kind to
 at work now in the room
 writing day day from 7 to
 morning by hours which
 are tedious as a very
 I find it not as much
 I have never one all
 is not so I should think
 but he is a fair old man
 very much indeed, as
 they this winter, (unless
 pay, and I don't think
 that will pay as well,

Middlebury, Feb. 9, 1857.

in the "universal message" of our own
some other than Dr. Hamner, says from
that the "fraternalists" of which I wrote you
day, the day, instead of Thursday, which
of St. Valentine's. If you would like to be
a great pleasure to come for you on
Cheshire with you at half past one on Friday
at half past three, where a horse and sleigh
for us, and take time at my brother's. We
live at Lake Hamner or soon, probably, as
early. We would rather return by Middlebury,
with sufficient time to take gear you a boat
are taking the car. for home, at half past nine
conclude to stop a day with some friend here
thence you would surely be directly to Leicester, and from
could return early directly to Leicester, and from
a Chester, I see no impropriety in either course.
cannot come, please inform



HIGHLIGHTS

The Huntington received immediate praise and attention when the online database of the Early California Population Project launched in August 2006. The histories of 110,000 early Californians—Indians, Spaniards, soldiers, and Anglo-American settlers—are now within easy reach of scholars and genealogists with this comprehensive collection of baptismal, marriage, and death records compiled at California's missions between 1769 and 1850. For the first time, the database allows scholars to explore, using a single source, individual life histories, administrative practices of the Catholic Church, fertility and mortality rates, and migration and settlement patterns. It can be found at www.huntington.org/Information/ECPPmain.htm. The project was supported by major grants from the National Endowment for the Humanities and the California State Library. Additional support was provided by the John Randolph Haynes and Dora Haynes Foundation, the Dan Murphy Foundation, and the Giles W. and Elise G. Mead Foundation.

FELLOWSHIPS

While The Huntington hosts many scholars each year, a select group receives long-term fellowships. These individuals, by their presence through the academic year and their participation in a variety of events, contribute a great deal to the intellectual life of The Huntington. Among this group are Huntington Distinguished Fellows, who are invited for a 10-month residency. For 2006–07 they were:

- Joyce Chaplin, professor of history at Harvard University, the Fletcher Jones Foundation Distinguished Fellow. Chaplin's interests are early American history, the history of science, intellectual history, and environmental history.

- Karen Halttunen, professor of U.S. cultural and intellectual history at the University of Southern California, the Los Angeles Times Distinguished Fellow. Her current work is on landscape and antiquity in 19th-century New England.
- Peter Lake, professor of Tudor-Stuart history at Princeton University, the R. Stanton Avery Distinguished Fellow. He is working on a project about Shakespeare's history plays.

The Huntington received 393 fellowship applications for the academic year 2007–08. Of the total number of applicants, 113 competed for eight long-term awards. There were 280 applicants for short-term fellowships, and a total of 125 awards were made. Twenty-seven scholars from Australia, Canada, Finland, Germany, Ireland, and the United Kingdom were among those awarded fellowships.

During the year the institution received several gifts to expand its short-term fellowship program. Diane and Trevor Morris funded a fellowship in art history.

The papers of Joseph Harwell Barrett, a member of Abraham Lincoln's cabinet.

USE OF THE LIBRARY

The Library was open to scholars, also known as readers, 305 days of the year. Daily scholar visits averaged 68.

	2006–07	2005–06
Scholars in Residence	1,880	1,772
Total Number of Reader Visits	20,720	21,076
Amount of Rare Material Used	357,671	407,009

COLLECTION DEVELOPMENT IN THE LIBRARY

Rare Books, New Acquisitions	31,780	2,066
Reference Books, New Acquisitions	19,654	2,450

RESEARCH FELLOWS 2006–07

THE MELLON POSTDOCTORAL RESEARCH FELLOWS:

David Armitage, Harvard University. Project: "John Locke: Colonial Writings"

Markku Peltonen, University of Helsinki. Project: "Rhetoric, Politics, and Ideology in Early Modern England, 1558–1640"

THE NATIONAL ENDOWMENT FOR THE HUMANITIES FELLOWS:

Deborah Harkness, University of Southern California. Project: "Living the Experimental Life in Early Modern Britain"

Joshua Piker, University of Oklahoma. Project: "The Deaths of Acorn Whistler: An Early American Story"

Cara Robertson, Independent scholar. Project: "The Canning Affair: Law and Evidence in the 18th Century"

THE BARBARA THOM POSTDOCTORAL FELLOWS:

Michelle Dowd, University of North Carolina, Greensboro. Project: "Writing Women's Labor in Early Modern England"

Aris Sarafianos, University of Manchester. Project: "Physiologies of Perception and the Birth of Sublime Realism: Medical Men, the Art Profession, and the Radical Genealogies of Anatomical Naturalism in Early 19th-Century Britain"

THE OCCIDENTAL/BILLINGTON VISITING PROFESSOR IN U.S. HISTORY:

Jonathan Earle, University of Kansas. Project: "The Election of Abraham Lincoln"

THE AMERICAN COUNCIL FOR LEARNED SOCIETIES/BURKHARDT FELLOWS:

William Summerhill, University of California, Los Angeles. Project: "Origins of Economic Backwardness in Brazil"

HUNTINGTON/CALTECH ELEANOR SEARLE VISITING PROFESSOR IN THE HISTORY OF SCIENCE:

Rose-Mary Sargent, Merrimack College. Project: "The Common Good: Differing Conceptions of Science in the Public Interest"

USC/HUNTINGTON POSTDOCTORAL FELLOW:

Jared Farmer, University of Southern California. Project: "If Trees Could Speak: A California History"

CALTECH/MELLON POSTDOCTORAL FELLOWS:

Louise Dyble, Caltech. Project: "Paying the Toll: A Political History of the Golden Gate Bridge and Highway District, 1923–1971"

Greg O'Malley, Caltech. Project: "Final Passages: The British Inter-Colonial Slave Trade in the Long 18th Century"

LONG-TERM PEER REVIEW COMMITTEE MEMBERS:

Karen Halttunen, University of Southern California

Jean Howard, Columbia University

K. Dian Kriz, Brown University

Nicholas Rogers, York University

Kenneth Warren, University of Chicago

SHORT-TERM PEER REVIEW COMMITTEE MEMBERS:

Elizabeth Broun, Smithsonian American Art Museum

Gary Gallagher, University of Virginia

Ian Gentles, York University

Peter Holland, University of Notre Dame

Mary Kelley, University of Michigan

Philip Morgan, Johns Hopkins University

Lena Cowen Orlin, University of Maryland-Baltimore County

Steven Pincus, Yale University

Bruce Robertson, University of California, Santa Barbara

David Shields, University of South Carolina

Chris and George Benter funded another fellowship in the same field. The San Andreas Fellowship Fund was established by an anonymous gift to sponsor research in the field of natural history.

CONFERENCE AND LECTURE HIGHLIGHTS

The Huntington disseminates a rich range of ideas within the humanities through its public lectures and conferences. This year's six conferences drew a record attendance of more than 1,000 people:



Left: William Henry Jackson, *Mission at San Luis Rey* (ca. 1885). Right: John James Audubon, *Carolina Parakeets* from *The Birds of America* (1827–38).

- To celebrate the launch of the Early California Population Project, the conference season began with “Alta California: Peoples in Motion, Identities in Formation,” an examination of ideas of identity among Franciscans, Indians, soldiers, and settlers.
- “Wars Within a War: Controversy and Conflict over the American Civil War” explored the internal disagreements that posed serious challenges to both the Union and the Confederate armies.
- “Dress and the Decorative Arts,” co-sponsored by the Costume Society of America, examined the aesthetic interplay of dress and decorative arts.
- “The Politics of Space: Courts in Europe and the Mediterranean, ca. 1500–1750,” co-sponsored by Pomona College, explored the politics of court space and ritual functions.
- To celebrate the bicentenary of William Wordsworth’s *Poems in Two Volumes* (1807), “A Wordsworth Celebration” presented a series of talks and readings of works by the Romantic poet.
- The re-emergence of aesthetic and formal questions in American literary studies was examined in “Historical Formalism, or Aesthetics in American Literary History.”

During the year The Huntington also hosted the annual meeting of the Consortium of Humanities Centers and Institutes (CHCI).

The Huntington lecture series continued to explore a wide range of topics and was well attended by students, scholars, and the general public. Distinguished Fellows Joyce Chaplin, Karen Halttunen, and Peter

Lake gave talks on, respectively, the history of circumnavigation, Henry David Thoreau, and Shakespeare’s history plays. Octavia Butler and Joseph Smith were the topics of lectures by Sandra Govan (Martin Ridge Lecture) and Richard Bushman (Allan Nevins Lecture). Daniel Vickers (Kemble Lecture) spoke on 19th-century American seamen, while Malcolm Rohrbough (Ray Allen Billington Lecture) discussed France and the California Gold Rush. Art history was the topic of lectures by David Cannadine, who discussed Andrew Mellon, and Jules Prown, discussing George Stubbs and Thomas Eakins. The Industrial Revolution in England was the focus of David Vaisey’s talk. And finally, Robert C. Ritchie, The Huntington’s W. M. Keck Foundation Director of Research, gave another one of his popular lectures on The Huntington’s treasures—“Tales from the Vaults III: Fabulous Firsts.”

HUNTINGTON LIBRARY PRESS

Books released by the Huntington Library Press in fiscal year 2007 included:

- *John James Audubon and “The Birds of America,”* by Lee A. Vedder, celebrates one of the Library’s greatest treasures, Audubon’s sumptuous four-volume double–elephant folio edition of *The Birds of America*. Vedder traced Audubon’s quest to produce his groundbreaking work by drawing on his own writings as well as the latest scholarship. Thirty plates are reproduced in color. The book received the Benjamin Franklin Award for the best nature book of 2007 from PMA, the Independent Book Publishers Association.

- *Desert Plants: A Curator's Introduction to the Huntington Desert Garden*, by Gary Lyons, traces the growth of the Desert Garden from a trial planting of 300 cacti on a half-acre of hillside in 1907 to its current 12-acre size. The book includes stunning images by Huntington photographer John Sullivan.
- *Randolph Caldecott's Picture Books* is the third in a series that also includes Kate Greenaway's *Mother Goose* and *A Visit from St. Nicholas*. This 236-page book reproduces nine of the stories charmingly illustrated by Caldecott in the late 19th century.
- *Autobiography of a Los Angeles Newspaperman, 1874–1900*, by William Andrew Spalding, edited by Robert V. Hine, was reprinted for the first time to coincide with The Huntington's "First Freedoms" exhibition. Spalding, a journalist for the *Los Angeles Times*, *Express*, and *Herald*, provides a valuable account of Los Angeles journalism during the late 19th century.
- *Mexican Gold Trail: The Journal of a Forty-Niner*, by George W. B. Evans, has a new foreword by Peter Blodgett, the H. Russell Smith Foundation Curator of Western American Manuscripts, including an up-to-date supplemental bibliography for this paperback reprint. Evans was a 29-year-old attorney from Defiance, Ohio, who followed one of the least known of the overland routes, crossing northern Mexico on the wild, little-used trail through Chihuahua and across southern Arizona.
- *The Butterfield Overland Mail*, by Waterman L. Ormsby, is one of The Huntington's most enduring books, now in its 11th printing, which coincides with the celebration of the 150th anniversary of the beginning of this important mail service. Ormsby was a special correspondent for the *New York Herald* and the only through passenger on the first westbound stage from St. Louis to San Francisco in 1858. The book

consists of Ormsby's eight articles, with an introduction by former Huntington librarians Lyle Wright and Josephine Bynum.

HUNTINGTON LIBRARY QUARTERLY

As an interdisciplinary journal, the *Huntington Library Quarterly* reflects the wide range of the institution's collections. This was made exceptionally evident in volume 69 (2006), no. 3. The articles cover political history, literature, and art history, and a review essay assesses two major figures in early modern mathematics. The *Quarterly* receives article manuscripts from all over the world, as well as from Huntington readers and fellows. As a forum for the best work in early modern studies, the journal links The Huntington, its collections and its research program, to the international scholarly community.

The journal celebrated its 70th anniversary in 2007 with the publication of two special issues: "Travel Writing in the Early Modern Period," guest edited by Peter C. Mancall, director of the USC-Huntington Early Modern Studies Institute; and "Technologies of Illusion: The Art of Special Effects in 18th-Century Britain," guest edited by Ann Bermingham, professor of the history of art and architecture at the University of California, Santa Barbara.

One book was developed from a *Huntington Library Quarterly* special issue: *The Uses of History in Early Modern England*, edited by Paulina Kewes. Nineteen essays survey the uses of the past by major writers in early modern England. The essays give the history of both religion and politics and explore their relationships.

THE BURNDY LIBRARY Comes to The Huntington, Bringing Unexpected Surprises

DONATED BY THE DIBNER FAMILY in spring 2006, the Burndy Library of Science arrived at The Huntington in the fall, all 67,000 volumes, transported to San Marino from its former home at the Massachusetts Institute of Technology via a cadre of moving vans. The addition substantially expands The Huntington's holdings in the history of science and technology, making the institution a major center for research in the field. For Dan Lewis, The Huntington's Dibner Senior Curator of the History of Science and Technology, the collection brought with it a number of unexpected surprises.

Lewis was thrilled, for instance, by the splendid Charles Darwin materials that lay within. The Burndy contains 178 works by Darwin himself. Bern Dibner, the Connecticut-based inventor and industrialist who founded the Library, once remarked that Darwin's seminal work *On the Origin of Species* was the most important book in science ever printed. It was this mindset that likely contributed to the richness of Darwin materials within the Burndy.

Indeed, the Burndy collection brings to The Huntington virtually all the foreign language editions of *On the Origin of Species*. Why is such a trove important in today's world? Scholars are interested in studying translations of *Origin* into other languages for an insight into the past, says Lewis. In Darwin's time translators often took liberties with translations. For instance, the first French translation in 1862 is actually anti-Darwinian. "So having these editions helps scholars see the currents of thought in other countries," says Lewis. "The international influence of Darwin is a hot topic and certainly relevant now."

Before the arrival of the Burndy materials, The Huntington already had substantial holdings of Charles Darwin—in fact, 932 works by or about him. When combined with the holdings of the Burndy, it's a research bonanza. Darwin published six editions of *On the Origin of Species* from 1859 to 1872 and radically revised each edition. "We now have many copies



Colored engraving from *Das Meer* [The Sea] (1867), by M. J. Schleinden.

of each edition and in many different translations," says Lewis. The bulk of Darwin papers are at the University of Cambridge in England, but in the United States The Huntington is arguably now the best place to study Darwin. The printed Darwiniana is also supplemented by some 60 letters by Darwin held by The Huntington.

Scholars eager to study Darwin, or any of the other numerous topics within the Burndy—18th- and 19th-century physics and mathematics, Isaac Newton, optics, and color theory, to list just a few—will get their chance beginning in July 2008. Although it will take several years for Lewis and his team to catalog the entire library, some materials will be made available earlier, on a staggered schedule. Lewis is aided in this effort by an extraordinary gift from the Dibner family—\$11.6 million in support of managing the Burndy collections, conservation, exhibitions, and fellowships.

One important undertaking that makes use of a number of the works noted above is the new permanent exhibit that will occupy the space in the main library building that once was home to The Huntington's Arabella D. Huntington Memorial Collection. Set to open in November 2008, the Dibner Hall of the History of Science, Medicine, and Technology will showcase treasures from The Huntington's now-unparalleled collections in the history of science in an engaging, interactive display.

EDUCATION



HIGHLIGHTS

Education programs at The Huntington continued to flourish in an exceptional year. The institution's involvement in K–12 education increasingly influences how art, botany, and the humanities are taught in classrooms throughout the Southern California area. The Huntington now provides training for teachers in all three of its program areas and offers 12 different school tours.

In a stunning achievement, “Plants Are Up to Something,” the permanent exhibition in The Rose Hills Foundation Conservatory for Botanical Science, captured the Grand Prize for Excellence in Exhibitions by the American Association of Museums. The award recognizes outstanding achievement in exhibitions at museums, zoos, aquaria, and botanical gardens across the nation.

The Huntington's continuing education and family programs introduce members and the public from all ages and backgrounds to the institution's magnificent collections. These programs especially served to attract new audiences, as was the case with the popular African American series “Dreams Fulfilled.”

SCHOOL PROGRAMS

School programs and partnerships served some 385 schools and nearly 16,000 students this year. “Conservatory Science Investigation” (CSI), the newest botanical school program, premiered in January 2007, drawing glowing reviews from teachers and middle-school students. In a wonderful collaboration with neighboring institutions, The Huntington partnered with Art Center College of Design and the Jet Propulsion Laboratory to create the high school program “Out of this World: Gardens on Mars.” In the program,

students used information they gathered at The Huntington and JPL to design clever concept gardens for the planet Mars under the very creative direction of an Art Center instructor.

TEACHER EDUCATION

The Huntington continued to expand programs directed at one priority audience—classroom teachers. Nearly 1,500 teachers participated in professional development in all Huntington programmatic areas. Highlights included:

- “Grounding in Botany”: This yearlong professional development program for high school science teachers concluded its third successful year in April with 19 teachers. The program was made possible through grants from the National Science Foundation and the Arthur Vining Davis Foundations.
- “Shakespeare Institute”: The two-week summer institute on Shakespeare for secondary teachers included scholarly lectures, text interpretation, voice, and performance, tours of The Huntington's Shakespeare materials, and visits to area institutions. Co-sponsored by the English Speaking Union, with support from the Francis Bacon Foundation, the program served 20 teachers.
- “Teaching American History”: The Huntington worked to improve the teaching of American history through partnerships with Los Angeles, Pasadena, Montebello, El Rancho, and Hacienda/La Puente Unified School Districts. More than 500 5th-, 8th-, and 11th-grade teachers participated.

YOUTH AND PUBLIC PROGRAMS

Family workshops provide children and their families with the opportunity to participate in hands-on activities, along with tours of The Huntington. Many workshops

Right: An evening with LA Opera: Joplin to Gershwin, as part of the "Dreams Fulfilled" series. **Below:** Huntington Explorers engage in a botanical lesson.

were offered in conjunction with exhibitions such as "Chrysanthemums on the Eastern Hedge" and "Constable's Great Landscapes." Special evening events provided families with the opportunity to explore the grounds and enjoy The Huntington after hours. This year participants were treated to a spooky evening with Edgar Allan Poe and Richard Gorey, featuring a performance by the Guild of St. George; additional events included a stop at The Huntington by the House of Blues Moving Blues School Bus and a celebration of the 100th anniversary of the Desert Garden. In the summer, The Huntington offered three weeks of day camp for children ages 5 through 12 through its Huntington Explorers program.

Six highly successful family festivals in the year drew almost 22,000 attendees. The popular Chinese New Year Festival took place in the Chinese garden. Festivals also focused on Japan's Tanabata and Children's Day, trains, and Shakespeare.

CONTINUING EDUCATION FOR ADULTS

Through diverse and abundant offerings, The Huntington continued to reach new audiences as well as maintain a loyal and enthusiastic base of repeat students eager to use The Huntington as a source for



lifelong learning. Continuing education program activities served more than 2,500 attendees. A total of 88 programs included art workshops such as the Plein Air in Watercolors Series and Chinese Brush Painting; botanical workshops included Field Botany of the Desert Garden; and library workshops included Shakespeare and the Globe Theatre. The successful monthly classes on Cooking with Herbs and Wine Education and Appreciation continued.

The Huntington built on its partnerships with local institutions such as Art Center College of Design, the Los Angeles County Museum of Art, and the Norton Simon Museum. Collaborations with the LA Opera explored themes in art and music, including programs related to "Constable's Great Landscapes" and the "Dreams Fulfilled" series.

VOLUNTEERS

During the year nearly 1,000 Huntington volunteers contributed about 43,000 hours of service. The estimated financial value of these hours is more than \$800,000.

The High School Volunteer Program continues to grow both in numbers, to 68 volunteers, and in opportunities. High school volunteers assist with Discovery Carts, Youth and Family Programs, Huntington Explorers, the Conservatory, and office duties.



“DREAMS FULFILLED” Series Takes High School Poets to the Harlem Renaissance

LANGSTON HUGHES AND THE HARLEM Renaissance provided a ready platform for a group of high school students who visited The Huntington in early 2007. During the “Dreams Fulfilled” series, they had the opportunity to present their own poetry in Friends’ Hall as part of the presentation of the Langston Hughes Project. This multimedia event brought the poetry of Hughes to life through a powerful performance of words, images, and music. Ronald McCurdy, professor of music at USC, led a live jazz quartet that accompanied a reading of Hughes’ *Ask Your Mama*. After the program, five students read their poems to an audience of several hundred enthusiasts.

Hughes is known for his insightful portrayals of black life in America from the 1920s to the 1960s. His novels, short stories, plays, and poetry are deeply influenced by the world of jazz; his life and work were enormously important in shaping the artistic contributions of the Harlem Renaissance of the 1920s. The Huntington has an important focused collection of Hughes’ manuscripts and other papers.

Before the event, students learned about Hughes and the Harlem Renaissance in their classrooms through lesson plans developed by Huntington staff. Students inspired by the lesson could submit poems; 15 ultimately were entered in the contest.

“Being a judge in the contest was one of the happiest and most difficult jobs,” says Sara S. “Sue” Hodson, The Huntington’s curator of literary manuscripts, who oversees the Hughes archive. Hodson is also co-organizer of the “Dreams Fulfilled” series. “Each poem was unique, and when the students read their poems there was real electricity in the room,” she says. “They all did a phenomenal job.”

What is it about Hughes that so readily captures the imaginations of students? “Langston Hughes was someone who prevailed in a life of struggle,” says Hodson. “His poetry is so approachable and musical with rhythms of jazz. He was someone who



“Dreams Fulfilled” poetry contest winners share the spotlight with music professor Ronald McCurdy. From left: Kelsey Daniels, Aaron Wideen, Danica Estrella, Austin Daniels, McCurdy, and Alex Jimenez.

forged ahead with his own style. Students realize they can do this, too.”

The highly successful series, in its second year, ran February through April 2007, serving more than 1,500 people throughout the region, including teachers; college, high school, and middle school students; and senior citizens.

Other series events included a family evening *We’ve got the Blues!*; *From Slave to Scientist: An Evening with George Washington Carver*; and *An Evening with LA Opera: Joplin to Gershwin*.

The remarkable success of the series has dazzled Huntington educators; indeed, “Dreams Fulfilled” has become a model for developing other programs at The Huntington, says Jennifer Phillips, Huntington continuing education coordinator. Phillips also points to the critical support the program received, which is often vital. “We wouldn’t have been able to do the series without the funding we received from Washington Mutual,” she says. “It allowed us to invite local community groups to come for free.”

FINANCES



THE YEAR IN FINANCES

The Huntington enjoyed another successful year of programmatic vitality and continued financial growth. Under the stewardship of the Endowment Investment Committee, The Huntington's endowment had a total return of 21 percent; for the past three years, the endowment has grown by an annualized 16.4 percent. In addition, contributions to the endowment this year were about \$14 million. Considering that the historical average of endowment contributions had been between \$3 million and \$5 million, it appears that the case made for endowment growth in the *For Generations to Come* Campaign has been persuasive to the institution's generous supporters.

Among the measures The Huntington uses to evaluate its financial stewardship are the comments it receives from its auditors at PricewaterhouseCoopers. In a year of heightened scrutiny owing to the implementation of Sarbanes-Oxley auditing standards to non-profits, The Huntington received a glowing report card.

The Huntington also undergoes an audit of the federal grants it receives, and it continues to receive high marks. This year, the institution received grants from the National Endowment for the Humanities, the National Endowment for the Arts, the National Science Foundation, and the U.S. Department of Education, totaling more than \$800,000.

Left: *Echinocactus grusonii* (golden barrel cacti) and *Senecio serpens*. Below: The Huntington Art Gallery shines upon the completion of its comprehensive renovation.





Left: Presiding over the Huntington Ball, event chair Harlyne Norris (fifth from left), accompanied by Webb Castor and joined by her family (from left): Steve and Lisa Hansen, Jim and Chris Martin, Norris, Castor, and Kim and Ron Presley. Opposite: Performers take the stage at the annual Shakespeare Festival.

These audits, in essence, look at The Huntington from the outside in. But what do things look like from the inside out? A hum of activity always surrounds Huntington offices. Wander the grounds, and one is amazed at the manifestation of all that activity in the form of new structures, renovated systems, and restoration projects. The Huntington Art Gallery, restored to a new height of glory, will be completed on time and within budget. The glorious Chinese garden project will also come in on time and within budget.

Alongside these very high-profile projects are the more quotidian infrastructural repairs and renovations. The Huntington continues to focus attention, time, and resources on them, as this physical infrastructure is the backbone upon which facilities rest. This year The Huntington brought electrical systems in the Huntington Art Gallery and Library up to modern and safer standards. The institution also completed a water study, evaluating its 100-year-old wells, reser-

voirs, and irrigation systems. The California wildfires, drought conditions, and conservation measures highlight the dramatic importance of a water systems overhaul, and The Huntington aims to do so in the coming year—to increase the production of wells, save water through more efficient usage, and improve fire safety.

On the operational side, the institution remains entrepreneurial in building revenues through visitation and tours, retail operations, and filming. It cracked the \$2 million ceiling in retail sales this year, thanks to creative and educational merchandising and good salesmanship. Filming revenues, though affected by construction, continued to be robust. On the expense side, The Huntington spends 80 cents of each dollar raised on programs, a noteworthy accomplishment. Budgets remain tight, and staff members are disciplined and effective budget managers. The Huntington is a wise place to invest philanthropic dollars. The return on investment is enormous, and it comes in the form of educational outreach, scholarly research and writing, splendid and illuminating exhibitions and programs, lively seminars and conferences, sublime physical beauty, and careful management.

THE YEAR IN FUNDRAISING

Driven powerfully forward by the continuing success of the *For Generations to Come* Campaign, Huntington fundraising for the year was \$46.8 million, the second best year in its history. With almost every category exceeding its target, the Campaign reached the end of its third year with a total of nearly \$142 million against an overall \$175 million goal for strategic priorities. In other words, the institution achieved 80 percent of its six-year goal in three years' time. The honor roll of those who have given \$50,000 or more cumulatively during the period of the Campaign totaled 214 at year's end. The Huntington extends its profound thanks to all of its friends, from new members to the more than 45 donors of \$1 million or more.

ANNUAL GIVING

Unrestricted annual giving reached \$8.8 million for the year, an increase of \$600,000 from last year. These gifts have proved critical to the financial health of The Huntington in recent years and have enabled the institution to make solid headway on its strategic priorities. Significant to this gain are gifts from the Society of Fellows, which totaled \$3.5 million. The number of Fellows households grew from 692 to 720. Among them, 40 donors at the Huntington Circle level gave \$25,000, \$50,000, or \$100,000, designated as Silver, Gold, or Platinum levels. They represent an impressive portion of Society of Fellows revenue. In addition, a number of individuals provided unrestricted Angel Funds, which are large sums over and above Huntington Circle giving.

The Society of Fellows is a dedicated group of individuals who have a special and shared interest in The Huntington. Established in 1973 with 82 charter households, the group's growth to today's 720 equates to combined annual philanthropy exceeding \$3.5 million. These gifts reflect the Fellows' belief in The Huntington's mission of promoting and advancing knowledge through its educational and research programs—for the benefit of the public, as Henry E. Huntington envisioned long ago. These unrestricted revenues support daily costs, providing the means to mount special exhibitions, award fellowships, care for collections, and pay salaries and operating expenses. Fellows are involved not only in the fiscal well-being of the institution, but also in unique educational and social opportunities year round.

The Huntington Ball on Sept. 16, 2006, was a beautiful and successful evening. Chaired by Harlyne Norris and her children, Lisa D. Hansen, Kimberley Presley, and James R. Martin, the gala welcomed 460 guests and netted more than \$324,000.

The Huntington experienced a record-breaking year in Membership with revenue totaling \$2.6 million, an increase of nearly \$400,000 from the previous year, as a growing number of Members continued to upgrade. Members' awareness of the importance of their annual contribution to operations grew through strong

communications and appeals as well as by efforts of on-site Membership representatives. These gains are particularly noteworthy in light of growing competition from other organizations for Membership dollars.

Staff continued to review the Membership program with the goal of enhancing the Members' experience. All Members receive free Huntington admission during public hours, and certain levels receive access to selected events, lectures, and admission after-hours. The fiscal year concluded with just beyond 25,000 active households (excluding the Society of Fellows). The Huntington continues to see strong attendance



from its Members, who comprise a significant proportion of annual attendance. Also setting new records this year was the growing attendance at Members' events such as Members' Shopping Day, Founder's Day, Summer Evenings, and exhibition openings.

UNRESTRICTED ANNUAL GIVING

- Corporate Partners Memberships yielded \$287,000 in unrestricted operating support from more than 40 companies.
- The institution participated in Bank of America's "Museums on Us" program, which granted Bank of America customers free admission during the month of May. Bank of America made a chari-

table contribution to defray the costs of providing free admission; 13,500 people participated.

- Union Bank of California made a \$25,000 unrestricted grant to recognize the retirement of Stanley Farrar, one of its longstanding board members.
- Mr. and Mrs. James F. Rothenberg made a gift of \$400,000, which was matched by The Capital Group Companies with a gift of \$331,500.
- Charles and Nancy Munger contributed \$200,000 for unrestricted operating support. The gift was received through the Alfred C. Munger Foundation.
- Mr. James W. Needham donated \$50,000 for general support and \$10,000 for the Chinese garden.
- Eunice E. and Douglas Goodan donated \$50,000 for unrestricted support in addition to their generous annual support.
- Mary Escherich contributed an \$80,000 gift in keeping with the wishes of her late husband, Bill Escherich.
- Mr. Harold Snyder and Mr. William Kleese established a Charitable Remainder Trust for \$650,000 for unrestricted purposes.
- Mr. and Mrs. John E. Bryson donated stock yielding just beyond \$100,000 for the President's Discretionary Fund.

RESTRICTED GIVING

- An anonymous donor made a pledge of \$5 million to decrease the endowment payout rate to 5 percent.
- Peter K. and Robin Barker donated \$680,000 for the campaign for purposes to be determined by the donors.
- Toshie and Frank Mosher made a \$100,000 donation to underwrite Japanese Garden improvements in conjunction with the planned installation of a Japanese teahouse.
- Heather and Paul Haaga donated \$50,000 to support "Constable's Great Landscapes."
- Mr. and Mrs. Jay Last donated \$100,000 to support the Jay T. Last Collection of Lithographic and Printing History, a contribution that made possible a new curatorial position dedicated to the Last collection.



Right: The Huntington Art Gallery receives new paint.
 Opposite: Heat lamps help to protect plants from cold weather in the Desert Garden.

- Mr. and Mrs. Robert Neithart made a generous pledge to support educational programs related to the Huntington Art Gallery.
- Mr. and Mrs. Randolph Heartfield contributed \$60,000 to redesign the school tours program for the Huntington Art Gallery.
- Mr. and Mrs. Peter D. Kaufman gave \$100,000 to the President's Discretionary Fund. The gift is in addition to the Kaufmans' \$1 million campaign pledge.
- The Ahmanson Foundation made three grants totaling \$800,000, of which \$500,000 supported the Library electrical upgrade project. Another \$250,000 helped underwrite "Constable's Great Landscapes." The remaining \$50,000 went to support Library acquisitions.
- The National Endowment for the Humanities awarded a grant of \$312,000 over two years to catalog the Maynard Parker photography archive.
- The Kenneth T. and Eileen L. Norris Foundation made a \$300,000 grant supporting infrastructure projects in the gardens, focusing on ameliorating the frost damage experienced in early 2007 and preventing future frost damage by expanding the gas heating system in the Desert Garden.
- The Virginia Steele Scott Foundation made a \$200,000 grant supporting American art acquisitions.
- Wells Fargo made a commitment of \$120,000 supporting the Corporate Partners program and ongoing education programs and a special allocation to expand art education partnerships with local school districts. The commitment also included a grant to underwrite First Thursdays, the day each month that the institution is open to the public free of charge.
- The California State Library awarded a grant of \$90,000 to develop a consortium drawn from representatives of the state's major libraries,



archives, and museums to promote the acquisition and preservation of important privately held historical collections that are in danger of being lost. The key objective is to secure major financial support for this effort primarily from federal agencies.

- The McCormick Tribune Foundation (MTF) also made a \$75,000 grant supporting art education through its Times Family Fund Donor Advised Grant program. This was facilitated by a \$50,000 gift to the fund made by Overseer Robert Essick and the Essick Foundation that was matched at 50 percent by the MTF.
- The Capital Group Companies made a \$50,000 grant, half of which will enhance the coordination of our highly successful volunteer program, with the balance allocated to the Corporate Partners program for operating support.

- The Sidney J. Weinberg Foundation made a \$50,000 gift to support communications and outreach.
- The Florence Gould Foundation in New York made a \$50,000 grant supporting the Art Division's upcoming publication *French Art of the Eighteenth Century at The Huntington*.
- The John Randolph Haynes and Dora Haynes Foundation made two grants totaling \$49,000, the first supporting the Library's California Identity cataloging project and the second to provide research support for a forthcoming book edited by William Deverell and Greg Hise, *A New History of Los Angeles*.
- The Henry Mayo Newhall Foundation made a \$50,000 grant supporting the digitization of the Solano Reeves collection of California maps.
- The Ralph M. Parsons Foundation made a \$50,000 grant to support "Constable's Great Landscapes."
- Washington Mutual made a \$25,000 grant to underwrite The Huntington's second annual African American cultural series "Dreams Fulfilled."
- The Christian A. Johnson Endeavor Foundation made a \$20,000 grant to help underwrite "Legacy and Legend."
- The Barbro Osher Pro Suecia Foundation made a \$20,000 grant supporting "Linnaeus in the Garden."

CAPITAL

The 2007 fiscal year saw the completion of funding for the two largest capital projects in the Campaign: the restoration of the Huntington Art Gallery and Liu Fang Yuan, the Garden of Flowing Fragrance. As well, the H. N. and Frances C. Berger Foundation made a \$185,000 grant toward replacing air-handling equipment in the original Library building.



Right: Huntington Overseer Geneva H. Thornton with husband, Charles, at the Huntington Ball. Opposite: Dominic Ng of East West Bank announces \$1 million gift for the Chinese garden.

HUNTINGTON ART GALLERY

- Mr. and Mrs. Charles B. Thornton Jr. made a generous lead gift to the renovation of the Portrait Gallery.
- The W. M. Keck Foundation provided a grant of \$1 million.
- Linda and John Seiter donated \$250,000.
- George A. V. Dunning and Robert M. Marino contributed \$30,000. It was Mr. Dunning and Mr. Marino's fourth gift in support of the Huntington Art Gallery and related projects.

CHINESE GARDEN

- The James Irvine Foundation issued a \$2 million challenge grant. The grant is to be matched by \$2 million in new gifts raised over the next two years.
- Wallis Annenberg and the Annenberg Foundation made a \$1 million grant.
- East West Bank committed \$1 million.
- An anonymous foundation awarded a \$1 million grant.
- Mona and Frank Mapel and family pledged \$150,000.
- Leo and Ivy Chu committed \$100,000.
- Fred Y. and Sarah W. Chen committed \$100,000.
- Additional major gifts came from The Wang family: Vivine, Janice, Dorothy, and H. Roger Wang; Kellogg and Bronwyn Chan and family in memory of Fung Chow and Wai Hing Chan; and June and Simon K. C. Li.

With the arrival of the last shipment of materials and more than 50 Suzhou artisans, The Huntington also received a variety of gifts-in-kind:

- Discounted rooms from the Lincoln Plaza Hotel
- 58 round-trip tickets from Air China



- 100 containers of shipping from COSCO-China Ocean Shipping (Group) Co.
- Container trucking from the Dedeaux family and DART Trucking Co.
- Discounted services from Elizabeth Dong and Samuel Liu, owners of SBT Bus Line.

ENDOWMENT

Endowment support is critical to The Huntington's long-term stability. During the last fiscal year donors gave endowment funds to support new and existing projects:

- Avery and Andy Barth made a generous pledge to establish the Avery B. and Andrew F. Barth Endowment for Science Education.
- Bruce and Marty Coffey funded a Charitable Lead Trust for \$250,000 for a purpose to be determined.



'Peter Frankenfeld.'

- Bryant and Judith Danner contributed \$407,115 to complete their \$500,000 campaign gift. Their gift created an endowment for the Botanical Library.
- Lois Derry funded a charitable gift annuity for \$25,000 for institutional endowment.
- The Dibner family provided a group of grants totaling more than \$2.2 million to accomplish several key parts of the integration of the Burndy Library into The Huntington's collections. These include endowing the Dibner Conservator in the Library (as well as providing the first year of funding) and funding the first year of Dibner Fellowships.

- Stanley and Judith Farrar pledged \$250,000 to match the Mellon Foundation Challenge for endowed fellowships. Their pledge was accompanied by an initial gift of \$62,500.
- Sue and James J. Femino made a generous pledge to create the Sue and James J. Femino Endowment for Science Education.
- Robert and Carol Goldsmith added \$131,497 to an existing planned gift in support of the acquisition of Library reference materials.
- Mr. and Mrs. George C. Good pledged \$50,000 to create an endowment in general support of the Art and Botanical divisions.
- June Grose bequeathed \$59,953 for the Dorothy Ruth Endowment Fund for Old Roses Education.
- The Harry Bronson & Edith R. Knapp Foundation made a \$500,000 grant to establish an endowment supporting the Education Department's annual budget. This gift was facilitated by Huntington Fellow Edmund Davis, who is a member of the Planned Giving Committee.
- Steven and Kerstin Koblik created a charitable gift annuity for \$100,000 for institutional endowment.
- Mr. and Mrs. Francis D. Logan made a \$50,601 gift toward institutional endowment.
- Mr. and Mrs. Kenneth S. McCormick pledged \$1 million. In addition to annual support, their gift will establish the Tracy S. and Kenneth S. McCormick Endowment for the Study of Architecture and Design to encourage scholars to reach across traditional disciplines and explore the intersections of design, architecture, and the built environment.
- Frank Newton's estate provided \$170,000 allocated for matching funds for a long-term research fellowship funded by the Mellon Foundation.
- Dorothy Shubin and Greg Pieschala made a generous pledge for annual support and to create

the Hilde Shubin Rosenbluth Endowment for Docent and Volunteer Programs. The gift honors Mrs. Rosenbluth, Dorothy Shubin's mother, and her many years as a devoted volunteer.

- Jean Fiora Preston, curator of manuscripts at The Huntington from 1960 to 1977, bequeathed some \$375,000 to the Library.
- The Rose Hills Foundation made a \$40,000 grant to support the establishment of the E. L. and Ruth B. Shannon Endowment for Western Programs at The Huntington.

- Carolynne T. Lacy and Julian Schwab established an endowment for the camellia and rose collections with a gift of \$100,000.
- Robert and Pat Smith created two charitable gift annuities totaling \$160,000 for Library endowment for the enrichment of the reference collections.
- Mr. and Mrs. Leslie A. Waite made a generous gift in support of The Huntington's research efforts.
- Robert and Deborah Wycoff created an IRA residual bequest for \$500,000 to be used at the discretion of the Board of Trustees.

Trustee Stewart R. Smith, Robin Ferracone, Kerstin Koblik, and Huntington President Steven Koblik.

