



2020 ANNUAL REPORT

THE HUNTINGTON
LIBRARY, ART MUSEUM,
AND BOTANICAL GARDENS



2020 ANNUAL REPORT

JULY 1, 2019–JUNE 30, 2020

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**Partial year

PRESIDENT'S MESSAGE

Writing the story of this monumental year in the life of the institution means reflecting on two distinct moments: What began in spirited optimism with a yearlong celebration in honor of The Huntington's Centennial quickly shifted into months of unprecedented difficulty worldwide. In my second year of leading this venerable institution, I saw firsthand the resolve, resilience, and resourcefulness of dedicated staff who worked ceaselessly to meet numerous challenges.

Leading a complex organization like The Huntington on any given day involves a multitude of moving parts; leading during a pandemic means operating at another order of magnitude altogether. Looking back now as I read through these pages, I am both proud and humbled by what we have accomplished together. It is worth noting that The Huntington was among the few cultural institutions permitted to operate in California during the pandemic. County and state officials designated botanical gardens—along with parks, hiking trails, and beaches—as critically important places that could offer comfort, respite, and recreation to a citizenry rattled by the highly transmissible and deadly coronavirus. The institution took this role and responsibility seriously. Our staff worked diligently, using science as a guide, to safely reopen our outdoor spaces as soon as we were permitted to do so.

Earlier in the fiscal year, in September 2019, we launched our yearlong Centennial with an event that evoked The Huntington's history, aspirations, and the long arc of the future—imagining the world decades from now as well as The Huntington's relevance to that world. The early months of our Centennial celebration were filled with exciting programming that featured contemporary authors, scholars, musicians, and even Librarian of Congress Carla Hayden—events that tapped into the essence of The Huntington as an archive, keeper of memory, and space of inspiration, imagination, and intellectual engagement.

Many Centennial events, such as the exhibition “Nineteen Nineteen,” served to showcase the unique collection of vast holdings that combine to set us apart. No other institution could have curated an exhibition in quite this manner: examining our founding year through the lens of the collections, putting on display a range of rarely seen works that documented everything from the influenza pandemic of 1918 and racial injustice to the work of suffragists leading up to the 19th Amendment.

It was also a year that featured many milestones: the completion of the Chinese Garden; the final phase of the restoration of The Huntington's iconic painting, *The Blue Boy*; the provision of



Stefan Radtke

academic lectures and conferences to wider audiences through live webinars recorded for viewing at one's leisure; the expanded delivery of online educational resources to teachers in the region and the broader world.

In this year of our Centennial, we also took the opportunity to examine, and prioritize, The Huntington's public mission. Henry and Arabella Huntington established the institution in 1919 in part to “promote the public welfare.” Stepping into our second century, we very intentionally set out to expand our audience, looking to engage with communities not typically represented at The Huntington. We created a standing staff Committee on Diversity, Equity, and Inclusion, held diversity training for our senior staff and board members, and set DEI as a top priority in all that we do, from creating programming that appeals to a greater range of visitors, to acquiring collection objects and developing exhibitions that examine and incorporate diverse perspectives and stories, to ensuring diversity and inclusion among our research scholars, to recruiting and retaining more diverse staff and board members.

The public has challenged cultural organizations, particularly museums, to be more accessible, diverse, relevant, and accountable to communities of color. At The Huntington, our process of self-reflection includes great pride in our 100-year history as well as an acknowledgment of our institution's blind spots and the need to continue to make improvements. We have much work to do. But with the celebration of our Centennial has come increased resolve to move forward and be intentional in our efforts.

You are among those who have made the many activities and achievements noted in these pages possible. Thank you for your continued commitment to this great institution as we move forward, boldly and with strength, into our second hundred years.

A handwritten signature in black ink that reads "Karen Lawrence". The signature is written in a cursive, flowing style.

Karen R. Lawrence

AT A GLANCE

Fundraising

\$49 million raised

44,362 Member households

Collections

111 new art objects

48,044 new library objects

2,630 new botanical accessions

Education

10,287 students visited

120 participated in professional learning opportunities

Huntington programs served 64 different school districts

7,750 people participated in family, youth, and community engagement programs

Finances

\$535 million endowment value

Visitors

622,239

Research

1,582 scholars in residence

149 long- and short-term fellowships

\$2.1 million awarded in fellowships

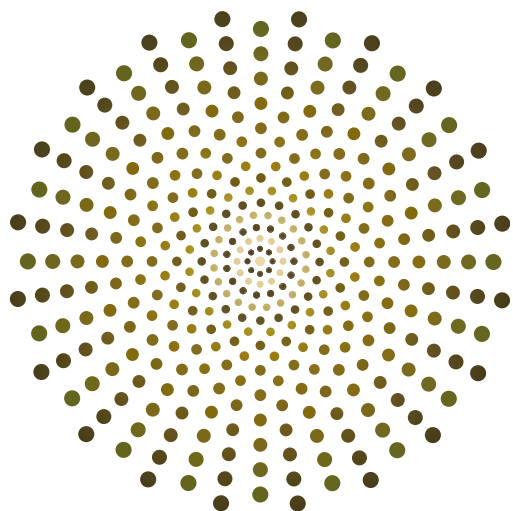
Online Presence

2.1 million website visits

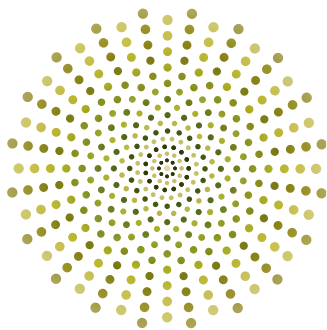
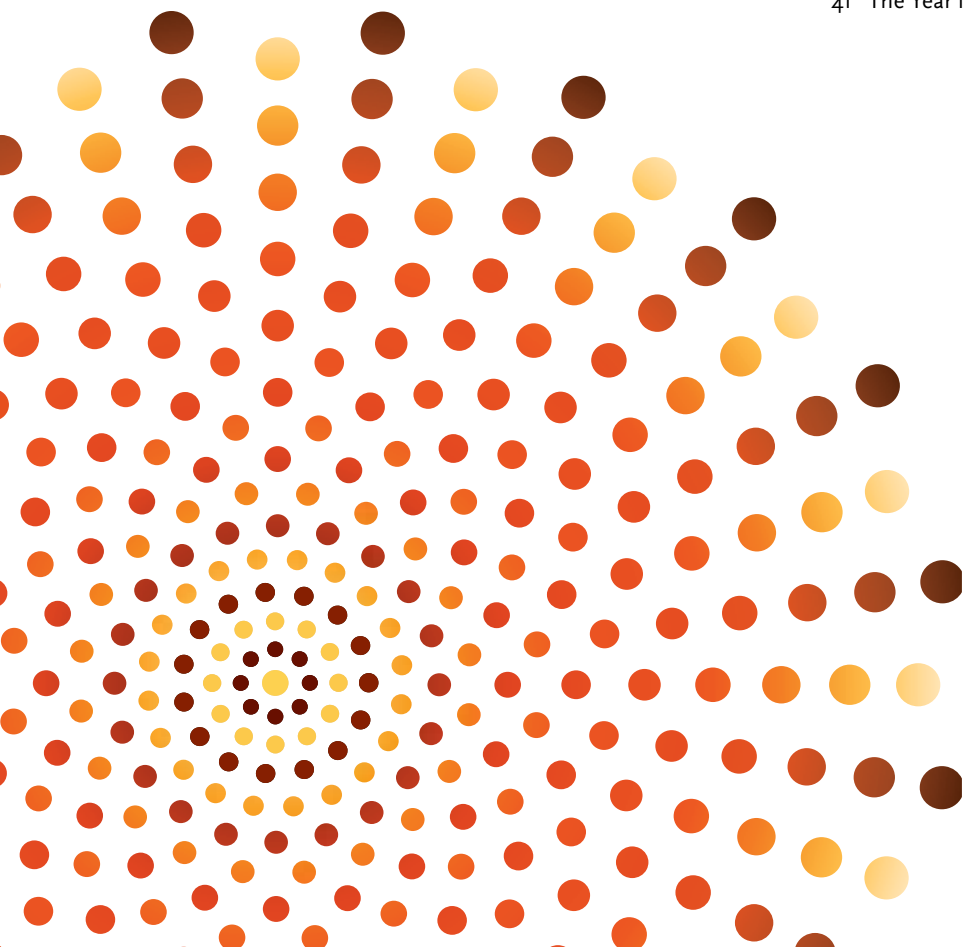
5.1 million page views

257,000 social media followers

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100 YEARS STRONG

The Huntington launched its Centennial in September 2020 by inviting a cross section of cultural and civic leaders from throughout the cultural landscape of Southern California. The event featured Huntington collections directors, along with Huntington President Karen R. Lawrence and local luminaries and scholars, discussing ideas that could shape the future, and kicked off a yearlong series of exhibitions, conferences, and special lectures. Musicians joined in the moment, interpreting historic music from the collections in new ways. The Centennial launch saw the largest group of journalists ever assembled at the institution.

The Mapel Orientation Gallery showcased a Huntington timeline across 100 years; a new rose celebrated the institutional milestone (named, appropriately, 'Huntington's 100th'), and announcements hinted at the institution's aspirational mindset: first and foremost, that it would change its name from The Huntington Library, Art Collections, and Botanical Gardens to The Huntington Library, Art Museum, and Botanical Gardens. The change from "collections" to "museum" was made to more accurately describe the institution's mission and programs—that it doesn't simply collect art, but displays, interprets, and studies it as well. The Centennial launch also premiered a breathtaking video that highlighted the wonders of The Huntington, a new self-guided "Centennial Takeaway Tour," and the Centennial College Membership Program, which offered free Memberships to 100 Los Angeles County college students.

In November 2019, the Huntington welcomed visitors of all ages to celebrate Centennial Family Day, which featured music and artmaking activities across the grounds. While several on-campus Centennial events had to be canceled or postponed because of the pandemic, much of the celebration was able to continue virtually in the form of online lectures and events. Many of the institution's supporters, along with staff, posted online favorite Huntington memories and beloved aspects of The Huntington on a Centennial microsite. As if on cue to help add to the festivities, a corpse flower, the institution's 10th, bloomed and was aptly named "Scentennial."

President's Series

The heart of Centennial programming focused on the President's Series, a new initiative presenting performances, conversations, and other events celebrating the humanities. The series debuted in early November 2019 with a discussion between Susan Orlean, author of *The Library Book*, and Viet Thanh Nguyen, Pulitzer Prize-winning author of *The Sympathizer*. The series continued later that month as actors from the Independent Shakespeare Co. of Los Angeles read and compared portions of the so-called "bad



quarto” of *Hamlet* with the version with which audiences are familiar, and Zachary Lesser, professor of English at the University of Pennsylvania, joined them onstage to provide commentary.

In January, in the first of a series of Centennial events celebrating science fiction writer Octavia E. Butler, acclaimed composer and lyricist Toshi Reagon performed excerpts from her operatic adaptation of Butler’s *Parable of the Sower*, highlighting the relevance of Butler’s work to the social and political landscape of contemporary Los Angeles. In early March, Damian Duffy and John Jennings, the duo behind the bestselling graphic novel adaptation of Butler’s *Kindred*, discussed their new adaptation of *Parable of the Sower*.

Why It Matters

The Centennial year also included the debut of a series called “Why It Matters,” which featured President Karen R. Lawrence engaged in discussions with notable guests. The inaugural event in early February featured Carla Hayden, the first woman and African American to hold the position of Librarian of Congress, discussing the importance of archives. A second event in late February featured Drew Gilpin Faust, former president of Harvard University and a Civil War scholar, discussing the importance of the humanities.

A Return to the Rose Parade

The Huntington returned to Pasadena’s world-famous Rose Parade® on New Year’s Day 2020 after 50 years, with a spectacular float themed “Cultivating Curiosity.” The float featured elements from the Chinese and Japanese Gardens as well as floral representations of Huntington icons such as Mary Cassatt’s *Breakfast in Bed*, Edward Hopper’s *The Long Leg*, the Ellesmere Chaucer, and a few corpse flowers emitting a “stinkless” fog. The 55-foot-long float was adorned with nearly 60,000 flowers—as well as petals, seeds, and cacti from The Huntington’s gardens—and was created with the help of 1,000 dedicated volunteers. Riders on the float included President Lawrence,



Top: Librarian of Congress Carla Hayden in discussion with President Lawrence at a Why It Matters event. Bottom: “Cultivating Curiosity,” The Huntington’s Rose Parade float. Photographs by Sarah M. Colonka. Opposite page, top: Grounds Superintendent William Hertrich in the Desert Garden ca. 1910. Middle: A visitor pens a Centennial birthday greeting in the Mapel Orientation Gallery. Bottom: Visitors viewing *The Blue Boy* in the gallery, ca. 1930.

Mei-Lee Ney, of the Huntington’s Board of Governors, four youth participants from The Huntington’s community partner programs, and two Huntington employees, Alfred Torres and Javier Vasquez, selected by lottery. The float won the Golden State Award for most outstanding depiction of life in California.



THE HUNTINGTON INDENTURE

On Aug. 30, 1919, Henry and Arabella Huntington signed a legal document bequeathing their gardens, books, and art collections to the public “to advance learning in the arts and sciences.” The trust formalized an arrangement Henry had been working on for years and led to the establishment of the Henry E. Huntington Library and Art Gallery. When asked at the time if he was planning an autobiography, Huntington said: “This Library will tell the story. It represents the reward of all the work that I have ever done and the realization of much happiness.”

Early postcard view of the Huntington mansion.

RESPONDING TO THE PANDEMIC



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In March 2020, barely six months into the institution's Centennial, the COVID-19 pandemic closed much of California, including The Huntington, because of escalating concerns over the virus's deadly nature and its ability to spread rapidly. It was the first time the institution had closed its doors for an extended period since opening in 1928.

On March 18, most staff were sent home, and gates were closed to all visitors and Members. Only those staff with specific responsibilities for caring for the collections, and those in supporting positions, were allowed on site—principally gardeners and botanical curators, security officers, maintenance and facilities personnel, and certain library and art staff—to ensure that the collections were safe in their spots in the galleries, in storage, and elsewhere, and that the living collections were being carefully tended.

Many Huntington staff quickly adapted to telecommuting thanks to the resourcefulness of information technology staff, who provided laptops, headphones, and how-to workshops, and transferred Huntington-based computer files to “the cloud” for ready access. Fueled by necessity, a transition to a remote-ready workplace that might have taken several years took only a few

weeks. The platform of the day was “Zoom,” as meetings and public programming quickly shifted from in-person to online.

During the period of closure, the institution maintained its connection to Huntington Members and visitors with a weekly email newsletter called “The Huntington at Home,” which provided access to lectures, podcasts, stories, and updates. Viewers were treated to a drone tour of the Rose Garden during an especially vivid spring bloom. Education staff created helpful content for students and teachers who were learning and teaching remotely from home as well as story times for the little ones. Meanwhile, subscribers responded by sharing photos they had taken on previous trips to The Huntington.

In the weeks that followed, institutional leadership created a task force for reopening that would assemble new policies, procedures,

Above: Gardener Che Zhao Sheng watering a *penjing* display in the Chinese Garden. Photograph by Jaime Pham. Opposite page, top left: A visitor gets his temperature taken. Bottom Left: Visitors socially distance. Photographs by Ibarionex Perello. Top right: Empty grounds and buildings. Bottom right: Even Ben Franklin wore a mask. Photographs by Aric Allen.



and protocols for Huntington staff and visitors, following guidance from the Los Angeles County Department of Public Health.

The finance staff worked to secure federal economic COVID relief funds to maintain payroll even as the institution lost earned revenues during the spring closure. The Paycheck Protection Program loan provided \$5.77 million to The Huntington, helping to stave off significant furloughs and layoffs. Strong support from donors and Members, and budget cuts, helped as well.

Once LA County permitted The Huntington to reopen its outdoor spaces, additional staff returned to support those efforts. Because of restrictions on attendance, Members and visitors were required to obtain tickets in advance as well as go through symptom screening and a temperature check before entering. One-way signs were installed to ensure visitors could maintain safe distancing while on narrow pathways. Visitors were required to wear face masks during the entirety of their visits, and hand sanitizer was provided throughout the property. The gardens reopened in mid-June for Members and to the public July 1; reopening the galleries was not possible at the time because of LA County public health orders.

The Huntington's president and the senior staff remained in constant contact with the staff via email and through regular virtual all-staff meetings. In a particularly poignant message during the early days of closure, President Lawrence wrote, "It is daunting to realize how much has changed since we launched our Centennial on Sept. 5th and began planning for our next 100 years. Who would have imagined the closed galleries, reading rooms, staff offices, and educational spaces, not to mention the astonishingly quiet gardens? The flowers bloom gorgeously even when no one is looking, but as Henry and Arabella Huntington understood, this sublimity is at its best when it is shared.



Top left: Senior preparator Gregg Bayne caring for the art collections. Middle: Employee Monica Solano adjusts her goggles during a shift. Top right: Brian Moeller of Photo Services at work at his desk. Bottom left: Empty benches during the pandemic closure. Bottom, right: The grounds shortly after reopening in late June. Photographs by Ibarionex Perello.



EMBRACING DIVERSITY, EQUITY, AND INCLUSION

This year, The Huntington made a major commitment to diversity, equity, and inclusion by creating a five-year strategic plan set to launch July 1, 2020. The ambitious plan includes goals, action items, and metrics that will serve as a roadmap for the future and identifies diversity, equity, and inclusion as core values in every aspect of the institution—building the collections, creating exhibitions, hiring staff, naming board members, forging partnerships, and more. In introducing the plan, President Lawrence noted that, “By putting a plan in place, we make a commitment to ourselves, each other, and our public audiences, and we hold ourselves accountable. While some initiatives are underway, much more remains to be done, and we must commit to sustaining our efforts. Together, we will nurture a culture of belonging and excellence that is fundamental to this place we hold so dear.”

Diversity, Equity, and Inclusion Vision Statement

The Huntington Library, Art Museum, and Botanical Gardens aspires to be a welcoming place of engagement and reflection for a global community, both on-site and online. Our staff, scholars, and volunteers embrace and celebrate the diversity of backgrounds, traditions, and experiences among the audiences we serve in Los Angeles and beyond, and we are committed to maximizing the potential of our collections and programs in inviting the participation of all our visitors in what The Huntington has to offer.

Members of the Diversity, Equity, and Inclusion Committee 2019–2020

Kelly Fernandez, Head Gardener, Herb and Shakespeare Gardens
James Glisson,**

Bradford and Christine Mishler Associate Curator, American Art
Lupe Guzmán, Human Resources Manager

Steve Hindle, W.M. Keck Foundation Director of Research

Cris Lutz, Senior Director of Gift Planning (Chair)

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Vanessa Wilkie,

William A. Moffett Curator of Medieval Manuscripts and
British History

Li Wei Yang, Curator of Pacific Rim Collections

Kate Zankowicz,

Manager, Public Programs and Community Engagement

**Partial year

A CONVERSATION WITH CRIS LUTZ

Cris Lutz, senior director of gift planning, is the Chair of the Diversity, Equity, and Inclusion (DEI) Committee and has been a Huntington employee for the past 15 years. Here, she shares her perspective on how the institution reached this groundbreaking moment and the major impact it will have for years to come.

Q: How did the push for DEI start at The Huntington and how was it able to become a strategic priority for the institution?

A: This work has been fueled by so many, and it really started more than 20 years ago with planning for broader accessibility more generally, and then with the addition of certain new spaces like the Children’s Garden and the Chinese Garden, which both have helped The Huntington become more inclusive. Formal work on DEI began in 2017 when a broad, diverse group of staff sent a letter to then-Interim President Steve Hindle, who found the resources to commission an institutional climate assessment (including surveys and focus groups) and was supported in these efforts by The Huntington’s Trustees. That was really the foundation. When Karen Lawrence joined The Huntington on Sept. 1, 2018, she immediately began talking about relevance, accessibility, and diversity as strategic priorities. It was powerful. She emphasized not only the enormous opportunity but also the responsibility The Huntington has, and she has energetically propelled this work forward.

Q: What does The Huntington seek to achieve with an initiative such as this?

A: The Huntington is a collections-based institution of breathtaking scope, depth, and beauty for all people. All people. Where individuals of all ages, backgrounds, and identities feel welcome, whether they are a transgender teenager here on a school field trip, a grandparent in a wheelchair, a nursing mother, or a scholar from abroad. Our DEI efforts benefit The Huntington by ensuring we remain dynamic and relevant for generations to come. This effort is rooted in Arabella and Henry E. Huntington’s



desire to create an institution to “promote the public welfare,” as they wrote themselves in their trust document that transformed The Huntington from private estate to institution for the public.

Q: Many institutions are grappling with improving diversity and inclusion. How was The Huntington able to make progress and create this plan?

A: From the outset, we determined that our DEI efforts would be long-term and involve the Huntington community at every level—staff, volunteers, board members, scholars, visitors, students, supporters, and community partners—and be based on best practices, a spirit of empathy and humility, innovation, collaboration, and a commitment to excellence. We also received invaluable guidance from consultants with specific expertise in diversity, equity, and inclusion. The timing was right too: As a 100-year-old nonprofit institution that collects, preserves, and shares our art, library, and botanical collections with an increasingly diverse global community, our Centennial year seemed the perfect time to reimagine our work and our impact.

Q: Can you tell me what you and the committee are most proud of The Huntington accomplishing during this fiscal year?

A: This summer, after the deaths of George Floyd and Breonna Taylor, and the subsequent wave of Black Lives Matter protests, every institution, rightly, was talking about inclusion, equity, and diversity. It was heartening that we had already been making concerted strides in this area, and were developing a comprehensive five-year DEI strategic plan, that gave us a concrete way to hold ourselves accountable. While the strategic plan itself officially began on July 1, we had been working on it for several months. In response to this pivotal moment in world history—which includes the upheaval and loss of the global pandemic as well as ongoing calls for racial justice—senior

leadership and the DEI Committee examined the DEI plan to determine which of our goals could be accelerated. I’m also proud of what The Huntington has accomplished so far: Our board leadership approved changing the name of the Board of Overseers to the Board of Governors; with Metro, we piloted a shuttle to the Gold Line to help people access The Huntington without cars; with historian José Orozco, we completed an oral history project to chronicle the stories of some of our long-term colleagues in the Facilities and Botanical divisions; we made our research fellowships, family programming, and art and library acquisitions more inclusive; and we started a program to give free entry passes to more families, community partners, and college students.

Q: Can you share the story you told at an all-staff meeting about why your work on the DEI committee has been so meaningful to you personally?

A: A few years ago, one of my colleagues in Facilities was emptying the trash in our offices in the Munger Research Center and, in Spanish, he asked me about my work, where I help donors think about their legacies and the impact they can make at The Huntington. In Spanish, I explained my responsibilities in planned giving, and he said, “I know what you do is important because you work here, in this office.” He told me he had a daughter in school and said, “I want her to be like you.” He said he had told her to work hard and attend college so she could be a *profesional*. It’s the same lesson, verbatim, that my brother and I heard from our dad, an immigrant from Colombia, who had to drop out of high school to help support his family. This colleague said, “You know, we’re so proud of you. We’re all rooting for you.” I was speechless. For me, that moment affirmed how much representation matters and how critical this work truly is.



EXHIBITIONS

Exhibitions take place across The Huntington, in art and library galleries, and in the magnificent botanical gardens. They make visible to visitors the institution's mission to support research and education, and they provide opportunities for discovery and delight for thousands of Members and visitors. Exhibitions also bring the past into focus and, as a result, can sharpen one's sense of context and time.

One striking example this year was the critically acclaimed exhibition that kicked off the Centennial celebration, "Nineteen Nineteen." This "biography" of a single year was told through more than 200 objects drawn exclusively from The Huntington's art, library, and botanical collections. Henry E. Huntington once said of his life and career: "The Library will tell the story." When considering this Centennial exhibition, the curators took Huntington at his word. They mined myriad documents, objects, paintings, ephemera, photographs, and volumes in the collections for items that were either created, published, acquired, or exhibited in 1919, allowing them to examine the institution's founding and founders through the lens of a single cataclysmic year. Images of masked citizens trying to avoid the influenza outbreak that year and newspaper headlines of tense race relations proved all too prescient in early 2020, when the exhibition ended. Who could have guessed that new crises would grip the world and greatly alter our exhibition schedule in a year encompassed by a new pandemic and widespread protests over race relations?

The year also saw the completion of "Project Blue Boy," an extremely successful public conservation project that drew more than 217,000 visitors to the Huntington Art Gallery. There they learned about the art and science of painting conservation as they viewed one of The Huntington's most beloved artworks being analyzed, treated, and restored to its former glory in public, in a satellite conservation studio set up inside the Thornton Portrait Gallery. Just outside the Portrait Gallery, home of *The Blue Boy*, a series of paintings by contemporary British artist Lynette Yiadom-Boakye sparked conversation between the art of the past and the art of today. The innovative exhibition "What Now: Collecting for the Library in the 21st Century, Part 1" opened a dialogue about what the Library is currently collecting and why, and included a variety of unique acquisitions that highlight how curators are expanding the collections in surprising and diverse ways. (Part 2 was postponed because of the pandemic.)

As it did in the rest of the world, the pandemic upended many of The Huntington's ambitious exhibition plans. Curators responded by finding ways to share the collections online or extend exhibitions that could be displayed outdoors, such as the dramatic landscape installation "Red Earth" and "Lifelines/Timelines." Planning

Right: Paintings by Lynette Yiadom-Boakye graced the walls of the Huntington Art Gallery. Photograph by Deborah Miller. Opposite page: A visitor views "Nineteen Nineteen."

continued for a host of delayed exhibitions, including "Made in L.A. 2020: a version," the fifth iteration of the Hammer Museum's acclaimed biennial, which, for the first time, was to include mirror presentations by 30 contemporary artists at The Huntington.

The Year in Exhibitions

Nineteen Nineteen

Sept. 21, 2019–Jan. 20, 2020

MaryLou and George Boone Gallery

James Glisson and Jennifer A. Watts

This major exhibition examined the institution and its founding through the prism of a single, tumultuous year, with a display of more than 200 objects drawn from The Huntington's library, art, and botanical collections. Organized around themes defined by the verbs "Fight," "Return," "Map," "Move," and "Build," the exhibition showcased items that embodied an era in flux and the year in which Henry and Arabella Huntington signed the trust document that would transform their property into a public institution. Highlights included representative items from 1919, such as a 37-foot map of a Pacific Electric (Red Car) route in Los Angeles, astronomical photographs of the moon and constellations, German Revolution posters, and suffragist pamphlets, alongside important works displayed to fellow collectors by Henry Huntington that year, including the original manuscript of Benjamin Franklin's *Autobiography*, the journal of Aaron Burr, and the memoirs of Gen. William T. Sherman. A review of the exhibition in the Wall Street Journal declared: "This fresh approach celebrates the wealth of The Huntington's collections but also exposes their idiosyncratic nature."

The Hilton Als Series: Lynette Yiadom-Boakye

Jan. 25–May 11, 2020

Huntington Art Gallery, North Passage

Catherine Hess and Hilton Als with the Yale Center for British Art

This exhibition featured five portrait-like paintings by contemporary British artist Lynette Yiadom-Boakye displayed adjacent to the Thornton Portrait Gallery, in the North Passage, to create a dialogue with The Huntington's collection of highly formal 18th-century British portraits. The striking figural paintings echoed the intense presence of the Grand Manner portraits nearby, while

the Black figures represented in her works challenge the notion of what "British" means. The exhibition was the second in a trilogy in partnership with the Yale Center for British Art curated by Pulitzer Prize-winning author Hilton Als, staff writer and theater critic for *The New Yorker*.

Lifelines/Timelines: Exploring The Huntington's Collections Through Bonsai

March 14, 2020–March 17, 2020 and Oct. 17, 2020–Jan. 25, 2021
Adjacent to the Mapel Orientation Gallery, Library, Huntington Art Gallery, and the Virginia Steele Scott Galleries of American Art entrances

Theodore Matson

With an interdisciplinary approach that only The Huntington could offer, "Lifelines/Timelines" explored the march of time by comparing the age of five venerable bonsai trees with benchmarks from the art and library collections, such as Shakespeare's *First Folio*, published in 1623, and *Chimborazo*, painted in 1864 by Frederic Edwin Church. The exhibition proved as resilient as the bonsai trees themselves. Opened just before the pandemic forced The Huntington to close, the exhibition was repurposed as an outdoor-only exhibition once the gardens could reopen, allowing visitors an entirely new perspective on The Huntington's holdings even as indoor galleries remained closed.

What Now: Collecting for the Library in the 21st Century, Part 1

Oct. 19, 2019–Feb. 17, 2020

Library, West Hall

Erin Chase and Claudia Funke

This exhibition was the first attempt to survey the breadth of Library acquisitions in the new century—and to demonstrate in





unexpected ways the diversity of the Library's holdings and its enduring vitality as a place for knowledge-making and intellectual discovery. Some 100 items were carefully chosen to represent the nearly 2 million objects acquired by The Huntington since 2000. Commonalities suggested eight paired themes: Love and Conflict, Numbers and Secrets, Landscape and Migrations, and Process and Materiality. Objects from different locations and times, the splendid and the decidedly modest, were placed in conversation within and across these themes in a way designed to invoke surprise, curiosity, and self-discovery. Among the key objects included were 19th-century valentines, a Mathew Brady photograph of Lincoln's pall bearers, a typescript by civil rights attorney Loren Miller, a 15th-century legal manuscript, the mid-20th-century journal of a single working woman from Mexico, and a declassified aerospace memorandum. Drafts, notes, and letters from eminent individuals—Hilary Mantel, Guglielmo Marconi, and Isaac Newton among them—further elucidated the themes in unexpected ways, speaking also to contemporary issues such as environmental history, borderlands studies, radicalism and dissent, the human body, and religious experience.

The Unseen World of Charles Altamont Doyle

June 15–Sept. 23, 2019

Huntington Art Gallery, Works on Paper Room

Melinda McCurdy and Allie Brandt

This exhibition of fantastical watercolors by Charles Altamont Doyle (1833–93), the father of Sir Arthur Conan Doyle, featured 16 drawings from The Huntington's collections. While the work of Doyle, who suffered from alcoholism and was institutionalized, is often regarded as the work of a madman, the drawings stem from a long tradition of fairy painting in Britain. This exhibition

showcased Doyle's unique and particularly illustrative treatment of this popular Victorian theme.

Apariciones/Apparitions

Aug. 17, 2019–Feb. 17, 2020

Huntington Art Gallery, Focus Gallery

Catherine Hess

Apariciones/Apparitions, a nine-and-a-half-minute video work by acclaimed Los Angeles artist Carolina Caycedo reconceptualizes many of The Huntington's most iconic spaces through Afro-Latinx and Indigenous spiritual practices. The work features brown, Black, and queer bodies haunting some of the institution's most recognizable locations, including the Huntington Art Gallery, where the video was installed. It debuted in 2018 at The Huntington as part of the institution's contemporary arts initiative "/five," when The Huntington and the Vincent Price Art Museum (VPAM) at East Los Angeles College invited Caycedo to create work in response to The Huntington's collections. The Huntington purchased the video jointly with VPAM in 2019.

John Ruskin and His "Frenemies":

Prints and Drawings from The Huntington's Collection

Sept. 28, 2019–Jan. 6, 2020

Huntington Art Gallery, Works on Paper Room

Melinda McCurdy

This exhibition brought together 16 works by artists whose careers had either been lauded or criticized by John Ruskin, the Victorian writer and polymath. While he had steadfast friends and several outright enemies, Ruskin's relationships with many artists were more complicated, often combining a level of support with a great deal of criticism. The selection, drawn from The Huntington's



Left: Students viewing "Project Blue Boy." Photograph by Fredrik Nilsen Studio. Middle: A bonsai from "Lifelines, Timelines." Right: Electrical Products Corp., Neon study for You Chung Hong building, Chinatown, Los Angeles, 1936–37. Gift of Roger S. Hong©. Courtesy of Federal Heath Sign Co., LLC.

permanent collection, included works by Turner, members of the Pre-Raphaelite Brotherhood, Edward Burne-Jones, the illustrator Kate Greenaway, James Abbott McNeill Whistler, and Ruskin, whose prominence as an art critic allowed him to shape the art of the time and affect the careers of many British artists. The Huntington collections include both artworks and manuscripts by Ruskin.

Beside the Edge of the World

Nov. 9, 2019–Feb. 24, 2020

**Virginia Steele Scott Galleries of American Art, Chandler Wing
Jennifer A. Watts**

Showcasing new work by artists selected for a yearlong collaboration with the Los Angeles arts organization Clockshop, this exhibition marked the fourth year of The Huntington's "five" initiative. Artists invited to participate in this year's project — Nina Katchadourian, Beatriz Santiago Muñoz, and Rosten Woo, and writers Dana Johnson and Robin Coste Lewis, then poet laureate for the city of Los Angeles — considered the theme of utopias, with Thomas More's satirical work *Utopia* (1516) as a foundational text and starting point. They produced new drawings, films, poems, video recordings, and pop-up installations in the gardens, works that reframed assumptions about the past and what the institution's collections mean to artists and writers today.

Andrew Raftery: The Autobiography of a Garden

Jan. 18, 2020–July 5, 2021

**Huntington Art Gallery, Works on Paper Room
Melinda McCurdy**

This exhibition of 12 plates made by American artist Andrew Raftery charts the evolution of a garden that the artist planted in Providence, Rhode Island, over the course of a calendar year. The designs are

based on Raftery's drawings and paintings, which were then engraved on a copper sheet and printed onto special decals that he laid on each plate, transferring the image. The technique of transferring a printed image onto ceramic was first developed in England around 1750 and remained popular into the 20th century. The exhibition brought together strengths of The Huntington: British and American art, and gardens and art.

Project Blue Boy

Sept. 22, 2018–Sept. 30, 2019

**Huntington Art Gallery, Thornton Portrait Gallery
Christina O'Connell and Melinda McCurdy**

This public conservation project drew more than 217,000 people to a satellite conservation studio created in the Thornton Portrait Gallery to see Christina O'Connell, the Mary Ann and John Sturgeon Senior Paintings Conservator, restore The Huntington's iconic painting, *The Blue Boy*, to its former luster by removing cloudy varnish layers and inpainting damaged areas. This careful conservation work allowed minute shades of color, fine brushstroke textures, and nuanced details of the figure of a young man to appear much closer to the way he looked in Thomas Gainsborough's time, wearing a dazzling blue costume and standing amid an intriguing landscape. In some 170 gallery talks, O'Connell and Associate Curator of British Art Melinda McCurdy emphasized the guidelines and code of ethics in the field of conservation, the history of the painting, and details of the technical study of the work. After the exhibition ended, O'Connell completed the restoration of the painting in the lab in preparation for the painting's reinstallation for public view.

Isaac Newton: Highlights from the Grace K. Babson Collection on Loan to The Huntington Library

Sept. 20–22, 2019

Sorenson Center for the Arts, Babson College, Wellesley, Massachusetts

Joel Klein and Daniel Lewis

With this traveling exhibition, a team of Huntington curators, conservators, and registrars helped Babson College in Wellesley, Massachusetts, celebrate its centennial by bringing back to Babson a selection of items from the Grace K. Babson Collection of the Works of Sir Isaac Newton, which is on long-term loan to The Huntington. Items displayed included a copy of *The Principia* annotated by Newton himself, his autograph writings on the Temple of Solomon, and correspondence between Newton and scientist Robert Hooke. The collection, the largest in the United States and third largest in the world, was collected by the wife of Babson College founder Roger Babson, who incorporated Newton's third law of motion—For every action there is an equal and opposite reaction—into his business endeavors.



Left: "Red Earth" graced a bamboo grove near the Japanese Garden. Photograph by Andrew Mitchell.

Ongoing Exhibitions

Orbit Pavilion

A collaboration between the Jet Propulsion Laboratory and The Huntington, Orbit is a sound experience demonstrating the trajectory of Earth-orbiting satellites as they move from horizon to horizon. The installation, a small, immersive space, closed to visitors during the pandemic.

Enrique Martinez Celaya

Two bronze sculptures, *The Gambler* and *The Landmark*, grace a garden adjacent to the Virginia Steele Scott Galleries of American Art. The works are part of a multiyear visual arts partnership with the contemporary artist; *The Gambler* was acquired by The Huntington last year.

Exhibitions Interrupted

Several exhibitions that had been planned for the year were interrupted or postponed by the pandemic until 2021 or 2022. However, curators were able to move forward with "Red Earth," a site-specific artwork in the Japanese Garden by internationally renowned installation and environmental artist Lita Albuquerque, commissioned as part of The Huntington's Centennial Celebration. Though delayed by the pandemic, the artwork was installed with the help of a large crane, on a rain-soaked day in late June. The installation centered on a three-ton boulder capped with bright red pigment and placed among towering bamboo in a grove at the south end of the Japanese Garden. The exhibition was

curated by Gardens Cultural Curator and Programs Director Robert Hori.

"Made in L.A. 2020: a version" was the major exhibition during this period that was postponed indefinitely. The fifth iteration of the Hammer Museum's acclaimed biennial, the exhibition was conceived as a mirror installation and was scheduled to open in early June 2020. Curated by Lauren Mackler and Myriam Ben Salah, with Ikechúkwú Onyewuenyi, the exhibition included works by 30 Los Angeles-based artists. New installations, videos, films, sculptures, performances, and paintings—many commissioned specifically for the exhibition—were to be presented in both the Virginia Steele Scott Galleries of American Art and the MaryLou and George Boone Gallery. The opening of the show was paused until 2021.

Other postponed exhibitions include:

"Method and Material: Tempera Painting in Focus," an exhibit on the fascinating history of tempera painting curated by Melinda McCurdy, focusing on the wide use of tempera in Italy from the 13th through 15th centuries and its resurgence in Britain hundreds of years later.

"What Now: Collecting for the Library in the 21st Century, Part 2," the second part of an exhibition on the continued relevance of the Huntington's collections, curated by Erin Chase and Claudia Funke.

"A Garden of Words: The Calligraphy of Liu Fang Yuan, Part 1," curated by Phillip Bloom and Michelle Bailey, was to be the inaugural installation in the garden's new art gallery, the Studio for Lodging the Mind. Included were the original calligraphic scrolls that served as the models for inscriptions throughout the garden. The exhibition was postponed until 2021.



LIBRARY

At the Centennial Launch in September 2019, Avery Director of the Library Sandra Ludig Brooke shared this reflection on the next hundred-year horizon: “Libraries must batten down the hatches and build lifeboats to protect collections through the vicissitudes that are sure to come: natural disasters, social and economic upheavals, censorship, ignorance, and misapprehension.” Batten the hatches, indeed. But who could have imagined the manner in which such challenges would present themselves only months later?

In some ways it is impossible to see this year as anything other than binary: before and after COVID-19. The Library began the fall of 2019 with the openings of two thought-provoking exhibitions and, in February, hosted an exhilarating visit from Librarian of Congress Carla Hayden. In March, it moved almost overnight to close reading rooms, exhibition halls, offices, and labs in the face of the pandemic. But a continuity of purpose also characterized how the year unfolded—a through-line of vision, dedication, and adaptability.

A library exists to preserve and grow, describe and interpret, and provide access to its collections. The Huntington Library’s 75 staff members may have done this work somewhat differently from March onwards, but they did it imaginatively and emphatically. No challenges were more urgent than adapting the Library for safe operations in a world gripped by a pandemic, taking critical projects forward despite at times limited access to collections, and innovating to meet the demand for virtual access to collections.

As The Huntington closed in March, Library staff quickly and diligently packed and returned personal belongings of more than 200 readers, ensuring they would have access to their research materials in the ensuing period. Spaces throughout the Library were adapted to provide safe environments for staff as they gradually returned to work and also for patrons when they are able to return. Efforts increased to share content via the Huntington Digital Library and provide assistance through chat reference and e-research consults, and to develop an innovative Virtual Reading Room service that would let researchers consult materials through live-streaming video camera.

Digitization

The Huntington began the first year of the Digital Library Team initiative, generously funded by Deborah and Jay Last and Therese and Mario Molina, by hiring a digital project manager and a

Clay Stalls, Curator of California and Hispanic Collections, assessing a collection in the Library stacks.

LIBRARY STATISTICS

2,931 reference questions answered
184 curator presentations given to 6,838 attendees
11 million collection items
2,257 readers from 30 countries
45,747 linear feet of archival collections surveyed
1.3 million page views of the Huntington Digital Library

MOST REQUESTED MANUSCRIPT COLLECTIONS

1. Octavia E. Butler Papers
2. The Ellesmere Collection
3. Stowe Collection
4. Los Angeles Area Court Records
5. Jack London Papers

TOP FIVE ITEMS VIEWED IN THE HUNTINGTON DIGITAL LIBRARY

1. Geoffrey Chaucer's *The Canterbury Tales* (Ellesmere Chaucer): 56,932 page views
2. Maynard L. Parker photographs of the Hilda Boldt Weber residence: 24,950 views
3. A.F. Randall photographs of Apache Indians: 9,216 views
4. American Revolutionary War journal of John André: 4,933 views
5. William Langland's *Piers Plowman*; *Mandeville's Travels*; *Troilus*, etc.: 4,850 views

conservator for digital projects. Major upgrades were made to imaging lab equipment that allow photographers to work more quickly with higher-quality results. For example, a new V-cradle, custom-made in the UK, provides optimal, flexible support for photographing bound materials and is also an ergonomic tool that lessens physical wear and tear on photographers.

The first fruits of the Library's digitization work have appeared in the Huntington Digital Library, including the autograph manuscripts of Thoreau's *Walden*, the recently acquired Shugart Underground Railroad account book, and a growing collection of medical incunabula and manuscripts. Taking advantage of enforced telecommuting, imaging staff vetted hundreds of thousands of collection images stored internally, paving the way for faster migration to a new digital asset management system. It was especially rewarding to see explosive growth in use of the Huntington Digital Library with more than 1.25 million pageviews—a 75% increase over last year.

The Shapiro Collection

In December 2019, L. Dennis and Susan R. Shapiro made a groundbreaking endowment and collection gift to establish the



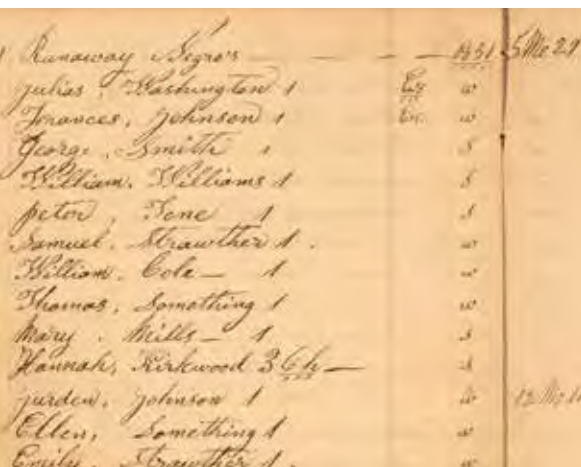
Above, left: Crypto-Catholic Shrewsbury prayer book (c. 1590) manuscript in ink on parchment, bound in black silk velvet with gold and champlevé enamel clasps and fittings. Middle: Zachariah Taylor Shugart's account book (1838–53) listing enslaved people he helped usher to freedom. Right: Library staff gather with Librarian of Congress Carla Hayden. Photograph by Ibarionex Perello.

Shapiro Center for American History and Culture. This virtual center, along with their hundreds of items of rare materials focused primarily on U.S. presidential administrations, is designed to advance scholarship, knowledge, and understanding of American history and culture, especially of the early republic and of the nation's founders and leaders, and to promote the use of The Huntington's extensive American documentary collections.

The Shapiros' choice collection coupled with The Huntington's extraordinary holdings in this area give the institution an unparalleled opportunity to explore West Coast and global perspectives on the American project and reflect on the relevance of the country's founding ideals for an increasingly diverse nation. Initial activities included intake of the Shapiro Collection, hiring an American presidential papers project archivist, setting the groundwork for the first Shapiro Book Prize, and planning for an inaugural celebration in fall 2020 headlined by historian Annette Gordon-Reed.

Acquisitions

This year, The Huntington made several vibrant acquisitions that epitomize the diversity of voices that are present—and expanding—in the Library collections. Major purchases garnering national attention were the Zachariah T. Shugart papers, which include an extraordinarily rare document—the abolitionist's account book recording the names of enslaved Black people who had escaped and who were sheltering at his Underground Railroad stop—and the Dickinson & Shrewsbury family papers, which document the history of the Dickinson & Shrewsbury salt company in West Virginia, a non-plantation industry that profited from the labor of enslaved Black people.



The Library Collectors' Council enabled several important acquisitions. The Walking Purchase archive documents an 18th-century investigation into a land deal that defrauded the Lenni Lenape (known to Europeans as Delawares) of more than 1 million acres in Pennsylvania. Three original illustrated Japanese handscrolls record Commodore Matthew Perry's 1853–54 incursions in Japan, and an archive of Gilded Age novelist Jeanette G.W. Kelsey includes an extraordinary manuscript memoir recounting her 14-year relationship with British author Julia Clara Pitt Byrne.

Significant gifts and purchases this year included the papers of Gilbert, Florence, and Leslee See Leong, documenting the lives of the Chinese American Family featured in Lisa See's book *On Gold Mountain*; the papers of Dana T. Gioia, former California poet laureate and chair of the National Endowment for the Arts; the Robert O. Greenawalt Collection of Railroad and Mining Stock Certificates; modern daguerreotypes of the American West by Robert Shlaer; and an 18th-century "receipt" book containing medical and culinary recipes.

Issac Newton at Babson College

The Library this year mounted a special exhibition of Newton materials on the campus of Babson College (Wellesley, Massachusetts) in connection with the college's centennial. The show featured materials from the renowned Grace K. Babson Collection of the Works of Sir Isaac Newton, which has been on deposit at The Huntington since 2006. Daniel Lewis, the Dibner Senior Curator of the History of Science and Medicine, and Joel Klein, the Molina Curator of the History of Medicine and Allied Sciences, provided related classroom and public programs. The Huntington was also pleased to host a VIP delegation from Babson for The Huntington's own Centennial Dibner Lecture on Isaac Newton.

Librarian of Congress

When Carla Hayden, the Librarian of Congress, visited campus for the Centennial, she met with Library staff, toured the exhibition halls, and viewed special treasures from the institution's Abraham Lincoln and Octavia E. Butler collections. Hayden remarked on how astonishing it was to see objects related to these two figures—in life more than a century apart—side by side, "in conversation" with one another, and noted that she believed the two would have liked each other.

LIBRARY COLLECTORS' COUNCIL

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Mr. and Mrs. Merle H. Banta
Dr. and Mrs. Fred Blum
Mr. and Mrs. Donald W. Bogart, Jr.
Mrs. George N. Boone
Mr. and Mrs. Kim Caldwell
Dr. Cindy and Mr. John Carson
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Mr. Christopher W. Combs
Mrs. Eleanor Congdon
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Mr. and Mrs. Charles C. Read
Mr. and Mrs. Kenneth G. Riley
Mr. and Mrs. J. David Rips
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Dr. Cara W. Robertson
Dr. Ricki and Mr. Joel Robinson
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Loren and Frances Rothschild
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Mr. and Mrs. Charles B. Thornton Jr.
Mr. Paul Tolbert
Ms. Ruth Waddell and Mr. Eric Stockel
Mr. Robert S. Warren
Mr. and Mrs. Robert E. Wycoff
Robbie and David Zeidberg

PRESERVATION AND CONSERVATION

The Huntington's nine-member preservation and conservation department works to protect and preserve the institution's vast collections, through the preservation and conservation treatment of books, paper, and paintings. The department, led by Lloyd E. Cotsen Head of Preservation and Conservation Holly Moore, also supports exhibitions by preparing items for public view and loan. This year, department staff spent nearly 1,500 hours treating 170 items in both the library and art divisions and more than 420 hours on environmental monitoring and integrated pest management for the collections. Because the pandemic resulted in fewer exhibitions and the requirement for conservators to work from home for part of the year, the total hours of treatment time decreased from previous years. However, there was an increase in both collections maintenance projects, which are typically more detailed and time consuming, and support of digitization projects, which continue to make an increasing number of items from The Huntington's collections available to a growing audience.

The Blue Boy

During a multiyear technical study and conservation project, Mary Ann and John Sturgeon Senior Paintings Conservator Christina O'Connell spent 372 treatment hours this period working on one of The Huntington's most iconic artworks, *The Blue Boy*, much of the time in public view in the Thornton Portrait Gallery. She reattached lifting paint, removed cloudy and discolored varnish layers and overpaint, repaired and re-adhered areas of the lining canvas, and skillfully inpainted damaged areas to reveal the brilliant hues and virtuosic brushwork of Thomas Gainsborough's 18th-century masterpiece. The effect of the treatment has brought the artwork much closer to the way it looked in Gainsborough's time, reinforcing both the painter's skill and the showpiece qualities of the famous work. Without layers of dirt and cloudy varnishes, Blue Boy's famous costume is now vibrant blue instead of slightly green; shadows and highlights help create a sense of spatial depth that had been lost; and the figure appears to stand more firmly in a three-dimensional landscape. The project included extensive documentation as well as high-tech data gathering and analysis that showed the artist made use of a complex network of paint layers and pigments and that the painting's lining adhesive correlated to a paste made from rye flour and ale. The project was supported by Bank of America's conservation grant program;



"It's been an incredibly deep professional experience. Conservation work is very much a process of discovery. I've not only had a view of the painting at the microscopic level, but I was also able to observe each stroke as the true colors of Gainsborough's palette were revealed from underneath many layers of dirt and discolored varnish."

—Mary Ann and John Sturgeon Senior Paintings Conservator Christina O'Connell

“Collections are at the core of everything we do. Ensuring the long-term survival of cultural materials for the use and enjoyment of future generations is the goal of preservation. Conservation, the treatment of individual objects to stabilize and restore them, is one critical aspect of preservation that lies at the heart of conservators’ work.”

—Lloyd E. Cotsen Head of Preservation and Conservation Holly Moore



Above: Paper Conservator Jacklyn Chi working on an American Revolution-era map from the Kashnor Collection showing British defense posts in northern Rhode Island. Photograph by Ibarionex Perello. Opposite page, top: Book Conservator Austin Plann Curley uses solvent-set tissue to repair a tear in a manuscript from the papers of Thomas Clarkson, an English abolitionist. Bottom: Senior Paintings Conservator Christina O’Connell working on Thomas Gainsborough’s *The Blue Boy*.

Haag-Streit USA, which provided an in-kind loan of a surgical microscope; Kim and Ginger Caldwell; and Friends of Heritage Preservation. A Conserving Canvas grant from the Getty Foundation made it possible to hold focused meetings at The Huntington with nine international paintings conservators with expertise in 18th-century British art and provided hands-on training internships for three early-career conservators.

Supporting Digitization

In April 2020, The Huntington added a new project conservator to work specifically on conservation review, handling, and treatment needs for materials to be digitized by the imaging services department. In the 2019–20 fiscal year, the book and paper conservator team began reviewing and treating materials for the History of Medicine Incunabula Project. Highlights from this group of materials included astrological miscellanies and medical recipe books from the Middle Ages. The team reviewed 204 books for digitization, 37 of which were treated. Many digitized collections are now available to the public through the Huntington Digital Library.

Treatment: An Illuminated Manuscript

The book and paper conservators, under the supervision of Senior Book and Paper Conservator Kristi Westberg, undertook an extensive treatment of the exquisite Elizabethan-era illuminated manuscript *Heroica Eulogia*, dating from 1567. The manuscript was compiled by William Bowyer, keeper of records in the Tower of London for Robert Dudley, Earl of Leicester, possibly to prove Dudley was worthy of marrying Queen Elizabeth. The lavish volume, which contains one of the earliest accurate maps of the British Isles, was selected to be digitized in advance of a Huntington workshop bringing scholars together to understand this complicated, unusual, and beautiful manuscript, which contains 14 large miniatures, a large map, and 24 heraldic crests on parchment. Before it could be imaged, conservators worked for 100 hours to stabilize flaking and crumbling in the numerous large miniatures and heraldic crests.

Exhibition Preparation: 100 Great British Drawings

Although the exhibition “100 Great British Drawings” is not scheduled to open until 2022, conservators worked to prepare items for the exhibition during this fiscal period. Work included reviewing each item to check its condition and evaluate treatment needs, confirming or updating the object’s material description, making display and lighting recommendations, and preparing items for photography. Conservators spent 370 hours preparing five books and 74 works on paper for exhibition. Treatment included the removal of stains and acidic mats as well as delicate inpainting and loss compensation.

Treatment: A 17th-Century Volume of Poems

The folio-sized copy of *Works of Catullus*, printed in 1608, holds special significance because it was owned by the poet Ben Jonson, who added his own handwritten annotations to the text. Before the book was acquired by The Huntington, it suffered severe mold damage that destroyed the book’s sewing structure and caused portions of the textblock near the spine and tail to be lost, damage that could not be repaired without fully disbinding the book. This year, a book conservator spent 70 hours working on more than 1,000 pages of the folio, one page at a time, filling the losses with new handmade paper carefully shaped and joined to the original in preparation for resewing the textblock, attaching boards, and covering the binding in leather.

ART MUSEUM



20

One of several ways The Huntington marked its Centennial was to officially change the name of the art division from Art Collections to Art Museum to more accurately reflect the institution's curation, interpretation, exhibition, scholarship, and educational work and to make the collection more accessible and discoverable online. The name change also underscores that The Huntington's art collection is, in fact, one collection—one which preserves and celebrates art made over 500 years in the Americas and Europe, and increasingly, Asia. Turning 100 gave the institution the opportunity to honor the extraordinary legacy it has inherited and to think about how to chart a course for success over the next 100 years by updating the permanent galleries and curating exciting new exhibitions that will appeal to large and diverse audiences.

Henry Huntington, entrepreneur and visionary developer of Los Angeles, and Arabella Huntington, ardent Gilded Age art collector and philanthropist, brought together the region's first Old Masters collection. Their artworks, primarily from America and Europe, inspire visitors to make deep connections across the collection, and to recognize how artistic styles and techniques traversed continents and oceans.

In thinking about the next 100 years, the Art Museum deeply considered what Henry and Arabella Huntington purchased and displayed: historic art as well as art of their time, including works produced by their daughter-in-law Anna Hyatt Huntington, ceramics from China, and work by the pivotal impressionist artist Mary Cassatt. Using that as a stepping off point, the Art Museum looked at The Huntington's next 100 years as an opportunity to engage contemporary artists in meaningful collaborations with our curators and our collections. For example, for "Made in L.A. 2020: a version," The Huntington invited artists to interact with The Huntington's collections, and several did just that, making new work in response. The desire of the Huntingtons to share their collections with the public, along with Henry's drive to promote technological advances, lies at the heart of the institution's goal to share its art collection with ever wider audiences, both in galleries and online.

In a strategic effort to foreground the relevance of the collections, we welcomed new members to the staff and new collaborations with local organizations to help provide fresh perspectives and interpretations. A summer Getty Marrow Undergraduate Intern



Opposite page: A new “salon-style” hang in the American art galleries. Above, left: Video still depicting dancers in the gardens of The Huntington for *Apariciones/Apparitions*, a video work by Carolina Caycedo. Closeup of a ship from a painted wall the Zebulon Trickey House, Westbrook, Maine, attributed to Jonathan D. Poor (1807–1845).

joined the team, and the Art Division launched a new multiyear partnership with the Los Angeles branch of the lauded Ghetto Film School with a project called “Portraits in Light” where 25 promising students worked closely with Huntington curators to develop short films. Focusing on objects within the Fielding Collection of Early American Art, the students found new and creative ways to use light in their work, inspired by 19th-century artists often working in low-lit environments.

A new chief curator of American Art, Dennis Carr, also joined The Huntington staff during this period. Coming from the Museum of Fine Arts in Boston, Carr brings tremendous expertise both in colonial American and Latin American art, and a track record of thinking expansively about “America,” both as a country and a hemisphere.

While the galleries may have been closed to the public for part of the year, the staff was hard at work, as new works joined the collection through generous gifts and purchases.

Among the additions of American art are a number of pieces of early American folk art, such as a set of monumental painted

SIGNIFICANT ACQUISITIONS THIS YEAR

Dune Landscape with Travelers Resting | Pieter de Molijn (Dutch, 1595–1661) | Early to mid-17th century | Oil on canvas | Gift of Mary Ann and John Sturgeon

Jane Allnutt, ca. 1825–26 | Thomas Lawrence (English, 1769–1830) | Undated, ca. 1825 | Graphite pencil and watercolor on wove paper | Purchased with funds from the Adele S. Browning Memorial Art Endowment, the Ida Crotty Print and Graphic Arts Endowment, and the Caillouette Fund for British Art.

Irish Girl | Robert Henri (American, 1865–1929) | 1927 | Oil on canvas | Gift of the Philip and Muriel Berman Foundation

Untitled (Tonal) | Harry Bertoia (American, born in Italy, 1915–1978) | 1970s | Beryllium-copper rods with brass tops and base | Gift of the Philip and Muriel Berman Foundation

Six painted wall panels from the Zebulon Trickey House, Westbrook, Maine | Attributed to Jonathan D. Poor (American, 1807–1845) | ca. 1835 | Pigment, glue, and distemper on lime plaster | Gift of Jonathan and Karin Fielding



ART COLLECTORS' COUNCIL

Patricia and Richard Amtower
 Laurie P. Barlow
 Ann and Olin Barrett
 Christine and Kenneth Bender
 Chistine Benter
 Nancy Berman and Alan Bloch
 MaryLou Boone
 Maribeth and Hal Borthwick
 Caron Broidy
 Cindy and John Carson
 Susan and Stephen Chandler
 Margaret Leong and Michael Checca
 Eleanor Congdon
 Judith and Stanley Farrar
 Karin and Jonathan Fielding
 Nancy and Carl Hulick
 Marcia Good
 Wendy Munger and Lenny Gumport
 Gina Valdez and Scott Jordan
 Ellen and Harvey Knell
 Hannah and Russel Kully
 Sherry and John Light
 Joanne and Ethan Lipsig
 Mary Anne and Lary Mielke
 Margot and Mitch Milias
 Jeri and Thomas Mitchell
 Diane and Trevor Morris
 Philip D. Nathanson
 James Parks
 Kathleen Peck
 Terry Perucca
 Susan and Carl Robertson
 Ricki and Joel Robinson
 Ann and Robert Ronus
 Laura and Carlton Seaver
 Kirsten Hansen and Allen Shay
 Lisa and Timothy Sloan
 Stewart R. Smith and Robin Ferracone
 Mary Ann Sturgeon
 Geneva and Chuck Thornton
 Susan Stockton and Chris Walther
 Sally Wenzlau
 Alyce Williamson
 Deborah and Robert Wycoff

plaster walls attributed to the itinerant artist Jonathan D. Poor from a house in Maine. They are the only early 19th-century walls of their type at any institution outside of New England. A graceful piece of mid-20th-century art, the outdoor sculpture *Untitled (Tonal)* by Harry Bertoia that has enchanted visitors to the Dorothy Collins Brown Garden for years as a loan, now permanently belongs to The Huntington. The gift of *Irish Girl*, a 1927 painting by American artist Robert Henri, helps strengthen the institution's collection of major artists from the Ashcan School. Henri acted as ringleader to a group of artists known as "The Eight," who were committed to art that engaged with the grit of contemporary life and everyday experience.

European acquisitions included a 17th-century Dutch landscape by Pieter de Molijn, known for his delicate landscapes, and a graphite pencil and watercolor drawing of a young girl by famed English portrait painter Thomas Lawrence that was the basis of a started, but never finished, head-and-shoulders oil portrait that is also in The Huntington's collection.

A new installation—awaiting public unveiling once galleries reopen—in the American art galleries features a beautiful new "salon-style" hang, modeled after displays of art popular in 19th-century European salons and Gilded Age homes and museums, including Arabella Huntington's mansion in New York. This installation showcases several of The Huntington's most beloved American works, alongside two prominent loans from the Los Angeles County Museum of Art.

Updates to the Huntington Art Gallery this year include the removal of miniature cases from the southwest hall on the second floor, freeing space to display paintings, while a new lighting track was added downstairs to improve illumination of the oil paintings hung there. Other improvements include efforts to enhance the visitor experience through new signage, including a new map of the galleries; a timeline of the art collections as championed and guided by Arabella; and banners on the building exterior.

Above left: A visitor in the galleries. Middle: *Irish Girl* by Robert Henri (American, 1865–1929). Oil on canvas. Gift of the Philip and Muriel Berman Foundation. Right: *Dutch Landscape with Travelers Resting* by Pieter de Molijn (Dutch, 1595–1661). Oil on canvas. Gift of Mary Ann and John Sturgeon.

BOTANICAL GARDENS AND GROUNDS



In this Centennial year, the Botanical division completed major projects that looked both to the past and future. The Huntington completed the construction of its stunning Chinese Garden, a project a quarter-century in the making. Botanical staff also beautifully relandscaped the grounds surrounding the Mausoleum where Henry and Arabella Huntington are buried; created a wondrous new potager, or kitchen garden, like the Huntingtons themselves once had; prepared an area near the Japanese Garden for the arrival of a historic magistrate's residence; and undertook the labor-intensive restoration of the palm-lined North Vista garden, restoring the view the Huntingtons would have had when they peered from the mansion's windows 100 years ago.

This period included the final months of construction on Liu Fang Yuan 流芳園, the Garden of Flowing Fragrance, which at 15 acres is now one of the largest classical-style Chinese Gardens in the world. The expansion project included the addition of a restaurant, art gallery, scholar's studio, covered walkways, a court to display bonsai-like *penjing*, and a large gathering space for special events. The expansion involved the work of 52 artisans from China who installed exquisite structural roof elements and tiles and created

the distinctive pebble mosaic hardscapes featured throughout the garden. A cultural exchange program for the artisans included trips to Disneyland, the Getty Villa and Santa Monica beach, as well as a Thanksgiving dinner shortly before they returned to China in early December 2019. The \$24.3 million expansion brought the total cost of garden construction to \$54.6 million, all raised from individual, corporate, and foundation gifts.

Construction of the garden was postponed by historically heavy rains in April 2020 and by the pandemic, which also caused The Huntington to postpone a grand opening ceremony and gala originally scheduled for May 2020. Instead, staff worked through the closure to complete construction and install acres of new landscaping for a public opening that would occur in the fall of 2020.

Staff also worked on a project to bring a 320-year-old magistrate's house from Marugame, Japan, to The Huntington, which visitors will one day be able to walk through and experience as a traditional Japanese home and garden. The historic building was the gift

Above: A shady corner of the expanded Chinese Garden. Photograph by Aric Allen.



of Yohko and Akira Yokoi, whose family had been installed as magistrates of a small farming district more than 300 years ago. The main house, along with two smaller “treasure houses,” was carefully dismantled and shipped to The Huntington. While the arrival of the Japanese artisans who were to reassemble the home on Huntington grounds was delayed by the pandemic, Botanical staff cleared and prepared the space where the structure will soon sit. The site was also visited by Keizō Hamada, the governor of Kagawa Prefecture, where Marugame is located, who, during his visit, also viewed an “exchange tree” given to The Huntington by the prefecture and styled for The Huntington by bonsai artist Taiga Urushibata, who won Japan’s top bonsai award in 2019.

Botanical staff this year also completed work on the Brody Botanical Center by adding a potager garden, a botanical feature especially favored by the late Frances L. Brody, renowned donor to The Huntington and the center’s namesake. The garden includes multiple raised beds; a colorful wood-fired oven; a handsome mosaic rooster sculpture by Santa Cruz artist Terrie Kvenild; and the Barry H. Herlihy Horticultural Pavilion, a shaded structure for teaching and gathering. Much of the garden’s first abundant harvest of carrots, kale, and cabbages became a welcome pandemic donation to the local food bank Friends Indeed.

Staff this year renovated two historic landscapes: the Mausoleum and North Vista. Aging and drought-damaged laurel plants around the Mausoleum were replaced with landscaping that included a multitude of olive cultivars and a variety of white-blooming plants, including natal plum and star jasmine. In addition, a shady new walking path north of the Mausoleum winds through an acre of clivias and many large, magnificent staghorn ferns, including a massive specimen donated by area resident George Banks. The North Vista rehabilitation involved the replacement of 14 80-year-old *Livistona australis* palms, some weighing as much as 3,000

pounds, with 22 *Livistona decora* palms, as well as the installation of new turf. The new plantings restored the popular and iconic garden to its former symmetry and glory.

Important work done on the grounds included the rethatching of the rustic Pavilion for Washing Away Thoughts that lies between the Chinese and Japanese gardens. That work was performed by William Cahill, America’s only active roof thatcher. Also completed: the draining and clearing of hundreds of yards of gravel and muck from lakes and ponds in both the Japanese and Chinese gardens to clarify the waters; and the first stages of work on a major project to make the pathways of the Desert Garden more accessible by removing old paths and relocating living collections.

Other work on the grounds included the installation of a battery storage facility funded by Southern California Edison to store power at night when consumer demand is low. The Huntington’s ability to use the stored power during the day is expected to result in savings of roughly \$90,000 per year.

Despite the challenges presented by the pandemic, including the absence of an army of regular Botanical volunteers, staff used the mid-March to mid-June closure period to complete numerous tasks while the gardens were empty. Some Huntington staff members who were temporarily unable to work in office jobs volunteered to assist in the gardens, helping with rose pruning and repotting the orchid collection, among other duties.

Botanical Research

The Botanical research department includes several botanists working on the global conservation of rare and endangered plants through propagation, preservation, and research—a commitment that reaches back to the time of William Hertrich, Henry Huntington’s first superintendent of the gardens.

Right: Pasadena Community College student Armando Serrano analyzing cycad DNA in The Huntington's botany labs. Photograph by Lisa Blackburn. Opposite page, left: Gary Roberson, lead project gardener for the palm and cycad collections, tends to cycads. Photograph by Tom Carruth. Middle: Thatcher William Cahill places reeds on the roof of the Pavilion for Washing Away Thoughts. Photograph by Andrew Mitchell. Left: The new Potager Garden brimming with vegetables. Photograph by Cara Hanstein.

Raquel Folgado produced research on cryopreservation and tissue culture, and, through an initiative funded by the California Avocado Commission, added 15 different types of avocados, including some cultivars from The Huntington's historic orchards, to the institution's in-vitro repository of plants. The successful offspring from experiments to root *Magnolia* species from tissue culture will be either planted in the gardens or distributed to other institutions to encourage their conservation. Folgado developed new techniques to optimize the culture of avocado tissue. In addition, she co-supervised scientists researching agave and tomatillo in Mexico, avocado in Australia, and oak at the San Diego Zoo. Graduate students from Mexico and Australia visited for several weeks in the summer of 2019 to work in The Huntington's cryopreservation lab.

Botanist Brian Dorsey continued his impressive molecular systematics work, developing a novel and affordable approach to assembling massive genome-wide data sets for work on cycads in the genus *Dioon* and on one of the rarest cycads in the world, *Encephalartos latifrons*. Dorsey, with a botanist from the University of California, Berkeley, was awarded a \$48,000 grant from the California Conservation Genomics Project to use genetic data to inform state conservation policy in the era of climate change. Dorsey also worked on the Global Genome Initiative, which aims to store tissue and DNA of plants from around the world so that they can be made widely available to researchers. The Huntington serves as an important source for plant tissue and one of the biorepositories in this global consortium.

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A GOLDEN ANNIVERSARY

The Huntington's Centennial year included a very special anniversary for one beloved staff member. Ramiro Ramirez Pinedo, 80, the skilled gardener who carefully prunes the plants of the Japanese and Chinese gardens, completed his 50th year at the institution before retiring. In that time, Pinedo and his wife sent all five of their children to college. A party held in Ramiro's honor featured a cake decorated with an image of his beloved Japanese Garden and a touching Verso blog post about his career generated many comments in both English and Spanish, including this one: "So wonderful to read about the 'heroes' of the Huntington, those who work with such joy to keep this site in beautiful order."

Ramiro Ramirez Pinedo, a beloved Huntington gardener. Photograph by Jamie Pham.



The Center for East Asian Garden Studies

Thanks to a generous gift from June and Simon K.C. Li, the Center for East Asian Garden Studies was finally able to take physical form early in the fiscal year through the establishment of a research library and meeting space in the basement of the Brody Botanical Center. The library houses a collection of nearly 8,000 volumes on East Asian art, gardens, literature, and history, and served as the site of a weekly seminar for Occidental College students taught in early 2020 by the Center for East Asian Garden Studies staff.

Before the pandemic, the Center maintained its annual series of lectures and other programs related to East Asian garden history with the following topics: paintings of peonies, the conservation of rhododendrons, Chinese imperial gardens, and postmodern museum design. Among the year's highlights was a public symposium and private workshop entitled "'Unscholarly Gardens': Rethinking the Gardens of China," which brought together six researchers from Spain, Britain, and the United States to discuss Chinese gardens other than those of scholar-officials, which have been extensively treated in existing scholarship.

Research by Phillip Bloom, director of the Center for East Asian Garden Studies, included work on projects involving Chinese Buddhist art and the concept of pleasure in Chinese gardens.

Center staff curated small-scale displays of the painting and calligraphy of Tang Qingnian 唐慶年, the Chinese Garden's artist-in-residence for the period, in the garden's Waveless Boat pavilion and trained a new cohort of 60 docents for the Chinese Garden through a series of 10 lectures on all aspects of Chinese garden history.

Interns

The Huntington hosted several botanical interns, including two from the Shanghai Botanical Gardens in early 2020; two undergraduates who worked to prepare crops in the potager garden in the spring of 2020; an intern who helped with landscape design and planting in the Chinese Garden in the fall of 2019; an intern supported by the Getty Marrow Undergraduate Internship Program who created a database of all names and poems in the Chinese Garden; two undergraduates who worked in the Ranch Garden; a USC Dornsife Career Pathways intern who assisted with the Global Genome Initiative project in July 2019; and an intern who worked remotely during the summer of 2020 on a GIS project for the cycad collection.

Gifts

Generous donors to the Botanical Gardens this year contributed a variety of items, including orchids and other plants, an antique stone lantern, botanical illustrations, tools, seeds and plant cuttings, books, a Japanese tea set, and two hydraulic lift carts for the bonsai nursery. Notable gifts this year included:

- two bonsai, including a large "raft-style" shimpaku juniper, and several large bonsai containers from the collection of the late Paul Vasina by his wife, Linda
- a large liquidambar bonsai forest and several old, large bonsai pots from Marybel Balendonck
- a complete bonsai collection including 40 old bonsai and nearly 70 pots from Dr. Hart Isaacs
- a possible internment camp pot donated by Nate Simmons
- a handmade cement bonsai pot donated by Fred Capella and made in the Tule Lake Japanese American incarceration camp by Mitsuo Fujimoto, who had also made a pot already in The Huntington collection
- a set of 10 orchid paintings by Huntington volunteer and artist Kitty Shih

- a significant painting of a Japanese black pine, by Japanese artist Asuka Hishiki, donated by the Whitelock Trust

Center for East Asian Gardens Lectures and Public Programs

- “Gardens as Ecological Theater: An 18th-Century Story” | Eugene Y. Wang, Harvard University
- “Recasting the King of Flowers in Late Imperial China” | Kristen Chiem, Pepperdine University
- “Pushed up the Mountain” (film preview) | Julia Haslett, University of North Carolina
- “I. M. Pei and Wang Shu: Modern and Post-Modern Transformations of the Chinese Garden” | Hui-shu Lee, UCLA
- “The Making of a Medium: Borrowing Views from Painting and Fiction in Early Modern Chinese Garden Design” | S. E. Kile, University of Michigan
- “‘Unscholarly Gardens’: Rethinking the Gardens of China” (symposium)

Botanical Symposia, Workshops, Sales, and Public Programs

- Phalaenopsis symposium
- 5th annual international Huntington Orchid show and sale
- Botanical Artist Guild of Southern California workshops
- 36th annual Succulent symposium
- Cactus and Succulent Society of America show and sale
- Iris Society meeting
- Cycad Society meeting
- Chrysanthemum show
- Camellia show
- Bonsai-a-thon and workshops

Botanical Lectures

- “Garden Designs of Richard Neutra” | Barbara Lamprecht
- “The Serious and Funny Business of Plants” | John Schoustra
- “Australian Ant-Plants” | Attila Kapitany
- “California Ranches: Lands in Transition” | Marc Appleton
- “Protea: The Magic and the Mystery” | Gil Garcetti



Above: An aging *Livistona australis* palm being removed from the North Vista.

- “Super Natural: Plants Behaving Weirdly” | Sandy Masuo
- “The Life and Times of Ethnobotanist Richard Schultes in the Amazon” | Mark Plotkin
- “Outstanding American Gardens: What Are They, Where Are They, and How Can They be Saved?” | James Brayton Hall, President of the Garden Conservancy
- “The ‘Huntington’s 100th’ Rose” | Tom Carruth
- “Pollinators, People, and Plants” | Kristy Clougherty
- “Designing a Desert Moonlight Garden” | Jason Wiley
- “Historia Plantarum” | Alain Touwaide
- “California and the Birth of the Modern Garden” | Wade Graham



RESEARCH

The Huntington Research Division's ambitious Centennial offerings included a series of lectures featuring Huntington scholars who had previously worked on a particular volume or manuscript in the Library collections and returned to discuss its provenance and explore its current relevance. The idea was not only to look back on The Huntington's extraordinary collections, but to look forward to a future in which scholars and the wider public will continue to make meaning from these holdings. For her Centennial Nevins Lecture on Benjamin Franklin's autobiography, Harvard University's Joyce Chaplin began with an analysis of how paper was made from rags in 18th-century England, continued with how and when Franklin composed (and blotted!) his manuscript, and concluded with a provocative discussion of the varying interpretations of Franklin's text on either side of the Atlantic. Zachary Lesser of the University of Pennsylvania gave a similarly insightful rereading of the "bad" quarto of Shakespeare's *Hamlet* in his Centennial Ridge Lecture, riveting in its close reading of the varying texts of the "To be or not to be" soliloquy. Both lectures were models of how to make serious and sometimes forensic humanities scholarship accessible for a wider audience.

Conference offerings included the first serious program on American poet Wallace Stevens to take place at The Huntington since the collection of his papers was acquired in the 1980s. Another conference celebrated the 200th anniversary of the birth of John Ruskin, whose works are held both in the library and art collections. The centerpiece, however, was the conference "In America, Nineteen Nineteen." Designed to amplify the themes of the "Nineteen Nineteen" exhibition, the conference encouraged scholars to rethink the experience of being American in a year of political and economic crisis, racial tension, pandemic disease, and post-traumatic stress disorder associated with the end of World War I.

A full complement of 23 resident research fellows came to The Huntington to explore and animate the collections and to engage in the serendipitous and often magical intellectual exchange of ideas about their research. Topics of study this year included the depiction of wounded bodies in medieval manuscripts, the origins of the Iberian-Atlantic slave trade, and the nature and development of American telegraphy. The group, an unusually large one, started the year with an exciting introductory symposium—a program held for the first time this year—to build familiarity and collegiality.

When the pandemic intervened in the middle of March 2020, Research Division staff responded quickly to manage the resulting challenges. There were significant programmatic disruptions: three conferences and seven lectures—all of them planned several years in advance—had to be canceled. Resident fellows already here



returned home; those planning to come into residence postponed or deferred their awards. The intellectual momentum of the program continued through online lectures in the Zoom webinar format while long-term fellows remained in contact through regular virtual meetings. The division faced the knotty problem of academic traffic management as it sought to coordinate and schedule the various cohorts of incoming and outgoing research fellows. Reluctantly, the decision was made to suspend the short-term fellowship competition for 2021–22 and plan to host all Research programming on Zoom for the 2020–21 academic year. Like many cultural and academic institutions across the world, The Huntington found and capitalized on a technological silver lining, pivoting quickly to and having great success with digital programming. While digital formats certainly have their limitations, the institution quickly recognized that they provide a ready invitation to innovate and to reach larger, more distant, and more diverse audiences.

The Huntington's program of conferences and lectures, involving scholars, writers, scientists, and artists from around the world, is a forum for making humanities research relevant and accessible for wider public audiences.

Conferences

“Sincerely Yours, Wallace Stevens” | Convened by Bart Eeckhout, University of Antwerp, and Lisa Goldfarb, New York University

“In America, Nineteen Nineteen” | Convened by Bill Brown, University of Chicago

“Rogue Printers, Book Smugglers, Annotators, and Scribes: The Book Culture of the Elizabethan Catholic Underground” | Convened by Earle Havens, Johns Hopkins University, and Mark Rankin, James Madison University

“John Ruskin: Nineteenth-Century Visionary, Twenty-First Century Inspiration” | Convened by James L. Spates, Hobart and William Smith Colleges

Above, left: Corporal Fred. McIntyre of the 369th Infantry with Picture of the Kaiser Which He Captured from a German Officer, in William Allison Sweeney, *History of the American Negro in the Great World War*, 1919, Cuneo-Henneberry, Chicago. Middle: William Roberts, “*Gun Drill*,” cover illustration for the modernist poetry anthology *Wheels* 1919. Right: *Dance at the League* by Peggy Bacon (1895–1987), 1919. Drypoint. Gift of Hannah S. Kully. Opposite page: South Central Portion of the Moon at Last Quarter, Made with the 100-Inch Reflector (detail), Sept. 15, 1919, gelatin silver print.

“The First Vision of Joseph Smith, Jr: 200 Years On” | Convened by Richard Bennett, Brigham Young University

Lectures

The Los Angeles Times Distinguished Fellow’s Lecture in the History and Culture of the Americas | James Walvin, Professor of History, University of York | “Slavery Matters”

The Dibner Distinguished Fellow’s Lecture in the History of Science and Technology | Edmund P. Russell, Professor of History, Carnegie Mellon University | “United by Lightning: The Transcontinental Telegraph of 1861”

The Inaugural Lecture in the Caltech-Huntington Program in Visual Culture | Sachiko Kusukawa, Professor of History and Philosophy of Science, University of Cambridge | “‘With a sincere hand and a faithful eye’: The Visual Culture of Early Modern Science”

The Ray Allen Billington Centennial Lecture in the History of the American West | T.J. Stiles, Independent Scholar | “Locked in his Private Room: A Teenager’s View of the Last Days of George Armstrong Custer”

The Haynes Foundation Centennial Lecture in the History and Culture of Los Angeles | William Deverell, Professor of History, USC | “The Founder and the Future: Becoming Henry Huntington”

The Fletcher Jones Foundation Distinguished Fellow’s Lecture in British History | Dymphna Callaghan, Professor of Literature,



Left: Percy John Smith, *Death Intoxicated*, 1919, etching. Gift of Russel I. Kully.

Syracuse University | “‘I must hold my tongue’: Shakespeare’s Freedom of Speech”

The Martin Ridge Centennial Lecture in Literature | Zachary Lesser, Professor of Literature, University of Pennsylvania | “Hamlet and Other Ghost Stories”

The Allan Nevins Centennial Lecture in American History | Joyce Chaplin, Professor of History, Harvard University | “Benjamin Franklin: The Often Truthful, Always Radical, Never Completed American Founder”

The Dibner Centennial Lecture in the History of Science and Technology | Rob Iliffe, Professor of History of Science, University of Oxford | “Counterfeiting Science: The Uses of Evidence in the Newton-Leibniz Priority Dispute”

The Centennial Lecture in Mormon History | Sarah Barringer Gordon, Professor of Law, University of Pennsylvania, and Kevin Waite, Assistant Professor of History, Durham University | “The Trials of Biddy Mason: Slavery, Mormonism, and the Making of Black Los Angeles”

The Mary Robertson Lecture in Tudor History | Sir Diarmaid MacCulloch, Professor Emeritus of History, St Cross College, Oxford | “Thomas Cromwell: Getting Past the Myths”

The Cheng Foundation Centennial Lecture in Chinese American History and Culture | Mae Ngai, Professor of History, Columbia University | “The Chinese in the Huntington Archives”

The Zeidberg Centennial Lecture in the History of the Book | Peter Stallybrass, Professor of Literature, University of Pennsylvania | “The Materiality of Love: Elizabeth Barrett (later Browning) and Letter-Writing”

The Huntington Founder’s Day Centennial Lecture | Drew Faust, Professor of History, Harvard University | “Making History”

Institutes

The Huntington-USC Institute on California and the West

The Huntington-USC Institute on California and the West (ICW) significantly expanded its programming this year. Featured fall events included “In the Country of Women,” with Susan Straight and Lisa See discussing Straight’s memoir tracing the lives of six generations of immigrant and multiracial women in her extended family; and a three-part series, “Night in the City: LA After Dark,” offered in partnership with the Natural History Museum of Los Angeles County. The ICW Fall Borderland Series considered multiple aspects of the region along the U.S.-Mexico border. In October, the ICW team and a dozen doctoral graduate students traveled to Grand Teton National Park and the Murie Ranch/Teton Science Schools to explore ways to integrate western and public histories.

The pandemic pushed the ICW’s “California & the World” program to an online platform, with a series on Pacific Islands, as well as more than a dozen videos featuring interviews with scholars examining topics including Russian explorers, the plight of people traveling from the U.S. to Mexico in the 1800s to escape slavery, and social unrest in 1960s Los Angeles. A pre-pandemic in-person event in February discussed Syrian migration to California. ICW’s social media outreach and audiences continued to grow; one post on the history of racial injustice and justice movements reached 900,000 viewers.

The Chinatown History Project allowed the ICW to deepen its partnership with The Huntington, the Chinese Historical Society, and the Chinese American Museum. The Aerospace History Project continued with oral history interviews conducted virtually and the announcement that Layne Karafantis, a former chief historian at NASA Ames and former curator at the Smithsonian National Air and Space Museum, received a long-term Dibner Fellowship in the History of Science and Technology at The Huntington. ICW’s high school civic engagement program, the Los Angeles Service Academy, welcomed its new class in August 2019 and began with site visits to a water treatment facility, the Port of Los Angeles, and an aerospace manufacturing facility before switching to virtual meetings.

FELLOWSHIP STATISTICS FOR 2020–2021

Number of applicants: 460

Number awarded: 149

Percentage awarded to women: 59%

2019–2020 LONG-TERM FELLOWS

R. STANTON AVERY DISTINGUISHED FELLOW

Elizabeth Maddock Dillon, Professor, English, Northeastern University | Geographies of Reproduction: Race, Gender, and Labor in the Early Atlantic World

FLETCHER JONES FOUNDATION DISTINGUISHED FELLOW

Dympna Callaghan, Professor, English, Syracuse University | Shakespeare's Freeness of Speech

LOS ANGELES TIMES DISTINGUISHED FELLOW

James Walvin, Professor Emeritus, History, University of York | Slavery Matters: Slavery and Modern Society

ROBERT C. RITCHIE DISTINGUISHED FELLOW

Christopher Clark, Professor, History, University of Connecticut at Storrs | The Age of Freehold: Land, Property, and Farming in American Ideology, 1750s–1950s

ROGERS DISTINGUISHED FELLOW IN 19TH-CENTURY AMERICAN HISTORY

Stephen Cushman, Professor, English, University of Virginia | Mars Remembers: Civil War Writing and Public Imagination

DIBNER DISTINGUISHED FELLOW IN THE HISTORY OF SCIENCE & TECHNOLOGY (AND JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION FELLOW IN RESIDENCE)

Edmund P. Russell, Professor, History, Carnegie Mellon University | United by Lightning: The Transcontinental Telegraph of 1861

DIBNER RESEARCH FELLOWS IN THE HISTORY OF SCIENCE & TECHNOLOGY

Jack Hartnell, Lecturer, Art History, University of East Anglia | Wound Man: The Many Lives of a Medieval and Early Modern Surgical Image

Antoine Lentacker, Assistant Professor, History, University of California, Riverside | Secret Remedies: Making Media and Medicines in Modern Europe, 1770–1930

DANA AND DAVID DORNSIFE FELLOW

Dawna Schuld, Assistant Professor, Visualization (Art History), Texas A&M University | Mining the Gap: The Artist Residency and Interdisciplinary Fallout in Southern California during the Cold War

FLETCHER JONES FOUNDATION FELLOW

Emily Berquist Soule, Professor, History, California State University, Long Beach | The Atlantic Slave Trade and the Rise and Fall of the Spanish Empire

KEMBLE FELLOWSHIP IN MARITIME HISTORY

Sayuri Shimizu, Professor, History, Rice University | A Sea Change: Enclosure of the North Pacific Commons

MELLON FELLOW

Ben Davidson, Fellow, History, Smithsonian Institution | Freedom's Generation: Coming of Age in the Era of Emancipation

MOLINA FELLOW IN THE HISTORY OF MEDICINE & ALLIED SCIENCES

Urmi Willoughby, Independent Scholar | Cultivating Malaria: The Historical Ecology of Fever in Lower Louisiana's Wetlands, 1716–1860



NEH FELLOWS

Verónica Castillo Muñoz, Associate Professor, History, University of California, Santa Barbara | Women and Revolution: A Tale of Violence and Deception Across the U.S.-Mexico Borderlands

Katie Moore, Assistant Professor, History, University of California, Santa Barbara | A Revolutionary Currency: Money, Sovereignty, and the Origins of American Independence

Molly Warsh, Associate Professor, History, University of Pittsburgh | Servants of the Seasons: Itinerant Labor in the Global Early Americas

BARBARA THOM POSTDOCTORAL FELLOWS

Lauren R. Cannady, Assistant Director of the Research and Academic Program, Art History, Clark Art Institute | Green Thoughts: The Garden in Early Modern Europe

Sarah Rodriguez, Assistant Professor, History, University of Arkansas, Fayetteville | "Children of the Great Mexican Family": Anglo American Immigration to Mexico and the Making of the United States Empire, 1820–1867

Justina Spencer, Fellow, Art History, Carleton University | Peeping In, Peering Out: Monocularity and Early Modern Art

ACLS/BURKHARDT FELLOWS

Eva Mroczek, Associate Professor, Theology, University of California, Davis | Out of the Cave: The Possibility of a New Scriptural Past

FLETCHER JONES FOUNDATION FELLOWS IN THE HUNTINGTON-UC PROGRAM FOR THE ADVANCEMENT OF THE HUMANITIES | Alejandra Dubcovsky, Associate Professor, History, University of California, Riverside | At the Frontlines of a Forgotten War: Conflict and Gender in La Florida

Fuson Wang, Assistant Professor, English, University of California, Riverside | Nasty, Brutish, and Long: Romantic Disability Theory at the Brink of Normal

ELEANOR SEARLE VISITING PROFESSOR IN HISTORY AT CALTECH AND THE HUNTINGTON

John Styles, Professor Emeritus, History, University of Hertfordshire | Textiles, Technologies and Markets, Britain and its Empire, 1500–1780

FELLOW IN THE ROGERS/RESEARCH INSTITUTE FOR THE HISTORY OF SCIENCE AND TECHNOLOGY AT CALTECH AND THE HUNTINGTON (RIHST@CH)

Erik Conway, Historian, Jet Propulsion Laboratory | A Prelude to Market Fundamentalism: Southern California Edison's resistance to Public Power

Top Row, L to R: Edmund Russell, Ben Davidson, Stephen Cushman, Justina Spencer, Lauren Cannady, Antoine Lentacker, Erik Conway, Alejandra Dubcovsky, John Styles, Eva Mroczek, Verónica Castillo-Muñoz, Emily Berquist Soule, Steve Hindle. Bottom Row, L to R: Dawna Schuld, Sayuri Shimizu, Katie Moore, Sarah Rodriguez, Urmi Willoughby, Dympna Callaghan, Fuson Wang, Elizabeth Maddock Dillon, Christopher Clark, Jack Hartnell, James Walvin. Not pictured: Molly Warsh

BOOKS BY LONG TERM FELLOWS



Allison Bigelow (Thom, 2017–18)
Mining Language: Racial Thinking, Indigenous Knowledge, and Colonial Metallurgy in the Early Modern Iberian World, University of North Carolina Press, 2020



Alison Games (Ritchie, 2013–14)
Inventing the English Massacre: Amboyna in History and Memory, Oxford University Press, 2020



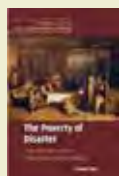
Cora Gilroy-Ware (Caltech-Huntington Program for the Study of Materialities, Texts, and Images, 2015–16)
The Classical Body in Romantic Britain, The Paul Mellon Centre for Studies in British Art, 2020



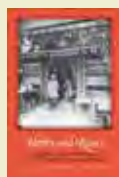
David Hall (LA Times, 2014–15)
The Puritans: A Transatlantic History, Princeton University Press, 2019



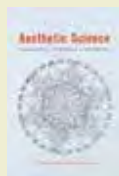
Matthew Hunter (NEH, 2016–17)
Painting with Fire: Sir Joshua Reynolds, Photography, and the Temporally Evolving Chemical Object, University of Chicago Press, 2019



Tawny Paul (NEH, 2015–16)
The Poverty of Disaster: Debt and Insecurity in Eighteenth-Century Britain, Cambridge University Press, 2019



Tamara Venit Shelton (ACLS, 2017–18)
Herbs and Roots: A History of Chinese Doctors in the American Medical Marketplace, Yale University Press, 2019



Alexander Wragge-Morley (Caltech-Huntington Program for the Study of Materialities, Texts, and Images, 2013–14)
Aesthetic Science: Representing Nature in the Royal Society of London, 1650–1720, University of Chicago Press, 2020

The Research Institute for the History of Science and Technology at Caltech and The Huntington

In its inaugural year, the Research Institute for the History of Science and Technology at Caltech and The Huntington set to work with Jed Buchwald, the Doris and Henry Dreyfuss Professor of History at Caltech, as director and Dan Lewis, Dibner Senior Curator at The Huntington as associate director. The institute chose Erik Conway, the historian at NASA/Jet Propulsion Laboratory, as its first resident senior fellow. Conway spent his year teaching at Caltech, interacting with scholars at The Huntington, and working on a book on the history of market fundamentalism and how it is tied to business regulation, including that of utilities. His research at The Huntington involved the archives of Southern California Edison.

Conway worked with Bernard Carlson, Joseph L. Vaughan Professor of Humanities and Chair of the Department of Engineering and Society at the University of Virginia, to reorganize the annual conference that normally would have met in person during the summer as a series of engaging virtual meetings involving scholars from around the world to investigate the history of electricity and how it evolved from a body of esoteric practices in the late 18th century to the development of enormous networks that invisibly deliver power to tens of millions of people worldwide. As a group, the scholars explored electrical history as a series of energy transitions profoundly shaped by political regimes, environmental social values, and culture, and considered how this history was shaped not only by engineers but politicians, investors, and consumers. In addition, Carlson presented an online talk on Nikola Tesla attended by 800 people; the video has since been viewed by more than 4,000 people.

The USC-Huntington Early Modern Studies Institute

The USC-Huntington Early Modern Studies Institute (EMSI) continued its wide variety of programmatic offerings, including scholarly presentations, an annual conference, and an annual workshop with the William and Mary Quarterly. EMSI also continued to cosponsor the “Early Modern Americas” series with the University of Pennsylvania Press and provided fellowship and grant support to USC doctoral students, postdoctoral fellows, and faculty members in the humanities. EMSI developed collaborative programming with the University of Toronto, the University of Chicago, and École des Hautes Études en Sciences Sociales (Paris).

From July 2019 through March 2020, the institute offered robust in-person programming with scholars traveling domestically and internationally to present their research. EMSI hosted in-person meetings at The Huntington Library and USC for regular seminar series, which include American Origins, Early Modern British History, Renaissance Literature, the Long Eighteenth Century, and

the Premodern Mediterranean, whose sponsorship transitioned from EMSI to the USC Dornsife Center for the Premodern World. EMSI also hosted multiple performances and lectures as part of its Early Music Series, with the musical performances available to a large audience via YouTube. Another highlight was the annual Early Modern Iberian Voices seminar, which took place at The Huntington in February and brought together scholars from across the nation to discuss narratives of captivity in the Spanish Empire.

Publications

It is no surprise that the lavishly illustrated catalog published to accompany the “Nineteen Nineteen” exhibition has received multiple honors. A gorgeous volume, it was named one of the 50 most beautiful books of 2019 in a worldwide competition held by the American Institute of Graphic Arts. The catalog also received the Katharine Kyes Leab and Daniel J. Leab American Book Prices Current Exhibition Catalogue Award from the American Library Association/Association of College & Research Libraries’ Rare Books and Manuscript Section. The judges noted that the beautifully designed catalog set a new standard and was “remarkably interrogative and thoughtful.” A Wall Street Journal reviewer described it as “indispensable.”

Becoming America: Highlights from the Jonathan and Karin Fielding Collection of Folk Art, published in spring 2020 and distributed by Yale University Press, also won widespread praise. Publications that featured the catalog included *Antiques and the Arts Weekly*, and *The Magazine Antiques*, the latter of which celebrated “the quality of its enlightening—and at times entertaining—scholarly essays on topics broad and narrow.”

Huntington Library Quarterly

The Huntington Library Quarterly, now in its 83rd year, specializes in the early modern period, publishing research in areas strongly represented in the Library’s holdings. The Winter 2019 issue of the HLQ, titled “English Diplomatic Relations and Literary Cultures in the Sixteenth and Seventeenth Centuries,” was a special issue guest-edited by Joanna Craigwood (University of Cambridge) and Tracey A. Sowerby (University of Oxford). One reviewer said the issue demonstrated “the ways in which, in addition to shaping literary culture, diplomacy also produced new types of knowledge—new kinds of information, new types of reasoning and strategy, new forms of selfhood.” For the first time, the Quarterly featured a free, downloadable, annotated bibliography, allowing scholars to import complete citation information into reference databases with a few



clicks. This feature reflects a growing focus among online journals to provide enriched, supplemental content.

The HLQ’s editorial board held its third annual meeting to review the journal’s progress and future plans. The number of submissions to the HLQ continues to rise and special issue proposals have also increased, permitting the journal to build on its reputation as an outlet for excellent research by being highly selective. Submissions for calendar year 2019 represent a 40% increase over 2018 and a 200% increase over 2017. The impressive growth can be attributed to a Centennial Essay Prize competition, which attracted many strong articles and was won by Emanuel Stelzer of the University of Verona, whose essay “The Last Early Modern Epyllion: William Sampson’s *Love’s Metamorphosis, Or: Apollo and Daphne*” used unique archival discoveries and Sampson’s use of classical sources and obscure rhetorical devices to argue that a manuscript left behind by Sampson in imitation of Shakespeare’s *Venus and Adonis* constituted the last literary epyllion. To build on this success, the journal will hold an annual competition beginning in 2021.



EDUCATION

By offering pathways for personal discovery, fostering interaction across collections, encouraging student scholars and artists, and providing opportunities for meaningful teaching and learning, The Huntington connects with a diverse and growing audience. Youth and family opportunities include art-making experiences, concerts, garden party celebrations, the Huntington Explorers summer camp, and free drop-in activities. Adults connect with the collections through the Huntington U seminar series, painting and drawing series, cooking and floral arranging classes that link collections to sumptuous feasts for both the eyes and stomach, and opportunities to strengthen mind and body through tai chi classes and gardening workshops.

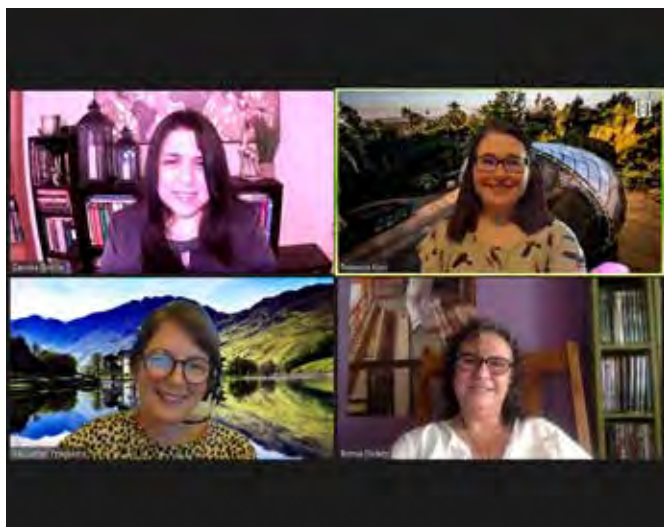
This year, in honor of The Huntington's 100th birthday, nearly 6,000 visitors, including more than 700 from eight community partner organizations, attended a Centennial Family Day in November 2019. Visitors enjoyed hands-on, collaborative art activities, such as making massive cake sculptures and communal art murals, and painting self-portraits inspired by the art collections. Families also participated by writing wishes for the future to hang on "wish trees," taking family "selfies" at the Henry and Arabella selfie station, enjoying musical performances, or making accordion-book herbariums with Huntington botanical specimens.

Responding to the Pandemic

As the pandemic forced the cancellation of in-person programming, Education staff quickly launched a series of interactive digital activities to provide meaningful and fun ways to manage the new realities of staying at home.

In response to the new learning environment students and teachers faced beginning in March 2020, school programs focused energies and creativity on the development of online resources and tools for K-12 communities. The Huntington Comes to Class Educational Resources were designed to meet the needs of students learning from home and teachers seeking digital tools that they could easily incorporate into their curricula. These included Close Looking at the H videos; themed resources written to support students' social, emotional, and cognitive needs; and Interactive Encounters exploring all three collecting areas. All resources were developed to integrate easily into the K-12 curriculum, pique student interests, and actively promote our vast digital collections.

The Huntington Creativity Lab is an activity-based Instagram series that encourages hands-on exploration and inspires a creative process through virtual prompts that connect with the collections. The idea is to inspire at-home art projects that do



not require specialized art supplies or a backyard. Some posts of resulting art works on social media received tens of thousands of views and “likes.” Posts have included activities such as imagining what cacti would say if they could speak, creating poetry from fragments of artwork titles, making “leaf buddies” out of leaves, and making found-object collages.

School Programs and Partnerships

School programs, primarily led by docents, include 14 different activities across the collecting areas and serve a wide range of K-12 students. Nearly 70% of students participating in docent-led tours come from economically disadvantaged schools. Programming now includes kits and special days set aside for home school students. All participating students are invited to respond and record their impressions in complimentary Huntington School Programs booklets.

School partnerships are a unique way in which The Huntington provides individualized learning opportunities through multiyear relationships with schools. Partner schools are selected based on a variety of factors, including the percentage of students eligible for free and reduced-price meals, access to arts education, and connections to curriculum. More than 2,000 students participated in specialized programming, including “deep learning days” which emphasize focused learning experiences with docents, educators, and curators around a particular topic.

During the 2019–20 school year, more than 1,000 students participated in these immersive and in-depth experiences. Third-grade students from Merced Elementary in West Covina combined their learning of botanical adaptations with botanical art-making activities. Special education students from Grover Cleveland Charter High School in Reseda used their deep learning

Above, left, Education staff meeting with teachers via Zoom. Center: A visitor enjoys Centennial Family Day. Right: Teen volunteers learn about holdings in the Huntington Art Gallery. Opposite page: A young artist drawing at a Discovery Cart in the Japanese Garden. Photographs by Jamie Pham.

day to focus on how botanical experiences connect to life skills, touring the Ranch Garden and learning about growing food, planting with pests in mind, and the social-emotional benefits of gardening. Temple City High School in the West San Gabriel Valley sent students from English Language Development classes to visit The Huntington for a deep learning day about finding identity within different cultural experiences. Multilingual docents (speaking Spanish, Mandarin, and English) were on hand to engage the students in the collection areas. The day concluded with students making a collaborative quilt celebrating their many identities. Students from Pasadena’s Wilson Middle School worked with collection items from the Virginia Steele Scott Galleries of American Art to bridge their knowledge of American history. In addition, 330 students from three elementary partner schools attended an LA Opera performance at The Huntington. The students participated in an opera poster contest, and the winners received certificates onstage.

Teacher Professional Development

Throughout the school year, teachers attended Evening for Educators events in which they explored the Centennial exhibition, “Nineteen Nineteen.” Led by the exhibition’s co-curators and Education staff, teachers considered the stories told, the value of libraries and collecting, and the ways in which the exhibition could be harnessed to promote digital storytelling. The Huntington regularly offers three summer learning institutes for educators: Nature, California’s Place, and the American Dream; Huntington

Voices; and Huntington Scientists. In June 2020, these institutes went digital. With a new set of needs and priorities, teachers explored new themes, such as “activists and changemakers,” and learned how to access and research digitized primary sources.

Following the summer 2019 institutes, the Huntington formed a Teacher Advisory Panel to advise staff on Huntington curriculum development, provide creative input through lesson planning, and give feedback on the ways in which The Huntington can activate its resources for 21st-century learners in relevant and engaging ways. Members of the advisory panel have authored many of the lesson plans that are now available online.

Volunteer Programs

More than 1,200 volunteers serve as the lifeblood of The Huntington’s activities, working in nearly every department at The Huntington—both behind the scenes and directly with the public. The Huntington’s 100 teen volunteers participate in learning experiences of their own—discovering the collections and exploring careers—and are involved in providing public programs, including family activities at various Discovery Carts. In addition, they work in the Ranch Garden or Botanical Center. During the pandemic, volunteers in some essential positions, such

as working with bonsai and in the Rose Garden, continued their in-person work under new safety protocols, while many other docents and teen volunteers participated in a robust slate of newly developed online trainings and other learning opportunities.

Community Engagement

Community partnerships are a hallmark of the Education Division’s community engagement initiatives. Working with local organizations to develop individualized, interactive experiences for a wide range of diverse communities, the community engagement team collaborates with partners to create unique experiences, build relationships, and foster meaningful participation with The Huntington and the Huntington collections. Community partners during this period included the Los Angeles Unified School District’s Early Education Centers, the East Los Angeles College Child Development Center, Hearts of Los Angeles (HOLA), A Place Called Home, Pasadena City College, WriteGirl, and the Pablove Foundation.

Below, left: Kate Zankowicz, manager of youth and family programs and community engagement, reads a story for an online story time. Right: Teen volunteers teach a young visitor about plant science. Photograph by Jamie Pham.



LEVERAGING TECHNOLOGY AT THE HUNTINGTON

During the institution's earliest days, Henry E. Huntington embraced cutting-edge technologies to grant scholars access to items in his collections. Long before the current digital era, Huntington employed the eminent photographer Lodewyk Bendikson to use the most up-to-date technology of the time to create facsimiles of Huntington's rare and fragile treasures, so they could be shared widely with scholars and collectors in distant locales. During its Centennial year, The Huntington celebrated this commitment by embarking on an ambitious initiative to more fully invest in the power of technology and digitization to make its diverse collections discoverable and relevant to a larger audience. The arrival of the pandemic, which created an urgent need for digital resources, only accelerated this important work.

Thanks to transformational gifts from Deborah and Jay Last and Therese and Mario Molina to make digitization—the process of organizing and imaging our collections for online and remote use—a core priority, the institution added staff to build and launch a strategic interdepartmental digital library initiative. The goal of the team: to expedite the digitization of specific collection items for wider online public access.

A key emphasis of the initiative was to begin publishing collections online that are representative of the breadth and diversity of the institution's holdings across all collecting areas. In the first year of this four-year pilot project, the team built significantly on holdings already represented in the Huntington Digital Library, adding, for example, important items relating to the Pacific Rim and to the history of slavery and abolition. Huntington staff not only digitized materials but added crucial description information to make digital collections relevant and useful to new and different audiences.

Recognizing that students represent both the future of scholarship and a diverse and representative cross section of our population, the institution developed a new website devoted to educational resources. Once launched, this site will provide a permanent home for the many educational curriculum resources developed at The Huntington over the past decade as well as new curriculum content. The online resources are part of a strategic effort to make The Huntington's collections available for teachers and schoolchildren nationwide.

Amid these efforts, the global COVID-19 pandemic transformed the ways that staff worked and connected with audiences. With galleries suddenly closed, student field trips canceled, and staff members telecommuting from home, the institution instantly became much more reliant on technology. The Huntington committed to using technology as a lifeline to connect with and support our communities near and far.



Above, top: Senior Photographer Manuel Flores of the Imaging Services Department photographing a print of *The Children's Discovery of Nature* by Susan Hertel. Photograph by Ibarionex Perello. Bottom: Huntington docents take part in new online training.

As staff learned to use new tools and equipment to work and collaborate with their peers remotely, the technology and information services division quickly updated and modernized systems to accommodate a remote workforce and create safe procedures to welcome staff, visitors, volunteers, and scholars back to campus. Facing a long period of closure—with visitors unable to visit and curators and educators unable to hold in-person classes, lectures, tours, and events, technology staff shifted in-person programs to virtual platforms. Attendance at these virtual events was robust—often higher than that for in-person events—and geographically diverse, with attendees from the East Coast, Canada, Europe, South America, and beyond.

Ultimately, the challenges of this year catalyzed many digital transitions, both large and small, that were already in progress. For example, enabling volunteers to attend recorded trainings remotely on their own schedule allowed the institution to open its docent program to people who had not been able to join in-person trainings on weekdays. Software and systems enabled staff to manage capacity and automate routine tasks so they could instead focus on connecting with Members and visitors. Publishing and promoting content and programmatic offerings online allowed The Huntington to extend its influence far beyond its gates, something Henry Huntington likely would have appreciated.



The Huntington staff gathered for a photo in the North Vista during a staff Centennial celebration. Photograph by Jamie Pham.

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Claudia Iveth Ramirez
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Nicholas Rodriguez
Marcos Rodriguez
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Hector Rosas

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Taline Rumaya
Natalie Russell
Iftikar Safawi
Yvonne Salazar
Jessica Salmeron
Lillian Samaniego
Esther Sanchez
Karina Sanchez
Jane Sandmeier
Krystle Satrum
Mariella Seltzer
Natalie Serrano
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Simpad Shaghioan
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Mona Shulman
Randy Shulman
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Flora Zhang
Karen Zimmerman
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FINANCES

The Centennial year began with an array of successful programs, a record number of visitors, and strong financial results. In mid-March 2020, however, everything came to a halt as the COVID-19 pandemic caused the institution to close to the public for the final three-and-a-half months of fiscal year 2020. The Huntington received a Small Business Administration Paycheck Protection Plan loan in April 2020 and will apply for loan forgiveness in early 2021. The loan allowed The Huntington to maintain salaries and benefits for all staff during the required closure.

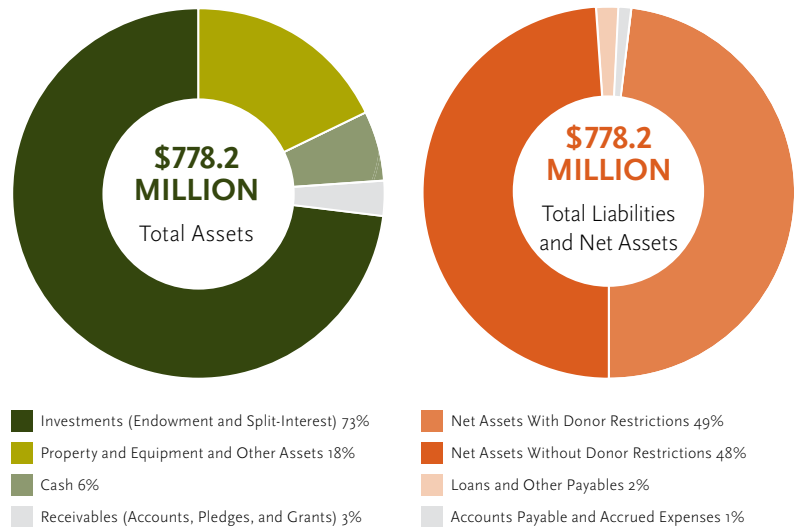
Despite immediate actions to reduce costs, operating expenses exceeded operating revenues for the fiscal year due to the mandatory closure. Earned revenues, primarily revenues from admissions, were especially hard hit, decreasing by 28% from the previous fiscal year. Membership and contributions, however, were similar to the prior year, as our donor and Member community remained committed to our mission, a loyalty for which we are deeply grateful.

Although COVID affected daily operations for the last quarter of the fiscal year, the endowment made a significant recovery from the March 2020 market correction. The Huntington endowment reached \$535 million, a record high, as of June 30, 2020. The endowment has been and continues to be a critical resource, providing funding for more than 40% of our annual operating budget. In addition, The Huntington's total net assets reached a new high of \$749 million, up from \$713 million the prior year—the result of new donor pledges and strong endowment investment gains.

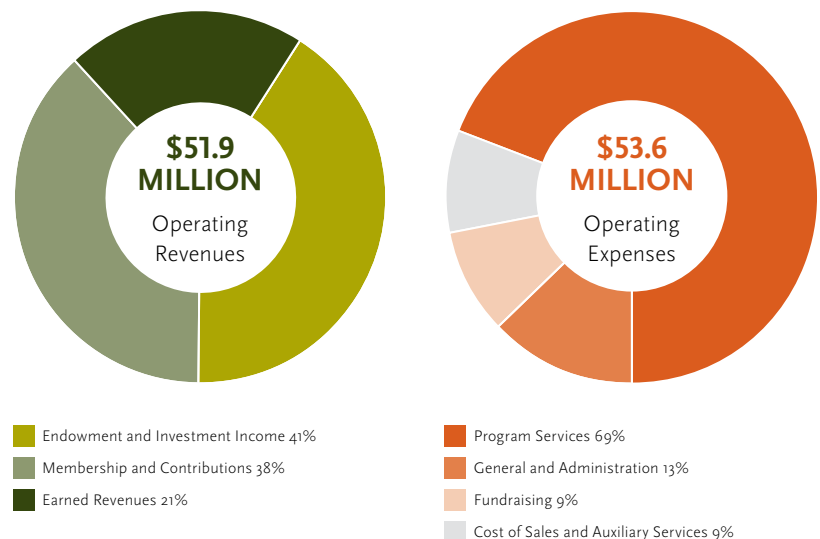
Careful stewardship of financial resources remains paramount in order to meet the institution's critical mission. Through continued rigorous and disciplined fiscal management, and despite the disruption posed by this historic pandemic, The Huntington's leadership is committed to ensuring that the institution remains financially sustainable for the next 100 years.

Complete, audited financial statements for The Huntington for the year ending June 30, 2020, are available at huntington.org.

Total Assets, Liabilities, and Net Assets



Total Unrestricted and Restricted Operating Revenues and Expenses



THE YEAR IN FUNDRAISING

Despite the challenges of the pandemic, The Huntington's Centennial year was marked by extraordinary generosity. The institution received a remarkable \$49 million in contributions, helping to strengthen every facet, including collections development and preservation, educational programming, exhibitions, capital projects, and staffing.

Of this amount, \$14 million supported the operating budget. A robust Membership program and the steadfast generosity of the Society of Fellows were the primary contributors, with additional donations from generous corporate partners, supporters of the Huntington Ball, and those who gave undesignated bequests.

Giving this year included \$18 million for The Huntington's endowment, a key component of the institution's long-term financial stability. Of this, \$7.5 million came through direct gifts to the endowment, while the remaining \$10.5 million came from planned gifts and bequests. Overall, The Huntington received \$12.6 million through planned gifts and bequests during this time period. The donations came from steadfast supporters who expressed their commitment to the institutional mission by providing enduring gifts through wills, trusts, retirement assets, or other planned-giving vehicles.

Highlights

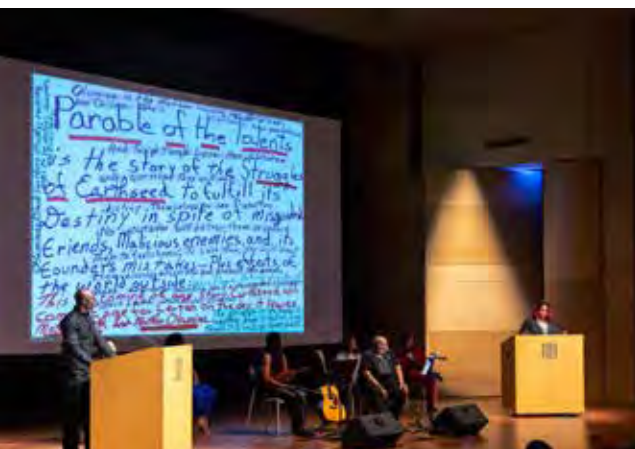
- Following the passing of Eunice Goodan, Huntington Governor Emerita, the Douglas Goodan and Eunice Erb Goodan Charitable Remainder Unitrust distributed a remarkable \$9.1 million gift to The Huntington. Doug and Eunice were among the institution's most committed and faithful supporters. Their generous planned gift will provide vital institutional funding through the Douglas and Eunice Erb Goodan Endowment Fund.
- The Rose Hills Foundation contributed \$5 million to support the expansion of The Huntington's educational and public programs over four years. The grant funds an institution-wide initiative to build capacity for educational and public programming and enhance community engagement through an integrated vision for The Huntington's formal and informal learning experiences.
- L. Dennis and Susan Shapiro made a significant gift to create and endow the Shapiro Center for American History and Culture to advance scholarship, knowledge, and understanding of the early American Republic and its founders and leaders.
- Mary Ann Sturgeon made a generous gift to endow the Mary Ann and John Sturgeon Senior Paintings Conservator



A basket of buttons at The Huntington Centennial launch party.

position in memory of her deceased husband, John. Her gift underscores the Sturgeons' longstanding dedication to the art collection and keen appreciation for the importance of painting conservation.

- Mei-Lee Ney generously contributed \$1 million to the Chinese Garden education programs and an additional \$50,000 to underwrite "Cultivating Curiosity," The Huntington's award-winning 2020 Rose Parade® float.
- A Huntington Reader and Member for nearly 60 years, Beverly Boyd was professor emerita of English at the University of Kansas, where she enjoyed a long career as a scholar of medieval literature with a focus in Chaucer studies. Following her death, The Huntington received a bequest of \$864,000 through her estate.
- Jonathan and Karin Fielding continued their remarkable support of the American art collections. Through the Vanguard Charitable Endowment, the couple directed a total of \$582,500 for the Fielding Acquisition Fund and the recently published catalog *Becoming America: Highlights from the Jonathan and Karin Fielding Collection of Folk Art*.
- Marge Richards was a devoted member of the Board of Governors with a special love for the botanical gardens.



Above, left: A President's Series event featuring Toshi Regan discussing her operatic adaptation of Olivia E. Butler's *Parable of the Sower*. Photograph by Sarah M. Golonka. Middle: The 'Huntington's 100th' Centennial rose. Right: Senior Paintings Conservator Christina O'Connell working on *The Blue Boy*.

- Nearly 12,000 upper-level Members enjoyed the ever-popular Members' Summer Evenings series. People enjoyed live entertainment and picnicking on the Library lawn on four evenings in July and August 2019.

Through her estate, she fulfilled her commitment to the Gardens Initiative campaign and provided new funds for the Desert Garden.

- Nearly 500 donors generously gave \$360,000 to the COVID-19 Budgetary Relief Fund. The contributions include a generous matching gift of \$100,000 from Therese and Mario Molina.

As ever, there were numerous opportunities to celebrate The Huntington's mission and singular community:

- The 2019 Huntington Ball was the first of two Balls planned to bookend The Huntington's Centennial celebration. Chaired by Avery and Andy Barth, the event welcomed more than 600 members of the Society of Fellows, corporate partners, and friends. The black-tie evening of dinner and dancing was held under the sparkle of 100 chandeliers adorning the North Vista. The event raised more than \$560,000 in support of the annual operating budget.
- The Huntington celebrated the Year of the Rat Feb. 1–2, 2020. Families and friends enjoyed lion dancers, mask-changing performances, martial arts, Chinese music and dance, painting and calligraphy demonstrations, and children's activities.
- The Arabella and Henry Huntington Heritage Society gathered for a reception in early October 2019 to celebrate The Huntington's Centennial year and the remarkable legacy of Arabella and Henry Huntington. The Heritage Society is an honorary group of generous and farsighted individuals who have made planned gifts and/or included The Huntington in their estate plans.

Unrestricted Giving

Membership

Approximately 44,000 Member households contributed \$6.5 million to the operating budget—an impressive result despite The Huntington's unexpected closure from mid-March to mid-June in response to COVID-19. Upper-level Members (Contributor through Benefactor) account for nearly 30% of all Members. These upper levels enjoy such special privileges as early access to the gardens and exclusive programming.

Society of Fellows

The Society of Fellows, The Huntington's premier philanthropic community, added \$5.9 million to the operating budget. Encompassing 600 households, Fellows are partners in The Huntington's mission to engage a broad range of individuals in the humanities and botanical science through groundbreaking exhibitions, thought-provoking programs, and educational activities that bring the collections to life.

This highly engaged group has the opportunity to meet and learn from historians, scholars, and scientists and to attend curated events and behind-the-scenes tours. Each level of support connects Fellows to an exceptional intellectual and cultural community.

The Fellows welcomed 71 new and returning households this year—the largest number of new Fellows in a single year since the program's inception in 1973. Another 30 households chose to increase their annual support by upgrading to higher levels within the Society of Fellows.

Robust support increased among the upper levels of the Society of Fellows: Huntington Circle Silver, Gold, and Platinum. Special recognition is due to the following for their generosity:

Huntington Circle Platinum (\$100,000 annually)

Avery and Andy Barth
Bob Essick and Jenijoy La Belle
Heather and Paul Haaga
Gina Valdez and Scott Jordan
Charles T. Munger
Anne F. Rothenberg

Of the more than 75 households who donated at the Huntington Circle Gold and Silver levels, the following eight households donated at these highest levels for the first time:

Huntington Circle Gold

June and Simon Li
Linda Merrifield

Huntington Circle Silver

Chip Fairchild
Karin and Jonathan Fielding
LeeAnn and Ron Havner
Phil Nathanson
Ricki and Joel Robinson
Sarah and Daniel Rothenberg

Individual

J. Patrick Whaley and Lynda Jenner made an unrestricted gift of \$11,000.

Foundation and Corporate Support

Alfred C. Munger Foundation—\$200,000
Gardner Grout Foundation—\$150,000
The Capital Group Companies, Inc.—\$35,000
Edison International—\$25,000
The Rose Hills Foundation—\$25,000
Compass Group—\$20,000
Bartlett Tree Experts—\$15,000
The Langham Huntington, Pasadena—\$15,000
Anonymous—\$10,000
Associated Foundations, Inc.—\$10,000
The Walt Disney Company—\$10,000
Marsh & McLennan Companies, Inc.—\$10,000
MATT Construction—\$10,000
Trader Joe's Company—\$10,000

Restricted Giving

Foundation, Corporate, and Government Support

- The Getty Foundation donated \$294,500 toward two initiatives: \$275,000 will support the research phase of The Art of Experiment through the Pacific Standard Time: Art x Science x LA initiative. The Art of Experiment will explore the intersections of artistic and scientific experimentation

through three connecting exhibitions: “Seeing for Yourself,” “The Storm Cloud of the Nineteenth Century,” and “Seizing the Works of Heaven.” An additional \$19,500 will fund three Marrow Undergraduate Internships.

- An anonymous foundation generously contributed \$250,000: \$200,000 for educational programs and \$50,000 to provide COVID-19 budgetary relief.
- Therese and Mario Molina contributed \$213,500 toward four projects. Through the Molina Family Foundation, they donated \$100,000 to address water damage in the Library basement and \$50,000 toward the COVID-19 Emergency Fund. Through the Schwab Fund for Charitable Giving, they directed \$38,500 toward Library acquisitions and \$25,000 toward short-term fellowships in the History of Medicine and Allied Sciences.
- An anonymous foundation donated \$175,000: \$100,000 to underwrite the parade float Cultivating Curiosity; \$50,000 for the Japanese Heritage House project; and \$25,000 for COVID-19 budgetary relief.
- The Kenneth T. and Eileen L. Norris Foundation gave \$170,000 to support the Japanese Heritage House project.
- Ying Cai and Wann S. Lee made a generous pledge of \$150,000 in support of the Chinese Garden through the Ying Cai and Wann S. Lee Foundation.
- Wells Fargo and Wells Fargo Foundation donated \$115,000: \$40,000 for “Evening Among the Roses,” \$27,000 in support of the “Becoming America” education initiative, \$27,000 to support education programs, and \$21,000 toward Community Collaborators.
- Bank of America made a gift of \$100,000 to sponsor “Made in L.A. 2020: a version,” the joint exhibition with the Hammer Museum.
- Grace and Li Yu Family Foundation contributed \$100,000 to support “A Garden of Words: The Calligraphy of Liu Fang Yuan.”
- June and Simon Li made a gift of \$100,000 through the California Community Foundation toward Chinese Garden programs.
- Sue and Carl Robertson directed a \$100,000 donation through the Morgan Stanley Global Impact Funding Trust to create the Sue and Carl Robertson Art Exhibition Fund.
- Ming and Eva Hsieh supported Chinese Garden programs with a \$100,000 gift made through the Hsieh Family Foundation.
- WHH Foundation contributed a total of \$55,000, including \$45,000 to support the exhibition “The Hilton Als Series:

- Lynette Yiadom-Boakye” and \$10,000 to support “Beside the Edge of the World.”
- The Ahmanson Foundation contributed \$50,000 toward Library acquisitions.
 - The Philip and Muriel Berman Foundation made a gift of \$50,000 to support the exhibition “Made in L.A. 2020: a version.”
 - At the direction of Dr. David and Chou-Er Chen, the Asian Pacific Community Fund made a gift of \$50,000 in support of the final construction of the Chinese Garden.
 - East West Bank donated \$50,000 in support of Chinese Garden programs.
 - Stan and Judith Farrar directed a \$50,000 gift in support of the Japanese Heritage House project through the Fidelity Charitable Gift Fund.
 - At the direction of Dr. Shih C. and Sue-Chi Hsu, the Schwab Fund for Charitable Giving donated \$50,000 to support the completion of the final phase of the Chinese Garden.
 - The Terra Foundation for American Art gave \$50,000 to support The Huntington’s American Art program.
 - The Mike Kelley Foundation for the Arts gave \$45,000 toward the exhibition “Beside the Edge of the World.”
 - George Dunning continued his steadfast support of the Huntington Art Gallery with a gift of \$40,000 directed through the California Community Foundation.
 - The McCreight Foundation contributed \$40,000 to the COVID-19 Emergency Fund.
 - The Thornton Foundation made a gift of \$37,000 to support special projects.
 - Dan Murphy Foundation donated \$35,000 toward transportation subsidies for education programs.
 - The Sahm Family Foundation gave \$35,000 to support school partnerships.
 - The Chapman Hanson Foundation donated \$33,636 for Library acquisitions.
 - The Francis Bacon Foundation made a gift of \$30,000 for the 2019-20 Bacon Foundation Fellows.
 - Chin-Shun Shih and Iih Ping Shih contributed \$30,000 toward the completion of the final phase of the Chinese Garden, directed through the Morgan Stanley Global Impact Funding Trust.
 - The Capital Group Companies, Inc., donated \$28,800 for central plant upgrades at the direction of Claudia Huntington.
 - The LLWW Foundation contributed \$25,000 to support “The Hilton Als Series: Lynette Yiadom-Boakye.”
 - The Otis Booth Foundation contributed \$25,000 in support of the Ranch Garden.
 - The E. Rhodes and Leona B. Carpenter Foundation donated \$25,000 toward “A Garden of Words: The Calligraphy of Liu Fang Yuan.”
 - The Rosalinde and Arthur Gilbert Foundation made a gift of \$25,000 in support of education programs.
 - The Ying Cai and Wann S. Lee Foundation gave \$25,000 for the completion of the final phase of the Chinese Garden.
 - The John Brockway Huntington Foundation made a gift of \$22,000 to support research in the history of science, medicine, and technology.
 - The National Endowment for the Humanities gave \$19,936 toward the cataloging of the Dana Gioia Literary Papers.
 - Stephen and Susan Chandler supported Chinese Garden programs with a \$15,000 gift through the Pasadena Community Foundation.
 - The American Council of Learned Societies donated \$10,000 to support the Burkhardt Fellowship.
 - The Gladys Kriebel Delmas Foundation contributed \$10,000 in support of the exhibition “100 Great British Drawings.”
 - At the direction of an anonymous donor, the Desert Community Foundation made a gift of \$10,000 to catalog Henry E. Huntington’s papers.
 - Edison International gave \$10,000 for school partnerships.
 - Howard and Norma Lee supported the Center for East Asian Garden Studies’ symposium “Unscholarly Gardens: Rethinking the Gardens of China” with a \$10,000 gift from the Sammy Yukuan Lee Foundation.
 - The Steinmetz Foundation made a gift of \$10,000 to support the “Becoming America” education initiative.
 - University of California, Riverside, contributed \$10,000 for the Burkhardt Fellowship.
 - Patsy Ho continued her support of the completion of the final phase of the Chinese Garden with a \$10,000 gift through the Walmilly Foundation.



Individual

- Jay and Deborah Last completed their \$2.4 million commitment for the Jay T. Last Digital Library Team Fund with a gift of \$1.8 million.
- An anonymous donor contributed \$400,000: \$300,000 to the Japanese Heritage House, and \$100,000 toward the renovation of the entry to the Desert Garden.
- Steve Rogers made a gift of \$300,000 for the construction of the director of research residence. The donation is in addition to his previous commitment of \$2.5 million.
- The Fu Family: Fu Ziqing, Dong Xiuqing, Angela Fu, Ivy Fu, and Demi Fu generously pledged \$250,000 to the final phase of Chinese Garden construction.
- William H. Hurt made a combined gift of \$225,000 to support: the Eleanor Searle Visiting Professorship; the Huntington-USC Institute on California and the West; the LA Service Academy, an ongoing program of ICW; and special education projects.
- Joel Axelrod contributed \$218,300 for the final phase of construction for the Chinese Garden.
- Mark H.L. Chen and Chun-Mei Chen donated \$100,000 for the completion of the final phase of the Chinese Garden.
- Erika and Ken Riley made a generous gift of \$100,000 to the Japanese Heritage House project.
- Mr. Peter Chen and Mrs. Lai-Wah Chen made a gift of \$90,000 toward the completion of the final phase of the Chinese Garden.
- L. Dennis and Susan Shapiro contributed \$90,000 to support start-up costs for the Shapiro Center for American History and Culture.
- Avery and Andrew Barth donated \$50,500 to the Barth Fund for Special Projects.

Above, left: Children making music at The Huntington. Middle: The Huntington Centennial timeline in the Mapel Orientation Gallery. Left: A closeup of succulents. Photograph by Andrew Mitchell.

- An anonymous donor donated \$50,000 to the Japanese Heritage House project.
- An anonymous donor contributed \$50,000 to “Made in L.A. 2020: a version.”
- Maribeth and Hal Borthwick contributed \$50,000 to “Made in L.A. 2020: a version.”
- Joseph and Marie Dammer pledged \$50,000 toward completion of the final phase of the Chinese Garden and in memory of their brother Peter Shell Yee Wong and parents Joseph F. and Roberta A. Dammer.
- Akira and Yohko Yokoi made a gift of \$50,000 in support of the Japanese Heritage House project.
- Frank and Toshie Mosher donated \$40,000 for cultural programming related to the Japanese Heritage House project.
- Loren and Frances Rothschild made a gift of \$25,000 for the COVID-19 Emergency Fund.
- Carlton and Laura Seaver contributed \$25,000 toward the exhibition “The Hilton Als Series: Lynette Yiadom-Boakye.”
- Suki Nax made a \$20,000 gift to the COVID-19 Emergency Fund.
- Richard and Bobbie Woo made a combined gift of \$18,000 to the Chinese Garden: \$13,000 toward Chinese Garden programs and \$5,000 for completion of the final phase of construction.
- Suzy and Shu Shu Moser contributed \$15,000 in support of Chinese Garden programs.



Above: Detail from a scroll depicting U.S. Commodore Matthew C. Perry's first expedition to Japan, ink (brush and wash) in red, blue, black, and brown, on paper recently backed. Japan, after 1853.

- Stella Li gave \$15,000 in support of Chinese Garden programs.
- Cecilia Wong pledged \$15,000 in support of the completion of the final phase of the Chinese Garden.
- Johnny and Sophia Zhang gave \$15,000 to Chinese Garden programs.
- Robert O. Greenawalt contributed \$14,000 to underwrite the processing of his collection of rare mining and railroad certificates. Mr. Greenawalt donated his collection to the Library in December 2019.
- Mr. and Mrs. Edmund H. Pi made a gift of \$10,500 in support of Chinese Garden programs.
- Carol and Stanley Won generously donated \$10,300 to the final phase of the Chinese Garden.
- Mr. and Mrs. David E. Anderson donated \$10,000 for the botanical division.
- Mr. and Mrs. J. Michael Burton made a generous \$10,000 gift to the COVID-19 Emergency Fund.
- Birch Carlson continued her generous support of transportation subsidies for our education programs with a gift of \$10,000.
- Randal and Christine Chin contributed \$10,000 toward the completion of the final phase of the Chinese Garden.
- Ethan and Joanne Lipsig gave \$10,000 for the COVID-19 Emergency Fund.
- The Ly Family: An, Linda Chan, Princeton, and Brandon donated \$10,000 in support of the final phase of the Chinese Garden.

- Karen and Michael Sharp contributed \$10,000 toward construction of the entry path to the Desert Garden.
- Barbara and Kenneth Warner made a gift of \$10,000 toward the completion of the final phase of the Chinese Garden.
- Mrs. Warren B. Williamson gave \$10,000 for Centennial programs.
- Lenore Wong contributed \$10,000 toward the completion of the final phase of the Chinese Garden.

Gifts to Endowment

- Jim and Sue Femino made a generous pledge toward the Centennial Education Endowment Challenge.
- Martha Doerr Toppin donated \$124,000 toward the Centennial Education Endowment Challenge.
- With a gift of \$70,000, Dr. Howard and Ms. Dawn Weinbrot created the Howard and Dawn Weinbrot Research Fellowship for the Study of 18th-Century British Society and Culture.
- The Donald Grossman Family continued their support of the Duncan Gleason Fellowship in California Maritime History with a gift of \$50,000. The fellowship is a tribute to Eleanor Grossman Muller's late father.
- Trader Joe's Company contributed \$50,000 toward the Joseph H. Coulombe Memorial Fund.
- The Robert and Adelaide May Zimmerman Memorial Fund made ongoing quarterly distributions totaling \$46,150 toward the endowment to support The Huntington's general operations.
- The Golden State Bonsai Federation donated \$25,000 to support the Bonsai Fund.
- Jim Greaves continued his support for the American Viewing Stone Resource Center Endowment with a gift of \$25,000.
- A distribution of \$20,428 was received from the I.N. and Susanna H. Van Nuys Foundation to support acquisitions through the Schweppe Library Fund and the Schweppe Art Fund.
- Erika and Ken Riley continued their support of the Erika and Kenneth Riley Fund for Medieval Manuscript Research with a gift of \$20,000.
- Marty and Bruce Coffey continued their annual support of the endowment for the Marty and Bruce Coffey Research Fellowship with a gift of \$12,500 via their charitable lead trust. This year, the endowment provided funding for two Coffey Fellows: Robert Bonner, Professor at Dartmouth College, and Arang Ha, doctoral candidate at Rice University.

- Brian and Toni Chambers donated \$10,250 for a tribute bench in their honor.
- Fred and Diane Blum continued their generous support of the Research division's conference program with a gift of \$10,000.
- Mrs. George Good continued her donations to the Marcia A. and George C. Good Art and Botanical Endowment with a gift of \$10,000.

Bequests

- A clawback provision for the final \$573,500 distribution from The Frances L. Brody Trust expired on December 31, 2019, which allowed The Huntington to record this amount as a contribution. In total, over the past decade, The Huntington has received an extraordinary \$120.6 million from The Frances L. Brody Trust.
- A bequest in the amount of \$400,000 was received from the estate of Ellen Louise Hecklinger to support Library acquisitions.
- The estate of Loran and Eva Whitelock made a distribution in the amount of \$309,000 to support the Loran and Eva Whitelock Endowment for Cycad Cultivation, Conservation, and Research.
- After the passing of Nancy Parsons, a longtime Heritage Society member and art docent, The Huntington received a generous bequest of \$244,000. By way of a trustee resolution, this gift will support American art acquisitions.
- The Huntington received a \$150,000 unrestricted bequest from the estate of Stephen A. Kanter, a longtime member of the Society of Fellows and Heritage Society who supported several local arts and culture organizations.
- Retired orthodontist John R.J. Gawley, a dedicated Botanical volunteer and Member, included The Huntington as a beneficiary of his charitable remainder trust, which distributed a gift of \$107,000, providing support for the Botanical Gardens.
- Following the passing of Brian L. Woods, the balance of his three charitable gift annuities was distributed to The Huntington. The total—\$86,000—provides general operating support.
- The estate of Michael Denison distributed an unrestricted bequest in the amount of \$78,000.
- The estate of Barbara and William Steele made an unrestricted gift of \$57,000.
- Warren and Lois Hartman were longtime supporters who established four charitable gift annuities with The Huntington. After Lois's passing (Warren predeceased her), their gift annuities provided \$36,000 to The Huntington in general operating funds.
- The Huntington received \$31,800 in proceeds from the sale of commercial property in Iowa. This property was part of the residual bequest from the estate of Frances L. Brody.
- Carolyn T. Lacy, longtime supporter through the Society of Fellows and a committed garden docent, bequeathed a \$25,000 unrestricted gift through her estate.
- A \$25,000 bequest was received from the estate of Mr. and Mrs. Curt J. Zoller in support of the Library, which holds the Zoller's Winston Churchill collection.
- The estate of Joan Haefliger distributed an unrestricted gift of \$10,000. Joan and her husband Bill (who predeceased her) were members of the Society of Fellows for more than 30 years.

Future Commitments

- Robert N. Essick established his eighth charitable gift annuity in the amount of \$100,000. This generous gift will ultimately provide general operating support.
- In August 2019, Alison and Kwok-Yin (K.Y.) Cheng established their second charitable gift annuity in the amount of \$50,000. Their gift will ultimately support the Chinese Garden.
- Catherine and Henry Petroski, Heritage Society members and longtime Readers, established a \$50,000 charitable gift annuity to support the Library.

THE HUNTINGTON SUCCESSORS

The Huntington Successors embody the generosity that is at the heart of this remarkable institution. Donors are recognized as Successors when their cumulative gifts exceed \$100,000. Successors have contributed in excess of \$980 million to The Huntington to advance its mission as an international collections-based research and educational institution. The following individuals, foundations, corporations, and government agencies reflect cash gifts, grants, bequests, or gifts to the collections received through Dec. 31, 2019, as Successors' gifts are based on the calendar year.

NEW SUCCESSORS

Anonymous
Sandy and Dan Bane
Dr. and Mrs. Robert L. Boardman
Estate of Beverly M. Boyd
Mr. and Mrs. Robert M. Breech
Ms. Carole Buss
Ying Cai and Wann S. Lee
Family Foundation
Chase Private Client
Dr. David and Mrs. Chou-Er Chen
Mr. and Mrs. Mark H. L. Chen
Peter Wei-Teh and
Lai-Wah Mui Chen
Joseph F. Jr. and Marie Y. Dammer
Estate of John C. Elliott
Ralph and Janet Erickson
Mr. Zi Qing Fu and
Mrs. Xiu Qing Dong
George and Marcia Good
Family Foundation
Mr. Robert O. Greenawalt
LeeAnn and Ron Havner
Estate of Dr. Ellen Hecklinger
Estate of Ernest and
Elsie Hetherington
Andrew and Suechi Hsu
Ronnie and Shirley Lam
Family Foundation
Pan & Pan
Mr. Karl A. Pettijohn
Mr. Donald Rosenfeld
L. Dennis and Susan R. Shapiro
Alison and Dennis Slattery
Mr. and Mrs. Richard Stegemeier
Steinmetz Foundation
Dr. Hwei-Chi Cheng Sun,
Dr. Richard and Mrs. Ivy Sun,
Dr. George and Mrs. Zehra
Sun, and Dr. Christina Sun
Mrs. Andrea L. Van de Kamp
Edward and Carol Wong
Estate of Brian L. Woods*
Grace and Li Yu Family Foundation

SUCCESSORS ASCENDING TO HIGHER LEVELS

Anonymous
Avery and Andrew F. Barth
Dr. James J. and Sue Femino
Estate of Douglas Goodan and
Eunice Erb Goodan*
JPMorgan Chase
Mr. and Mrs. Francis D. Logan
Dr. and Mrs. J. Mario Molina
Erika and Ken Riley
Mr. and Mrs. Robert S. Warren
Mr. and Mrs. Frank S. Whiting

CUMULATIVE GIVING TOTALING MORE THAN \$10 MILLION

The Ahmanson Foundation
MaryLou and George Boone
Frances Lasker Brody
Burndy Library
Estate of Patricia D. Cassat
Dibner Institute/Dibner Fund
Hannah and Russel Kully
Deborah and Jay Last
Nancy and Charles Munger
Mr. Peter A. Paanakker
The Rose Hills Foundation
Anne and Jim Rothenberg
The Virginia Steele Scott
Foundation
Estate of Robert Shapazian

CUMULATIVE GIVING OF \$5 MILLION–\$10 MILLION

Anonymous (3)
Mr. and Mrs. R. Stanton Avery
Joel Axelrod
Gwen and Guil Babcock
Avery and Andrew F. Barth
Estate of Mrs. Harry A. Batten
Dr. and Mrs. Peter S. Bing
Capital Group
Lloyd and Margit Cotsen
Dr. Robert N. Essick and
Dr. Jenijoy LaBelle
The Essick Foundation Inc.
Jonathan and Karin Fielding
Friends of The Huntington
The Getty Foundation
Estate of Douglas Goodan and
Eunice Erb Goodan*
Heather and Paul Haaga
The Fletcher Jones Foundation
W. M. Keck Foundation
June and Simon K. C. Li
The Andrew W. Mellon
Foundation
Bradford M. and
Christine J. Mishler
Dr. and Mrs. J. Mario Molina
Michael Monroe and
Deane Weinberg
National Endowment
for the Humanities
The Kenneth T. and
Eileen L. Norris Foundation
The Ralph M. Parsons Foundation
Mr. and Mrs. Stephen E. Rogers
Loren and Frances Rothschild
Judy Yin Shih
Sherm and Marge Telleen
Geneva and Charles Thornton
Weingart Foundation

CUMULATIVE GIVING OF \$1 MILLION–\$5 MILLION

Estate of Dr. and
Mrs. Clarence H. Albaugh
The Annenberg Foundation
Anonymous (3)
ARCO Foundation
AS&F Foundation in honor of
Philip V. Swan
Associated Foundations Inc.
The Francis Bacon Foundation
June and Merle Banta
Mr. and Mrs. Peter K. Barker
Olin and Ann Barrett
The H. N. and Frances C. Berger
Foundation
The Philip and Muriel Berman
Foundation
Julia B. Bodman
Dorothy Collins Brown
Dr. and Mrs. George Byrne
California State Library
Susan and Stephen Chandler
The Cheng Family Foundation
Andrew and Peggy Cherg and
the Panda Restaurant Group
The Christensen Fund
Marty and Bruce Coffey
Marilyn and Don Conlan
Paul and Kay Conrad
Mrs. Homer D. Crotty
Judith and Bryant Danner
Sandra and Bram Dijkstra
Estate of Elizabeth and
Daniel Donno
Mr. Donald Duke
Estate of Dorothy Dumke Elliott
and Glenn Dumke
Mr. George A. V. Dunning and
Mr. Robert M. Marino
Frances Crandall Dyke
East West Bank
Edison International
Mr. and Mrs. Roger Engemann
Mr. and Mrs.* Robert F. Erburu
Mr. and Mrs. Stanley F. Farrar
Dr. James J. and Sue Femino
Mr. and Mrs. Gordon Fish
Estate of Howard W. "Tucker"
Fleming Jr. and
Charles H. Williamson
Sam Francis Foundation
Estate of Mary Isabel Fry
Victor Gail and Tom Oxford
Mr. and Mrs. Robert C. Goldsmith
Mildred Browning Green
The John Randolph Haynes and
Dora Haynes Foundation
Estate of George W. Hoffman
Mary B. Taylor Hunt
Claudia P. Huntington and
Marshall Miller

Mr. and Mrs. William H. Hurt
The James Irvine Foundation
Mr. Scott Eric Jordan
Mr. and Mrs. Earle M. Jorgensen
Margery and Maurice Katz
Mr. and Mrs. Peter D. Kaufman
John Haskell Kemble
Kennedy Galleries Inc.
Terri and Jerry Kohl
Engr. Joseph L. Koo and
Dr. Helen C. Koo
Lakeview Foundation
Cynthia Lasker
Sharon and John Light
The Lin Family: Matthew, Joy,
George, Amy, Jenny, Jerry,
Alice, Tim, Olivia Lee, Vanessa,
Brandon, and Ryan
Ethan and Joanne Lipsig
Lawrence D. and
Betty Jeanne Longo
Los Angeles Times
Mona and Frank Mapel
Mr. Steve Martin
Elise Mudd Marvin Trust
Mr. and Mrs. Kenneth S.
McCormick
Margaret McKenzie
Mr. and Mrs. Edwards H. Metcalf
Margot and Mitch Milias
Mr. and Mrs. Warren D. Mohr
Nancy Cook Moll
Mong Family Trust
Mrs. Melvin S. Morse
Mr. and Mrs. C. C. Moseley
Frank and Toshie Mosher
Peter W. and Merle Mullin
Ms. Wendy Munger and
Mr. Leonard L. Gumpert
The National Science Foundation
Mr. Wallace Libby Neff
Mei-Lee Ney
Douglas and Elizabeth Nickerson
Kenneth E. Owen
Mr. and Mrs.* J. Randolph
Richards
Ronus Foundation
Belle and Robert B. Rosin
The Seaver Institute
William and Mary Jeannette Selwyn
Mr. and Mrs. E. L. Shannon Jr.
L. Dennis and Susan R. Shapiro
Lisa and Tim Sloan
Mr. and Mrs. H. Russell Smith
H. Russell Smith Foundation
Mr. Stewart Smith and
Ms. Robin A. Ferracone
Mr. and Mrs. Alan G. Stanford
The Starr Foundation
Mary Ann and John A. Sturgeon
Mr. and Mrs. Philip V. Swan

Barbara Thom
The Times Mirror Foundation
Mr. and Mrs. Lawrence R.
Tollenaere
Mr. and Mrs. David T. Traitel
Leslie A. and Nancy J. Waite
The H. R. Wang Family
Wells Fargo
Wan-go and Virginia Weng
Estate of Eva and Loran Whitelock
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A spring bloom in the Rose Garden. Photograph by John Sullivan.



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The Pavilion for Washing Away Thoughts as seen from the Chinese Garden. Photograph by Andrew Mitchell.

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Above, left: A view of the American art galleries. Right: Mary Cassatt, *Françoise Holding a Little Dog*, 1908, pastel on paper. Arabella D. Huntington Memorial Collection.

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Mr. Harrison Cavallero
Mr. and Mrs. Brian W. Chambers
Mr. Kenneth Chan and
Mrs. Sarah Chan
Mr. and Mrs. Fred Y. Chen
Takashi Cheng and Dorenda Wong
Mr. and Mrs. Louis Chertkow
Mr. William Chow and
Miss Joyce Chow
Ms. Angela Coleman and
Mr. John Coleman
Mr. and Mrs. Robert W. Davis
Mr. Ed de Beixedon and
Ms. Cynthia Bennett
Mrs. Jane Z. Delahanty and
Mr. Patrick Delahanty
Mr. and Mrs. Von Devey
dooner
Mr. J.S. Dorobek II and
Ms. Julie Farr
Nancy and Jonathan David Elliott
Ms. Patricia A. Espinoza
Mr. and Mrs. Alexander Fan
Mr. Christopher Fetner and
Ms. Kim Bhatia
Ms. Marilyn Filbeck and
Mr. Andrew Filbeck
Mrs. Anita Freeman
Angela Y. Fu, Christopher Lam,
and Matthew Lam

Ms. Elizabeth Olson and
Mr. Richard Fuentes
Mr. and Mrs. Noah Garrett
Miss Frances D. Gee and
Mr. Roger Wood
Mrs. Ginger Gelber and
Ms. Eloise Gelber
Mrs. Nancy Frost Gerstner and
Mr. Jody D. Gerstner
Ms. Kathleen C. Gilmore and
Mr. John Capehart
Mr. Richard Gonzalez and
Mr. Douglas DeGenaro
Mr. and Mrs. John P. Gordon
Mr. Timothy R. Greenleaf and
Ms. Olivia Greenleaf
Mr. James C. Griffin and
Mrs. Sarah H. Griffin
Mr. and Mrs. Ramon F. Gutierrez
Mr. and Mrs. Dennis Harbach
Ms. Linda L. Harris
Mr. and Mrs. Richard L. Harris
Mr. and Mrs. Rolf C. Hastrup
Shandy Hauk and Mark Davis
Mr. Curt Hazell and
Mrs. Patricia Doyle
Mr. and Mrs. Robert D. Heinrich
Mr. and Mrs. Charles Heldebrant
Mrs. Pamela J. Hemann
Mr. David Herman and
Ms. Michele Freedenthal
Mr. and Mrs. Joseph A. Herron
Mr. and Mrs. Matthew Heverly
Mr. John James Hickey and
Mr. Peter Katona
Ms. Barbara A. Hillman
Ms. Laurel W. Hitchcock
Mr. and Mrs. David Ho
Ms. Patsy Ho
Mr. John Chandler Hoffman
Mr. and Mrs. Calvin Hollis
Dr. and Mrs. Shih Hsu, M.D.
Ms. Jane Hufnagel and
Mr. Paul Hufnagel
Dr. John Itamura and
Ms. Gladys Itamura
Dr. and Mrs. Brian R. Johnson
Dr. Torrence V. Johnson and
Mrs. Aaron I. Johnson
Mr. and Mrs. Nelson D. Jones
Ms. Tammy Jow and
Ms. Carolee Jow
Ms. Della Kan and Mr. Horace Kan
Ms. Patricia Kasababian
Ms. Jocelyn Katz and
Mr. Jeffrey Katz
Ms. Elisa Read and
Mr. Jeffrey Kleeger
Mr. and Mrs. Joseph Koo
Ms. Aileen T. Koskovich
Mrs. and Ms. Shirley Lam
Mr. Forrest Lee and Ms. Ashley Lee
Ms. Linda D. Long
Mr. and Mrs. Warren Loomis

Mr. Matthew Loscalzo and
Dr. Joanne E. Mortimer
Ms. Margo K. Louis and
Robin Leventhal
Ms. Jennifer Lu and Ms. Beini Mo
Mr. Richard Luczynski and
Mrs. Cynthia Luczynski
Mr. and Mrs. Dave Lundegard
Mr. William A. Martin and
Ms. Judith Abcede
Mr. David McDonald and
Ms. Kathleen Clemans
Mr. and Mrs. Greg McLemore
Mr. Greg McNamee
Mr. Margaret S. Miller
Ms. Denise Lariviere
Ms. Joan J. Michael
Ms. Margaret S. Miller
Ms. Margaret J. Moe
Mr. and Mrs. Wendell Mortimer Jr.
Ms. Barbara Motin and
Mr. Harry Motin
Mr. Robert Muse and
Ms. Tamerin Kelly
Dr. Cynthia Neal and
Dr. George Grosso
Ms. Janet Neuenschwander and
Ms. Sandra Ottensmann
Dr. and Mrs. Peter W. Nichols
Patricia D. Nijjar and
Melissa Nijjar
Mr. and Mrs. Daniel Ouellette
Mr. Tien Chun Pan and
Mrs. Michelle Cheng
Dr. Kirk A. Pessner and
Dr. Russell H. Miller
Mr. Lupe Picon and
Mrs. Armdia Picon
Ms. Janet L. Puchlik and
Mr. Gerald S. Puchlik
Mr. Chun V. Quan and
Mrs. Roberta Schwartz
Mr. Victor M. Quevedo and
Mr. Victor I. Quevedo
Mrs. Natasha Raikhel and
Mr. A. Vincent Raikhel
Mrs. Michelle Rawlings and
Mr. Lonny Rawlings
Ms. Deborah E. Reed
Mr. James Robinson
Mr. and Mrs. Peter Robinson
Mr. William A. Rogers and
Mr. Thomas Rogers
Rae Rottman and Sarah Rottman
Mrs. Elizabeth Sanchez and
Mr. Carlos Sanchez
Ms. Janine Saraf and
Mr. Sean Saraf
Dr. Elaine Sarkaria and
Ms. Amy Sarkaria
Mr. and Mrs. Orman R. Sartwell
Mr. Marc Seltzer
Mr. and Mrs. Alan Kazuhiko
Shimasaki

Mr. Alan L. Shinn
Dr. Annie Siu and
Ms. Valerie Siu
Ms. Christina S. Smith
Dr. and Mrs. Walter E. Smith
Mr. Ricardo Sosapavon
Mr. and Mrs. Charles Steinmetz
Mr. Hank Su and Ms. Jihye Su
Ms. Julie Wong Tam and
Mr. Robert Tam
Mrs. Myra Taylor
Mr. Spencer Wen Hau Tien and
Ms. Lilly Tien
Ms. Mary Catherine Timmer
and Mr. Mark Bleakley
Mr. Edward H. Traynor
Ms. Lane Turzan and
Ms. Barbara Ko
Mr. Ken Twomey and
Ms. Judi Twomey
Mr. Winston S. Uchiyama and
Ms. Kandis Pulliam
Ms. Kimberley Valentine and
Mr. Connor Bullock
Mr. and Mrs. Joseph L. Velasquez
Ms. Emily J. Verna and
Mr. Daniel Verna
Mr. and Mrs. William M. Wardlaw
Mr. Edward K. Watson and
Ms. Pamela Warner
Ms. Leslie Weaver and
Mr. Hilton H. Weinberg
Mr. Jeremy Weese and
Ms. Esther Weese
Mr. and Mrs. Aaron Weiss
Ms. Patricia Wernet
Mr. J. Patrick Whaley and
Ms. Lynda Jenner
Mr. Willard R. Whitbred and
Ms. Catherine Hilton
Ms. Joyce White and Ms. Jeri White
Ms. Maria Cristina Wilbur and
Mr. Bradley Wilbur
Jean Willhite and Lynn J. Willhite
Ms. Annemarie Flood and
Mr. Patrick D. Williams
Ms. Cordelia Wong
Mr. and Mrs. Edward Wong
Mr. and Mrs. Chung Woo
Dr. D. Gareth Wootton and
Dr. Barbara Kadell Wootton
Mr. Alex Wu
Mr. Nywood Wu and
Dr. Meriel Wu
Dr. Sing-yung (Jimmy) Wu,
M.D., Ph.D., and Dr. Yvonne
(Yan Chiu Yu) Wu, DNP,
MSN, FNP-C
Shirley and Andrew Yee
Josephine and Tony Yeh
Mr. and Mrs. Li Yu
Dr. Chi Shing Zee and
Mrs. Rosa Zee
Ms. Linda D. Zinn

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Mr. Stephan M. Adams and
Ms. Tu Le
Ms. Gisela Adams and
Mr. William Adams
Dr. Mark G. Alcid and
Dr. Myra C. Martin
Mr. and Mrs. Michael Alexander
Mr. and Mrs. David E. Anderson
Ms. Dale Lynne Andrews and
Mr. Larry-Stuart Deutsch
Ms. Kelly Anonsen and
Mr. Matt Anonsen
Mr. and Mrs. Carlos A. Arcos
Mr. and Mrs. George M. Arnerich
Mr. and James Asher
Mr. and Mrs. Christoph Bader
Mr. Jerry Baker and
Ms. Christine Baker
Ms. Julia S. Banning and
Mr. Will York
Ms. Jennifer Barker and
Mrs. Jane Banta
Dr. and Mrs. Paul Bartlett
Ron and Vivian Basque
Ms. Mary L. F. Bassel
Terese Beaton and Alina Beaton
Mr. and Mrs. Larry Beirich
Mr. Chet W. Belfield and
Ms. Donna L. Brown
Ms. Nancy Bell-Redmond and
Ms. Barbara Beezy
Mrs. Barbara A. Betz
Mr. and Mrs. Randy Beyersdorf
Shirley Birosik
Mr. and Mrs. Tom V. Borys
Mrs. Heidi Bowman and
Mr. Geoffrey Bowman
Mr. David Braverman and
Ms. Autumn Matzat
Mr. Dale Bresnan and
Mrs. Andrene Bresnan
Ms. Teresa Briones and
Ms. Shara Williams
Mr. Matthew L. Brown and
Ms. Lisa Margulis
Ms. Mary L. Brumbaugh and
Ms. Rebecca Mallonee
Mr. and Mrs. Richard W. Brunette
Mrs. Dianne Bukata and
Mr. Richard Bukata
Laura Burge and Diana Sala
Dr. Rod W. Burgoyne and
Mrs. Marie A. Burgoyne
Mr. and Mrs. Dennis P. Burke
Mr. Behle Burns
Mr. Douglas Burton
Mr. Aidan Butler
Reynolds T. Cafferata and
Taylor Cafferata
Mr. Alec R. Call and
Mr. C. Bryan Johns
Larry and Marilyn Callahan
Ms. Anne W. Cannon

Ms. Deena Capparelli and
Mr. Claude S. Willey
Mr. and Mrs. Andrew Caras
Dr. Scott L. Carder and
Mrs. Dana Hadley-Carder
Julia Carlblom and John Carlblom
Mr. and Mrs. Bill Carney
Mr. Victor Carson and
Mr. Jorge Sanchez
Cosette Case and Lisa Case
Mr. Leonard H. Casillas and
Mr. José M. Rey
Ms. Crystal Chambers and
Mr. Robbie Spears
Mrs. Priscilla Chan and
Mrs. Darbin Chan
Mr. and Mrs. Robert W. Chandler
Dr. and Mrs. Jonathan L. Chang
Dr. and Mrs. Tse C. Chang
Dr. and Mrs. David Chen
Mr. John Chen and
Ms. Victoria Lee
Mr. and Mrs. Larry Chen
Mr. and Mrs. Minyeong Chen
Mr. and Mrs. Raymond H. Chen
Mr. Robert Chen and
Ms. Onnie Yen-Chen Lu
Mr. and Mrs. Wen-Hsueh Chen
Mrs. Yen-Ying Chen and
Mr. Simon Chen
Mr. Stephen Cho and
Ms. Joan Wai
Ms. Caroline Chouinard and
Ms. Marie Poublan
Mimi Y. Chow and Hill M. Chow
Mr. Garrett Collins and
Mr. Matt McIntyre
Dr. Barbara Comoe and
Ralph Goldstein
Mrs. Teresa Cook and
Ms. Emilie Cook
Mr. and Mrs. Anthony S. Cookson
Mr. and Mrs. Chandler Coonfield
Mrs. MaryRose Courtney and
Ms. Hannah T. Courtney
Mr. Angel Covarrubias and
Mrs. Elva Cortez-Covarrubias
Mr. and Mrs. Graeme R. Cox
Mr. and Ms. Michael J. Cozzolino
Mr. and Mrs. Patrick J. Crandall
Mr. and Mrs. James Crawford
Mr. and Mrs. Raymond L. Crew
Mr. and Mrs. Stephen Curtis
Mr. and Mrs. Clifford J. Daly
Mr. and Mrs. James D'Ambrosio
Mr. and Mrs. Joseph F. Dammer Jr.
Mrs. Betty Davidson
Mrs. Heather Davis and
Mr. Brian Davis
Mr. and Mrs. Norm Davis
Mr. and Mrs. Carl T. Dawson
Mr. and Ms. David Dean
Ms. Gay A. Degani and
Mr. Tim Degani
Mr. Rene Delgadillo and
Mrs. Sara Binmoeller



A Member family enjoying the Desert Garden shortly after the grounds reopened to the public in late June. Photograph by Ibarionex Perello.

Ms. Cristine Denver and
Mrs. Kathleen Denver
Ms. Sally G. De Witt and
Mr. John De Witt
Mr. and Mrs. Jaime Diaz
Bradley J. Diffley and
Helio G. Martinez
Ms. Suzanne M. DiLena
Mr. and Mrs. David Dillard
Dr. Mark Dizik and Mr. John Oden
Mr. Timothy Dlugos and
Ms. Jennifer Ramos
Ms. Michelle Dobard
Mrs. Judith Doty and
Mr. Mark Doty
Mr. Jackson Douglas and
Ms. Alexandra Douglas
Michael D. Driebe and
Sylvia A. Mendoza
Mr. and Mrs. Robert B. Dunlap
Mr. Duy Duong and
Ms. Gloria Juang
Mr. and Mrs. Jonathan Edwards
Mr. and Mrs. Behzad Eghtesady
Mr. and Mrs. Jon Elder
Mr. and Mrs. Arlan C. Emmert
Mr. Gregory Preston Evans
Dr. Blanche Woolls and
Mr. Donald Fadden
Ms. Dorothy Falcinella
Mr. and Mrs. Strefan Fauble and
Mr. John Atkins
Mr. and Mrs. Robert Ferraro
Mrs. Barbara Ferris and
Ms. Bridget Ferris Delostrinos
Mr. William K. Ferry and
Mrs. Elizabeth Slocum
Mr. Robert A. Fiorentino and
Ms. Jane Powell
Dr. Andrew Fishmann and
Dr. Kim Le
Dr. and Mrs. Terry Fitzgibbons

Ms. Patricia M. Flynn
Mr. and Mrs. Daniel Fong
Jane Fong and Willie Quan
Mr. Kirby W. Fong
Mr. and Mrs. Adam Fontana
Ms. Kim J. Sarchet and
Dr. Jon M. Foran
Ms. Meredith Ford
Ms. Vivian Ford and
Ms. Christina Ford
Mrs. Moira Fordyce and
Mr. Alastair Fordyce
Dr. Scott Fraser and
Dr. Catherine Jurca
Mr. and Mrs. R. Carter Freeman
Mr. William T. Freeman and
Ms. Amy Watner-Freeman
Ms. Laura Lee and
Mr. Alan Friedman
Ms. Eva Gross Friedman
Mr. Alan E. Frisbie and
Ms. Sharon S. Johnson
Ms. Christina Fung and Mr. Tai Wu
Ms. Portia Fung and
Mr. Frederick Fung
Mr. Gregory Gajda
Dr. R.J. P. Gallagher and
Dr. Karen S. Gallagher
Ms. Mary Catherine Ganahl
Mrs. Christina Garcia Overturf
and Mr. Mark Anthony Overturf
Mr. Bruce Garcia and
Ms. Paige Garcia
Mr. Kenneth R. Garr
Mr. Harry K. Garvin and
Courtney Garvin
Ana R. Sufuentes and
John L. Geiger
Mr. Marc Genin and
Mrs. Victoria R. Genin
Dennis and Susan Gertmenian
Mr. and Mrs. Donald Gertmenian

Mr. and Mrs. John E. Gilbaugh
Mrs. Martha Gillies and
Mr. Douglas Gillies
Miss Susan-Ellen Gilmont
Mr. Tony Golden and
Mrs. Mindy Golden
Mr. and Mrs. Robert C. Goldsmith
Dr. and Mrs. Irwin P. Goldstein
Mr. and Mrs. Richard Goldstein
Mrs. T. Goldstein
Ms. Theresa Goodheart and
Ms. Jessica Goodheart
Mr. Robert A. Grantham and
Mrs. Leah Grantham
Mrs. Sylvia Green
Ms. Monica Greening and
Mr. Jerome Greening
Ms. Sandra Greenstein
Mr. Gene Gregg and
Mrs. Dorothy Gregg
Mrs. John S. Gregory
Ms. Cynthia Guerrero and
Ms. Diane Guerrero
Brett and Gina Gurewitz
Ms. Cornelia Haag-Molkenteller
and Mr. Roman Marak
Mr. Clarence Hall and
Ms. Lauri Holbrook
Dr. and Mrs. Thomas Hall
Mr. and Mrs. James Halley
Dr. and Mrs. Gabriel J. Halperin
Mr. Paul Haney and
Mrs. Susan Haney
Mr. and Mrs. Michael Harahan
Mr. and Mrs. William Hardash
Mr. Mark S. Harmsen
Mr. Cole Harris
Ms. Carole E. Hasbun
Mrs. Gene M. Hassan
Mr. Christopher Hawthorne and
Ms. Rachel Fine
Ms. Leticia Hernandez

Mr. and Mrs. Carl L. Herrmann Jr.
Ms. Joanne Heyler and
Mr. Craig Erickson
Ms. Michelle Hibbs and
Mr. Derek Hibbs
Mr. Brian Ray Hodge and
Ms. Janet S. Blake
Mr. Paul Hofer
Dr. James C. Holland and
Dr. Nancy Holland
Mr. and Mrs. Anthony Hooper
Ms. Gayle L. Hopkins and
Mr. Steven L. Lamy
Mr. and Mrs. Tim Houlton
Ms. Kim Farrar Houser and
Mr. Jeff Houser
Ms. Cynthia F. Hozaki and
Mr. Ronald Okuda
John Hsieh and Jui Chih Hsieh
Mr. William Hsieh and
Ms. Kathy G. Cheng
Dr. Joseph K. W. Hsu and
Mrs. Charis Alzona-Hsu
Mr. and Mrs. Chang Huan Hsueh
Ms. Olivia Huang and
Mr. Oscar Huang
Mr. Stephen Huang and
Mrs. Lydia Huang
Ms. Sigrid Hudson and
Mr. Greg Bishop
Mr. Gregory Hultgren and
Ms. Hannah Hultgren
Mr. and Mrs. Jack Hung
Dr. Amir Hussain and
Ms. Joan Becker
Ms. Ursula H. Hyman
Mr. and Mrs. Mark Inaba
Mr. and Mrs. Marc R. Isaacson
Ms. Cynthia A. Ison
Mr. Gary T. Izumi
Mr. Charles M. Jackson and
Ms. Mary J. Jacobs



Visitors getting some fresh air on the lawns shortly after The Huntington reopened to the public in late June. Photograph by Ibarionex Perello.

Mr. and Mrs. Hartley E. Jackson III
Mr. Don Jacob and
Verna Augustine
Ms. Maylynn M. Jakubowski
Dr. Ronald A. Javitch
Susan Jerian and David Essayan
Ms. Debra J. Jigamian and
Ms. Jocelyne Fine
Liv Johansen and
Sadra Ann Larsen
Louisa Jones and Daniel Jones
Mrs. Cora Kaneko and
Ms. Lorene Quan
Mr. Jason H. Kang and
Ms. Jiyoung Kang
Mr. Kenneth Karmiole
Mr. Steven M. Karp
Ms. Margo Linden Katz and
Ms. Nurit Katz
Mr. Kristoffer J. Kaufmann and
Ms. Jeanine M. Kaufmann
Mr. and Mrs. Tom Marshall
Kester II
Mrs. Carole A. Key
Mrs. Alice Khau and Mr. Ben Khau
Mr. Michael J. Kilroy and
Mr. Nicholas A. Henke
Mr. and Mrs. David Kinikin
Mr. Edward Kleinbard and
Ms. Suzanne Greenberg
Neil Kleinman and Judy Kleinman
Ms. Adrienne Klotz-Floyd and
Mr. Matt Floyd
Ms. Nancy Underwood and
Ms. Gloria Kondrup
Mr. and Mrs. Harvey Kong
Mr. and Mrs. John Konopka
Mrs. Patricia Korbel
Mr. and Mrs. Matthew Krappman
Dr. and Mrs. Boyd M. Krout

Mr. and Mrs. Mark Ladesich
Mr. and Mrs. Monte Laforti
Mr. and Mrs. Ted Y. Lai
Ms. Mary Lam and Mr. Henry Yee
Ms. Priscilla Longoria and
Mr. John Lane III
Al Latham and Elaine Kramer
Yhin Wei Lau Wen and
Dominic Ming Kong Lau
Mr. and Mrs. Gayee Lau
Mr. and Mrs. Paul Lazenby
Mrs. Grace Lee and Ms. Gloria Lee
James Vella Lee and Lily Lee
Mr. Kam Lee and Ms. Judy Lee
Dr. Michael Lee and
Mrs. Sharon Lee
Mr. Michael Lee and Michelle Lee
Mrs. Ofelia Susan Lee and
Ms. Jessica Gomez
Miss Sharon Chin Lee and
Miss Starla Chin Yamauchi
Mr. and Mrs. Michael Lembke
Mrs. Heatherington H. Lenkin
Mr. Sherman D. Lenske and
Ms. Nancy Lenske
Mr. James Lienemann and
Mrs. Juliet Lienemann
Mr. and Mrs. Ronald Light
Ms. Virginia Lin and Mr. Gia Lee
Mr. William Zhen Lin and
Ms. Lucy Xiaoxia Lin
Mr. and Mrs. John Linn
Mr. Bing Liu and Ms. Theresa Lin
Mr. Paul Liu and Mrs. Leslie Chen
Mr. and Mrs. Ray Loesch
Mr. Jeffrey A. Longmate and
Ms. Mary A. Yui
Mr. Samuel J. Losh and
Ms. Judith H. Lovely
Ms. Peggy Lui

Mr. and Mrs. J.G. Macdonald
Mr. Robert J. MacHott
Dr. and Mrs. Richard J. Magallon
Mr. and Mrs. Tony Magistrale
Ms. Carol Ann Malkasian and
Mr. Tom Malkasian
Ms. Leslie A. Margolin and
Ms. Martha Christian
Dr. Patricia A. Mark
Mrs. Karla I. Marshall and
Ms. Corey Marshall
Mr. and Mrs. John A. Martin Jr.
Ms. Carolina Martinez and
Mr. Ralph Benavente
Mr. and Mrs. Andrew L. Massey
Mrs. Theresa Mattijetz and
Mr. Danny Mattijetz
Dr. and Mrs. Edward A.
Matuga, M.D.
Mr. Michael Maxwell and
Ms. Maria Martinez
Michael John May-Devey and
Daniel Devey-May
Mr. and Mrs. John Maynard
Mr. Britton J. McConnell and
Mrs. Mary McConnell
Ms. Nancy Carroll McCurley
Mrs. Robin McGlynn and
Mr. James McGlynn
Ms. Grace M. Gaerlan and
Mr. Mark J. McKenna
Mr. Michael R. McLaughlin and
Ms. Molly Hewitt
Mr. and Mrs. Andrew McMahon
Mrs. Noreen G. McNew and
Mr. Bhavanish D. Trivedi
Mr. Andrew McQuinn and
Mr. Jackson Strobel
Ms. Stephanie Medina and
Ms. Irene Espinoza

Ms. Annette E. Medrano and
Mr. Jerry Viramontes
Mr. George I. Meyer
Charles J. Meyers and
Amy R. W. Meyers
Mr. and Mrs. Mark Milano
Mr. and Mrs. Benjamin Millan
Mr. and Mrs. Jeff Misakian
Mr. and Mrs. Maxwell Christian
Mitchell
Ms. Francisca Gamez and
Mr. Gregory Ben Molina
Mr. and Mrs. Charles J. Moore
Ms. Anne E. Morea and
Mr. Tristan Willenburg
Mr. Marc Moreels and
Mr. Richard Bilesimo
Mr. and Mrs. Gordon J. Mountford
Mr. Jeremy Moy and
Ms. Catherine Cheng
Mr. and Mrs. Victor V. Moy
Mr. Jeffrey Mueller and
Mr. Eric Gustafson
Ms. Ann Mulally
Mrs. Ann B. Munger
Ms. Annette E. Munsell and
Ms. Virginia Newcomb
Ms. Sarah Murguia
Mr. and Mrs. John C. Mynster
Dr. Marsha Hirano Nakanishi
and Mr. Thomas Nakanishi
Mr. Mamoru Nakatsui and
Mrs. Carol Nakatsui
Mr. Richard A. Newcome and
Mr. Mark Enos
Mr. and Mrs. Robert Newell
Dr. and Mrs. Edward M. Newman
Mr. and Mrs. Michael Newman
Mr. James L. Notley and
Mrs. Gretchen D. Notley
Mrs. Carolyn Novin and
Mr. Angus MacDonald
Mr. Michael O'Brien and
Ms. Jennifer Michaud
Mrs. Kathleen O'Kane and
Ms. Cheryl Groves
Mr. Chad Olsen and
Mr. Brian Duck
Mr. and Ms. Robert A. Olson
Terry B. O'Rourke and
Larry Rodgers
Victoria Orphan and
Shana Goffredi
Ms. Tatiana G. Owen and
Mr. William D. Owen
Mr. and Mrs. Paul Oyama
Mr. Garrett Paine and
Mrs. June Thurber M. Paine
Ms. Jenny L. Pappano
Mr. James Payongayong and
Ms. Sahlee Fe Fe Rasgado
Mr. Norman Payson and
Ms. Melinda Payson
Ms. Faryn Pearl
Mrs. Valerie Pearson and
Mr. Craig Pearson
Alden and Fredericka Pedersen
Mrs. Helen Pekny and
Mrs. Jacqueline Magnuson
Mr. Noah Perez-Silverman and
Mr. Roberto Gonzalez
Ms. Marjorie Perloff
Anne B. Peterson

Mr. Ronald C. Pettie and
Mr. Martin E. Huld
Mr. and Mrs. Peter Pettler
Dr. Margaret Phillips and
Ms. Cristina Gerla
Mr. James Pickering and
Corey Albert
Mr. and Mrs. Michael Pliskin
Ms. Elizabeth Moule and
Mr. Stefanos Polyzoides
Mr. Carl Porter and
Ms. Barbara Ellen Belgard
Ms. Iris J. Post and
Mr. Roger K. Scholten
Mr. Terry Alan Postlewaite and
Mrs. Jennifer Postlewaite
Mr. James Potter and
Ms. Michelle Huneven
Ms. Gwen Powell and
Ms. Ann Kubota
Barry and Denise Prew
Mr. Richard L. Procter and
Ms. Carolyn Leach
Dr. and Mrs. Timothy Pytko, M.D.
Ms. Audrey Quan and
Ms. Janelle Louie
Ms. Lorraine M. Quan and
Ms. Jeanne L. Quan
Mr. Peter P. Quan and
Mrs. Ann Hon
Mr. and Mrs. Robert M. Raney
Scott A. Ranger and
Elizabeth Ranger
Mrs. Kejia Rao and Mr. Ke Ma
Mr. and Mrs. Harold B. Ray
Ms. Stephanie Reddick and
Mr. Lance Reddick
Ms. Amy Richards
Mr. Garry Richardson
Mr. and Mrs. Scott Richland
Mr. Richard F. Roberts and
Ms. Sally Roberts
Ms. Cristy Ann Robertson and
Ms. Kimmy Robertson
Thomas F. Rosenbaum and
Katherine Faber
Mr. and Mrs. Paolo Rosi
Mr. and Mrs. George C. Rothwell
Mr. and Mrs. Herbert
Rottenbacher
Mr. and Ms. Stephen D. Rountree
Mr. and Mrs. Kevin Rowe
Mr. Barry Storch and
Mr. Van-Martin Rowe
Mrs. Anne Ryan
Ms. Theresa C. Ryan
Ms. Sandra J. Rygel
Mr. and Mrs. Dennis L. Salts
Ms. Melanie S. Sauer and
Dr. Luther Beegle
Mr. Kevin Savage and
Mr. Britta Lindgren
Mr. and Mrs. Brian Savarese
Dr. and Mrs. Lawrence Schall
Ms. Kim Myers and
Mr. Steve Scheetz
Mr. Scott Scherer and
Ms. Julia Suh
Mr. and Mrs. William P. Schlarb
Betty and Daniel Schlothman
Ms. Cheri Schrupp
Mr. Seth Schwartz and
Ms. Johanne Schwartz

Ms. Jeanette Seamans and
Mr. David Wolf
Ms. Doris Segall and
Ms. Penina Segall-Gutierrez
Annette Serrurier
Mrs. Patricia Shapiro and
Ms. Bonnie Wallace
Ms. Judith Shaw
Mrs. Patricia Shen and
Ms. Teresa Lou
Richard Shieh and Fuyu Wu
Iih Ping Chen Shih and
Chin Shun Shih
Ms. Louise E. Shively and
Dr. John E. Shively
Mrs. Kairu Shu and Mr. Ferre Shu
Mr. Eric W. Sigg
Mr. and Mrs. Bruce Silver
Mr. and Mrs. David E. Silvey
Dr. John J. Simmonds and
Mrs. Valerie Duval
Ms. Nancy C. Sims and
Mr. Charles A. Sims
Mr. and Mrs. Adam Sisson
Ms. Gerrie Smith and
Mr. Peter Kaganjo
Mr. and Mrs. Jim Smith
Mr. Steven P. Smith
Mrs. Eugene Sanders Solomon
S. Jesse Stancarone and
Ann M. Stancarone
Mrs. Lilah Stangeland
Mr. Michael J. Stangl and
Ms. Olga Stangl
Ms. Regina Stegemoller and
Ms. Cynthia Chou
Mrs. Gretl G. Stephens

Mr. Kyle Stephens and
Ms. Diane Garcia
Ms. Maurine St. Gaudens
Mr. Timothy B. Still
Mrs. Robin G. Stirling and
Mr. Frank Stirling
Mr. and Mrs. Drew Struzan
Mr. Craig Stumpf and
Ms. Marie Beck
Ms. Maryann Seduski and
Mr. David Stuteville
Mr. Frank Su and
Ms. Joyce Jan
Lin Rua Su and Alice Wang
Ms. Lisa Ann Sugimoto
Mr. and Mrs. Bernard J. Sullivan
Ms. Susan Sulzbach and
Ms. Samantha Weiner
Ms. Sarah Sumner and
Mr. John W. Sumner
Dr. and Mrs. Richard Sun
Ms. Shirley Sun and
Ms. Ernestine Sun
Mr. Eric Sundberg and
Ms. Sabrina Leon
Mr. Jing Sung and Mrs. Ching Sung
Mr. and Mrs. Robert Sung
Ms. Laura Svienty and
Mr. Gil Schwartz
Ms. Lisa Swanson and
Mr. Gerald Swanson
Mr. Roy A. Sykes Jr.
Mr. and Mrs. Pin Tai
Mr. Stephen Talt and
Mrs. Leslee Sherrill Talt
Mr. and Mrs. Leo J. Taylor

Ms. Vickie Taylor and
Mr. Warren A. Taylor
Mrs. Lourdes Tedmori and
Ms. Nadia Tedmori
Mrs. Hilke Teichmann
Mr. Jesse R. Telles and
Ms. Shannon Pizano
Ms. Nancy Terry
Mr. and Mrs. Tomi T. Thayer
Mr. and Mrs. Reid Thomas
Mr. and Mrs. Roman Tiscareno
Mr. and Mrs. Joel Tkach
Mr. Stuart P. Tobisman and
Mrs. Karen Blackfield
Frederic Tom and Sandra Tom
Ms. Daria E. Topousis
Mr. David Tourje and
Mrs. Linda Tourje
Mr. Randall L. Townsend and
Ms. Karen L. Mitchell
Mr. Julian Tran and
Ms. Jessica Biddle
Mr. and Mrs. Wieland Triplett
Mr. Charlie Tsai and
Ms. Angel Mok
Mrs. Theresa Tseng and
Ms. Robin Izsak
Mr. Craig Turner and
Mrs. Joyce H. Turner
Mr. and Mrs. Vance Tyree
Ms. Patricia D. Unangst
Mr. Scott Uroff and
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Below: Camomile in bloom in the herb garden. Photograph by Kelly Fernandez. Opposite page: The sublime beauty of the Chinese Garden. Photograph by John Sullivan.





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