



2021 ANNUAL REPORT

The Huntington Library, Art Museum, and Botanical Gardens



2021 ANNUAL REPORT

July 1, 2020–June 30, 2021

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** Partial year

PRESIDENT'S MESSAGE

I'm not sure anyone would have predicted that the pandemic would continue to command worldwide headlines, ongoing personal challenges, and regular adjustments and readjustments to daily life as we continue to pivot from one moment to the next. What strikes me most about the last fiscal year is the degree to which we have thrived as an institution despite COVID-19. While so many other cultural organizations were closed or minimally open during this period, we were operating on nearly all cylinders, with The Huntington welcoming almost 800,000 visitors, some of whom let us know how very grateful they were to have us as a haven—a place of respite, reflection, and joy.

This annual report reflects a year of immense productivity and tenacity as well as transition: We saw the retirements of two major forces for good: longtime Trustee and Chair of the Board Loren Rothschild and Jim Folsom, our indomitable director of the Botanical Gardens. We are grateful for their leadership and impact.

In March, we were able to safely reopen the Ahmanson Reading Room to scholars; in April, we reopened our art galleries to the delight of visitors, some of whom wept as they stepped through the doors. Finally, after having been fully conserved, and after a lengthy pandemic delay, *The Blue Boy* came back on view, and our unprecedented collaboration with the Hammer Museum, the exhibition "Made in L.A. 2020: a version," opened at last, to critical acclaim—after a 10-month delay.

During the year, we acquired an important array of new objects—among them, two gorgeous quilts created by renowned Gee's Bend artist Mary Lee Bendolph; an extraordinary group of glass plate negatives and photographs of Old Chinatown from the late 19th and early 20th centuries, given by author Lisa See; the magnificent painting of *Moanahonga (Great Walker)*, *An Ioway Chief* by American artist Charles Bird King; and more than a dozen exquisite penjing and bonsai plants for our Chinese and Japanese gardens.

Even given the challenges presented by COVID-19, we took on new initiatives, including a fruitful collaboration with the Library Foundation of Los Angeles and the LA Public Library that resulted in "Stories and Voices from L.A. Chinatown," an online exhibition and site-specific installation. The project features material from The Huntington's library collections, and those of LA Public, and interviews with community members, providing personal reflections on the rich history of New Chinatown. This type of hybrid exhibition, both online and off-site, offers a fruitful model for the multiple avenues we have for expanding our reach and broadening our audience.



Photograph by smg photography / Sarah M. Colonka.

A dedicated and talented staff has worked hard together to make these things possible; nothing we do can happen without them. Reading through these pages, I urge you to keep in mind the magnitude of their creativity and devotion to this place. I am astonished and deeply grateful for all they have done and continue to do.

Confronted by challenges, we seize them and turn them into opportunities, constantly looking for ways to use our collections to help our diverse audiences make meaning of a complicated world. As we embark on a five-year strategic plan, we know we have an important role to play in making a positive impact on people's lives. Henry E. Huntington once said, "The Library will tell the story." We have always interpreted that to mean that the Library itself would provide the evidence of the importance of his collecting obsession. But perhaps it's worth interpreting further: The institution—in all its permutations, through literature, history, art, and plant species—provides critical contexts for better understanding the issues we face today—from climate change to social justice, the rule of law, and the founding and future of the republic and beyond.

Because of the generosity of people like you, through research, education, interpretation, and dissemination, The Huntington's collections are serving a broader and more diverse audience both locally and throughout the world. Thank you for being part of this journey.

A handwritten signature in black ink that reads "Karen Lawrence". The signature is fluid and cursive.

Karen R. Lawrence

AT A GLANCE

FUNDRAISING

\$38.7

million raised

42,771

Member households

FINANCES

\$716

million endowment value

RESEARCH

141

Readers used the Library, which reopened to Fellows on March 22, 2021

153

long- and short-term fellowships

\$1.8

million awarded in fellowships

COLLECTIONS

258

new art objects

34,394

new library objects

907

new botanical plants and objects

EDUCATION

7,941

students participated in online school programs; more than 2,400 visits by school partner families

9,334

Funtington (virtual summer camp) page views; 16,704 virtual Story Time page views

422

teachers participated in a range of online professional development opportunities. Huntington programs served students from 13 counties, with approximately 40% of students from the Los Angeles Unified School District

927

adult program participants in 12 paid online classes and workshops

VISITORS

704,947

(with Evening Strolls: 757,917)

ONLINE PRESENCE

7.7

million website visits

3.4

million page views

300,000

social media followers

CONTENTS



- 6 Exhibitions
- 10 Library
- 14 Art Museum
- 18 Preservation and Conservation
- 21 Botanical Gardens and Grounds
- 26 Research
- 33 Education
- 36 Our Staff
- 38 Finances
- 39 The Year in Fundraising

*The Annual Report is produced by the
Office of Communications and Marketing.*



EXHIBITIONS

With most of the galleries still closed because of the pandemic, the opportunity to experiment with the concept of a “museum without walls” yielded some fertile results. “Red Earth” and “Lifelines/ Timelines” were both installed in the magnificent botanical gardens—to the delight of visitors. And a new partnership afforded experimentation with an exhibition both off-site and in the digital realm: Through “Stories and Voices from L.A. Chinatown,” the Library was able to make important parts of its collections accessible beyond its physical reading rooms and galleries.

Another partnership took center stage when indoor spaces reopened in April 2021: “Made in L.A. 2020: a version” was jointly presented at the Hammer Museum and at The Huntington in a collaboration meant to be part of The Huntington’s Centennial celebration. After a delay of nearly a year, the biennial exhibition’s two venues created a crosstown conversation from west to east. Taking advantage of the city’s sprawling geography, the curators chose to stage the exhibition in two mirrored parts, presenting works by all the artists in both museums in addition to select locales in between.

Featuring works from 30 of Los Angeles’ most promising emerging artists, “Made in L.A. 2020” presented The Huntington’s most diverse array of voices and perspectives in the galleries to date and garnered critical acclaim. More than half of the artists represented were women,



Opposite: As part of "Made in L.A. 2020: a version," paintings and sculptures by Jill Mulleady, Ann Greene Kelly, and Patrick Jackson are positioned in relationship to the Huntington's famed sculpture *Zenobia in Chains* by American artist Harriet Hosmer. Photograph by Joshua White / JWPictures.com. Courtesy of François Ghebaly, Los Angeles.

Left: "Made in L.A. 2020: a version." Installation view. Photograph by Joshua White / JWPictures.com.

Below: California juniper (*Juniperus californica*) bonsai outside the Library. Donated by the Bergstein Family. Photograph by Susan Turner-Lowe.

two venues created a crosstown conversation from west to east

a third of them were Black, and a number identified as BIPOC (Black, Indigenous, and people of color) and LGBTQ. This exhibition demonstrated the deep relevance that The Huntington's historical collections have to contemporary conversations.

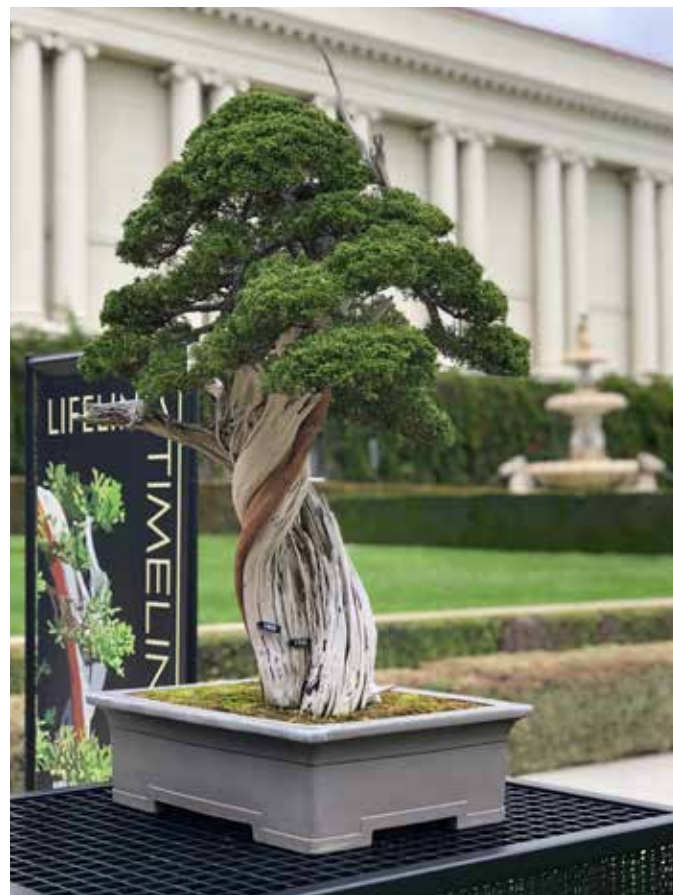
THE YEAR IN EXHIBITIONS

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

Oct. 17, 2020–Jan. 25, 2021

Adjacent to the Mapel Orientation Gallery, the Library, the 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 selected California juniper bonsai with benchmarks in the institution’s 100-year history and significant pieces in the art and library collections. Like growth rings in cross-sections from trees, lines in the grain of natural deadwood sections of the selected bonsai could be used to calculate their ages. Each of the exhibition’s five bonsai installations, located outside gallery spaces, included an illustrated timeline, interactive elements geared toward children, and other interpretive materials, offering entirely new perspectives on The Huntington’s holdings.

Made in L.A. 2020: a version

April 17–Aug. 1, 2021

MaryLou and George Boone Gallery and the Virginia Steele Scott Galleries of American Art, North Galleries

Lauren Mackler, Myriam Ben Salah, and the Hammer Museum’s Ikechúkwú Onyewuenyi

The fifth iteration of the Hammer Museum’s acclaimed biennial exhibition bridged the east and west sides of greater Los Angeles with complementary presentations at the Hammer and The Huntington. Works by 30 Los Angeles-based artists were presented at both institutions—two versions that made up the whole. Subtitled “a version,” the exhibition sought to highlight conceptual threads that connected the artists’ works: entertainment both as a subject and a material; the genre and aesthetic of horror in contemporary practices;

and the film and theater convention of the “fourth wall,” a device through which fiction is built and dismantled.

Featured works included new installations, videos, films, sculptures, performances, and paintings, many created specifically for the exhibition. Several pieces were strategically displayed adjacent to items in the permanent collections, inspiring visitors to consider the connections among them. The late Nicola L.’s innovative canvases shaped as human bodies—titled *Forest, Flower, Terre, and Cloud*—overlooked the Huntington gardens from the Rothenberg Loggia. Paintings and sculpture by Jill Mulleady, Ann Greene Kelly, and Patrick Jackson were positioned in relationship to The Huntington’s famed sculpture *Zenobia in Chains*, by American artist Harriet Goodhue Hosmer. Monica Majoli’s watercolors, video, and archival work paid tribute to the history of the gay lifestyle magazine *Blueboy*, a reference to The Huntington’s painting *The Blue Boy*, by Thomas Gainsborough. Collages by Kandis Williams referenced aspects of The Huntington’s history based on research in the Library and herbarium collections. A photograph by Buck Ellison was juxtaposed with John Singleton Copley’s painting *The Western Brothers*. Film spaces were devoted to works by Kahlil Joseph, Jeffrey Stuker, and Harmony Holiday, and an archive compiled by Mario Ayala documented aspects of the Chicano community in LA. A special installation by Sabrina Tarasoff staged early works by the LA literary group Beyond Baroque within the context of a haunted house. The immersive archive and audiovisual experience featured such artists as Tony Oursler, Bob Flanagan, Sheree Rose, Marnie Weber, and Pasadena’s Mike Kelley, among others.



ONGOING EXHIBITIONS

Red Earth

Bamboo Grove of the Japanese Garden

As part of its Centennial celebration, The Huntington commissioned an art installation by Los Angeles–based artist Lita Albuquerque. Installed near the southern entrance to the Japanese Garden, Albuquerque’s “Red Earth” features an approximately six-by-four-foot rock slab coated with bright red pigment and surrounded by bamboo stalks adorned with copper-colored bands. The work contrasts dramatically with the cool greens of the shady bamboo grove and is intended to mark its specific location in time and space. “Red Earth” incorporates color and light to convey movement and calm because, as Albuquerque observes, “only through stillness can we discover the motion of the cosmos.”

Stories and Voices from L.A. Chinatown

On location in Chinatown and Online

“Stories and Voices from L.A. Chinatown” was the first in the series “Archive Alive,” a collaboration among The Huntington, the Library Foundation of Los Angeles, and the Los Angeles Public Library. Featuring historic photographs, documents, and maps drawn from the collections at The Huntington and LAPL, the Chinatown project activated the materials through an online exhibition, a site-specific installation and displays, and interviews with community members, whose personal reflections and connections brought the archives to

Far left: As part of “Made in L.A. 2020: a version,” a photograph by Buck Ellison is juxtaposed with John Singleton Copley’s painting *The Western Brothers*. Photograph by Joshua White / JWPictures.com.

Center: Mabel Hong (second from right, standing) at Chinese American Citizens Alliance picnic, 1950s.

Right: Installation view of “Red Earth” by Lita Albuquerque. Photograph by Karl Puchlik, courtesy of the artist.

life. This window into the past has inspired a renewed appreciation for the rich history of New Chinatown, from the leaders who envisioned and created it in 1938 to the entrepreneurs and small-business owners who earn their livelihoods there today.



LIBRARY

Libraries, by their nature, take the long view, and that focus served The Huntington well during this most remarkable year. Staff approached pandemic challenges with creativity, energy, and alacrity, concentrating on the essentials of reopening under safety protocols while advancing innovative services and programs. All of this made the Library more visible, accessible, and responsive to audiences both local and worldwide.

After months of preparing spaces to make them compliant with COVID-19 safety measures, the Library welcomed researchers back to the Ahmanson Reading Room in March 2021. Preference was initially given to the backlog of Huntington-funded researchers, and numbers were limited to allow for social distancing. The Huntington's special collections reading rooms were among the first to reopen in Southern California—months ahead of most sister institutions—and this was greeted with enthusiasm and relief.

During this period, the Library made advances in the virtual realm that proved to have staying power, notably the Virtual Reading Room. This service, which allowed collections to be viewed in real time through a streaming document camera, has now become a mainstay for remote researchers from Brazil to Japan.



more visible, accessible, and responsive
to audiences local and worldwide

NOTABLE ACQUISITIONS

Significant donations included one of the largest and finest private collections of cardiology materials, assembled by W. Bruce Fye, M.D., M.A.; a collection of unique manuscript and rare print and photographic materials pertaining to George Bernard Shaw; a rich archive from D. M. Renton, William Wrigley's manager at Santa Catalina Island; and an extraordinary collection of glass plate negatives and photographs of Old Chinatown from the late 19th and early 20th centuries, given by author Lisa See.

To honor the retirement of James P. Folsom as the director of the Botanical Gardens, the Library purchased a rare photographic survey of northeastern U.S. orchids. To honor the retirement of Loren Rothschild, a renowned bibliophile and collector, as chair of the Board of Trustees, the Library purchased a volume of cotillion dance

Opposite: Photograph by Ibarionex Perello.

Above left: Photograph by Ibarionex Perello.

Above right: Letters, poems, and documents from British writer Amelia Opie (1769–1853) and her family and friends.

manuals. In addition, the Library dedicated its reader reception area in honor of the Rothschilds, naming it the Loren and Frances Rothschild Reader Welcome Center.

For the first time, the Library Collectors' Council (LCC) meeting was held as a virtual event, with curators presenting selections on two afternoons via Zoom, leading up to Council members socializing and voting online. The Council funded the purchase of an archive of papers from and about inventor Guglielmo Marconi; manuscripts by British author Amelia Opie; the 1830s journal of a young naval officer in the

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* Indicates deceased in fiscal year 2020–21

Indian Ocean and East Indies; the world's first published English-Japanese and Japanese-English dictionary; and the first printed sea chart and navigational guide for Scotland.

In addition to these LCC selections, a supplement to the existing Thomas T. Eckert Papers—the official ledgers of the U.S. Military Telegraph office—included material related to Thomas Edison's invention of the quadruplex telegraph. And the most dramatic delivery of an acquisition came courtesy of intrepid travel writer Paul Theroux, who drove cross-country, at the height of the pandemic, from his home on Cape Cod to add 16 boxes of materials to his papers at The Huntington.

DIGITIZATION

More than 43,000 digital records were added to the Huntington Digital Library (HDL), including the 7,000-piece archive of letters from and to Elizabeth Montagu, the 18th-century author and arts patron. Other notable additions were the papers of English abolitionist Thomas Clarkson; the correspondence of the Chávez Esparza family in 1960s–70s Mexico and California; the papers of Chinese American engineer and activist Peter SooHoo; and the records of a legal inquiry into the so-called Walking Purchase, a swindle in colonial Pennsylvania that defrauded the Lenape Native Americans of their ancestral lands. The HDL received nearly 1.3 million page views this year—evidence of the hunger for, and impact of, digitized Huntington Library collections.

Left: Two Chinese men in Western suits, Old Chinatown, Los Angeles, ca. 1900. Unknown photographer.

Center: Marconi's Short-Wave Beam-1 transmitters in the transmitter hall of Dorchester Station, England, 1928.

Right: Reader Services Assistant Morex Arai in the Virtual Reading Room. Photograph by Stephanie Arias.



CATALOGING AND PROCESSING

Technical services staff create gateways to the collections, providing the intellectual framework and deep descriptive data that make it possible to discover and access the Library's diverse materials. During the fiscal year, catalogers added 6,974 records, a 30% increase over productivity in the past two years, and archivists published 133 encoded finding aids—nearly four times as many as usual. Notable cataloging and processing highlights included the George Washington and L. Dennis Shapiro collections; the papers of Quaker abolitionist Zachariah Shugart; the Walking Purchase collection; an extensive collection of cased photographs from the 1840s–60s; and enhanced records for 67 incunables. Through a partnership with California Revealed, 51 audiovisual items were digitized and made freely available to the public, including more than 70 episodes of the public television series *Mr. Huntington's Garden*, featuring James P. Folsom, director of the Botanical Gardens; as well as home movies and oral histories from the Arthur Ito Papers, which bring to life the story of Japanese immigrants in Los Angeles.

RENOVATION PROJECT

Sept. 14, 2020, was the 100th anniversary of the day Huntington Library staff members began working in their beautiful, new, state-of-the-art building. In the ensuing century, the below-grade spaces in the Myron Hunt–designed structure were adapted multiple times and have suffered inevitable wear and tear. Considerable energies were devoted this year to planning for a comprehensive renewal of these essential spaces. The designs developed by Samuel Anderson Architects will create first-rate, light-filled accommodations for key Library functions, including the doubling of seating for general readers, more efficient collections storage, and the renewal of critical building systems.



LIBRARY STATISTICS

REFERENCE

- A total of 3,551 reference transactions took place, a 17.5% increase over the previous year.
- The most popular subject was Literature, followed by American History and California.
- The most popular online guide was the Early California Population Project, which had 10,329 sessions.

VIRTUAL READING ROOM

- A total of 168 Virtual Reading Room sessions were facilitated for 54 unique patrons.

READER REGISTRATION AND MANAGEMENT

- Sixty-four readers visited the Library 984 times between March 22 and June 30, 2021.
- The Library had 1,239 readers with active cards. To enable access to electronic resources, reader cards were renewed remotely until June 30, 2021.
- A total of 2,149 items circulated to the Ahmanson Reading Room between March 22 and June 30, 2021, when the reading room was open only to Fellows.
- A total of 6,873 items circulated from the Rare Collections for events and photoduplication or staff requests.

TOP FIVE CIRCULATING MANUSCRIPT COLLECTIONS

1. Octavia E. Butler Papers
2. Henry E. Huntington Papers
3. Stowe Collection
4. Northrop Grumman Corp. Papers
5. Hong Family Papers

CATALOGING AND PROCESSING

- Total records added to the online catalog: 6,974, a 12.5% increase over fiscal year 2018–19
- Total encoded finding aids published in the Online Archive of California: 133, nearly four times as many as in each of the two previous years
- Total items added to the collection, including books, manuscripts, photographs, prints, and ephemera: 34,394
- Total items in the Library collection: 10,610,759

DIGITIZATION

- Total number of page views for all collections in the Huntington Digital Library (HDL): 1,276,986
- Total number of records added to the HDL: 43,065

TOP VIEWED OBJECTS IN THE HUNTINGTON DIGITAL LIBRARY

1. Geoffrey Chaucer's *The Canterbury Tales* (Ellesmere Chaucer): 62,073 page views
2. Maynard L. Parker photographs of the Hilda Boldt Weber residence: 12,278
3. A.F. Randall photographs of Apache Indians: 9,941
4. American Revolutionary War journal of John André: 8,457
5. Maynard L. Parker photographs of the Cliff May residence: 7,740

CURATOR PRESENTATIONS

- Of the 82 curator presentations given, 79 were online and three were in person.



ART MUSEUM

While the galleries remained closed for most of the fiscal year, Art Museum staff took advantage of the opportunity to move forward with important collection care, ranging from extensive buildingwide cleaning efforts to critical conservation work on individual items. The division continued to build a team of curators, exhibition specialists, registrars, and technicians to perform the day-to-day, behind-the-scenes activities that keep the collection in good stead and accessible to the public, whether in the galleries or online.

An unexpected project, and one that museums around the world tackled during extended pandemic closures, was the arrival of some unwelcome guests. In late February 2021, clothes moths were discovered in the Huntington Art Gallery. These insects are drawn to dark, undisturbed spaces, where they lay their eggs, and the larvae then consume the keratin found in wool, fur, silk, feathers, and leather. The locus of the Huntington Art Gallery infestation was tracked to a wool carpet installed on the grand staircase just a few years ago. The staircase and three rooms containing most of the textile collections were sequestered with plastic to contain the problem while steps were taken to resolve it. The bulk of the cleaning and textile freezing (which eradicates the insects) took place in the following fiscal year.

took advantage of
the opportunity
to move forward
with important
collection care



In April 2021, when the galleries began to reopen from pandemic closure, new signage designated one-way traffic flow and maximum occupancy for each space. Physical distancing and masking reminders were installed in compliance with Los Angeles County health and safety guidelines. Even so, visitors couldn't help expressing their joy—both on-site and on social media—at being permitted to reenter.

One moment of major delight: *The Blue Boy* was back on view again! After a multiyear technical study and conservation treatment, plus a monthslong delay brought about by the pandemic shutdown, The Huntington's most famous painting was rehung on Aug. 25, 2020. Yet it would be another eight months before visitors could actually experience it. Although LA County had not yet given the go-ahead for indoor museums to reopen, a press preview, compliant with COVID-19 safety protocols, was held on Sept. 10, 2020, to announce the painting's return to its pride of place in the Thornton Portrait Gallery.

Even as preparations were made for the reinstallation of *The Blue Boy*, additional planning was fervently underway during this period for the painting to travel to London. Arrangements were finalized to lend *The Blue Boy* to London's National Gallery for a January 2022 exhibition,



Opposite: Important conservation work was completed on *The Blue Boy* as well as preparations for the painting to travel to the National Gallery London. Photograph by Ibarionex Perello.

Top: Exhibit Preparator Pat Pickett dusts a sculpture in the Thornton Portrait Gallery. Photograph by Ibarionex Perello.

Above: "Made in L.A. 2020: a version" installation. Photograph by Joshua White / JWPictures.com.

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 Joanne and Ethan Lipsig
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with the opening of the show coming 100 years to the day that the painting left London for its new home in San Marino. The June 2021 announcement made international headlines.

Pandemic restrictions posed entirely new challenges for Museum staff working on installations. These were most acutely felt by staff working on “Made in L.A. 2020: a version.” The exhibition was originally slated to open in June 2020, then rescheduled for September, but the pandemic continued to hold all LA-area museums in check. It wasn’t until a full seven months later—in April 2021—that the “Made in L.A. 2020” exhibition could open. A silver lining, perhaps, was that the delays allowed staff more time to do their work. The installation was already complex, featuring 30 artists and multiple media in the MaryLou and George Boone Gallery, seven galleries of the Scott and Erburu Wings of the American Art galleries, and the garden area outside of the Erburu entrance. But pandemic protocols made the installation even more complicated, requiring Museum staff to observe social distancing, masking, and related requirements as they installed sometimes bulky objects that demanded a group effort. For processes that might normally take place with the entire team present in the gallery space, smaller groups had to manage in phases to comply with safe occupancy limits. Personal protective equipment included goggles, masks, and gloves, which made tasks requiring manual dexterity and proximity to objects more of a challenge. Additionally, the routine cleaning of hand tools had to be incorporated into daily activities.

Organized by curators Myriam Ben Salah and Lauren Mackler with the Hammer Museum’s Ikechúkwú Onyewuenyi and The Huntington’s Dennis Carr, the Virginia Steele Scott Chief Curator of American Art, as the venue curator, the biennial exhibition transformed gallery spaces with an array of contemporary works, including several placed in direct dialogue with The Huntington’s historic collections. The biennial serves as a snapshot of what emerging artists are working on across the city in a variety of media, from painting to photography, film, sculpture, performance art, installation works, and archival projects. A new, sizable black-box film space was constructed in the Scott Galleries to screen the film *Indifference* (2018) by artist Mathias Poledna; the space now provides an ongoing means for incorporating film into future exhibitions. “Made in L.A. 2020: a version” served as a case in point for positioning The Huntington as a place that presents a range of new materials and artists’ voices in response to and in conversation with the institution’s art, library, and botanical collections.

Adding new voices and perspectives has also been a focus of acquisitions. In 2021, The Huntington acquired more than 50 important works by a wide range of artists from North America, with works by women, Native American, African American, Latinx, and Latin American artists, among others, joining the collection. The acquisitions contribute to a more expansive story of American art, adding hemispheric and global perspectives to the collection. In media ranging from painting to photography to quilting, the new acquisitions span more than a century of art making and represent an array of styles.

Notable acquisitions during the fiscal year included two quilts by Mary Lee Bendolph, which will augment the 2019 acquisition of 32 prints by the quilt artists from Gee’s Bend, Alabama. Created between 2005 and 2014, these prints are the work of Louisiana Bendolph, Mary Lee Bendolph, Loretta Bennett, and Loretta Pettway, members of the Gee’s Bend Quilters Collective, a group of more than 100 Black women from a small, remote



community in Alabama. Known for their improvisational style of quilting, the Gee's Bend quilters have created hundreds of pieces, some of which date to the early 20th century.

A transformational addition to The Huntington's American art collection, *Moanahonga (Great Walker), An Ioway Chief* is the first major portrait of an Indigenous leader and the institution's first work by the important American artist Charles Bird King. The painting depicts a leader of the Ioway nation around 1824, when the Ioway territory extended from the current state of Iowa along the Mississippi River north to Minnesota, south to Missouri, and west to Nebraska. The portrait emphasizes Moanahonga's markers of leadership and power—his extraordinary gunstock war club with pierced decoration on the iron blade, his tufted deerskin headdress, red-tipped feathers, silver and shell jewelry, and his body paint in red and black, all referring to his status and skill as a warrior.

New additions to the collection and new staff members bring with them fresh perspectives. In line with The Huntington's institutional priorities regarding diversity, equity, and inclusion, the Art Museum is committed to telling more expansive stories of American and European art, and to supporting the work of artists, scholars, and students who keep these historic collections alive through new artworks, conversations, and scholarship.

Left: Lockwood de Forest (1850–1932), *Bank of the Nile Opposite Cairo, Egypt*, 1879–86. Oil on canvas, 45 3/8 x 63 3/8 in.

Center, left: John Singleton Copley (1738–1815), *Mrs. Mary Robinson in the Character of a Nun*, ca. 1780. Oil on canvas, 26 3/4 x 23 1/2 in.

Center, right: Mary Lee Bendolph (b. 1935), *Image of Formal Presidents*, 2009. Cotton, 81 x 73 in. Copyright 2012 by Bendolph's Creative Video Services, courtesy of Mary Lee Bendolph.

Right: Charles Bird King (1785–1862), *Moanahonga (Great Walker), An Ioway Chief*, ca. 1824. Oil on panel, 17 1/2 x 13 3/4 in.



SIGNIFICANT ACQUISITIONS

Mrs. Mary Robinson in the Character of a Nun, John Singleton Copley (American, 1738–1815), ca. 1780, oil on canvas. Purchased with funds from the Art Collectors' Council, Adele S. Browning Memorial Art Fund, Schweppe Art Acquisitions Fund, Frances Crandall Dyke Art Acquisition Fund, and the Kelvin Davis Endowment.

Portrait of a Woman, Alice May Chambers (British, 1855–1920), ca. 1870–1890, red chalk on wove paper. Purchased with funds from the Art Collectors' Council, Connie Perkins Art Endowment, and Robert R. Wark Art Acquisition Fund.

Moanahonga (Great Walker), An Ioway Chief, Charles Bird King (American, 1785–1862), ca. 1824, oil on panel. Purchased with funds from the Virginia Steele Scott Foundation Acquisition Fund for American Art and the Art Collectors' Council, the Lynn K. Altman Family Trust, Janis and Rudy Mercado Art Acquisitions Fund, and the Angels Attic Museum Fund for Art Acquisitions, in memory of Jackie McMahan and Eleanor Pitts La Vove.

Bank of the Nile Opposite Cairo, Egypt, Lockwood de Forest (American, 1850–1932), 1879–86, oil on canvas. Purchased with funds from the Art Collectors' Council, Connie Perkins Art Endowment, Schweppe Art Acquisitions Fund, the Virginia Steele Scott Foundation Acquisition Fund for American Art, Ida Crotty Print and Graphic Arts Endowment, Gift of the Robert R. Wark Art Acquisition Fund, and the Kelvin Davis Endowment.

Image of Formal Presidents, Mary Lee Bendolph (American, b. 1935), 2009, cotton. Purchased with funds from the Art Collectors' Council. © Mary Lee Bendolph. Copyright 2012 by Bendolph's Creative Video Services, courtesy of Mary Lee Bendolph.

Diner, Mary Lee Bendolph (American, b. 1935), 2004, corduroy. Purchased with funds from the Art Collectors' Council. © Mary Lee Bendolph. Copyright 2012 by Bendolph's Creative Video Services, courtesy of Mary Lee Bendolph.



PRESERVATION AND CONSERVATION

The Huntington's Preservation and Conservation staff members work to protect the institution's vast collections of books, works on paper, and paintings; they ensure environmental safeguards as well as support exhibitions by preparing items for public view and loan. With the easing of pandemic restrictions, conservators steadily increased work on-site, returning in full force in May 2021. Despite pandemic challenges, there was a 15% increase in the department's total number of treatment hours in fiscal year 2021, and 560 collection items were treated—more than doubling 2020's total. The balance of work also changed, with more hours devoted to specialized projects and digitization support.

An unfortunate impact of pandemic closure was the discovery in early 2021 of wool-loving clothes moths in the Huntington Art Gallery—these moths thrive in dark, unoccupied spaces. (This was an unfortunate occurrence at many museums around the world.) A collaborative team of Preservation, Art Museum, and Facilities staff spearheaded a major mitigation project, which included freezing materials in a large refrigerator truck to kill the insects and their eggs, to help guarantee the full eradication of the clothes moths. Fortunately, the collections suffered no major damage; however, the wool carpet on the art gallery's grand staircase had to be replaced. Beyond the immediate response, the incident has spurred important improvements to The Huntington's already robust integrated pest management program.



staff members work to protect
the institution's vast collections

SUPPORTING DIGITIZATION

Work that supports digitization remains a key focus for the Preservation staff, as collection items under consideration must first go through conservation review to ensure they are ready for imaging. This year, 238 hours of treatment time were devoted to 345 library items from 13 collections. This included the New Chinatown project, which included an open-air installation in Chinatown and a website featuring interviews with members of the Chinatown community. The Chávez Esparza manuscript collection was treated for the Migrant Letters Project, the encompassing title given to the processing, conservation treatment, and imaging of these letters and the Alvarado family letters (completed in the previous fiscal period). The Chávez Esparza family letters are the basis for Miroslava Chávez-García's 2018 book, *Migrant Longing: Letter Writing across the U.S.-Mexico Borderlands*. These manuscript collections provide insight into the experience of migration between California and Mexico in the 20th century. All images are now freely available for viewing and reuse through the Huntington Digital Library.



Opposite: Important preservation and conservation work continued throughout the fiscal period in spite of pandemic restrictions. Photograph by Ibarionex Perello.

Above left: Mary Ann and John Sturgeon Senior Paintings Conservator Christina O'Connell working on Edward Hopper's *The Long Leg*.

Above right: Extensive repairs were completed to the binding of a book by William of Ockham, the medieval English philosopher, that was printed in Lyon, France, in 1495.



TREATMENT: EDWARD HOPPER'S *THE LONG LEG*

Conservation of *The Long Leg* began in November 2020 to address areas of flaking and cleaving paint, discolored and cloudy varnish, and past overpaints that no longer matched the surrounding original surface. Once the paint layers were stabilized, the varnish was removed to reveal brighter colors and more details. Once thought to depict a scene void of people, the painting, upon further study, shows a small figure sailing the boat. As treatment progressed, new observations were made, leading to the conclusion that some of the past overpaints could not be removed. This prompted further technical research of Hopper's meticulous ledger books in the Whitney Museum of American Art's collections, resulting in a more accurate date for the painting, better information about the geographic location of the lighthouse depicted in it, and details about the work's provenance that were absent from The Huntington's curatorial files. These ledger notes fueled the technical investigation of the paints and pigments that Hopper used, providing interesting technical information and answers to important treatment-related questions. The senior paintings conservator devoted more than 100 hours of examination and treatment time to this project.

TREATMENT: A 1495 WOODEN BOARD BOOK BINDING

A major treatment was completed this year on a book by William of Ockham, the medieval English philosopher, that was printed in Lyon, France, in 1495 and bound soon after in leather over oak boards. The volume was part of a chained library, and the chain is still attached to one of the boards. In chained libraries, books are attached to the cases by chains that are long enough to allow them to be taken from the shelves and read but not removed from the library. This practice was common in reference libraries from the Middle Ages to around the 18th century. Over the course of its long life, the book had suffered damage to its binding, its front board was split in half, and its back board was missing a large section, which had at some time in the past been destroyed by wood-boring insects. These problems made the book precarious to handle. The treatment required significant planning and research, especially on adhesives and fills. The break in the front board was repaired with a collagen-based glue, and the back board received a new piece of white oak, shaped by hand with a plane, before it was also adhered. Cover leather was set back in place, and areas of lost leather were filled with new leather or Japanese paper. The book is now sturdy enough to be handled. A book and paper conservator devoted 52 treatment hours this year to the project.

Left: A colorful lithograph published in the 1850s and 1860s by Nathaniel Currier, after Louis Maurer, with additions by Currier & Ives, was treated for display in the ongoing exhibition "Becoming America: Highlights from the Jonathan and Karin Fielding Collection."

Right: Mei Wah Drum Corps led by Drum Majorette Barbara Jean Wong Lee, 1940.

TREATMENT: 19TH-CENTURY LITHOGRAPHS OF *THE LIFE OF A FIREMAN*

Paper conservators completed work on *The Life of a Fireman*, a set of colorful lithographs published in the 1850s and 1860s by Nathaniel Currier, after Louis Maurer, with additions by Currier & Ives. These prints were treated for display in the ongoing exhibition "Becoming America: Highlights from the Jonathan and Karin Fielding Collection." The prints exhibited a variety of condition concerns, including overall darkening of the support, stains and overpaint, handling marks, and large losses. The paper conservators worked to stabilize the prints' most pressing structural issues and bring them closer to visual harmony with each other.

EXHIBITION PREPARATION: "REMARKABLE WORKS, REMARKABLE TIMES"

The closure of the Library exhibition galleries in 2020 gave curatorial staff an opportunity to update and re-imagine portions of the "Remarkable Works, Remarkable Times" exhibition. During 2021, book and paper conservators worked to prepare 122 selected items for the main exhibition hall's reopening that December. The process included reviewing each item for condition issues and treatment needs, documenting mount materials and requirements, and recording lighting recommendations. Conservators spent 40 hours preparing 15 books and 11 works on paper for the exhibition. Treatment included stabilizing media under a microscope, mending tears, filling losses, and reattaching book boards.



BOTANICAL GARDENS AND GROUNDS

Despite pandemic restrictions, Botanical staff conducted routine garden maintenance and made significant progress on major projects throughout the fiscal year. The gardens reopened to the public in July 2020, with extended hours for Summer Evening Strolls. While the galleries and other indoor spaces were closed, the gardens offered welcome access to The Huntington.

The grand opening ceremony for the completion of Liu Fang Yuan 流芳園, or the Garden of Flowing Fragrance, took place on Oct. 9, 2020, after a pandemic-related postponement of five months. Expanded from its initial 3.5 acres to 15 acres, Liu Fang Yuan is one of the largest classical-style Chinese gardens in the world, featuring a 12-acre central garden with lake, an extensive bamboo grove, and a conifer forest. New indoor spaces include a traditional scholar's studio and the art gallery Studio for Lodging the Mind (Yu Yi Zhai 寓意齋). Food service commenced at the new Jade Court Café in June 2021.

the gardens offered welcome
access to The Huntington



At the end of December 2020, The Huntington bid a fond farewell to James P. Folsom, who retired after serving for 36 years as the Marge and Sherm Telleen/Marion and Earle Jorgensen Director of the Botanical Gardens. Following a six-month national search, The Huntington announced on March 30, 2021, the appointment of Nicole D. Cavender, former vice president of science and conservation at Chicago's Morton Arboretum, as his successor. Cavender is only the fourth director of the Botanical Gardens and the first woman to hold the post.

The Japanese Heritage House project, after a yearlong delay due to pandemic restrictions, restarted in March 2021 with the arrival of the first team of artisans from Japan: four craftsmen who began reconstruction of the 320-year-old magistrate's house from Marugame, Japan. On May 19, 2021, after the installation of the final ridge piece of the roof, which marked the end of house framing, a Shinto ceremony was held to ensure the safety of the workers and the lasting success of the project.

Work also continued on the new entrance to the Desert Garden. Utilities were installed in the upper half of the garden, including new water mains, natural gas lines, and conduits for future internet fiber cables and path lighting.

BOTANICAL RESEARCH AND CONSERVATION

The Botanical Research and Conservation department includes several botanists and horticulturists working on the global conservation of



Previous page: Completion of Liu Fang Yuan 流芳園, or the Garden of Flowing Fragrance, was a major accomplishment. Photograph by Aric Allen.

Left: On Sept. 8, 2020, this Corpse Flower (*Amorphophallus titanum*) bloomed in The Rose Hills Foundation Conservatory for Botanical Science. Because COVID-19 restrictions kept galleries closed, the plant was moved outside for visitors to view. Photograph by Deborah Miller Marr.

Center: *Cleistocactus aureispinus*. Photograph by John Trager.

Right: Botanical staff continued important work in plant sciences, including micropropagation and cryobiotechnology. Photograph by Deborah Miller Marr.

rare and endangered plants through propagation, preservation, and research—a commitment that reaches back in time to William Hertrich, Henry E. Huntington's first superintendent of the gardens.

In April 2021, The Huntington's living plant collection was ranked as having among the most living taxa of all botanic gardens in the world, according to a 2020 Botanic Gardens Conservation International survey.

Brian Dorsey, The Huntington's chief botanical researcher, completed fieldwork for a joint project with Vanessa Handley of the University of California Botanical Garden for the California Conservation Genomics Project. This state-funded program, facilitated by the UC system, aims to compile a comprehensive, multispecies genomic dataset to help manage and protect regional biodiversity. A month of fieldwork produced samples from roughly 150 populations of flowering meadowfoam (*Limnanthes*) from across California.



As part of a broader effort to better understand the conservation genomics of *Dioon*, a group of cycads native to Mexico and Central America, Dorsey continued his data analysis of *Dioon holmgrenii* populations. In June 2021, he succeeded in having The Huntington accepted as a core member of the Global Genome Biodiversity Network, enabling the institution to easily make its growing repository of plant DNA and plant tissue accessible to scientists around the world.

In collaboration with Botanic Gardens Conservation International's Global Conservation Consortia and the Cincinnati Zoo & Botanical Garden, Raquel Folgado, The Huntington's cryopreservation research botanist, co-organized a virtual global symposium and workshop titled "Conserving Exceptional Plants: Cryobiotechnology and the Model of Oaks." She hosted virtual seminars to introduce the theory of cryobiotechnology to students from the Tecnológico de Antioquia in Medellín, Colombia, who were interested in preserving Colombian magnolias. She also served as a dissertation adviser for three graduate students. Folgado made good progress in her avocado micropropagation research, successfully propagating 10 different avocado clones in tissue culture. In May 2021, the California Avocado Society's quarterly publication featured an article about Folgado's work.

Tim Thibault, The Huntington's curator of woody plant materials, and Brian Dorsey performed fieldwork to collect and bank ash (*Fraxinus*) seeds from across the western United States to safeguard their germplasm and mitigate the threat of emerald ash borer (*Agilus planipennis*), an invasive insect that has killed millions of trees in

the eastern United States. Thibault also coordinated with the United States Forest Service to host insect trapping that will monitor for pest species in two areas at The Huntington.

Sean Lahmeyer, The Huntington's plant collections and conservation manager, began serving as an adviser for a Getty Foundation-funded arts project with Pasadena's Armory Center for the Arts. In addition, Lahmeyer collaborated with Cambra Sklarz, curatorial research associate in The Huntington's Art Museum division, to update label information for Frederic Edwin Church's 1864 painting *Chimborazo*, identifying several plants featured in the artwork.

In May 2021, The Huntington shared seeds from its seed bank with David Rager, creative director of the NASA Jet Propulsion Laboratory's DesignLab, for an upcoming lunar flight. Selections included wild-collected material from recent fieldwork as well as the seeds of a rare subtropical tree (*Deppea splendens*) that is likely extinct in the wild.

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THE CENTER FOR EAST ASIAN GARDEN STUDIES

Throughout the pandemic, the Center for East Asian Garden Studies (CEAGS) offered a robust array of online lectures on East Asian art and garden history. Programs covered topics ranging from the pleasures of Chinese gardens to the creation of literati paradises in 19th-century Japan. The shift to virtual programming ensured that the lectures reached a broader audience than ever before: Individual talks attracted as many as 550 audience members, hailing from across the Americas, Asia, Europe, and the Middle East.

Among the fiscal year's highlights was the premiere of the video artwork *Fragrant Rhythms: The Seasons of Liu Fang Yuan* 漢庭溢彩・雅園流芳 by Chinese Garden artist-in-residence Tang Qingnian. The video uses multiple media to create a moving painting that captures seasonal changes in The Huntington's Chinese Garden and features a soundtrack created by previous artist-in-residence Wu Man (*pipa* lute) and Kojiro Umezaki (*shakuhachi* flute).

Thanks to a generous gift from June and Simon K.C. Li (Huntington Trustee), CEAGS began cataloging its research collection, which includes nearly 8,000 volumes on East Asian art, gardens, literature, and history.

Center for East Asian Garden Studies Lectures and Public Programs

- “The Pleasure of Chinese Gardens” | Phillip E. Bloom, The Huntington (Oct. 8, 2020)
- *Fragrant Rhythms: The Seasons of Liu Fang Yuan* | Tang Qingnian, Wu Man, Kojiro Umezaki (Oct. 11, 2020)

- “The Past and Future of The Huntington's Asian Gardens” | James P. Folsom, The Huntington (Oct. 29, 2020)
- “Stranger in the Shogun's City: A Woman's Life in 19th-Century Japan” | Amy Stanley, Northwestern University (Nov. 19, 2020)
- California Aiseki Kai 31st Annual Viewing Stone Virtual Show (Dec. 26, 2020–Jan. 2, 2021)
- “Unmoored Gardens: Shifting Cultural Spaces in Late Imperial China” | Einor Cervone, LACMA (Jan. 21, 2021)
- “The Garden as Feminine Lettered Space in the Story of the Stone and Beyond” | Wai-yee Li, Harvard University (Feb. 18, 2021)
- “Potted Scenes: *Penjing* at The Huntington and in History” | Phillip E. Bloom, The Huntington (Feb. 27, 2021)
- “Two Sides of the Pacific: Japan and the Architecture of Greene & Greene” | Edward R. Bosley, The Gamble House (March 18, 2021)
- “The Tale of Genji: Imaged and Reimagined” | Bruce A. Coats, Scripps College (April 22, 2021)
- “The Labor of Good Governance: Cultivation Real and Imagined in the Imperial Garden of Clear Ripples in 18th-Century China” | Roslyn Lee Hammers, University of Hong Kong (May 20, 2021)
- “Crafting a Literati Utopia in 19th-Century Japan: The Plum Blossom Valley at Tsukigase” | Yurika Wakamatsu, Occidental College (June 10, 2021)

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INTERNS

As part of an ongoing partnership with the USC Dornsife Gateway Internship Program, the Botanical division hosted a student studying geodesign—a discipline that combines mapping and data collection technologies with design to promote environmental sustainability and human well-being—to help implement global information system mapping technology on-site. In June 2021, the Botanical division hosted a Southern California Horticultural Society training intern, who focused on the desert collections, and an intern from Pitzer College, who collected and stored dried tissue from the living collections for future projects as part of the Global Genome Initiative for Gardens (GGI–Gardens) awards program, sponsored by GGI–Gardens, Botanic Gardens Conservation International, and the United States Botanic Garden.

GIFTS

Generous donors to the Botanical Gardens contributed a variety of items. Notable gifts this year included:

- *Liquidambar* bonsai, pots, and books from Marybel Balendonck
- one satsuma plum bonsai from Kathy Benson
- a collection of books on Japanese gardens and architecture from Bruce Coats
- 25 *Phalaenopsis* ‘James P. Folsom’ orchids from Norman Fang
- a collection of 28 bonsai and 69 bonsai pots, plus bonsai tools and equipment, from Hart Isaacs, M.D.
- eight *penjing* from June and Simon K.C. Li
- a set of 14 Yixing teapots from Ethan and Joanne Lipsig
- 38 black pines, 1 red pine, and 1 deodar from Green Set and Dan and Debby Needham
- 13 *penjing* from Che Zhao Sheng
- a collection of 53 Japanese bamboo baskets from Louis and Patty Snitzer

BOTANICAL SYMPOSIA, WORKSHOPS, SALES, AND PUBLIC PROGRAMS

With the return of a small number of visitors and some volunteers during the summer months of 2020, a special sale was held for roses

Left: Botanical volunteer mounting orchids on bark sections. Photograph by Ibarionex Perello.

Center: After a delay of more than a year, the Japanese Heritage House project restarted in March 2021 with the arrival of the first team of artisans from Japan. Photograph by John Diefenbach.

Right: Wisteria bonsai. Photograph by Jeff Silverman.

from the canceled spring plant sale. In December 2020, the Huntington Store offered Botanical Bundles, small sets of winter vegetables and herbs as well as other choice plant material. These bundles, sold online for pickup, were a hit. In January and February 2021, the Store offered romance-themed bundles for those looking to present their loved ones with sweet flowering plants.

In April 2021, a larger scale virtual spring plant sale took place. Shoppers were again able to place orders online for curbside pickup. New Botanical Bundles offered curated groups of choice plants for various garden situations, as well as a large assortment of herb and themed vegetable bundles. Sales generated nearly \$100,000.

Though in-person programming, including the popular Garden Talk series, was on hiatus due to the pandemic, considerable progress was made in outreach. Phillip E. Bloom, curator of the Chinese Garden, and Michelle Bailey, curatorial assistant for the Asian Gardens, in collaboration with Education, developed an expanded audio guide for Liu Fang Yuan in English, Mandarin, and Cantonese, as well as a virtual tour of the garden’s calligraphy. Botanical staff delivered online training to members of the Botanical Artists Guild of Southern California, the Los Angeles County Master Gardeners program, and Huntington volunteers.

The 37th annual Succulent Plants Symposium took place online on Sept. 11, 2020. Huntington staff made the following presentations:

- Gary Roberson: “Cycads and Succulents as Companions”
- Sean Lahmeyer: “A Synopsis of Vouchering The Huntington’s Desert Collections”
- Seth Baker: “Making an Entrance: Desert Garden Headwaters”
- John N. Trager: “2020 in Hindsight: Desert Collections Developments”



RESEARCH

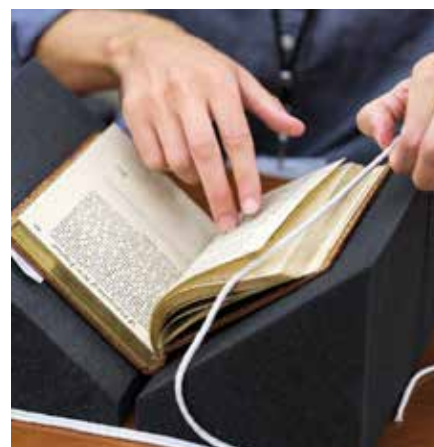
The COVID-19 pandemic called on the Research department's staff members to adapt to a new world of online programs and remote fellowships, and they handled it masterfully. Working with Library staff, the department strategized innovative ways to support scholars who could not physically access the collections. For the 2020–21 academic year, The Huntington admitted 23 fellows, all of whom were given the opportunity to defer their fellowships to the following year, but only six found it possible to do so. Of the remaining 17, 11 came into residence in and around San Marino in autumn 2020, with the hope that the pandemic would recede and allow them access to the Huntington collections and their offices. The remaining six—located in the Midwest, on the East Coast, and in the United Kingdom—received permission from The Huntington to begin their fellowships remotely. It wasn't until March 2021 that the Library buildings reopened; a month later, research fellows were allowed into the Ahmanson Reading Room.

Throughout this period, Research and Reader Services staff not only provided the cohort with digital services through a virtual reading room, but also made secondary material accessible by allowing (for the first time) the reference collection to circulate outside the building. All 17 fellows participated in a weekly working group that took place online. These conversations were so productive that the group agreed to continue the sessions. Three of the six fellows who had been working remotely ultimately came into residence in spring 2021.



Opposite: Documents of the Walking Purchase and Councils of Easton document an 18th-century land deal that defrauded Indigenous people of more than a million acres in Pennsylvania.

Clockwise from top: Despite empty rooms until March 2021, the fiscal year was full of activity. The Ahmanson Reading Room reopened in April 2021. Photograph by Ibarionex Perello.



adapt to a new world of
online programs and
remote fellowships



Just as the working group had been notably productive, so were the other academic programs. The Research division hosted 10 lectures (including the inaugural program for the Shapiro Center for American History & Culture at The Huntington and the Shapiro Book Prize ceremony and talk) and four conferences online, in each case reaching broader audiences than would have been the case for in-person events. Programs that would have attracted perhaps 80 attendees in Rothenberg Hall were reaching several hundred participants through Zoom. Pleasing as it is to report this expanded outreach, online programming presents challenges as well as opportunities. Scholarly interaction over Zoom in the conference format does not come close to replicating the in-person, on-site experience of attending a symposium, where much

of the learning and networking takes place in between sessions in serendipitous face-to-face conversations.

The pandemic was not the only challenge that cultural and research institutions faced in 2020–21. As concerns about social and racial justice intensified, the imperative to more intentionally consider diversity and inclusion with regard to Huntington fellowships and programming became central to our work. With the advice of an academic advisory committee on diversity, the Research division ensured that the members of its fellowship peer review committees were as diverse as possible, and inclusive excellence was adopted as a key criterion for the selection of fellows.



Henry E. Huntington long ago recognized that resources would have to be found to bring scholars to Southern California so they could use the institution's collections. Thanks to the vision of generations of donors, almost 200 research trips to The Huntington are funded annually. In the coming years, these researchers from a range of backgrounds, perspectives, and experiences will enrich the intellectual community that orbits around the collections.

CONFERENCES

"Artificial Lives" Convened by Sherryl Vint, University of California, Riverside, and Peter Boxall, University of Sussex

"The Early Modern Global Caribbean" Convened by Carla Pestana, UCLA, and Molly Warsh, University of Pittsburgh

"Ecologies of Paper" Convened by Shira Brisman, University of Pennsylvania, and Caroline Fowler, Clark Art Institute

"This Reading of Books Is a Pernicious Thing: Restoration Women Writers and Their Readers" Convened by Elaine Hobby, Loughborough University

28

LECTURES

The Rogers Distinguished Fellow's Lecture in 19th-Century American History Robert Bonner, Professor of History, Dartmouth College, "Confederate Infamy"

Kemble Lecture in Maritime History Sowande' Mustakeem, Associate Professor of History and of African and African American Studies, Washington University in St. Louis, "Waves of Calamity: Race, Water, and Power in the Evolution of Slavery's Memory"

The Inaugural Lecture for the Shapiro Center for American History and Culture at The Huntington Annette Gordon-Reed,



Left: Even with social distancing restrictions, in-person interactions were welcome. Photograph by Ibarionex Perello.

Center: By the close of the fiscal year, the Library had reopened, though at limited capacity. Photograph by Ibarionex Perello.

Right: Shapiro Book Prize-winning author Benjamin Francis-Fallon.

Carl M. Loeb University Professor and Charles Warren Professor of American Legal History, Harvard Law School, "The Past in the Present: America's Founding and Us"

The Nevins Lecture Stephanie Jones-Rogers, Associate Professor of History, University of California, Berkeley, "Mistresses of the Market: White Women and the 19th-Century Domestic Slave Trade"

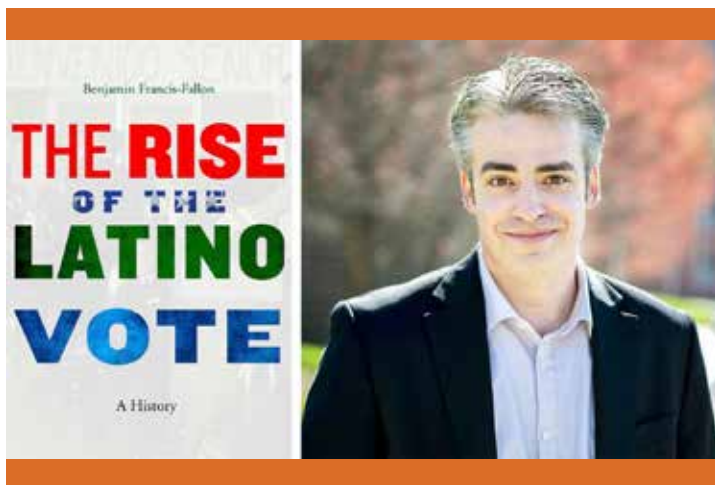
The Ridge Lecture for Literature Namwali Serpell, Professor of Literature, Harvard University, "Black Matter"

The Inaugural Shapiro Book Prize Lecture Benjamin Francis-Fallon, Associate Professor of History, Western Carolina University, "The Rise of the Latino Vote"

The Ray Allen Billington Lecture in the History of the American West Iris Jamahl Dunkle, Professor of English, Napa Valley College, "Finding a True West: Recovering the Life of Charmian Kittredge London Through Archival Research"

The Isherwood-Bachardy Lecture Robert Chattel, AIA, Nels Youngborg, Alvin-Christian Nuval, "Object of My Nostalgia: Designating the Isherwood-Bachardy Residence and Studio in Los Angeles"

The Zeidberg Lecture in the History of the Book Eric White, Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books, and Manuscripts, Princeton University, "The Huntington Library's Gutenberg Bible and the Art of the Book in 15th-Century Europe"



The Inaugural Program of the Kathleen Peck Victorian Studies Series
Priya Satria, Professor of History, Stanford University, “Conscience and Victorian Empire: How History Helped Make History in British India”

INSTITUTES

The Huntington-USC Institute on California and the West

The Huntington-USC Institute on California and the West (ICW), which engages in cutting-edge research on the role of history in the present, continued to expand its ongoing work and its reach. ICW progressed on its core projects—the Chinatown History Project and the Aerospace History Project—and formally launched a three-year initiative about western wildfire, “The West on Fire.” This initiative opened with multiple online events in autumn and winter: workshop team meetings that drew two dozen interdisciplinary collaborators; webinar discussions on the project with experts from USC Dornsife and the Wrigley Institute for Environmental Studies; and more extended offerings, such as “Revitalizing Cultural Fire across California: A Discussion with Indigenous Leaders,” in partnership with the C. E. Smith Museum of Anthropology and California State University, East Bay.

ICW’s programming covered a wide range of themes and conversations. The fall conference, “Los Angeles Underwater,” examined the past, present, and future of the region’s watersheds and ocean border, drawing on interdisciplinary partners from the Natural History Museum of Los Angeles County, the Nature Conservancy, and the Port of Los Angeles, among others. ICW was honored to host Huntington curators Peter Blodgett, Clay Stalls, and Li Wei Yang for the webinar “Collecting the History of the West, the Pacific Rim, and California at The Huntington: A Centennial Reflection,” which explored the history of Huntington collections pertaining to these regions. ICW also hosted webinars that addressed the history of tuberculosis in Southern California, with scholar Emily Abel and physician Selma Calmes; the history of fugitive slaves escaping to Mexico before the Civil War, with professors Alice L. Baumgartner and Albert Broussard (a program subsequently broadcast by C-SPAN); and the lives of poets and activists Sara Bard Field and

Charles Erskine Scott Wood, with historian Sherry L. Smith. In addition, ICW launched two programming series. The Islands series featured Kent Blansett on the Red Power Movement and the seizure of Alcatraz; Coll Thrush on shipwrecks along the Pacific Coast; and Seth Archer on Indigenous Hawai‘i. The Wednesday Webinar series welcomed Kevin Waite, who discussed his book *West of Slavery* with Baumgartner and Andrés Reséndez; Natalia Molina, speaking on labor and laborers at The Huntington; George J. Sánchez, who was in conversation with Julia Brown-Bernstein, Rachel Klein, Cassandra Flores-Montano, and Kathy Pulupa on Boyle Heights; and Karlos K. Hill, speaking on the 1921 Tulsa Race Massacre.

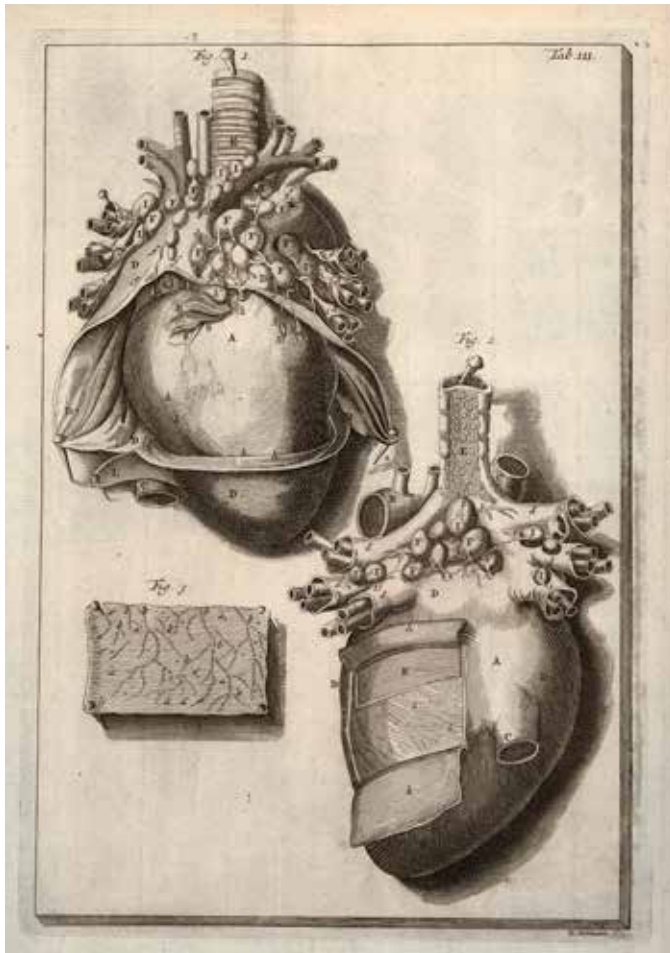
The Research Institute for the History of Science and Technology at Caltech and The Huntington

Despite the ongoing pandemic, The Huntington was fortunate to bring in Sophia Kalantzakos as the senior fellow in the Research Institute for the History of Science and Technology at Caltech and The Huntington. Kalantzakos, global distinguished professor of environmental studies and public policy at New York University/NYU Abu Dhabi, arrived at The Huntington in August 2020. In April 2021, she gave a well-attended online talk on the decarbonization of the global economy in response to the climate crisis and the technologies of the fourth industrial revolution, including artificial intelligence and 5G networks.

The USC-Huntington Early Modern Studies Institute

Throughout the fiscal year, the USC-Huntington Early Modern Studies Institute (EMSI) continued offering scholarly programming via online platforms, hosting regular meetings of its seminar and music series, while maintaining support for academic research through faculty and graduate student fellowships. The institute also continued to co-sponsor the “Early Modern Americas” series with the University of Pennsylvania Press and developed collaborative programming with the William and Mary Quarterly (WMQ), the University of Toronto, the Autry Museum of the American West, the École des Hautes Études en Sciences Sociales (Paris), and the University of Chicago.

Monthly meetings of the various seminar series were hosted online, including American Origins (directed by Carole Shammas, history, USC), Early Modern British History (directed by Vanessa Wilkie, William A. Moffett Curator of Medieval Manuscripts and British History at The Huntington, and Lindsay O’Neill, history, USC), Renaissance Literature (directed by Heather James, English, USC, and Heidi Brayman, English, University of California, Riverside), and the Long 18th Century (directed by Emily Anderson, English, USC, and Sarah Kareem, English, UCLA). The Borderlands seminar series, organized by Alejandra Dubcovsky (history, UC Riverside) and Steve Hackel (history, UC Riverside), sponsored two online graduate student workshops. Multiple performances and musicology lectures were hosted online as part of the Early Music Series (directed by Adam Knight Gilbert, music, USC, and co-sponsored by the USC Thornton



Giovanni Maria Lancisi, *De Motu Cordis et Aneurysmatibus* (On the Motion of the Heart and on Aneurysms), 1740. The W. Bruce Fye Collection of Cardiovascular Medicine, Surgery, Science, and Technology.

School of Music). Recorded performances can be accessed from the Early Music Series on YouTube: youtube.com/user/USCEarlyMusic.

Many regular seminar series brought together groups of international scholars for online panels and roundtables, including the Visual and Material Culture seminar (directed by Susanna Berger, art history and philosophy, USC), and Daniela Bleichmar, art history and history, USC), the On Paper seminar (directed by Lisa Pon, art history, USC), the Intellectual and Cultural History seminar (directed by Nathan Perl-Rosenthal; history, law, and spatial sciences; USC), and the Early Modern Iberian Voices seminar (directed by Sherry Velasco, Spanish and Portuguese and gender studies, USC, and Natalia Perez, Spanish and Portuguese, USC). Nathan Perl-Rosenthal also partnered with Clément Thibaud (EHESS-Mondes Américains) to launch the Age of Revolutions e-seminar, which featured scholars of the revolutionary Atlantic world, with presentations from international scholars in English, French, Spanish, and Portuguese.

The 2020–21 EMSI Faculty Fellow was Kelsey Moss (religion, USC), who is completing a book project titled *On Earth as It Is in Heaven: Spiritual Racialization in the Colonial Americas*. Recipients of the summer 2021 faculty fellowships were Rebecca Lemon (English, USC),

Sharon Lloyd (philosophy and law, USC), and Hilary Schor (English, comparative literature, and law, USC). Doctoral dissertation fellows were Corey Blanchard (history, USC), who is writing a dissertation titled *'A Good Mansion House, on Such an Eligible Site': Material Culture, Commercial Networks, and Society in the Piscataqua, ca.1700–1780*; and Mary-Alice Daniel (English, USC), whose dissertation title is *Our Forgotten Caliphate: Rediscovering the Black Mythologies of California*. The two summer 2021 doctoral fellows were Michael Benitez (English, USC) and Dina Murokh (art history, USC).

PUBLICATIONS

Huntington publications continue to win prestigious awards. The “Nineteen Nineteen” exhibition catalog won first prize in the American Alliance of Museums’ 2020 Publications Design Competition, which recognizes superior execution and ingenuity in the graphic design of museum publications.

Becoming America: Highlights from the Jonathan and Karin Fielding Collection of Folk Art was chosen as an outstanding academic title by Choice: Current Reviews for Academic Libraries, a publication of the Association of College and Research Libraries.

A digital version of *Visual Voyages: Images of Latin American Nature from Columbus to Darwin*, a catalog co-published by The Huntington and Yale University Press, is available on Yale’s Arts & Architecture ePortal.

In addition to managing all aspects of The Huntington’s book production process, the Research division serves as the key editorial authority for the institution’s ambitious exhibitions program, ensuring that exhibition text is accessible to diverse audiences. In support of diversity, equity, and inclusion efforts, editors work closely with Mandarin and Spanish translators on each exhibition’s introductory text.

FELLOWSHIP STATISTICS FOR 2020–21

| | |
|-----------------------|------------------|
| Number of applicants: | 347 Short-Term |
| | 114 Long-Term |
| | 43 Travel Grants |

| | |
|-------|-----|
| TOTAL | 504 |
|-------|-----|

| | |
|-----------------|-----------------|
| Number awarded: | 140 Short-Term |
| | 13 Long-Term |
| | 6 Travel Grants |

| | |
|-------|-----|
| TOTAL | 159 |
|-------|-----|



Top row, left to right: Sophia Kalantzakos, Nora Slonimsky, Steve Hindle, James Davey. Second row, left to right: Dana Velasco Murillo, Tillmann Taape, Robert Bonner, Carla Bittel, Aaron Cayer. Third row, left to right: Jonathan Koch, Leslie Butler, Molly Farrell, Layne Karafantis, Lynn Festa. Bottom row, left to right: Hanna Rose Shell, Randy Browne, Alex Solomon. Not pictured: Natalia Molina.

2020–2021 LONG-TERM FELLOWS

ROGERS DISTINGUISHED FELLOW IN 19TH-CENTURY AMERICAN HISTORY
Robert Bonner, Professor, Dartmouth College
The Maritime Menace of the Southern Confederacy

DIBNER RESEARCH FELLOW IN THE HISTORY OF SCIENCE & TECHNOLOGY
Carla Bittel, Associate Professor, Loyola Marymount University
A Most Useful and Peculiar Science: Phrenology in Practice in the 19th Century

DIBNER RESEARCH FELLOW IN THE HISTORY OF SCIENCE & TECHNOLOGY
Layne Karafantis, Fellow, University of Southern California
Human-Machine Engineering in a Safety-Critical World

FLETCHER JONES FOUNDATION FELLOW
Randy Browne, Associate Professor, Xavier University
Drivers: Slavery and Power in the British Caribbean

KEMBLE FELLOW IN MARITIME HISTORY
James Davey, Lecturer, University of Exeter
Sailors, Resistance, and the British State: The Royal Navy and the Age of Revolution

LOS ANGELES TIMES FELLOW
Molly Farrell, Associate Professor, Ohio State University
New World Calculation: The Making of Numbers in Colonial America

MOLINA FELLOW IN THE HISTORY OF MEDICINE & ALLIED SCIENCES
Tillmann Taape, Lecturer, Columbia University
Distillation: Craft Knowledge, Medicine, and Chemistry in Early Modern Europe

NATIONAL ENDOWMENT FOR THE HUMANITIES FELLOW
Lynn Festa, Professor, Rutgers, The State University of New Jersey
Humanity in the Making: Literature, Action, and Accountability in the Age of Enlightenment

NATIONAL ENDOWMENT FOR THE HUMANITIES FELLOW
Natalia Molina, Professor, University of Southern California
The Silent Hands that Shaped The Huntington: A History of Its Mexican Workers

BARBARA THOM POSTDOCTORAL FELLOW
Aaron Cayer, Assistant Professor, University of New Mexico
Extraordinary Practices: Architecture at the Dawn of Neoliberalism

BARBARA THOM POSTDOCTORAL FELLOW
Nora Slonimsky, Assistant Professor, Iona College
The Engine of Free Expression: Copyrighting the State in Early America

BARBARA THOM POSTDOCTORAL FELLOW
Alex Solomon, Lecturer, Rutgers, The State University of New Jersey
Trials and Mazes: Probable Fictions and Dubious Experiments in the Long 18th Century

ACLS/BURKHARDT FELLOW
Dana Velasco Murillo, Associate Professor, University of California, San Diego
The Chichimeca Arc: War, Peace, and Resettlement in America's First Borderlands, 1546–1616

ELEANOR SEARLE VISITING PROFESSOR IN HISTORY AT CALTECH AND THE HUNTINGTON
Hanna Rose Shell, Associate Professor, University of Colorado at Boulder
Conversations on the Plurality of Worlds: High Altitude Observatory

FELLOW IN THE ROGERS/RESEARCH INSTITUTE FOR THE HISTORY OF SCIENCE AND TECHNOLOGY AT CALTECH AND THE HUNTINGTON (RIHST@CH)
Sophia Kalantzakos, Professor, New York University Abu Dhabi
Discursive Dimensions of China's "Ecological Civilization"

OCCIDENTAL/BILLINGTON VISITING PROFESSOR IN U.S. HISTORY
Leslie Butler, Professor, Dartmouth College
Democracy and the Woman Question in 19th-Century America

CALTECH-HUNTINGTON HUMANITIES COLLABORATIONS FELLOW
Jonathan Koch, Postdoctoral Instructor, Caltech
Marketing Spiritualities: Religious Difference and Economic Change in the Early Modern Book Trade

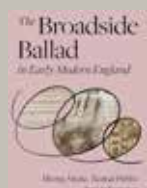
BOOKS BY LONG-TERM FELLOWS



Laura Forsberg (NEH, 2016–17)
Worlds Beyond: Miniatures and Victorian Fiction,
Yale University Press, 2021



Niklas Frykman (Thom, 2013–14)
*The Bloody Flag: Mutiny in the Age of Atlantic
Revolution*, University of California Press, 2020



Patricia Fumerton (Fletcher Jones, 2012–13)
The Broadside Ballad in Early Modern England,
University of Pennsylvania Press, 2020



Frank Andre Gurdy (Occidental/Billington
Visiting Professor, 2014–15)
*The Sports Revolution: How Texas Changed the
Culture of American Athletics*, University of
Texas Press, 2021



Marjoleine Kars (NEH, 2018–19)
*Blood on the River: A Chronicle of Mutiny and
Freedom on the Wild Coast*, The New Press, 2020



Peter Lunenfeld (Dornsife, 2015–16)
*City at the Edge of Forever: Los Angeles
Reimagined*, Viking Press, 2020



Jason Sharples (NEH, 2012–13)
*The World That Fear Made: Slave Revolts and
Conspiracy Scares in Early America*, University of
Pennsylvania Press, 2020



HUNTINGTON LIBRARY QUARTERLY

The Huntington Library Quarterly (HLQ), now in its 84th year, specializes in the early modern period, publishing research in areas strongly represented in the Library's holdings. Three special issues were published during the fiscal year. The HLQ's autumn 2020 issue, titled "Ancient Rome in English Political Culture, ca. 1570–1660," was guest edited by Paulina Kewes (Jesus College, University of Oxford). The winter 2020 issue, titled "*Frankenstein* and Its Environments, Then and Now," was guest edited by Jerrold E. Hogle (University of Arizona). The spring 2021 issue, "Women in Book History, 1660–1830," was guest edited by Betty A. Schellenberg and Michelle Levy (both of Simon Fraser University).

The HLQ's editorial board held its first-ever virtual meeting in January 2021, which allowed geographically distant members the opportunity to engage. In addition to discussions on how to promote the new Donagan Essay Prize, the board focused on adding new members, with an emphasis on building diversity of identity and research interests to represent a wider range of scholarly approaches. To promote greater accessibility to scholars, the HLQ collaborated with staff in Reader Services to make older articles and issues about The Huntington's collections freely available online; out-of-print collections, bibliographies, and catalogs, published by the Huntington Library Press, became open access on the digital book repositories Internet Archive and HathiTrust. The HLQ also supplied alternative text for its online issues, enabling readers with vision impairments access to illustrations through rich textual descriptions.



EDUCATION

Education staff connects The Huntington's exhibitions, collections, and research efforts with different audiences, making these resources relevant through programs that support lifelong learning in the arts, humanities, and botanical sciences. The various opportunities range from preschool and early childhood programs to docent-led tours, school programs and partnerships, as well as classes for youth, families, and adults. Additional experiences include a variety of audio tours, gallery experiences, and other informal interactions with Huntington staff and volunteers.

PROGRAMS FOR FAMILIES AND CHILDREN

With most in-person programs suspended for much of the year because of pandemic restrictions, families and children turned to special online and web-based experiences. The Huntington offered

making **resources** relevant
through programs that **support**
lifelong learning

two avenues for ongoing interaction and connection: Story Time videos and Creativity Lab. For Story Time, staff selected storybooks that connected to The Huntington's collections and, whenever possible, offered both English and Spanish versions. The Creativity Lab's weekly posts to Instagram (later archived on The Huntington website) invited viewers to participate in hands-on experiences, such as art making and creative writing.

SPOTLIGHT PROGRAM: THE FUNTINGTON

How do you take a five-day intensive summer camp that explores the wonders of The Huntington and adapt it to a virtual experience? In place of The Huntington's very popular summer camp, Explorers Summer Day Camp, on Aug. 24, 2020, Education staff launched "The Funtington," a weeklong online series of family-based learning experiences featuring different elements of The Huntington's collections. Activity-based videos were released at 10 a.m. each day, connecting viewers to thematic experiences featuring music, visual art, nature, cooking demonstrations, and other activities. It culminated in Family Fun Saturday on Aug. 29, which highlighted the work of many different community partners and included an online exhibition of botanically inspired art, poetry, and photography. The program was a huge hit, with more than 5,500 views for the week.

PROGRAMS FOR ADULTS

Adults connect with the institution's collections through Huntington U seminars, painting and drawing series, and cooking and floral arranging classes—all of which offer sumptuous feasts for the eyes and stomach as well as opportunities to strengthen the mind and body. During the year, most programs were offered online through live webinar and Zoom meetings. By presenting these programs virtually, The Huntington

broadened its reach and served a larger number of participants—without diminishing the intimate and personalized experiences of face-to-face programs. These virtual classes garnered the attention of new Members and non-Members who had not previously attended public programs at The Huntington.

SPOTLIGHT PROGRAM: HUNTINGTON U

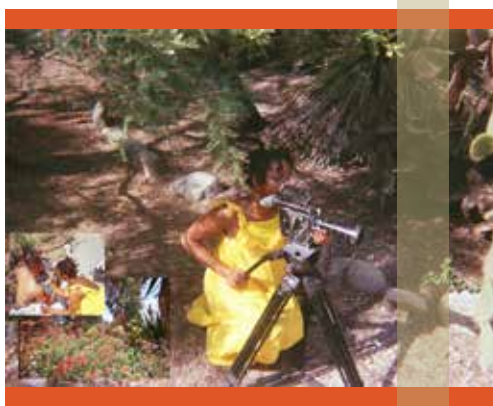
The long-standing seminar series Huntington U received a makeover, with a concerted effort to connect the content to Research conferences. "Aphra Behn: Playwright, Poet, Novelist, Spy," the first seminar of the new series, was held completely online from April 29 to June 3, 2021. Led by Elaine Hobby, professor of 17th-century studies at Loughborough University in England, this seminar guided participants in an exploration of the breadth and depth of Behn's achievements and drew attention to her legacy in The Huntington's collections. Behn, a highly successful commercial playwright in 17th-century London theater, was able to offer a woman's perspective on her world while still attracting large audiences. The seminar's 16 participants, including three graduate students, were both national and international, attending from as far away as Montreal and England.

Previous page: A young artist drawing in the Rose Garden. Photograph by Corinne Melzer.

Left: The Creativity Lab invited viewers to engage in hands-on activities such as art making and creative writing.

Center: The Huntington began a partnership with Ghetto Film School, an apprenticeship and training program.

Right: For Story Time, Huntington staff selected and read books that connected to Huntington collections.



COMMUNITY ENGAGEMENT

Partnerships are a hallmark of the Education division's community-engagement initiatives. To develop interactive opportunities for a wide range of diverse audiences, the community engagement team collaborates with a variety of local organizations, creating unique experiences and building relationships to foster meaningful participation with The Huntington and its collections. This year's experiences were held via Zoom sessions or prerecorded videos featuring Huntington staff. Among the organizations that Education staff partnered with were the Los Angeles Unified School District's Early Education Centers, East LA College preschool, Heart of Los Angeles, A Place Called Home, Pasadena City College, WriteGirl, and the Pablove Foundation.

ONGOING COLLABORATIONS

This fiscal year, The Huntington began a three-year partnership with Ghetto Film School, an apprenticeship and training program that provides education to high school and early college students who wish to pursue a career in the film industry. For the initial projects, students spent time exploring various themes in the art galleries and gardens, from representation in grand manner portraits to the stories that objects tell in the Fielding Collection of Early American Art. Drawing on their experiences with the collections, they began work on films that will eventually be shown in the black-box film space that was installed in the Scott Galleries as part of the "Made in L.A.: a version" exhibition.

Education staff also collaborated with the Library Foundation of LA and the LA Public Library to create "Archive Alive." The inaugural project from that partnership, "Stories and Voices from L.A. Chinatown," featured important images from the development of New Chinatown. Coupled with audio and video interviews with residents and descendants of key figures, the project featured a pop-up exhibition in downtown LA and a companion website: exhibits.lapl.org/chinatown.

SCHOOL PROGRAMS AND PARTNERSHIPS

School programs are a core function of the Education division's activities and include different thematic curricula across the collecting areas. For the 2020–21 school year, all programs were offered online as "The Huntington Comes to Class." Each 45-minute offering was facilitated by Huntington staff and designed to meet the needs of teachers working across a range of online platforms. The interactive programs provided opportunities for students to connect both socially and emotionally to art, nature, and primary sources. The Huntington offered as many as 10 programs a week, most often to third, fourth, and fifth grade classes. For most participating schools, this was their first interaction with The Huntington.

SPOTLIGHT PROGRAM: ONLINE EDUCATION RESOURCES

With the implementation of online programs, Education staff developed a wide range of teaching materials using digitized collections items. The "Watch, Learn, and Make" videos offer hands-on art making in relation to key art, botanical, and library collections. "Close Looking at The H" videos each explore a Huntington object, providing lessons with guided questions. The Education Resources website will become the main repository for these materials as well as full-length curriculum sets that will be added over time.

TEACHER PROFESSIONAL DEVELOPMENT

The Huntington offers ongoing teacher professional development, hosting monthly sessions that emphasize the use of The Huntington's collections and online resources for K–12 education. To wrap up the fiscal year, The Huntington held two weeklong online institutes that provided teachers with an in-depth exploration of collections and learning. Teachers were most drawn to opportunities to work with The Huntington's online collections and resources, as well as using them to develop their own knowledge base. Popular areas of study were the relationships between artists and scientists, beauty and the natural world, and the histories of different communities within the United States.

VOLUNTEER PROGRAMS

Volunteers are the lifeblood of The Huntington's activities, and they were missed during the pandemic closure. Garden volunteers were able to return on a limited basis through the latter part of the fiscal period. Information docents and volunteers also made a limited and gradual return to campus in support of the "Made in L.A. 2020: a version" exhibition. Under normal circumstances, more than 1,200 active volunteers work in nearly every department at The Huntington, behind the scenes and directly with the public. The 100 teen volunteers, who are usually involved in providing programs for public audiences, could only be active online during the fiscal year. In a non-pandemic year, The Huntington's volunteer corps provides more than 65,000 hours of service annually, with a value of nearly \$2 million.



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Brooke Black
Lisa Blackburn
Dean Blanchard
Ray Blasingame
Anne Blecksmith
Peter Blodgett
Mia Bloom
Phillip Bloom
Maria Blumberg
Sivan Bogan
Louann Bonanza
Lori Bond
Amanda Bondy
Joe Bondy

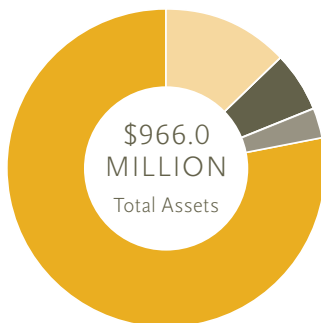
Denise Bowman
Felix Bran
Nathan Branson
Cheryl Brier
Kristin Brisbois
Sandra Brooke
Jennifer Brown
Pamela Brown
James Brumder
Jose Bugarin
Silvia Bugarin
Christopher Bullock
Samuel Burgos
Amanda Burr
Chita Bustamante
Thomas Cabbell
Alvaro Cabral
Maria Cabrera Duarte
Isaiah Campos
Manuel Campos
Jesus Campos Cabezas
Marta Alicia Capoccia
Lisa Caprino
Ronald Carpenter
Dennis Carr
Thomas Carruth
Sheldon Carson
Abel Castaneda
Jorge Castaneda
Karen Castro
Sandra Castro

Kalina Cavallero
Nicole Cavender
Audelina Cazares
Tony Ceccia
Jose Cervantes
Dave Chambers
Erin Chase
Zhao Che
Zhao Jian Che
Jacklyn Chi
Mike Chinn
Frank Chiu
Katie Chiu
Jimmy Chow
Elizabeth Clingerman
Maryadele Clougherty
Michelle Cobeaga-
Mundweil
Susan Colletta
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Massimo D'Alessio
Michael Davitt

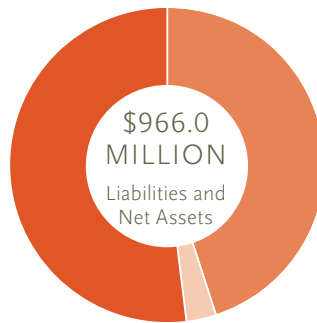
| | | | | | |
|--------------------------|---------------------|--------------------------|-----------------------|-------------------------|-------------------------|
| Ally De Perio | Alejandro Gutierrez | Brittney Lamie | Mireya Munguia | Gary Roberson | Brandon Tam |
| Jeffrey Deans | Sanchez | Meredith Lancaster | Ana Munoz | Joey Rodriguez | Tracy Taroy |
| Charla DelaCuadra | Lupe Guzmán | Anders Lansing | Jose Muro Duarte | Marcos Rodriguez | Lauren Tawa |
| Robin Deschamps | Karen Ha | Silvana Larocchia | Kathy Musial | Nicholas Rodriguez | Ian Taylor |
| Carlos Diaz | Paul Hafele | Karen Lawrence | Andrea Narvaez | Francisco Roman | Tim Thibault |
| Nicole Diaz | Melissa Haley | Bridget Lee | Emily Neis | Giovana Romano Sanchez | Brooke Thorne |
| Cynthia Dickey | Patricia Hanna | Johnson Lee | William Nettles | Anjali Roos | Melanie Thorpe |
| Kristen Dombrowski | Dylan Hannon | Yvonne Lee | Audrey Ng | Juan Rosales | Devonne Tice |
| John Dominguez | Lindsey Hansen | Cheryl Lehmann | Christina Nielsen | Hector Rosas | Josette Tin |
| Brian Dorsey | Cara Hanstein | Daniel Lewis | Karla Nielsen | Danielle Rudeen | Robyn Tom |
| Bryce Dunn | Joy Harding | Meishan Liang | Adriana Nistler | Taline Rumaya | Alfred Torres |
| Kathy Duong | Rafael Haro-Aguilar | Henry Limahelu | Lauren Nochella | Natalie Russell | Cecilia Tostado |
| Kevin Durkin | Brittany Harrison | Jennifer Long | Suzanne Oatey | Iftikar Safawi | Cynthia Tovar |
| Deanna Eaton | Heather Hart | Celia Lopez | Pamela Obregon | Yvonne Salazar | Sebastian Tovar |
| Mario Einaudi | Pamela Hearn | Fernando Lopez | Christina O'Connell | Jessica Salmeron | John Trager |
| Michael Eliason | Fritz Herman | Jose Lopez | Daniel Oliveira | Lillian Samaniego | Vanessa Trejo |
| Anna Engstrom | Phillip Hermann | Marlena Lopez Rosado | Anne Ondrejko | Esther Sanchez | Steven Trenholm |
| Bertha Estrada | Amanda Hernandez | Luis Loredó | Jessica O'Pray | Karina Sanchez | Gretta Treuscorff |
| Steven Facio | Cara Hernandez | Cris Lutz | Fan Orosco | Jane Sandmeier | Olga Tsapina |
| Angela Fann | Irma Hernandez | Shannon Lyons | Frank Osen | Juliette Sandoval | Alice Tsay |
| Alyssa Farrier | Maria Hernandez | Shawn Lyons | Chester Oswalt | Krystle Satrum | Kimberly Tulipana |
| Kimberly Feeney | Mark Hernandez | Sam Ma | Douglas Overstreet | Riley Scaff | Karyn Turner |
| Kelly Fernandez | Mia Hernandez | Alyssa Machida | Maxine Owens | Lily Scholer | Susan Turner-Lowe |
| Michael Fish | Teresa Hernandez | David MacLaren | Thea Page | Mariella Seltzer | Benjamin Tuttle |
| Kristi Flake | Itzia Herrera | Hilda Madera | Joseph Palmieri | Becky Seo | Ace Vallega |
| Mark Fleming | Catherine Hess | Laura Magnusen | Brad Parker | Natalie Serrano | David Vargas |
| Ashley Flores | Susan Hickman | Robert Maine | Lorena Patlán | Susan Shaar | Dolores Vargas Corona |
| Manuel Flores | Louise Hindle | Nichole Manlove | Carlos Patronilo | Emma Shaffer | Ana Vasquez |
| Myrella Flores | Steve Hindle | Elvis Marquez Estrada | Jean Patterson | Simpad Shaghoian | David Vasquez |
| Raquel Folgado Casado | Holly Hinkle | Julia Marshall | Ibarionex Perello | Brandi Shawn-Chaparro | Javier Vasquez |
| James P. Folsom | Livia Hirsch-Shell | Samuel Martinez | Victoria Perera | Diana Sherwood | John Villarreal |
| Agathe Fontaine | Melissa Hoagland | Teresa Martinez | Destinee Perez | Andrew Shewell | Shirley Vistan |
| Reyes Franco | Robert Hori | Gabriel Martinez Arreola | Jesse Perez | Shadi Shihab | David Vorobyov |
| Ashley Franke | Bryan Huehnken | Matthew Martinez-Grimes | Marco Perez | Mona Shulman | Michael Walczuk |
| Angel Frausto-Espinoza | Alexander Huerta | Samuel Martirosyan | Rafael Perez | Randy Shulman | Wendy Walker |
| Martha Frias | Margaret Hughes | Henry Mason | Yesenia Perez | Maria Shwery | Melanie Ward |
| Pedro Frias | Rebecca Hui | Matthew Mayo | Ruben Perez Alvarado | Shawn Sickler | John Wardlaw |
| German Frias Lopez | Roy Huse | Timothy McConnell | Lorraine Perrotta | Adalberto Sifuentes | Anita Weaver |
| Christopher Froke | Zia Iampietro | Timothy McConnell | Jessica Pettengill | Angela Siles | Daniel Webster |
| Froilan Fuentes | Mohammad Iqnabi | Deborah McDaniel | Jennifer Phillips | Juan Silva | Catherine Wehrey-Miller |
| Sonia Fuentes Hernandez | Eduardo Isais | Susan McDonald | Steve Pickering | Jon Sims | Jennifer Werner |
| Claudia Funke | Jennifer Isais | Usha Lee McFarling | Cruz Pinedo | David Sivertsen | Kristi Westberg |
| Ronald Galles | Alexandra Iskander | Nicholas McKnight | Guadalupe Pinedo | Cambrá Sklarz | Vanessa Wilkie |
| Carmen Garcia | Richard Jackson | Jeannette McMahon | Annika Pinelo | Andrew Smith | Victoria Williams |
| Refugio Garcia | Roman Javier | Salvador Melgoza | Alexander Placidon | James Smith | Elizabeth Woo |
| Silvia Garcia | Jose Jimenez | Alejandro Membreno | Austin Plann Curley | Michele Smith | Elizabeth (Elee) Wood |
| Vanessa Garcia | Leonor Jimenez | Holly Mendenhall | Arturo Plascencia III | Jaeda Snow | Matthew Wright |
| Pamela Garrison | Leslie Anne Jobsky | Rafael Mendez | Tobias Poehlmann | Nena Sobczak | Challoner Wright-Branch |
| Lawrence Gaudy | Lana Johnson | David Mihaly | Tom Polansky | Aurelia Soberano | Jacob Yanes |
| Benjamin Gauthier | Peter Johnston | Kevin Miller | Angie Ponce | Cesar Solano | Li Wei Yang |
| Jessamy Gloor | Maia Jones | Deborah Miller Marr | Hally Prater | Monica Solano | Emma Yervandyan |
| Emily Goldblatt | Shane Jordan | Chris Min | Alfredo Puig | David Solares | Jason Young |
| Claudia Gomez | Derya Kadipasaoglu | Andrew Mitchell | Christine Quach | Ryan Soto | Timothy Young |
| Jose Gomez | Lawrence Kanowsky | Brian Moeller | Jose Quintana Cabrera | Lucy Spriggs | Vanessa Yu |
| Juan Gomez | Cynthia Kapteyn | Gilbert Molano | Jose Quintanilla | Christine Springhorn | Kate Zankowicz |
| Pedro Gomez | Edward Kardish | Elyse Molina | Ryan Ragland | Jonas Stafford | Sharlene Zapanta |
| Ruben Gomez-Nievez | Julie Kemper | Mayra Monreal | Camilo Ramirez | Laura Stalker | Flora Zhang |
| Barbara Gonzalez | Anita Keo | Holly Moore | Ramiro Ramirez Pinedo | Clay Stalls | Jia Zhang |
| Brenda Gonzalez | Kikesa Kimbwalu | Kinsey Moore | John Rawlinson | Michael Stanley | Karen Zimmerman |
| Sergio Gonzalez Lupercio | Kimesa Kitahara | Kristina Moore | Elizabeth Reardon | Crystal Stark-Rodriguez | Sabina Zonno |
| Daniel Goyette | Joel Klein | Fred Morales | Erik Recendez | Hannah Stewart | |
| Kristina Goyette | Marina Kohler | Karla Morales | James Recor | Diana Stone | |
| Stephon Graham | Rebecca Kon | Heyden Morales Santiago | Cory Reider | Robert Studer | |
| Joel Greenberg | Shelley Kresan | Frances Moreno | Jazmin Rew-Pinchem | Cynthia Suarez | |
| Amanda Greenberger | Sarah Krupczak | Jose Moreno | Kenneth Reynolds | John Sullivan | |
| Louise Guerin | Lisa La Dochy | Ruby Moreno | Gayle Richardson | Camellia Sun | |
| Martin Gutierrez | Sean Lahmeyer | Convel Morfin | James Riherd | Stephen Tabor | |
| Rafael Gutierrez | Alma Lalli | Crystal Morrisson | Luis Rivera | Rebekka Takamizu | |

FINANCES

TOTAL ASSETS, LIABILITIES, AND NET ASSETS

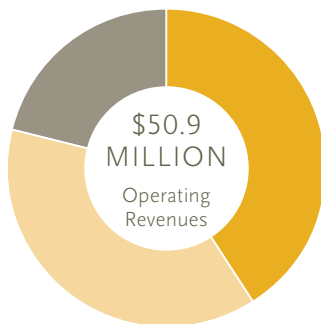


- Investments (Endowment and Split-Interest) 78%
- Property and Equipment and Other Assets 13%
- Cash 6%
- Receivables (Accounts, Pledges, and Grants) 3%

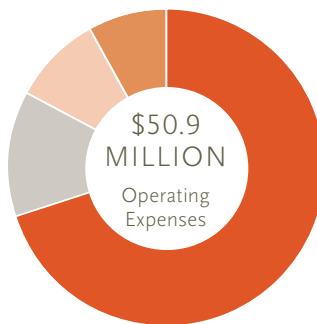


- Net Assets with Donor Restrictions 52%
- Net Assets without Donor Restrictions 45%
- Payables (Accounts and Other) and Accrued Expenses 3%

TOTAL OPERATING REVENUES AND EXPENSES



- Membership and Contributions 41%
- Endowment and Investment Income 38%
- Earned Revenues 21%



- Program Services 70%
- General and Administration 13%
- Cost of Sales and Auxiliary Services 9%
- Fundraising 8%

Fiscal year 2021 began amid the ongoing COVID-19 pandemic, which continued to have a significant financial impact on attendance, earned revenues, and programs. After a three-and-a-half-month closure, The Huntington reopened most of its outdoor spaces at reduced capacity on July 1, 2020. Despite the pandemic's impact on operations, The Huntington performed ahead of a conservative budget plan. Higher-than-anticipated contributions, grants, and membership revenues, as well as gradually increased visitor capacity, enabled the institution to balance its operating budget. Resources will continue to be carefully stewarded, while considering COVID-19 and its repercussions into fiscal year 2022. The Huntington is committed to achieving balanced financial operating results over a three-year, COVID-19-impacted time frame: fiscal years 2020, 2021, and 2022.

Total fiscal year 2021 operating support and revenues reached \$50.9 million. Contributions were ahead of budget as a result of strong donor support. Grants were also higher, following full forgiveness of The Huntington's loan through the U.S. Small Business Administration's Paycheck Protection Program. The loan allowed the institution to maintain salaries and benefits during the required closure due to COVID-19.

The total operating expenses for fiscal year 2021 were \$50.9 million. Expenses were lower than in previous years, primarily because the pandemic led to fewer in-person programs and events, as well as reading room and gallery closures.

Despite the challenges of COVID-19, the stock market prospered, with major indexes hitting new highs. The endowment made a sharp recovery from the March 2020 market correction in the early days of the pandemic. The Huntington endowment reached a record high of \$716 million, as of June 30, 2021. The endowment continues to be a vital resource, providing critical funding for the annual operating budget. In addition, The Huntington's total net assets reached a new high of \$966 million—up from \$778 million the prior year—as a result of new donor pledges and strong endowment investment gains.

The new fiscal year opens with optimism that 2022 goals are within reach. With indoor galleries and spaces open and capacity limits lifted, The Huntington is experiencing record-breaking attendance and excitement from its constituents. Although there is still uncertainty arising from the pandemic, The Huntington remains committed to ensuring disciplined fiscal management and financial sustainability.

The Huntington's complete, audited financial statements for the year ending June 30, 2021, are available at huntington.org.



THE YEAR IN FUNDRAISING

While confronting challenges caused by the global pandemic, The Huntington continued to thrive. Donors contributed a total of \$38.7 million, bolstering every facet of The Huntington's mission. Their generous gifts helped strengthen the institution's commitment to scholars, the public, students, steadfast supporters, and volunteers who take advantage of its programs and collections throughout the year. Of this total, \$14.5 million supported the operating budget. The Membership program contributed \$6.7 million. The Society of Fellows, a mainstay of yearly operational support for nearly 50 years, contributed \$5.1 million. A significant impact was made by donors leaving legacy gifts to The Huntington; this year, \$2.7 million was received from realized bequests and planned gifts, which are a critical component of the institution's ongoing fiscal stability. Finally, fundraising results were punctuated by \$16 million for capital projects. These gifts, detailed below, enabled The Huntington to move forward with important endeavors that enhance the physical facilities for its many constituencies.

HIGHLIGHTS

More than \$11.3 million was donated for the Library Renewal Project, Phases I and II. This project provides greatly needed collections storage, additional seating for readers, small meeting spaces for group work by



staff and patrons, and updates in infrastructure. The lead gifts were: \$3 million from The Ahmanson Foundation, \$3 million from Therese and Mario Molina, and an anonymous donation of \$1.5 million in honor of retiring Trustee Chair Loren Rothschild. Additional \$1 million gifts were received from the following: Wendy Munger and Leonard L. Gumport, June and Simon K.C. Li, and Anne Rothenberg.

More than \$4.6 million was given to fund the extensive rehabilitation of the Rose Garden Tea Room. The lead gifts were: \$2 million from Terri and Jerry Kohl and \$1.1 million from June and Merle Banta. Additional significant support was received from: Kim and Ginger Caldwell (\$400,000); the Kenneth T. and Eileen L. Norris Foundation (\$315,000); the H. R. Smith Foundation, Tracy Beetler and Logan S. Smith, Stewart R. Smith and Robin A. Ferracone (\$250,000); Claudia Huntington and Marshall Miller (\$250,000); LeeAnn and Ron Havner through the Havner Family Foundation (\$200,000); and Anonymous (\$100,000).

An anonymous couple established a \$3.2 million charitable remainder trust funded with appreciated securities. The gift will provide general unrestricted support.

To celebrate the career of James P. Folsom, who spent more than three decades as director of the Botanical Gardens before his retirement in 2020, more than 500 individuals gave a combined \$2.4 million to create the James Folsom Gardens Equipment Replacement Endowment. Marge and Sherm Telleen made the capstone gift of \$500,000, and an anonymous donor contributed \$250,000. Gifts of \$100,000 were received from: Gwen and Guil Babcock, Maria and Richard Grant, Timothy and Yukiji Julie Gregory, Wendy Munger and Leonard L. Gumport, Gina Valdez and Scott Jordan, Mary Grace and Peter Kaufman, Jennie Kiang, June and Simon K.C. Li, and Toshie and Frank Mosher. Additional significant gifts are reported in the Endowment section.

Planned gifts remain a vital component of The Huntington's ongoing fiscal stability. Special recognition goes to the following for their farsighted generosity:



Previous page: Bottlebrush (*Callistemon*) flower catching the sunlight. Photograph by Eric Garen.

Left: A walk in the Chinese Garden. Photograph by Laurel Siltan.

Center: Orbit Pavilion. Photograph by Ibarionex Perello.

Right: *Crassula* 'Baby's Necklace.' Photograph by Marilyn Howard.

- George L. Cassat made a \$1 million bequest to establish the Cassat Art Endowment. His bequest complements the remarkable gift received in 2008 through the estate of his late wife, establishing the Cassat Endowment for Garden Maintenance.
- Longtime members Robert C. Goldsmith and his wife Karol established two charitable remainder trusts for the benefit of The Huntington. With his passing, \$775,000 for general operating support was received through the Robert C. Goldsmith Charitable Remainder Trust. The second charitable remainder will be received through Karol's estate.
- The Lakeview Foundation made a gift of \$500,000 following the completion of the challenge grant for the Centennial Education Endowment. During this fiscal year, The Huntington received significant gifts to meet the challenge from: John and Linda Seiter (\$25,000), Chris Benter (\$20,250), Lary and Mary Anne Mielke (\$10,250), and Birch L. Carlson (\$10,000).
- Phillis D. Haycock, a longtime Member and art docent, made an unrestricted bequest of \$495,000.
- The National Endowment for the Humanities pledged \$375,000 to support eight long-term research fellowships from 2021 to 2024. These fellowships have been a core component of The Huntington's Research program since 1976.
- The Philip and Muriel Berman Foundation committed \$300,000 to fund upcoming art initiatives to support artists who are Black, Indigenous, or people of color, in an effort to enhance access to the



collections, expand the visitor experience, and prioritize the engagement of underrepresented communities in the Los Angeles region.

- Bloomberg Philanthropies made a grant of \$250,000 to support The Huntington's testing and implementation of the Huntington Digital app. Through this platform, The Huntington will launch new digital tours and experiences that augment the institutionwide initiative to increase audience engagement, broaden collections accessibility, and foster interdivisional collaboration.

EVENTS

The Huntington celebrated its mission and singular community throughout the year:

- A total of 21,193 Members and 11,676 visitors took advantage of Summer Evening Strolls in July and August 2020. The strolls were well-received and allowed expanded access to the gardens during a time of capacity limitations due to the pandemic.
- Donors to the Chinese Garden and upper-level Members celebrated the completion of the Chinese Garden expansion at six garden strolls in early October 2020. The Chinese Garden provides a venue for programming that celebrates Chinese art, music, literature, architecture, and botanical arts.
- The Arabella and Henry Huntington Heritage Society gathered virtually for receptions in October 2020 and May 2021. The Heritage Society is an honorary group of generous individuals committed to The Huntington's future through planned and/or estate gifts.
- In March 2021, 76 supporters took advantage of the behind-the-scenes experiences and opportunities offered in "Sharing the Love: A Curated Catalog of Huntington Experiences." The catalog's 120 offerings, ranging in price from \$250 to \$55,000, directly support Huntington programs, projects, and activities. "Sharing the Love" raised more than \$450,000.

UNRESTRICTED GIVING

Membership

Nearly 43,000 Member households contributed \$6.7 million to the operating budget—a remarkable result considering the impact of the pandemic on the acquisition, retention, and reactivation of Members. The minimal decline year-over-year was in large part due to the record addition of more than 13,000 new Members. Upper-level Members (Contributor through Benefactor), who account for roughly 30% of all Members, enjoy such special privileges as early access to the gardens and exclusive programming.

College students from across Los Angeles County were invited to apply for a free Sustaining-level Membership as part of The Huntington's ongoing efforts to expand access. Applicants were asked to share how they lend their voices, experiences, and/or talents to make a difference in their communities. Membership received a total of 850 submissions and randomly selected 500 winners enrolled in 60 different colleges and universities, including East Los Angeles College, Citrus College, Los Angeles City College, California State universities, and Pasadena City College.

Society of Fellows

The more than 600 Society of Fellows households collectively contributed \$5.1 million toward The Huntington's unrestricted annual operating budget. Fellows support every division, project, program, and special initiative. Fellows are also volunteers, docents, committee members, staff members, Governors, and Trustees. Their generous support has never been more important or appreciated than during the pandemic.

In spring 2020, Fellows quickly mastered the art of advance reservations using the new ticketing system, cheered the new weekly Society of Fellows e-newsletter, and pivoted to embrace virtual events. More than 60 virtual Fellows events were held ranging in size from small 20-person conversations with curators, to 300-person webinar lectures—including three separate eight-part Scholarly Sustenance series. Additionally, a series of in-person, socially distanced Fellows Plant Sales and evening strolls to celebrate the completion of the Chinese Garden took place.

The Huntington welcomed a record number of new and returning households into the close-knit Fellows community. Additionally, there was increased support 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 Andrew F. Barth
 Dr. Robert N. Essick and Dr. Jenijoy La Belle
 Wendy Munger and Leonard L. Gumpert
 Heather and Paul Haaga

Gina Valdez and Scott Jordan
Charles T. Munger
Anne F. Rothenberg

Of the more than 90 households that support The Huntington at the upper levels of the Society of Fellows, the following 13 households donated at these highest levels for the first time:

Huntington Circle Platinum

Wendy Munger and Leonard L. Gumpert

Huntington Circle Gold

Terri and Jerry Kohl
Jennifer and Stephen Rogers

Huntington Circle Silver

Dr. Sushma Adarkar and Mr. Ashwin Adarkar
Peggy and Grant Cambridge
C. Joseph and Shwu-Nuo H. Chang
Donald A. Cotton
Qing and Kyle Duncan
Dr. James J. and Sue Femino
Phaedra and Mark Ledbetter
Ileen and J. Howard Marshall III
Suki Nax
Tracy Beetler and Logan Smith

Foundation and Corporate Support

Alfred C. Munger Foundation: \$200,000
Bank of America: \$50,000
The McCreight Foundation: \$50,000
The Thornton Foundation: \$50,000
Edison International: \$40,000
The Capital Group Companies, Inc.: \$35,000
Munger, Tolles & Olson LLP: \$25,000
John and Grant Winthrop,
via the American Endowment Foundation: \$20,000
Bartlett Tree Experts: \$15,000
The Langham Huntington, Pasadena: \$15,000
GRoW @ Annenberg: \$10,000
LaFetra Foundation: \$10,000
MATT Construction: \$10,000
Trader Joe's Company: \$10,000
The Walt Disney Company: \$10,000
The Whittier Trust Company: \$10,000

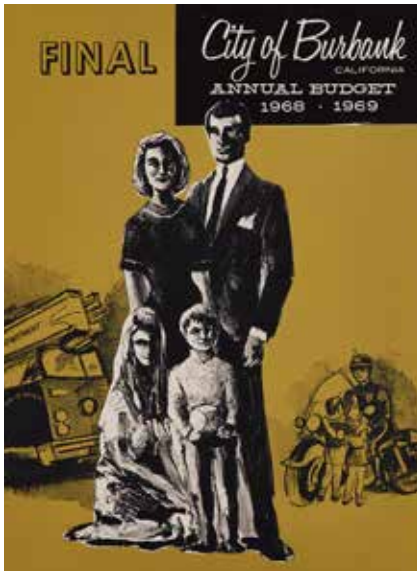
Individual

Gina Valdez and Scott Jordan: \$100,000
Robert and Ann Ronus: \$10,000
J. Patrick Whaley and Lynda Jenner: \$10,000

RESTRICTED GIVING

Foundation, Corporate, and Government Support

- The WHH Foundation made grants totaling \$225,000: \$75,000 to support the Eleanor Searle Professorship; \$50,000 toward Huntington Education programs; \$50,000 for the Los Angeles Service Academy; and \$50,000 toward the Huntington-USC Institute on California and the West.
- The Institute of Museum and Library Services pledged \$162,000 to support the Relevance, Access, and Diversity (RAD) Docents project.
- The Daniel and Annie Jeng Family Foundation (Kenneth Jeng, David Jeng, Clifford Jeng, Diane Jeng Wong, and Dennis Jeng) donated \$100,000 for Chinese Garden programs.
- The Henry Luce Foundation Inc. made a \$100,000 grant to support an upcoming exhibition.
- Angels Attic made a \$75,000 contribution to establish The Angels Attic Museum Fund for Art Acquisitions, in memory of Jackie McMahan and Eleanor Pitts La Vove.
- The Desert Community Foundation made two gifts totaling \$70,000: \$50,000 to support avocado micropropagation and \$20,000 to support the Biodiversity Rescue Fund.
- The Ahmanson Foundation made a grant of \$50,000 to support Library acquisitions.
- The Ann Peppers Foundation donated \$50,000 to support Education programs.
- The Steinmetz Foundation contributed \$50,000 toward the reinstallation of the Library's "Remarkable Works, Remarkable Times" exhibition.
- The California Avocado Commission donated \$47,800 for avocado micropropagation.
- The Dan Murphy Foundation made a grant of \$35,000 to support school programs.
- The Sahm Family Foundation gave \$35,000 to support School Partnerships.
- The Francis Bacon Foundation contributed \$30,000 toward the 2020–21 Bacon Foundation Fellows.
- The United States Forest Service donated \$26,000 to support a project to cryopreserve *Fraxinus cuspidata* seeds.



Left: Color screen print by R.B. Kitaj (1932–2007).

Right: Peter SooHoo Sr. working at a drafting table, 1920s, from the online exhibition "Stories and Voices from L.A. Chinatown."

- An anonymous foundation made a \$25,000 gift to support the acquisition of a series of prints by R.B. Kitaj.
- The Chapman Hanson Foundation contributed \$25,000 toward Library acquisitions.
- The Otis Booth Foundation made a gift of \$20,000 to support the Ranch Garden.
- The Rosalinde and Arthur Gilbert Foundation donated \$20,000 for Education programs.
- The National Endowment for the Arts committed \$20,000 to support the exhibition "Njideka Akunyili Crosby."
- The American Council of Learned Societies donated \$10,000 to support the Burkhardt Fellowship.
- An anonymous foundation gave \$10,000 to support audiovisual information technology needs.
- Edison International gave \$10,000 for School Partnerships.
- The Christopher Isherwood Foundation contributed \$10,000 to support Isherwood Fellowships in 2020.
- The Samuel Goldwyn Foundation donated \$10,000: \$5,000 to the Huntington-USC Institute on California and the West and \$5,000 for photo archives materials and supplies.

Individual

- Betty Waisum Ma and John Francis Pipia made a \$290,000 gift in support of Chinese Garden programs.
- Andrew and Suechi Hsu gave \$200,000 for the completion of the Chinese Garden.

- Gwen and Guil Babcock contributed \$100,000 for the Desert Garden Entrance project.
- Mark Chen, one of the original supporters of the Chinese Garden, and his wife, Chun-Mei, gave \$100,000 toward completion of the garden's construction.
- Dr. W. Bruce Fye donated \$100,000 to underwrite accessioning the W. Bruce Fye Collection of Cardiovascular Medicine, Surgery, Science, and Technology.
- Mrs. Angel Yeh Ogden and Mr. Clement Ogden gave \$100,000 for Chinese Garden programs.
- Edward and Carol Wong made a \$100,000 gift for the Japanese Heritage House.
- Randal and Christine Chin gave \$90,000 for Chinese Garden programs.
- Toshie and Frank Mosher made a gift of \$62,500 for landscaping improvements at the Japanese Heritage House.
- Terry Perucca and Annette Serrurier, through the Perucca Family Foundation, donated \$60,000 for the Huntington Gallery Loggia project.
- Therese and Mario Molina made a gift of \$50,000 toward the COVID-19 Budgetary Relief matching challenge.

- Vicky and David Rogers, through The Rose Hills Foundation, gave \$50,000 to the Desert Garden Entrance project.
- George Dunning continued his steadfast support for the Huntington Art Gallery with a gift of \$40,000 through the California Community Foundation.
- In honor of James P. Folsom, Jim Greaves made a gift of \$37,500 to the American Viewing Stone Resource Center.
- Mei-Lee Ney made a \$30,000 gift for Chinese Garden programs.
- David L. and Ellen Lee gave \$25,000, through the Lee Foundation, for Chinese Garden special projects.
- Carlton and Laura Seaver contributed \$25,000 toward the purchase of *A Portrait of a Young Gentleman* by Kehinde Wiley.
- Kent Belden and Dr. Louis Re donated \$20,000 toward the purchase of *A Portrait of a Young Gentleman* by Kehinde Wiley.
- Dr. and Mrs. Fred Blum made a gift of \$20,000: \$10,000 for the Chinese Garden and \$10,000 for History of Science Research.
- Ms. Lenore Wong contributed \$18,000 for completion of the Chinese Garden.
- Tom and Susan Maxwell made a \$15,000 gift for completion of the Chinese Garden.
- An anonymous donor made a \$10,000 gift to support the Desert Garden Entrance project.
- Betty Jo and Henry Botzbach donated \$10,000 for the Rose Garden Tea Room rehabilitation project.
- Kenneth and Sarah Chan made a gift of \$10,000 for completion of the Chinese Garden.
- Lilon and Janice Meng gave \$10,000 for Chinese Garden programs.
- Jerome E. Paul and Fern Yu donated \$10,000 for the Rose Garden Tea Room rehabilitation project.
- Thomas Tryzna contributed \$10,000 for the Rose Garden Tea Room rehabilitation project.

Gifts to Endowment

- Special thanks to the following who made gifts of \$10,000 or more to the James Folsom Gardens Equipment Replacement Endowment: Anonymous, Sushma and Ashwin Adarkar, The Ahmanson Foundation, Sandy and Dan Bane, Christine and Ken Bender, MaryLou Boone, C. Joseph and Shwu-Nuo H. Chang, Bruce and Marty Coffey, Judy and Bry Danner, Judith and Stan Farrar, Heather and Paul Haaga, Rolf and Gunilla Hastrup, Steve and Kerstin Koblik, Russel and Hannah Kully, Phaedra and Mark Ledbetter, Tracy Beetler and Logan Smith, Stewart R. Smith and Robin A. Ferracone, Dr. James J. and Sue Femino, Therese and Mario Molina, Geneva and Charles B. Thorton, Mei-Lee Ney, Mary Ann Sturgeon, Beverly C. Marksbury, Lary and Mary Anne Mielke, Loren and Frances Rothschild, and the WHH Foundation.
- The James P. Folsom Endowment for Botanical Shows and Exhibitions was created in honor of Jim Folsom. On behalf of the Botanical Artists Guild of Southern California, an anonymous donor made a lead gift of \$25,000. In all, 48 individuals and botanical groups made donations totaling \$53,500 in appreciation of Folsom and this important endeavor.
- The Robert and Adelaide May Zimmerman Memorial Fund made ongoing quarterly distributions totaling \$46,050 to support general operations.



- A distribution of \$18,400 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.
- The Golden State Bonsai Federation made a grant of \$10,000 to support the Bonsai Fund.
- 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

- The estate of Loran and Eva Whitelock made a \$125,000 distribution in support of the Loran and Eva Whitelock Fund for Cycad Cultivation, Conservation, and Research.
- A final distribution of \$101,000 was received from the estate of Ellen Louise Hecklinger. In total, \$501,000 was received in support of Library acquisitions from the Hecklinger trust.
- A generous \$100,000 unrestricted bequest was received from the Mary T. Oi Trust.
- The late Bob Warren was a dedicated member of the Board of Governors, the Society of Fellows, and the Library Collectors’

Council for many years. The Huntington received a \$100,000 gift from his trust for general operating support.

- The estate of Leslie Fogel distributed an unrestricted bequest of \$12,200.

Future Commitments

- Kwok-Yin “K.Y.” and Alison Cheng established two charitable gift annuities, totaling \$65,000, in support of their commitment to the Chinese Garden.
- Nan Rae, brushstroke painting instructor and longtime Huntington friend and supporter, established her second charitable gift annuity with a gift of \$25,000. The annuity will eventually support the James P. Folsom Endowment for Botanical Shows and Exhibitions.
- An anonymous couple funded a \$20,000 deferred charitable gift annuity that will ultimately provide support for the Research division.



Left: Portal view. Photograph by Ibarionex Perello.

Center: Chopstick challenge. Photograph by Crystal Clayton.

Right: A stroll in the Desert Garden. Photograph by Jeff Hartman.

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 \$1 billion 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 December 31, 2020, as Successors' gifts are based on the calendar year.

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African daisy (*Osteospermum*) offers a burst of color. Photograph by Homer Hernandez.



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Artichoke (*Cynara*) in bloom. Photograph by Eric Rosenblatt.





An *Echinopsis* hybrid cactus flowering. Photograph by Lucia Yang.

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Enjoying the Desert Garden. Photograph by Joanna McNeil.



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