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^{*} Indicates deceased in fiscal year 2021–22

^{**} Indicates served partial year 2021–22

PRESIDENT'S MESSAGE

A reawakening characterized the 2021–22 fiscal year, as the world began to transition out of the worst of the pandemic and into a more normal rhythm. With our galleries and gardens fully reopened and a record-setting 1 million visitors over the 12-month period, The Huntington boldly stepped into its future.

As you read through these pages, I encourage you to take note of some particularly exciting achievements. We commissioned a major work by artist Kehinde Wiley in response to our Blue Boy, Gainsborough's iconic 18th-century portrait; then, a few short months later, we sent Blue Boy back to London for a historic three-month exhibition, 100 years after Henry E. Huntington had him shipped from the U.K. to his new home in San Marino. The Library's exhibition "Mapping Fiction" told the story of the fictional worlds that authors build through books and manuscripts and featured the relationship between maps and selected 18th- to 20th-century novels in our collection. The timing of the exhibition, which coincided with the 100th anniversary of the publication of James Joyce's Ulysses and a research conference we hosted called "Joycean Cartographies: Navigating a New Century of *Ulysses*," was especially meaningful to me as a Joyce scholar. Meanwhile, in our Botanical Gardens, work continued to reconstruct our 320-year-old Japanese Heritage Shōya House, assembling an exquisitely crafted tile roof and beginning the meticulous installation of the courtyard garden and the careful placement of rockery. When the Shōya House opens in fall 2023, visitors are certain to be dazzled by its magnificent historic features, as well as its important story of conservation and sustainability.

We also focused our lens internally, on our mission. Long known in the academic world for our rigorous and capacious research activities, The Huntington generated a new five-year Strategic Plan to set forth an agenda that will help raise the visibility of our more public mission, focusing on expanding audiences; growing, activating, and amplifying the collections; and addressing the climate crisis by committing to become a leader in sustainability.





From left: Raul A. Anaya, Karen R. Lawrence, Lonnie G. Bunch III, and Robert C. Davidson Jr. at the reception for "Why It Matters." Photo by Sarah M. Golonka | smg-photography.

We know that as much as we have been and always will be a premier research institution in the humanities, we also have a responsibility to make our collections more widely accessible, putting them in conversation with many more people—those who join us on-site as well as those who visit us online. As we grapple with contemporary challenges that range from concerns about political extremism to declining biodiversity and water shortages, The Huntington has much to add to the public discourse through our library, art, and botanical collections and the experts who work with them.

None of this work is possible without the support that you provide. In the pages reporting on philanthropy and The Huntington's finances, you will see an astonishing degree of generosity for which we are extremely grateful. Your support powers every division of the institution. We are ambitious and aspirational, with much pride in what we've accomplished and an eagerness to do more. Together, as "One Huntington," we move forward.

Karen Lamence

Karen R. Lawrence

AT A GLANCE

visitors

1,011,802

fundraising

\$63 million raised

54,000 Member households

finances

\$614 million endowment value



collections

753,907 new library objects

1,508 new botanical accessions

430 new art objects

library

1,021 registered Readers

9,851 Reader visits (in person)

205 Virtual Reading Room appointments



education

13,636 school visitors

276 teachers participated in professional development opportunities

3,412 school and community partner family visits

2,414 families and community partners participated in drop-in events, programs, and workshops

4,757 public and family program participants in 19 paid online classes and workshops



research

33 long-term fellowships and travel grants

\$1.3 million awarded in fellowships

online presence

3.6 million website visits

8 million page views

340,000 social media followers

Instagram: 142,661
Facebook: 95,869
TikTok: 73,213
Twitter: 30,790

Barrel cactus photo by Cathy Gellert. Art Museum photo by Deborah Miller Marr. Correspondence transcription from the Leigh Family Archive. The Huntington Library, Art Museum, and Botanical Gardens.

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

STRATEGIC PLAN



In the development of a new five-year Strategic Plan, The Huntington brought on a consulting group to spearhead an inclusive process, starting with a series of "Share Your Voice" surveys and listening sessions. Trustees and members of the Board of Governors, Huntington Members and supporters, research fellows, staff, volunteers, and other community members offered their perspectives on The Huntington's future. Nearly 500 individuals responded to surveys distributed in English, Spanish, and Chinese. In-person and virtual listening sessions, including one held in Spanish, had more than 200 participants. A steering committee, working with institutional governance and leadership, helped shape these collective ideas into "One Huntington: Strategic Plan FY 2023-27," which was formally adopted by the Board of Trustees in February 2022. The full text of the document can be found at huntington.org/strategic-plan.

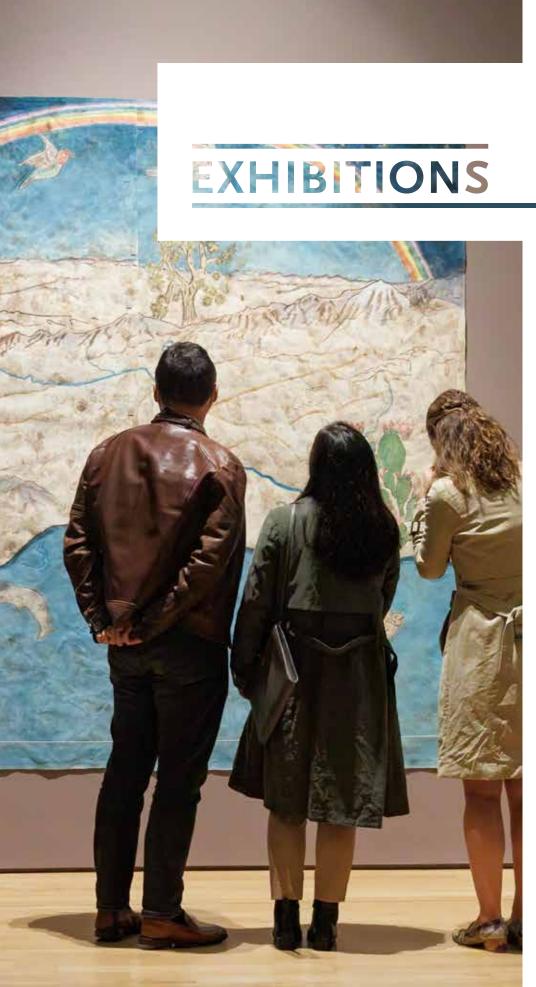
The plan builds on The Huntington's unique strengths and extraordinary evolution. Four strategic priorities and six underlying commitments outline the institution's ambitions to magnify the impact of collections and research programs; steward and build collections now and for future generations; vastly expand The Huntington's digital presence through online curricula, programs, and improved virtual access to collections; enhance wayfinding, access, and the visitor experience with various interests and needs: and take dramatic action to model sustainability in operations and collections stewardship, as well as educating the public about these efforts. Together, the initiatives outlined in this plan will push The Huntington to stretch and innovate as it fulfills its mission to share its world-renowned collections to support scholarship, foster learning, inspire creativity, and offer transformative experiences for diverse audiences.

Mary Lee Bendolph (American, b. 1935), Image of Formal Presidents, 2009. Cotton, 81×73 in. The Huntington Library, Art Museum, and Botanical Gardens. O Mary Lee Bendolph.

INSTITUTIONAL STRATEGIC PLAN FRAMEWORK



Strategic Commitments



Exhibitions this fiscal period connected The Huntington with museums across the region and around the world, presented deep dives into genres that included rarely displayed pieces, offered fresh perspectives on historical works, and linked contemporary methods and materials with time-honored traditions. Exhibitions are vital vehicles for sharing Huntington collections with the public and providing an opportunity for curators to interpret materials anew. They place our collections in conversation with loans from other institutions and expand the stories that the galleries and the gardens tell.

"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

Organized by independent curators Lauren Mackler and Myriam Ben Salah with the Hammer's Ikechúkwú Onyewuenyi in collaboration with The Huntington.

The fifth iteration of the Hammer's acclaimed biennial bridged the east and west sides of the greater Los Angeles area with complementary presentations at the Hammer Museum and The Huntington. With works by 30 Los Angeles—based artists, "Made in L.A." featured new installations, videos, films, sculptures, performances, and paintings, many commissioned specifically for the exhibition.

"What Now: Collecting for the Library in the 21st Century, Part 2"

Aug. 7–Nov. 1, 2021 Library, West Hall

Curated by Claudia Funke and Erin Chase

This two-part exhibition illuminated The Huntington's ongoing role in documenting the human experience. The eclectic assemblage of some 50 items acquired since the year 2000 was placed in conversation across broad themes of

"Borderlands" exhibition preview. Photo by Sarah M. Golonka \mid smg-photography.

Right: Kehinde Wiley (American, b. 1977). A Portrait of a Young Gentleman, 2021, oil on linen. 70 1/2 \times 49 1/8 in. Collection of The Huntington Library, Art Museum, and Botanical Gardens; Commissioned through Roberts Projects, Los Angeles; Gift of Anne F. Rothenberg, Terry Perucca and Annette Serrurier, and the Philip and Muriel Berman Foundation. Additional support was provided by Laura and Carlton Seaver, Kent Belden and Dr. Louis Re, and Faye and Robert Davidson. © Kehinde Wiley. Photo by Joshua White / JWPictures.com Below, top: Isaac Newton, A treatise or remarks on Solomon's Temple. The Grace K. Babson Collection of the Works of Sir Isaac Newton at

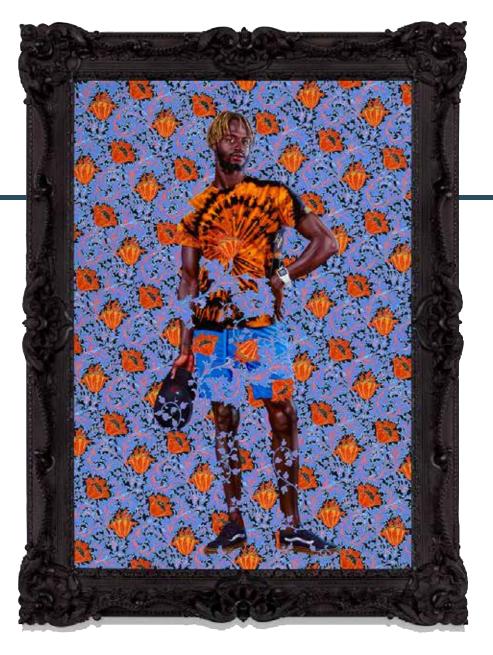
The Huntington Library, Art Museum, and Botanical Gardens Below, bottom: Still from Identidad by Ghetto Film School student





love and conflict, numbers and secrets, landscape and migrations, and process and materiality.

Objects ranged from a typescript essay by attorney Loren Miller on the Scottsboro Nine to a drawing of Solomon's temple by Sir Isaac Newton; and from an English midwife's 1800s account book to a 1930 panoramic photo of the Venice-Del Rey Oil Field.



"Kehinde Wiley: A Portrait of a Young Gentleman" Oct. 2, 2021-Jan. 3, 2022

Huntington Art Gallery Curated by Melinda McCurdy

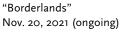
This commissioned painting debuted in the historic Thornton Portrait Gallery, across from Thomas Gainsborough's iconic painting The Blue Boy (ca. 1770). Using the original title for Gainsborough's painting, Wiley's portrait is a large-scale work in the grand manner style. This acquisition celebrated the centennial of Henry and Arabella Huntington's purchase of The Blue Boy.

"Ghetto Film School" Nov. 20, 2021 (ongoing)

Virginia Steele Scott Galleries of American Art Curated by Dennis Carr

Through a partnership between Ghetto Film School and The Huntington, high school and early college students found inspiration in the Art Museum's collections to create short films drawn from their own experiences and perspectives. The films reveal the continuing relevance of historical art to contemporary creativity.





Virginia Steele Scott Galleries of American Art Curated by Dennis Carr

A reinstallation of seven of the American art galleries, this permanent exhibition explores a more expansive view of American art history, highlighting more than 70 works in a range of media that date from the 19th through the early 21st century. Featured artists include Mary Cassatt, Frederic Edwin Church, Thomas Eakins, and Winslow Homer. An anchor in the inaugural installation was the YOU ARE HERE 8-foot-by-8foot watercolor by Sandy Rodriguez (2020-21 Caltech-Huntington Art + Research Fellow). This multilingual map of greater Los Angeles represents the topography, language, flora, fauna, and land stewardship in the region over time. Also impressive is There-bound by Enrique Martínez Celaya (2020-22 Huntington Fellow in the Visual Arts). Painted on the glass façade of the Scott Galleries' north entrance, its translucent images of migratory birds merge with views of the gardens outdoors, linking the gallery experience with the living collections. Celaya also designed handmade seating for the space that invites visitors to linger and enjoy views of the garden.



"Mapping Fiction"

Jan. 15–May 30, 2022

Library, West Hall

Curated by Karla Nielsen

Timed to coincide with the centennial of the publication of James Joyce's groundbreaking 1922 novel, *Ulysses*, this exhibition focused on authors who have built compelling fictional worlds. Drawn entirely from Huntington collections, it featured a first edition of Joyce's novel and a typescript draft of one of its chapters, cartographically inspired prints of Dublin as described in the book, and other mappings of the novel and texts to which it alludes. Other highlights were Lewis Carroll's 1876 edition of The Hunting of the Snark, Robert Louis Stevenson's maps from Treasure Island and Kidnapped, J. R. R. Tolkien's map from The Lord of the Rings, and Octavia E. Butler's hand-drawn maps from notes for Parable of the Talents and her unpublished novel Parable of the Trickster.

"A Garden of Words: The Calligraphy of Liu Fang Yuan, Part 2"

Jan. 29–May 16, 2022

Chinese Garden, Studio for Lodging the Mind Curated by Phillip Bloom and Michelle Bailey This exhibition of contemporary Chinese calligraphy was the inaugural installation in the Studio for Lodging the Mind. Designed to illuminate the art form and foster deeper appreciation of its expressive qualities, the exhibition was presented in two 16-week rotations of 20 works each. Twenty-one contemporary ink artists were featured, including Bai Qianshen, Michael Cherney, Grace Chu, Fu Shen, Lo Ch'ing, Tang Qingnian, Wang Mansheng, Wan-go Weng, Zhu Chengjun, and Terry Yuan.

"Science and the Sublime: A Masterpiece by Joseph Wright of Derby" Feb. 12—May 30, 2022

Huntington Art Gallery, North Passage Curated by Melinda McCurdy

As part of a reciprocal exchange, The National Gallery, London, lent The Huntington its masterpiece, An Experiment on a Bird in the Air Pump (1768) by Joseph Wright of Derby, while The Huntington's most famous work, Thomas Gainsborough's The Blue Boy (ca. 1770), went on display in London from Jan. 25 through May 15, 2022. (See page 16, Art Museum chapter.) The exhibition highlighted two major strengths of The Huntington's collections—British art and the history of science.





"Method and Material: Tempera Painting in Focus" Feb. 26, 2022–March 13, 2023

Huntington Art Gallery, Focus Room Curated by Melinda McCurdy

This exhibition explored the history of tempera through several key objects from The Huntington's art collections as well as two important loans from the Lynda and Stewart Resnick Collection. A pair of portraits by 15th-century master Domenico Ghirlandaio served as a springboard to explore the fascination with tempera that manifested in Britain and America centuries later in the work of such artists as Joseph Southall (1861–1944), Mark Gertler (1891–1939), and George Tooker (1920–2011).

"Mineo Mizuno" April 30, 2022 (ongoing)

Huntington Art Gallery
Curated by Christina Nielsen

Three striking works by Mineo Mizuno (b. 1944) presented new perspectives on the Huntington Art Gallery collections and surrounding gardens. Installed along the edge of the loggia, facing the East Lawn, Nest combines fallen manzanita branches with steel, aluminum, hemp, and ceramic forms, suggesting the interconnectedness between humans and nature. In the main hallway of the gallery, Komorebi - light of forest and Thousand Blossoms include ceramic, origaminspired dogwood flowers, and an oak stump. The two contemporary pieces interact whimsically with 17th-century terracotta figures in the hallway that represent a tree nymph and Flora, the Roman goddess of flowering plants.

"100 Great British Drawings" June 18–Sept. 5, 2022 MaryLou and George Boone Gallery Curated by Melinda McCurdy

Tracing the evolution of drawing in Britain from the 17th through the mid-20th century, "100 Great British Drawings" presented rarely seen treasures from The Huntington's collection. The exhibition featured drawings by William Blake, John Constable, Thomas Gainsborough, and J. M. W. Turner, as well as examples by artists associated with the Pre-Raphaelite Brotherhood and early 20th-century modernism.

Far left to right: Mineo Mizuno (American, b. 1944), Komorebi - light of forest. California oak wood, ceramic. Courtesy of the artist and Gagosian Gallery. Photo by Deborah Miller Marr.

"A Garden of Words: The Calligraphy of Liu Fang Yuan, Part 2" in the Studio for Lodging the Mind. Photo by Charles White / JWPictures.com.

Joseph Wright of Derby (British, 1734–1797), An Experiment on a Bird in the Air Pump, 1768. Oil on canvas, 72 x 96 1/16 in. National Gallery, London.

William Blake (British, 1757–1827), Hecate or The Night of Enitharmon's Joy, 1795. Planographic color print with pen and ink and watercolor on wove paper, 16 3/8 x 22 in. The Huntington Library, Art Museum, and Botanical Cardens

ONGOING EXHIBITIONS

and Vanessa Wilkie

"Red Earth" by Lita Albuquerque (American, b. 1946)
Bamboo Grove of the Japanese Garden
Curated by Robert Hori

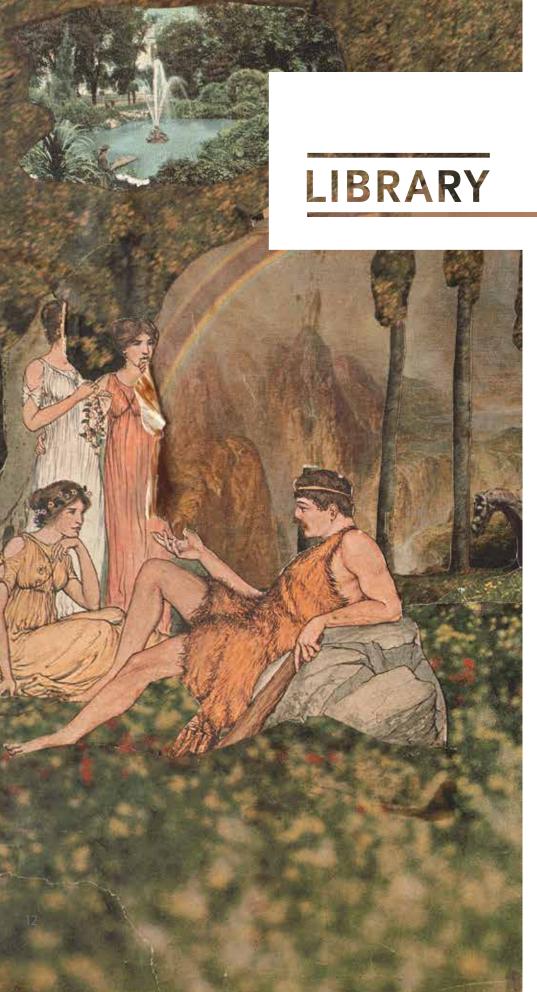
"Remarkable Works, Remarkable Times"

Library Exhibition Hall
Curated by Peter Blodgett, Erin Chase, Claudia
Funke, Joel Klein, Daniel Lewis, Natalie Russell,

"Stories and Voices from L.A. Chinatown"

Curated by Li Wei Yang, the Library Foundation of Los Angeles, and the Los Angeles Public Library

"Andrew Raftery: The Autobiography of a Garden" Huntington Art Gallery, Works on Paper Room Curated by Melinda McCurdy



With the easing of pandemic restrictions, the Library welcomed renewed in-person activity, opening the Ahmanson Reading Room to those on short- and long-term fellowships in July 2021 and then to general Readers in January 2022.

In tandem with the reopening, the Library expanded its access policy in alignment with the institution's diversity, equity, and inclusion goals. In a shift away from credentials and more toward research needs, applicants must demonstrate that they have a research project well served by the Library's collections and are at least 18. Requests are evaluated on a case-bycase basis. The results are evident, with nearly half of new Readers registered this year being other than university faculty, researchers with doctorates, or doctoral candidates. The knowledge and questions that nontraditional researchers bring to the table open the Library's collections to fresh insights and creative re-imagining.

Another step forward in Library accessibility was the debut of the Summon Discovery system, specially configured software that allows for easy searching across all Library collections and data stores. More than half of the records retrieved from the public catalog this year originated from the discovery platform.

The Library entered into an important partnership with the University of California, Riverside, to preserve and provide ongoing public access to the Early California Population Project. This heavily used database, launched by The Huntington in 2006, holds extensive records from all 21 California missions of baptisms, marriages, and burials performed from 1769 to 1850.

To further The Huntington's important history of medicine program, the Library, in collaboration with the Research division, established an advisory group comprising 13 leading scholars,

Detail, collage by Eve Babitz. The Huntington Library, Art Museum, and Botanical Gardens.



Above, clockwise: Draft of *The Open Road* and sheaf of daily journal notes from the archive of acclaimed novelist and travel writer Pico Iyer. The Huntington Library, Art Museum, and Botanical Gardens.

Selected audio cassettes of Will Alexander's original piano compositions, undated. The Huntington Library, Art Museum, and Botanical Gardens.

From botanical albums created by a mother and daughter, Countess Mary Macclesfield and Lady Elizabeth Parker Fane, containing 73 water color drawings on parchment depicting plant specimens, some drawn with butterflies and other insects. Manuscripts produced in England between 1756 and 1767. The Huntington Library, Art Museum, and Botanical Gardens.

physicians, collectors, and library professionals. The group makes recommendations on exhibitions, acquisitions, digitization priorities, and research initiatives.

NOTABLE ACQUISITIONS

Extraordinary additions to the Library's collections spanned subject areas and a diversity of voices.

Major literary acquisitions included the papers of Eve Babitz, an integral member of the Los Angeles literary, art, and rock music scenes of the 1960s and '70s; the archive of acclaimed novelist and travel writer Pico lyer; and the papers of visionary writer, artist, and musician Will Alexander. An addendum to the Hilary Mantel Papers includes multiple drafts of *The Mirror and the Light*, the final novel in her Wolf Hall trilogy. Among the noteworthy donations were the archive of Los Angeles poet laureate



Eloise Klein Healy and the Philip D. Nathanson collection of crime fiction writer Kenneth Millar (Ross Macdonald).

Extensive materials from three firms added dramatically to the Library's Southern California architecture collections. More than 20,000 drawings, blueprints, and other items document the work of iconic Los Angeles architects John and Donald Parkinson, whose projects ranged from LA City Hall to Bullocks Wilshire and the Memorial Coliseum. The archives of legendary Arts and Crafts architects Greene & Greene were



a gift from the Gamble House Conservancy, and Dennis G. and Lynne L. Smith donated the business and design records for Buff, Smith & Hensman.

The Huntington acquired a significant group of 26 works by Los Angeles photographer Laura Aguilar through a special collaboration among the Library, the Art Museum, and Aguilar's estate. The Library purchased a rare 1854 cyanotype by pioneering botanist and photographer Anna Atkins—considered to be the first person to illustrate a book with photographs—and a collection of photo postcards and travel ephemera from the Philippines.

Other noteworthy additions were a trove of papers from the Leigh family (relatives of Jane Austen)





Left: George M. Howe, *The Beecher Family*, ca. 1860, half plate ambrotype in case, 4 x 5 ¼ in. Harriet Beecher Stowe, author of the novel *Uncle Tom's Cabin*, is seated at right; her brother, abolitionist Henry Ward Beecher, stands at far right. The Huntington Library, Art Museum, and Botanical Gardens.

Right: Anna Atkins, cyanotype photograph of $Sagittaria \, sagittifolia \,$ (Caen), approximately 1851–1854, image: 35 x 25 cm, paper mount: 48 x 38 cm. The Huntington Library, Art Museum, and Botanical Gardens.

of the English village Adlestrop, including correspondence from multiple generations of women, men, and children, 1654–1810; and the papers of Lily Lee Chen, the first female Chinese American mayor in the nation.

Headlining this year's Library Collectors' Council acquisitions was an exquisite cache of 1750s—'60s botanical drawings by Mary Parker, Countess of Macclesfield, and her daughter, Lady Elizabeth Parker Fane. The Council also purchased materials from members of two U.S. military families; a merchant in Nagasaki on the eve of the city's opening to the West in the 19th century; a medical treatise by a German executioner who doubled as a healer; and photographs of New England's first family of social reformers, which included Harriet Beecher Stowe.

DIGITIZATION

Staff digitized several collections this year, including the Zachariah T. Shugart Papers (1838–1912); the Walking Purchase Collection; the Dickinson & Shrewsbury papers chronicling a West Virginia salt mining company that employed enslaved labor; and the Zachary Macaulay Papers. The History of Medicine collection expanded with 22 more texts, including François Antonmarchi's 1826 Planches anatomiques du corps humain, a spectacular color lithographic anatomical work recently donated by Dr. Cindy and John Carson.

Also digitized:

- The 1684 *Buccaneer's Atlas*, also known as the Hacke Atlas, which details the South Pacific coasts of the Americas from the port of Acapulco to Tierra del Fuego.
- The papers of British Romantic poet and abolitionist Amelia Opie.
- Four mammoth plate albums by American photographer Carleton E. Watkins (1829–1916)

library statistics

REFERENCE

Reference questions answered: 4,885 Imaging requests fulfilled: 2,535

CIRCULATION TOTALS

Ahmanson Reading Room: 16,714 General Collections: 15,217

TOP FIVE CIRCULATING MANUSCRIPT COLLECTIONS

- 1. Octavia E. Butler Papers
- 2. Stowe Papers
- 3. Egerton Family Papers
- 4. Los Angeles County Area Court Records
- 5. Francis Lieber Papers

COLLECTION TOTALS

Total items: nearly 12 million Manuscripts: 8.8 million Rare books: 454,000 Photographs: 802,000

HUNTINGTON DIGITAL LIBRARY

Total number of page views: 1.9 million Total number of digital records: 474,671 with views of California, Nevada, and Arizona—one of the great treasures of the photography collection.

• 19 boxes of sheet music from the Jay T. Last Sheet Music Collection.

ACQUISITIONS, CATALOGING, AND METADATA SERVICES (ACME)

Cataloging and archival descriptions are foundational for increasing access to the Library's deep and diverse collections. This sometimes includes reprocessing legacy collections that have minimal descriptions and, as a result, may be overlooked by researchers. A notable example is the Francis Lieber Papers, an important historical resource on the Atlantic slave trade acquired in 1927. Fully cataloged this year with an online finding aid, the Lieber papers have quickly risen to be the Library's fifth most-requested collection. Other important collections now discoverable through online finding aids are the Henry E. Huntington Papers and the institution's premier Abraham Lincoln and Thomas Jefferson collections—the latter thanks to processing capacity provided by an earlier gift from L. Dennis and Susan R. Shapiro.

The online catalog expanded by some 11,000 records this year, and 262 finding aids were published in the Online Archive of California—both representing substantial increases in productivity. There are now 552 Huntington media assets accessible through California Revealed, including oral histories by long-serving Huntington gardens and facilities staff.

BASEMENT RENOVATION PROJECT

Planning continued for the renewal of the Library's 1919 Myron Hunt building. The results will be modern, light-filled spaces that are adjacent to the hub of Library activities and feature extensive open stacks storage and desk space for up to 42 Readers. The Huntington also took the opportunity to begin a structural study of the historic Library building.

CURATOR PRESENTATIONS

Library curators resumed a robust schedule of speaking engagements. Among the highlights, Li Wei Yang moderated a conversation with composer Nathan Wang and author Lisa See about the *On Gold Mountain* book and opera and the See family archives; Karla Nielsen and Olga Tsapina presented collection materials for Lonnie Bunch, Secretary of the Smithsonian Institution; and David Mihaly spoke about anti-Asian images in 19th-century print culture for the American Historical Print Collectors Society.

Photo booth pictures of Eve Babitz. The Huntington Library, Art Museum, and Botanical Gardens.



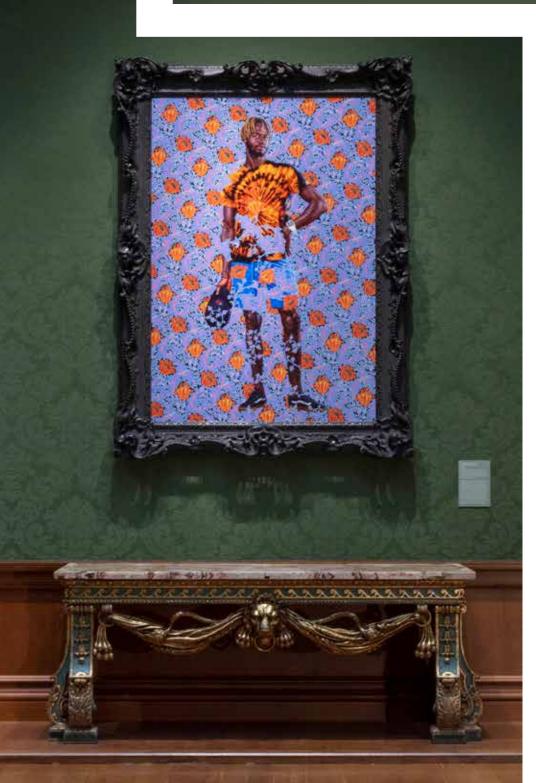
LIBRARY COLLECTORS' COUNCIL

Sara and George Abdo Sandy and Dan Bane Christine and Ken Bender Diane and Fred Blum ludy and Don Bogart MaryLou Boone Ginger and Kim Caldwell Cindy and John Carson Iudith and Wavne Carter Marty and Bruce Coffey Charlotte Hughes and Christopher Combs Eleanor Congdon Judith and Stanley Farrar Sue and Iim Femino Kiki Ramos Gindler and David Gindler David Gordon Maria and Richard Grant Claudia Huntington and Marshall Miller Gina Valdez and Scott Jordan Hannah and Russel* Kully Michael Mackness and Eric Sigg Mona and Frank* Mapel Therese and Mario Molina Diane and Trevor Morris Elizabeth Motika Wendy Munger and Lenny Gumport Phil Nathanson, Chair Eileen and Charles Read Erika and Ken Riley Louise and Roy Ritchie Cara Robertson Ricki and Joel Robinson Alexandra Patsavas Rosenfeld and Seth Rosenfeld Frances and Loren Rothschild Laura and Carlton Seaver Susan Shapiro Robin Ferracone and Stewart Smith lanet and Alan Stanford Ruth Waddell and Eric Stockel Kristan Browne and Phil Swan Geneva and Chuck Thornton Paul Tolbert Tina and Larry Wiener Deborah and Robert Wycoff Robbie and David Zeidberg

Honorary Members: June Banta Alice Coulombe

^{*} Indicates deceased in fiscal year 2021–22

ART MUSEUM



With the galleries newly reopened (the pandemic had forced them to close from March 2020 to April 2021), The Huntington welcomed record numbers of visitors into its indoor spaces.

As part of a loan exchange with the National Gallery, London, Thomas Gainsborough's masterpiece The Blue Boy traveled back to England for a once-in-a-lifetime exhibition that opened on the centennial of the painting's departure for California in 1921. During its visit, The Huntington's most acclaimed work of art was greeted by nearly 100,000 visitors and received bountiful press coverage. As Bruce Boucher, director of the Sir John Soane's Museum, commented, "Blue Boy tickled the town pink." A series of educational events was organized around The Blue Boy's visit, including an international colloquium convened by the National Gallery, where The Huntington's senior paintings conservator, Christina O'Connell, shared her findings from a multiyear conservation analysis and treatment with a select group of conservators, curators, and scholars.

In exchange for the loan of *The Blue Boy*, The Huntington received Joseph Wright of Derby's *An Experiment on a Bird in the Air Pump* (1768) from the National Gallery. The painting was the focal point of the exhibition "Science and the Sublime: A Masterpiece by Joseph Wright of Derby," which opened in the Huntington Art Gallery in February 2022. A selection of rare books and ephemera from the same period explored the science depicted in the painting as well as the contemporary moral and aesthetic debates that it continues to spark.

Kehinde Wiley (American, b. 1977). A Portrait of a Young Gentleman, 2021, oil on linen. 70 1/2 \times 49 1/8 in. Collection of The Huntington Library, Art Museum, and Botanical Gardens; Commissioned through Roberts Projects, Los Angeles; Gift of Anne F. Rothenberg, Terry Perucca and Annette Serrurier, and the Philip and Muriel Berman Foundation. Additional support was provided by Laura and Carlton Seaver, Kent Belden and Dr. Louis Re, and Faye and Robert Davidson. © Kehinde Wiley. Photo by Joshua White / JWPictures.com.

In October, Kehinde Wiley's A Portrait of a Young Gentleman was unveiled in the Thornton Portrait Gallery, with the artist standing proudly alongside. Wiley's art has been heavily influenced by his childhood experiences at The Huntington: He was mesmerized by the grand manner paintings in the portrait gallery but dismayed at not seeing people of color in them. That's no longer the case. Placed opposite The Blue Boy, Wiley's Young Gentleman is riveting and has instantly revitalized the space, enhancing the collection with contemporary representation.

In late May, *The Blue Boy* returned and was reinstated in its former location. Wiley's *Portrait of a Young Gentleman* was shifted to occupy the position where Thomas Lawrence's *Pinkie* traditionally had hung. *Pinkie* was moved just outside the Portrait Gallery, to the North Passage with several other signature pieces in the portraiture collection, including Robert Peake the Elder's striking early modern portrait of a widow, *An unknown lady, traditionally called as Eleanor Wortley, Lady Lee* (1615), purchased in May 2022 through the generosity of the Art Collectors' Council.

In an agreement destined to have transformative results, The Ahmanson Foundation and The Huntington formed an art partnership to fund the purchase of European and American masterpieces. The program's first major acquisition was the monumental *Portage Falls on the Genesee* (ca. 1839) by Anglo American painter Thomas Cole (1801–1848). The dramatic, approximately 7-by-5-foot painting of the Genesee River Valley in upstate New York captures the epic scale and sublime Romanticism that defines the Hudson River School, an artistic movement of which Cole is considered the founder.

In November, "Borderlands" opened in the Scott Galleries—a reinstallation of some of the permanent works in the American collections. The goal was to provide more context to the





historic works by weaving in contemporary perspectives, including photography by two Indigenous artists, Mercedes Dorame (Gabrielino-Tongva) and Cara Romero (Chemehuevi). The reinstallation also includes major work by Enrique Martínez Celaya (2020–22 Huntington Fellow in the Visual Arts) and Sandy Rodriguez (2020–21 Caltech-Huntington Art + Research Fellow).

Above, bottom: Samuel Palmer (British, 1805–1881), Lonely Tower, ca. 1881. Opaque watercolor over traces of graphite on board, 7 x 9 5/8 in. The Huntington Library, Art Museum, and Botanical Gardens.

Above, top: "Borderlands" exhibition preview. Photo by Sarah M. Golonka | smg-photography.

The American art curators' efforts to highlight The Huntington's historic strengths while bringing them into conversation with contemporary



artists' works has drawn praise from influential members of the press. The art journal *Apollo* reported that "Borderlands" is evidence of the work The Huntington is continuing to do in amplifying diverse voices across the collections as well as contextualizing the social and racial dynamics of its historical legacy. The Los Angeles Times' arts and design columnist Carolina Miranda attended the reinstallation's press preview and, as a result, wrote a glowing feature about Mercedes Dorame, using the opportunity to commend the rest of the exhibition.

In addition, three striking works by Californiabased contemporary artist Mineo Mizuno went on view in the Huntington Art Gallery. (See page 11, Exhibitions chapter.)

The exhibition "Method and Material: Tempera Painting in Focus," on view on the Huntington Art Gallery's second floor, displayed the breadth of The Huntington's tempera collection. (See page 11, Exhibitions chapter.)

Amid loosening pandemic restrictions, the Art Collectors' Council made field trips to the Getty, the Los Angeles County Museum of Art, UTA Artist Space, and collectors' homes. The Council held its annual gala in person on May 21, 2022, hosted by John and Sherry Light at the California



Above: Laura Aguilar (American, 1959–2018), In Sandy's Room, 1989, printed in 1990. Celatin silver print, frame: 42 × 52 in. Purchased with funds from the estates of Nancy and George Parsons. © Laura Aguilar Trust of 2016. The Huntington Library, Art Museum, and Botanical Gardens.

Left: Thomas Cole (American, 1801–1848), Portage Falls on the Genesee, ca. 1839, oil on canvas, $841/4\times611/4$ in. Gift of The Ahmanson Foundation. The Huntington Library, Art Museum, and Botanical Gardens.

Club. Five British works of art were purchased, including a painting by Christopher Richard Wynne Nevinson, a magnificent portrait by Robert Peake the Elder, a vase designed by Christopher Dresser, an anonymous portrait of an unknown Black man, and illustrations by Mary Clementina Barrett of the plantation where Pinkie (Sarah Goodin Barrett Moulton) was raised. The Council celebrated with new members and specially invited friends and family. The absence of two stalwarts was noted: To commemorate the late Russel Kully and Olin Barrett, two works from the gala were brought into the collection. Portrait of a Young Black Man (1800–1820) by an unknown British artist was purchased in memory of Barrett, and From an Office Window (1916) by Nevinson was purchased in memory of Kully.

The Art Museum received several generous gifts, including hundreds of ancient Chinese and Japanese scrolls, wooden scroll boxes, fan



prints, drawings, and woodblock prints from the Philip and Muriel Berman Foundation; three paintings by Kenjiro Nomura from Robert Hori, The Huntington's gardens cultural curator and program director, and three photographs from the Laura Aguilar Trust. An additional 23 Aguilar photographs were purchased through a special collaboration among the Library, the Art Museum, and Aguilar's estate.

Thanks to the generosity of friends old and new, important works such as photographs and decorative arts were added to the British and American 20th-century art collections. A spectacular group of works on paper by David Hockney was given to The Huntington by his muse, friend, and former partner, Gregory Evans. Evans was inspired to make this important gift with the knowledge that these works from his personal collection would reside at the same institution as important holdings related to his friends Christopher Isherwood and Don Bachardy.

The staff of capable professionals stewarding the institution's extraordinary collections expanded, with new curatorial, administrative, and exhibition positions. The Art Museum applied

its commitment to diversity, equity, and inclusion, becoming involved in the Broad's Diversity Apprenticeship Program to hire new staff.

Significant Acquisitions

Portrait of Frida Kahlo (arms crossed), Lola Alvarez Bravo (Mexican, 1907–1993), ca. 1945, photograph. Purchased with funds from the estates of Nancy and George Parsons, Terry Perucca and Annette Serrurier through the Perucca Family Foundation, Betty and Brack Duker, and Chris Walther and Susan Stockton.

Hermosa, Cara Romero (American, Chemehuevi, b. 1977), 2021, photograph. Purchased with funds from the Philip and Muriel Berman Foundation.

Portage Falls on the Genesee, Thomas Cole (American, born in England, 1801–1848), ca. 1839, oil on canvas. Gift of The Ahmanson Foundation.

A Portrait of a Young Gentleman, Kehinde Wiley (American, b. 1977), 2021, oil on linen. Commissioned through Roberts Projects, Los Angeles; Gift of Anne F. Rothenberg, Terry Perucca and Annette Serrurier, and the Philip and Muriel Berman Foundation. Additional support was provided by Laura and Carlton Seaver, Kent Belden and Dr. Louis Re, and Faye and Robert Davidson.

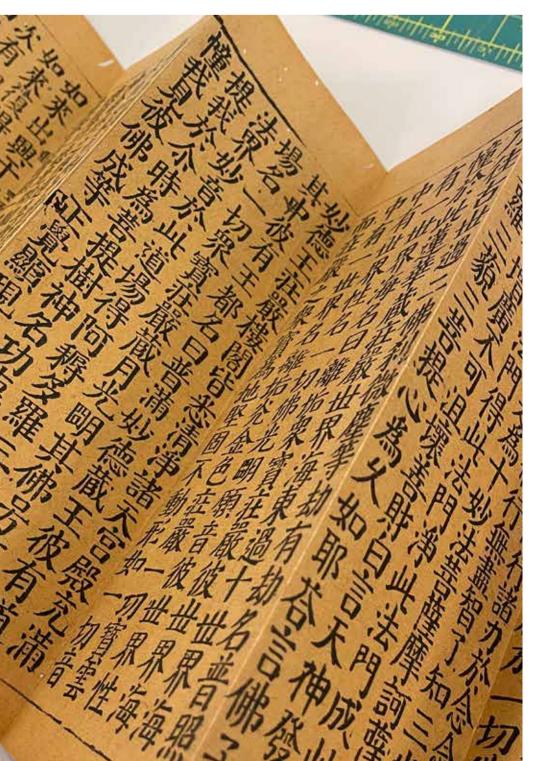
Portrait of Margaret Mackail, nee Burne-Jones, the Artist's Daughter, Edward Burne-Jones (British, 1833–1898), ca. 1888, oil on canvas. Gift of Russel I. and Hannah S. Kully.

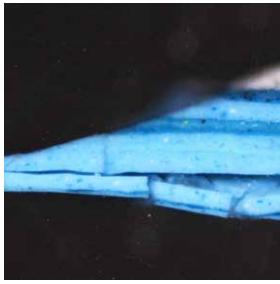
ART COLLECTORS' COUNCIL

Laurie Barlow Ann and Olin* Barrett Christine and Ken Bender Chris Benter Nancy Berman and Alan Bloch Maribeth and Hal Borthwick Caron Broidy Cindy and John Carson Susan and Stephen Chandler Margaret Leong and Michael Checca Eleanor Congdon Fave and Bob Davidson Judith and Stanley Farrar Karin and Jonathan Fielding Sandra Gering Wendy Munger and Lenny Gumport Nancy and Carl Hulick Gina Valdez and Scott Jordan Ellen and Harvey Knell Terri and Jerry Kohl Hannah and Russel* Kully Sherry and John Light, Chair Joanne and Ethan Lipsig Mary Anne and Lary Mielke Margot and Mitch Milias Ieri and Tom Mitchell Diane and Trevor Morris Phil Nathanson Kathleen Peck Annette Serrurier and Terry Perucca Carl Robertson Ricki and Joel Robinson Ann* and Robert Ronus Laura and Carlton Seaver Kirsten Hansen and Allen Shav Lisa and Tim Sloan Robin Ferracone and Stewart Smith Erica Rothschild Spiegel and Marcus Spiegel Mary Ann Sturgeon Geneva and Chuck Thornton Susan Stockton and Chris Walther Sally Wenzlau Deborah and Bob Wycoff

* Indicates deceased in fiscal year 2021–22

PRESERVATION AND CONSERVATION





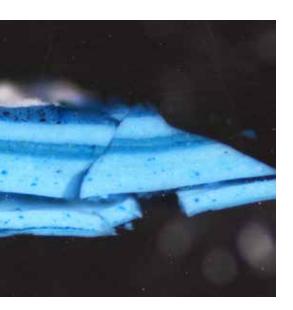
Conservation of *The Blue Boy* concluded with a trip to the National Gallery, London, where Thomas Gainsborough's iconic painting went on display from Jan. 25 through May 15, 2022. Preservation staff couriered the painting there and back. More research will result from this remarkable project that did so much to heighten the profile of the institution's art conservation practices.

As The Huntington emerged from pandemic restrictions, the Preservation department experienced an increase in workflow. Preservation staff spent the fiscal year working on-site and full time, resulting in an increase of 185% in the number of items and a 168% increase in hours spent on digitization treatment over the previous year.

Left: Detail from a 31-foot-long accordion-style Chinese Buddhist Sutra that was prepared for an upcoming exhibition. Photo by Holly Moore.

Above: This paint sample, smaller than a grain of sand and photographed at 200x magnification, was embedded in resin and sanded from the side so that conservators could use the cross section to study the paint layers in Edward Hopper's *The Long Leg.* Photo by Christina O'Connell.

Right: Close-up of Edward Hopper's *The Long Leg* with microscope and light. Tiny paint samples were taken at the edge of a previous loss to better study the structure of the many paint layers. Photo by Christina O'Connell.

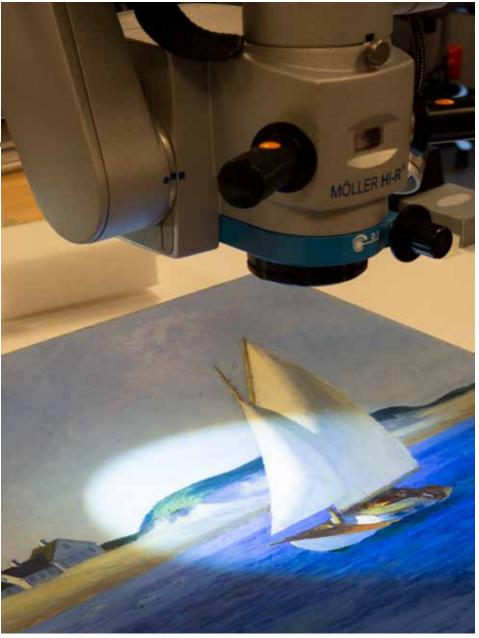


Saltworks Collection

This year, staff overseeing digitization launched a formal process that allows stakeholders to strategically choose projects that support The Huntington's Diversity, Equity, and Inclusion initiative and help provide a more balanced representation of Library and Art Museum collections. Nearly 1,000 items from 18 collections were treated. One of these projects documented the use of enslaved laborers—including members of Booker T. Washington's family—at the West Virginia salt manufacturer and mining company J.Q. Dickinson Salt-Works. Digitizing the Dickinson and Shrewsbury Family collection, also known as the Saltworks Collection, was a large project that involved nearly the entire team that works to preserve books and paper objects. They reviewed and treated 33 boxes and an oversized folder containing an array of materials, including a very brittle folded map, letters, and other documents.

Edward Hopper's The Long Leg

Treatment of Edward Hopper's beloved painting *The Long Leg* continued throughout the fiscal



period. The condition of the work—notably the extensive flaking and cleaving of paint layers—along with notes from Hopper's ledger books regarding the use of zinc white pigment led to a research project in partnership with a doctoral candidate from the Centre de Recherche et de Restauration des Musées de France in Paris. Data generated by this project will help improve the treatment of the painting and provide a better understanding of the degradation of zinc white, which will benefit the conservation field at large.

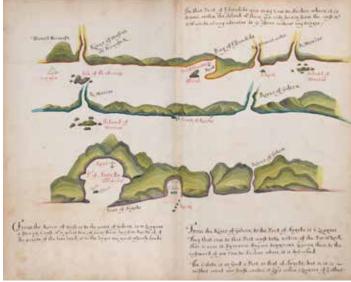
An 18th-Century Fan

The Huntington's Library collections extend beyond books and documents to include ephemera made of composite materials. The 18th-century fan A Bill of Fare for a Wedding Dinner is made from laid or ribbed paper and wood, with small amounts of metal and ivory or bone at the rivet. Structural damage limited how broadly the fan could be opened, so treatment was undertaken to enable safe handling. Breaks and losses in the sticks near the rivet and shoulder were rejoined and filled



Left: A Bill of Fare for a Wedding Dinner. Folding paper fan, mounted on wooden sticks, 1794. This after-treatment photograph of the 18th-century fan shows the fan's whimsical design and the materials of paper, bone, and wood. The Huntington Library, Art Museum, and Botanical Gardens.

Right: A spread from A Buccaneer's Atlas by William Hacke, ca. 1684. The Huntington Library, Art Museum, and Rotanical Gardens



using a collagen-based glue mixed with cellulose powder, which was toasted to achieve a shade close to that of the wooden sticks. Following structural repair of the wooden components, staff gently cleaned the surface of the fan leaf and mended losses and tears with mulberry-fiber paper and wheat starch paste mixed with methylcellulose. The fan can now be safely opened and closed, allowing access for future study. The use of toasted cellulose to repair the wooden sticks was a new technique for the lab, requiring consultation with colleagues at other institutions and research to evaluate the process.

"Borderlands"

The "Borderlands" exhibition features large-scale works on amate paper—made from tree bark by artist Sandy Rodriguez, 2020-21 Caltech-Huntington Art + Research Fellow. Rodriguez and Dennis Carr, the Virginia Steele Scott Chief Curator of American Art, wanted to highlight the organic edges of this handmade paper, necessitating an alternative to standard framing or book cradles. After investigating the use of rare-earth magnets for mounting, the book and paper staff determined the correct size and strength of the magnets, wrapped them in Japanese mulberry paper, and painted them with watercolor to match specific areas of the art. The installation of these large but vulnerable works on paper required perfect synchronization between conservators and exhibition preparators.

To achieve this, staff created football-style play diagrams and rehearsed with blank newsprint instead of amate paper. Seven staff members from both Preservation and Exhibition Preparation installed the approximately 8-by-8-foot artwork *You Are Here* in the Virginia Steele Scott Galleries of American Art. In addition, to prepare canvas paintings for display in the "Borderlands" reinstallation, staff spent many hours treating paintings and frames, sometimes in the gallery itself.

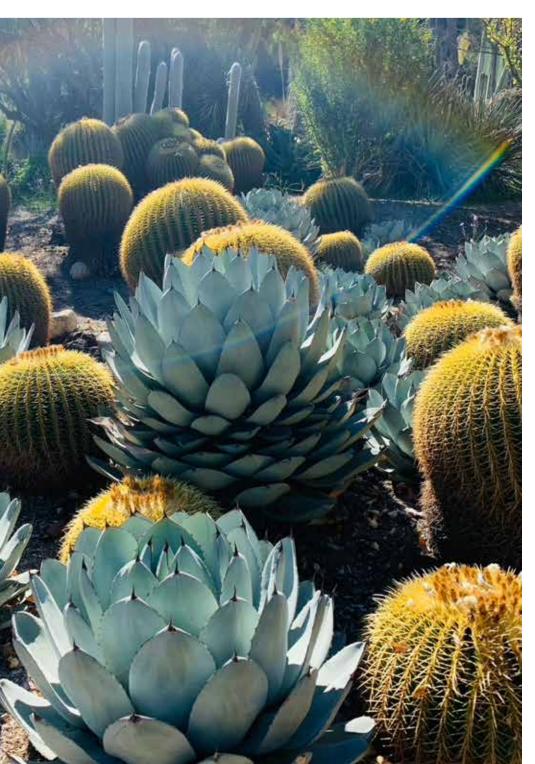
Buddhist Canon

Conservators began preparing for the upcoming exhibition "Printed in 1085: The Chinese Buddhist Canon from the Song Dynasty," which features The Huntington's oldest printed book. The book, which is bound accordion-style, will be displayed in an open position, unfolded to a length of 21 feet and tilted to display both sides of the pages. Conservators completed treatment to stabilize the book and designed an exhibition cradle to support it. This required careful consideration and testing, which began with the construction of a one-to-one structural facsimile of the binding. The facsimile allowed conservators to test the fit of the book to the cradle without handling the object itself. Cradle prototypes, which were fabricated from cast sheets of clear and chemically inert plastic, showed promising results.

A Buccaneer's Atlas

The Preservation staff completed a major treatment on a manuscript atlas by William Hacke, a prolific English navigational chart maker. A Buccaneer's Atlas (ca.1684) contains 132 pictorial charts that describe the ports and coasts from Acapulco, Mexico, to the Le Maire Straits of Argentina. The book was in fragile condition and had evidence of previous damage from water and mold. Many of the charts were misaligned, creased, or torn. To begin their work, staff gently vacuumed and surface-cleaned the volume with soft sponges to remove as much dirt and desiccated mold as possible. They then tested for solubility on the vibrant inks and watercolors to make sure they could undergo localized humidification to realign creases and folds in the charts. Once realigned, the tears were repaired with mulberry fiber paper, and areas with mold damage were fixed by using thin tissue pre-coated with an adhesive that can be reactivated with ethanol. This method was necessary to keep mold-damaged paper dry during the repair process and prevent the reactivation of dormant mold spores.

BOTANICAL GARDENS AND GROUNDS



In the Botanical Gardens and across the grounds, the year unfolded with several important developments.

The first phase of the Japanese Heritage Shōya House construction concluded on Sept. 30, 2021, with the installation of the 320-year-old structure's tile roof. Sadafumi Uchiyama, principal designer of the Portland Japanese Garden, visited to consult on the agricultural fields that will be planted in front of the house. Work began on the installation of the courtyard garden, and construction of the Nagayamon gatehouse got underway.

Simultaneously, the new Desert Garden entrance began to take shape, with new water mains, natural gas lines and supporting infrastructure, and conduits for future internet fiber cables and path lighting. For the Desert Garden Conservatory, the design process commenced for reglazing and installing new mechanical systems.

Also initiated: a project to inventory the plants in the Desert Garden, the goal of which is to verify taxonomy, labels, and accession information. This core collection comprises nearly 37,000 plants and includes representatives of more than 100 plant families. Once the inventory is complete, interns from the USC Spatial Sciences Institute will help map the collections using GIS software.

COLLECTIONS

The highlight of the June 2022 Best Rose event at the Washington Park International Rose Test Garden in Portland, Oregon, was the announcement of the prestigious Portland Gold Award, presented annually to an exceptional new rose cultivar. The recipient was Floribunda, Frida Kahlo™, hybridized by Tom Carruth, The Huntington's E.L. and Ruth B. Shannon Curator of the Rose Collection, and colleague Christian Bédard of

Cactus and Agave growing in the Desert Garden. Photo by Dan Walsh.







Clockwise from bottom left: 'All Dressed Up' is one of several rose hybrids that received recognition at the 2022 Best Rose event in Portland, Oregon. Photo by Tom Carruth.

An artisan works on the ceramic tile roofing of the Japanese Heritage Shōya House. Photo by John Diefenbach.

Orchid Collection Specialist Brandon Tam with one of four Titan Arums that bloomed in summer 2022. Photo by Deborah Miller Marr.

Weeks Roses. Carruth also received a Best Rose award for Easy Spirit™. Other Carruth and Bédard collaborations that received recognition included Violet's Pride™, 'Arctic Blue', 'All Dressed Up', and Miss Congeniality™. Additionally, The Huntington added 12 new rose varieties to its collection. The Huntington's tissue culture lab also propagated several rose cultivars for Carruth that are not in commercial production, including Rosa 'Yellow Doll' and Rosa 'Happenstance'.

And like clockwork, four Corpse Flowers (Amorphophallus titanum) bloomed brilliantly during the summer, showing off for visitors in The Rose Hills Foundation Conservatory for Botanical Science (five more bloomed off-exhibit in one of the greenhouses). In a collaboration with the California Science Center, Botanical and Communications staff transported one Corpse Flower for public display there, with the goal of reaching new audiences both on-site and on social media. Following pandemic restrictions, the Conservatory reopened at normal capacity on Sept. 1, 2021.

Notable propagation successes included a potentially new species of *Anthurium*—originally collected in Colombia by James Folsom, Telleen/Jorgensen Director Emeritus of the Botanical Gardens—and *Amorphophallus dactylifer*, an uncommon relative of the *A. titanum* from the Philippines. And for the first time, staff gathered seeds from *Ocotea atirrensis*, a neotropical tree from the laurel and avocado family that is likely the only individual of its kind in cultivation.

COLLABORATIONS

The Botanical Gardens benefit from collaborations with a range of institutions. As a partner with

the U.S. Fish and Wildlife Service's Plant Rescue Center Program, The Huntington helps care for rare plant items seized as a result of illegal importation and placed with gardens willing to grow and propagate them. These materials included seeds of spiral aloe (*Aloe polyphylla*) and several rare cactus species. The illegal trade of plants is a growing concern worldwide, necessitating increased awareness and a greater global response.

Seth Baker, gardens principal designer, and Sean Lahmeyer, plant collections and conservation manager, worked with Dennis Carr, Virginia Steele Scott Chief Curator of American Art, and artist-in-residence Sandy Rodriguez to create garden tours as part of the "Borderlands" exhibition. The team chose plants based on their ethnobotanical use by Indigenous peoples, with a focus on dye plants.

Lahmeyer and Kelly Fernandez, head gardener of the Herb and Shakespeare gardens, began working with Enid Ryce of California State University, Monterey Bay, to document pigment variation in the genus *Aloe*, with the goal of creating a pigment library for The Huntington's herbarium. This project is part of "From the Ground Up: Nurturing Diversity in Hostile Environments," an ethnobotanical study hosted by the Armory Center for the Arts as part of the

Getty's "Pacific Standard Time 2024: Art x Science x LA" initiative.

The Huntington also became a core partner for an Institute of Museum and Library Services grant that supports the development of a functional landscape management system that will work with current software. The collaborative project is being led by the Arnold Arboretum of Harvard University.

The Huntington's chief botanical researcher, Brian Dorsey, led a series of botany workshops and gave a tour focused on poisonous and allergenic plants to dermatology residents from USC's Keck School of Medicine. Dorsey and Lahmeyer taught botany classes through Pasadena City College, for which The Huntington has served as an off-campus learning site since 2008. In The Huntington's botanical labs, staff held trainings on tissue culturing protocols for researchers from Universidad Católica del Cibao in the Dominican Republic.

RESEARCH

Cryopreservation Research Botanist Raquel Folgado continued her work on producing plants for future cryopreservation trials. She made good progress on avocado micropropagation research, multiplying 10 different clones in tissue culture. Several staff members attended remote conferences and meetings. Of note was Folgado's role in planning "Conserving Exceptional Plants: Cryobiotechnology and the Model of Oaks," a virtual global symposium and workshop organized in collaboration with Botanic Gardens Conservation International's Global Conservation Consortia and the Cincinnati Zoo and Botanical Garden.

Plant Conservation Technician Josette Tin submitted part of her work on avocado tissue culture to the In Vitro Biology Meeting in June 2022. She also produced rooted aloe hybrids for distribution through the International Succulent Introductions program and rooted avocados that were shared with the University of California, Riverside, for further experiments.

Dorsey and Tim Thibault, curator of woody plant materials, continued fieldwork in California and Arizona, collecting *Fraxinus* (ash tree) seeds as

part of a U.S. Forest Service grant. Following a lengthy pandemic-related hiatus, Folgado and Thibault resumed fieldwork in Puerto Rico, collecting plant material from rare magnolia trees. Thibault also gave a presentation about the identification of southwestern oaks for the Global Conservation Consortium for Oak.

OPERATIONS

In December 2021, heavy rains led to the loss of 16 trees, whose root support was weakened from soil saturation, causing them to topple. In some cases, the presence of *Armillaria*, a root-weakening fungus, was detected.

Infrastructure improvements in the bonsai nursery focused on safety, convenience, ergonomics, and aesthetics.

Water Update

Even though December saw some heavy rains, 2021 was among California's driest years on record. The Huntington continued to reduce water use through appropriate watering practices and by upgrading irrigation infrastructure and technology. Additional improvements included the installation of weather-based irrigation controllers in the Entrance and Visitor Center gardens and the reduction of water use by 15% to 20%. A dedicated automatic irrigation zone was added in the Rose Garden. Kathy Musial, curator of living collections, prepared a waterwise gardening talk and gave presentations to both internal and external audiences.

Redevelopment began on the George "Buddy" Moss Well—the most productive well on the property—which has been in operation since 2009. The well casing was cleaned, and the moving parts were repaired or replaced, ensuring the well's productivity for many years to come.

With assistance from The Huntington, a group of representatives from Southern California's public gardens was revived in January 2022. The Consortium of Southern California Public Gardens met virtually on two occasions to strategize about approaching public officials on the importance of botanical collections and why public gardens should be exempt from the most severe water restrictions.

The Huntington developed a water conservation fact sheet to provide information about its efforts to the public and media. Current efforts to reduce water consumption focus on further reducing turf areas and the removal of weedy trees in perimeter areas. Discussions were held with the Raymond Basin Water District—provider of The Huntington's irrigation water—and the Metropolitan Water District regarding the future possibility of The Huntington's receiving reclaimed water for landscape irrigation. A meeting was also held with the principals of Urban Water Group, the region's largest contractor focusing on rainwater harvesting and stormwater capture. Botanical staff continued seeking ways to further improve efficiency, ensuring sufficient water supplies for gardens and collections while demonstrating leadership in water conservation.

PUBLICATIONS

Delgado-Aceves, L., Portillo, L., Folgado, R., Romo-Paz, F.J., González-Arnao, M.T. (2022). New Approaches for Micropropagation and Cryopreservation of *Agave peacockii*, an Endangered Species. *Plant Cell, Tissue and Organ Culture* (PCTOC), 1–11. https://doi.org/10.1007/s11240-022-02246-z.

CENTER FOR EAST ASIAN GARDEN STUDIES

Composer Nathan Wang, the 2022–23 Cheng Family Foundation Visiting Artist in the Chinese Garden, began his residency with a revival of *On Gold Mountain*, the opera that he co-created with author Lisa See. The revival was coproduced with LA Opera and performed live in the Chinese Garden from May 5 to 15. Sian Adams, director of strategic initiatives for Advancement, led the project with support from Li Wei Yang, curator of Pacific Rim Collections in the Library, and the staff of the Center for East Asian Garden Studies.

Center for East Asian Garden Studies Library

The cataloging of the Center for East Asian Garden Studies (CEAGS) research collection continued. Approximately 80% has been completed and made available through the Huntington Library's main catalog.



Professional Development

In November, inaugural CEAGS fellow Nicholas Menzies published his latest book, *Ordering the Myriad Things: From Traditional Knowledge to Scientific Botany in China*, released by the University of Washington Press. The culmination of Menzies' three-year fellowship at The Huntington, the book examines the shift in knowledge about plants in China from the mid-19th to the mid-20th century.

CEAGS Director Phillip Bloom delivered virtual lectures at the San Diego Museum of Art, the San Diego Chinese Historical Museum, Smith College, Pepperdine University, Asia Week New York, and the National Museum of Korea, He participated in two virtual panel discussions at the USC Pacific Asia Museum and a virtual talk at the Institute of Fine Arts. New York University. He also began serving on the dissertation committee for Xuejing Sun, a doctoral student in East Asian Languages and Cultures at USC, and on the Collection Advisory Committee for the USC Pacific Asia Museum. CEAGS staff hosted Ilyanna Kerr, an Amsterdam- and London-based botanical artist, during a 10-day study period at The Huntington. Bloom led tours of the Chinese Garden and the exhibition "A Garden of Words: The Calligraphy of Liu Fang Yuan" for students from Occidental College, Pasadena City College, and Caltech. He also gave a lecture at Occidental College on Buddhist art.

CEAGS EXHIBITIONS, LECTURES, AND PUBLIC PROGRAMS

Exhibitions

"A Garden of Words: The Calligraphy of Liu Fang Yuan." Studio for Lodging the Mind, Chinese Garden. Part 1: Aug. 28—Dec. 13, 2021; Part 2: Jan. 29—May 16, 2022.

"Viewing Stones Online Show." California Aiseki Kai and American Viewing Stone Resource Center. Dec. 26, 2021–Jan. 2, 2022.

Virtual Lectures

"Some Thoughts on the Art of Chinese Calligraphy," Qianshen Bai (Zhejiang University). Sept. 9, 2021.

"Wild Cursive Calligraphy, Poetry, and Buddhist Monks in the Eighth Century and Beyond," Huiwen Lu (National Taiwan University). Sept. 30, 2021.

"Calligraphy in the Lingering Garden, Suzhou," Amy McNair (University of Kansas). Oct. 21, 2021.

"Drinking and Scribbling in the Garden: Xu Wei's Wild Cursive Calligraphy," Peter Sturman (University of California, Santa Barbara). Nov. 18, 2021.

"Reading Fragmentary Traces of the Writer's Hand: Tekagami," Edward Kamens (Yale University). Jan. 20, 2022. "Ordering the Myriad Things: From Traditional Knowledge to Scientific Botany in China," Nicholas K. Menzies (The Huntington). Feb. 17, 2022.

"Temples in the Cliffside: Buddhist Art in Sichuan," Sonya S. Lee (USC). March 31, 2022.

Public Programs

"Calligraphy Demonstration: Terry Yuan (Yuan Zhizhong 袁志鍾)," Oct. 16, 2021.

"Conversation: Nathan Wang and Lisa See on On Gold Mountain," April 21, 2022.

"Music in the Chinese Garden," Wednesdays, 1–3 p.m. Ongoing.

PUBLICATIONS

Bloom, Phillip E., with Michelle Bailey. A Garden of Words: The Calligraphy of Liu Fang Yuan, Parts 1 and 2. The Huntington, 2021.

Bloom, Phillip E. Review of Shaping Chinese Art History: Pang Yuanji and His Painting Collection, by Katharine P. Burnett. History of Humanities 6, no. 2 (Fall 2021): 712–14.

Menzies, Nicholas K. Ordering the Myriad Things: From Traditional Knowledge to Scientific Botany in China. Seattle: University of Washington Press, 2021.

INTERNS

This year, the Botanical Gardens hosted Katie Serock, a management-level intern sponsored by Longwood Gardens. Serock worked closely with Nicole Cavender, Telleen/Jorgensen Director of the Botanical Gardens, and Seth Baker, gardens principal designer, to assess and plan several garden projects. Will Forker, an intern from the USC Spatial Sciences Institute, assisted in updating the collections map for the Desert Garden, one of the most densely planted landscapes on the property. The Huntington also hosted two laboratory interns: Tomás Fanning, from Brokaw Nursery, learned techniques used in the tissue culture lab to micropropagate avocado; and Anthony Perez, a restoration plant propagator from California Botanic Garden,

received a grant from Botanic Gardens Conservation International to learn tissue culture techniques at The Huntington in order to propagate rare and endangered California native plants, with a focus on milkweeds. Intern Sydney Kaye began working with Brian Dorsey as part of the Global Genome Biodiversity Network, a project that archives genetic resources within botanical gardens.

GIFTS

The Botanical Gardens received a significant gift of 59 mature cycads from the estate of John Rees of Camarillo, California. Several of the plants represent highly endangered species and will complement the existing collection, which includes more than half of the recognized cycad species in the world. Cycads are the most imperiled plant group on Earth, primarily as a result of habitat destruction.

Approximately 500 *Cattleya* orchids were donated by George Hatfield, former American Orchid Society president.

Bonnie Porter donated four *Ficus macrophylla* bonsai. These trees were grown from cuttings from a historic Moreton Bay fig tree at a temple in Little Tokyo, Los Angeles.

Che Zhao Sheng, The Huntington's penjing curator, donated five Chinese elm trees (*Ulmus parvifolia*). On the day of the donation, Che shaped these trees to create a penjing forest.

Daniel Clive McCallum donated three *Ficus macrophylla* trees that were grown from the seed of a notable tree outside the Sydney Conservatorium of Music in Australia.

BOTANICAL SYMPOSIA, WORKSHOPS, SALES, AND PUBLIC PROGRAMS

Weekly plant sales were held from October through mid-November 2021, generating gross sales of more than \$78,000. The Botanical Gardens partnered with the Huntington Store to offer holiday bulbs as well as select house plants and sold the entire supply of bare root shrub croses

After a two-year hiatus, the Spring Plant Sale returned in April 2022. After an evening event for Fellows and other upper-level Members of The Huntington, the public sale ran for three days.

As many Los Angeles County pandemic restrictions were lifted, the Botanical Center hosted various shows, including the 19th Clivia Show and Sale, the 65th Bonsai Show with the California Bonsai Society, the San Marino League's "Spring into Art" show and sale, and the Bonsai-a-Thon. Partnering organizations use these events to support specific collections and gardens at The Huntington. The 38th Annual Succulent Plants Symposium was held as a webinar for the second consecutive year. The Phalaenopsis Symposium, however, was held in person for the first time since summer 2019.

Opposite: Composer Nathan Wang, the 2022–23 Cheng Family Foundation Visiting Artist in the Chinese Garden, began his residency this year. Photo by Derek Wang.

Below, top: Frank Kohn of the U.S. Fish and Wildlife Service (left) and Huntington curator John Trager document plants placed in the care of The Huntington. Photo by Sean Lahmeyer.

Below, bottom: In September 2021, the Queensland kauri (*Agathis robusta*) in the Rose Garden was designated a California Big Tree, The Huntington's first such honor. Photo by Aric Allen.





HE HUNTINGTON ANNUAL REPORT 2022



On-site programming returned this year, and with it, the spontaneity of intellectual exchange that often occurs during in-person interactions, though some notable pandemic-related adjustments lingered. In 2020–21, there was an unusually large cohort of 28 scholars, since seven long-term fellows had deferred their awards because of the pandemic. In response, to keep things intimate and productive, the "long-term fellows working group" divided into two sections, which met weekly to discuss their works-inprogress. To ensure that the scholars familiarized one another with their research projects as early in the year as possible, the Research division convened a three-day introductory symposium, during which the fellows shared their goals, the sources they intended to use, and the relevance of their work. Additionally, restrictions on reading room capacity required an extra measure of advance planning. All the participants demonstrated extraordinary resilience, patience, and good humor while navigating these circumstances.

Inclusive excellence was a key criterion in reviewing fellowship applications for the 2022–23 academic year. The long-term fellowship review committee met in January 2022 and gave 14 awards to two full professors, three associate professors, six assistant professors, two post-doctoral fellows, and one adjunct. The competition for short-term fellowships and travel grants resumed this fiscal year, following its suspension as a result of the pandemic. The committees selected 112 fellows for 2022–23, and about a third of the

Left: Detail of David Lilburn's "The Quays" from *In medias res*, 2006. The Huntington Library, Art Museum, and Botanical Gardens.

Opposite, clockwise: Correspondence from the Leigh Family Archive. The Huntington Library, Art Museum, and Botanical Gardens.

Ato Quayson of Stanford University delivers the Ridge Lecture on spatial theory in *Ulysses* and post-colonial literature at the "Joycean Cartographies" conference. Photo by Sarah M. Golonka | smg-photography.

Zachariah Taylor Shugart (1805–1881), a Quaker abolitionist who operated an Underground Railroad stop at his farm in Cass County, Michigan, ca. 1864. The Huntington Library, Art Museum, and Botanical Gardens.



grants were awarded to graduate students. Six travel grants were awarded to scholars who planned to conduct research at institutions in the United Kingdom, Spain, and Mexico.

Distinguished fellowships were awarded to Hollis Clayson (professor emerita at Northwestern University), Andy Wood (professor at Durham University), Andrés Reséndez (professor at the University of California, Davis), Anne Hyde (professor at the University of Oklahoma), and Ian Smith (professor at Lafayette College). Additional awards were made to Dmitri Levitin (fellow of All Souls College, Oxford) by the Research Institute for the History of Science and Technology at Caltech and The Huntington, and to Thomas Balcerski (associate professor at Eastern Connecticut State University), who was awarded a fellowship as the Ray Allen Billington Visiting Professor in U.S. History at Occidental.

Symposium

"Looking Like a Person: Portraits After Coloniality" Convened by Malik Gaines, New York University

Conferences

"An Overflow of Meaning: Reading and Re-reading Hilary Mantel" Convened by Lucy Arnold, University of Worcester

"Early Modern Ireland and the Wider World" Convened by Tim Harris, Brown University, and Jennifer Wells, George Washington University

"Shakespeare and the Poetics and Politics of Relevance" Convened by Dympna Callaghan, Syracuse University

"Joycean Cartographies: Navigating a New Century of *Ulysses*" Convened by Karen R. Lawrence, The Huntington; Kevin Dettmar, Pomona College; Colleen Jaurretche, UCLA; and Karla Nielsen, The Huntington





Lectures

The Ray Allen Billington Lecture in the History of the American West Jesse Alemán, Professor, University of New Mexico, "War Torn Californios: The Civil Wars of Antonio and Porfirio Jimeno"

Dibner Distinguished Fellow Lecture Eileen Reeves, Professor, Princeton University, "Astronomy in Arcadia: Galileo and Guarini's Pastor Fido"

Avery Distinguished Fellow Lecture James Chandler, Professor, University of Chicago,

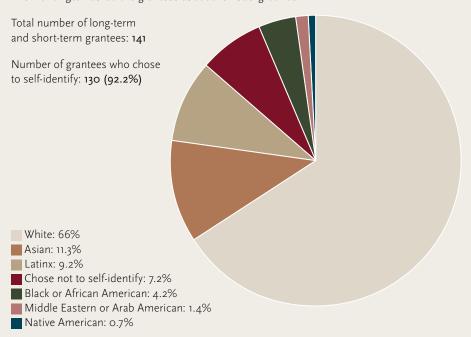
"Frankenstein on Screen: Mary Shelley's Adapted Progeny"

Ridge Lecture in Literature Ato Quayson, Professor, Stanford University, "Spatial Theory in *Ulysses* and Post-Colonial Literature"

Los Angeles Times Distinguished Fellow Lecture Ula Taylor, Professor, University of California, Berkeley, "Frances M. Beal's Paris Years, 1960–1965"

fellowship statistics for the 2021-22 academic year

To better understand the composition of the grantee pool for academic year 2021–22, The Huntington asked the grantees about their backgrounds.



Remaining 0.1% attributed to rounding



Lily Lee Chen's official portrait as mayor of Monterey Park, California, 1983. The Huntington Library, Art Museum, and Botanical Gardens.

Avery Distinguished Fellow Lecture Wendy Wall, Professor, Northwestern University, "Blasting into Space: The Poetics of Faith and Astronomy in 17th-Century England"

Ritchie Distinguished Fellow Lecture David Shields, Professor, University of South Carolina, "Sitting with Sarony"

Wark Lecture in Art History David Solkin, Art Historian, "In Conversation with Ourselves: Wright of Derby's *Air Pump* as a Modern Moral Subject"

The Rogers Distinguished Fellow Lecture in 19th-Century American History Tera Hunter, Professor, Princeton University, "Is Marriage the Answer? Concerns about Marriage and Racial Inequity from W. E. B. Du Bois to Our Own Times"

Cheng Foundation Lecture Erika Lee, Author and Historian, "Reckoning with America's Long History of Anti-Asian Violence"

Dibner Lecture in the History of Science and Technology Tita Chico, Professor, University of Maryland, "Wonder and Wonders: Eighteenth-Century Science and the Imagination"

The Isherwood-Bachardy Lecture Robert Flynn Johnson, Curator Emeritus, Achenbach Foundation for Graphic Arts at the Fine Arts Museums in San Francisco, "Skill, Speed, and Diplomacy: The Artistic Achievement of Don Bachardy"

Zeidberg Lecture in the History of the Book David Pearson, former Director of Culture, Heritage, and Libraries for the City of London Corporation, "What Is the Value of Historic Libraries? Looking Afresh at the Bridgewater Library, a Jewel in the Huntington Crown"

Ritchie Distinguished Fellow Lecture Raúl Coronado, Professor, UC Berkeley, "The Experience of Literature Before Literature: Presence, Printing, and Publics in Spanish-Mexican California and Texas"

Dibner Lecture in the History of Science, Technology, and Medicine J. Drew Lanham, Alumni Distinguished Professor of Wildlife Ecology, Clemson University, "Coloring the Conservation Conversation"

INSTITUTES

The Huntington-USC Institute on California and the West

The Huntington-USC Institute on California and the West (ICW) engages in research and programming that deepen collective understanding of the history and culture of the American West. In service to that mission, work continued on a broad array of programmatic initiatives as well as some innovative projects. During fiscal year 2022, this included launching a podcast; expanded collaborations; and important progress on the Chinatown History Project, the Aerospace History Project, and The West on Fire initiative.

ICW welcomed a new partnership with the chief design officer of the city of Los Angeles, Christopher Hawthorne. Programming included a webinar on the 1871 Chinese Massacre; a series on LA and the civil unrest of 1992 that featured Tyree Boyd-Pates, Grace Lee, Anna Deavere Smith,



2021-22 long-term fellows

R. STANTON AVERY DISTINGUISHED FELLOWS James Chandler, Professor, University of Chicago Wordsworth and Edgeworth: Figures in a Field Wendy Wall, Professor, Northwestern University* Revolution, Resurrection, and Dissolution: Hester Pulter and the Reimagined Early Modern World

ROBERT C. RITCHIE DISTINGUISHED FELLOWS Raúl Coronado, Associate Professor, University of California, Berkeley

The Emergence of the Latina/o Self, 1780–1880: Reason, Rights, Publics, Presence David Shields, Professor, University of South Carolina* The Life of Napoleon Sarony (1821–1896), the Greatest Portrait Photographer of the American 19th Century

ROGERS DISTINGUISHED FELLOW IN
19th-CENTURY AMERICAN HISTORY
Tera Hunter, Professor, Princeton University
African American Family Patterns and Politics in the
20th Century

DIBNER DISTINGUISHED FELLOW IN THE HISTORY OF SCIENCE & TECHNOLOGY **Eileen Reeves**, Professor, Princeton University Galileo's Faithful Shepherd

LOS ANGELES TIMES DISTINGUISHED FELLOW Ula Taylor, Professor, UC Berkeley The Making of a Black Feminist: Frances M. Beal

DIBNER RESEARCH FELLOWS IN THE HISTORY OF SCIENCE & TECHNOLOGY

Karin Amundsen, Fellow, College of William and Mary Precious Perils: Alchemy, Mining, and English Colonization in the Americas, 1576–1624 Lydia Barnett, Associate Professor, Northwestern

Earth Work: Gender, Knowledge, and Labor in Early Modern Earth Science

DANA AND DAVID DORNSIFE FELLOWS **Benjamin Madley**, Associate Professor, UCLA

Forgotten Forty-Niners: Native American Miners in
the California Gold Rush and the Making of the
Modern World

Priscilla Leiva, Assistant Professor, Loyola Marymount University* Fighting for the City: Race and Civic Identity in

Postwar Los Angeles

FLETCHER JONES FOUNDATION FELLOWS **Debapriya Sarkar**, Assistant Professor, University
of Connecticut

Possible Knowledge: The Literary Forms of Early Modern Science

Kathleen Donegan, Associate Professor, UC Berkeley The Spectral Plantation: The Other Worlds of Slavery

KEMBLE FELLOWSHIP IN MARITIME HISTORY Elena Schneider, Associate Professor, UC Berkeley Escape by Sea: Slavery, Knowledge Networks, and Self-Liberation in the Caribbean

MOLINA FELLOW IN THE HISTORY OF MEDICINE & ALLIED SCIENCES

Christopher Willoughby, Fellow, Pennsylvania State University

Collected Without Consent: How Capitalism, Imperialism, and Slavery Created Harvard Medical School's Racial Skulls

NATIONAL ENDOWMENT FOR THE HUMANITIES FELLOWS

Ardeta Gjikola, Lecturer, Columbia University "The Finest Things on Earth": The Elgin Marbles and the Sciences of Taste

Lisa Mendelman, Assistant Professor, Menlo College Diagnosing Desire: Mental Health and Modern American Literature, 1890–1955

Stevie Ruiz, Assistant Professor, California State University, Northridge

Stewards of the Land: Race, Space, and Environmental Justice

BARBARA THOM POSTDOCTORAL FELLOWS Joyce Pualani Warren, Assistant Professor, University of Hawai'i at Manoa

Theorizing Pō: Blackness and Bodies in Pacific Islands Literature

Aminah Hasan-Birdwell, Assistant Professor, Columbia University

The Consequences of War in 17th-Century Philosophy: Ideas of Sustainable Peace in Elisabeth of Bohemia, Anne Conway, and Margaret Cavendish

Elizabeth Eager, Assistant Professor, Southern Methodist University*

The Technology of Drawing: Image and Industry in Early America

OCTAVIA E. BUTLER FELLOW

Ontologies

Alyssa Collins, Assistant Professor, University of South Carolina, Columbia Cellular Blackness: Octavia E. Butler's Posthuman

ELEANOR SEARLE VISITING PROFESSOR IN HISTORY AT CALTECH AND THE HUNTINGTON **Alexander Geppert**, Associate Professor, New York University

Planetizing Earth: Outer Space and the Making of a Global Age

FELLOW IN THE ROGERS/RESEARCH INSTITUTE FOR THE HISTORY OF SCIENCE AND TECHNOLOGY AT CALTECH AND THE HUNTINGTON (RIHST@CH) **Anthony Grafton**, Professor, Princeton University Past Belief

FLETCHER JONES FOUNDATION FELLOWS IN THE HUNTINGTON-UC PROGRAM FOR THE ADVANCEMENT OF THE HUMANITIES

Savannah Esquivel, Assistant Professor, University of California, Riverside*

Unsettling the Spiritual Conquest: Indigenous Art and Agency in Mexico's Colonial Monasteries Alexander Mazzaferro, Assistant Professor, UCLA* No Newe Enterprize: The Innovation Prohibition and the New Science of Politics in the Colonial English Americas

Nydia Pineda de Ávila, Assistant Professor, University of California, San Diego* Connecting the Earth and the Skies: Instruments, Beliefs and Images between Acapulco and California in the 17th Century

CALTECH-HUNTINGTON HUMANITIES COLLABORATIONS FELLOW

Jonathan Koch, Postdoctoral Instructor, Caltech Marketing Spiritualities: Religious Difference and Economic Change in the Early Modern Book Trade

* Fellows deferred from 2020—21 due to the COVID-19 pandemic



Rubén Martínez, Joel Anderson, Warren Olney, and Erika D. Smith; and an exploration of The California H.O.M.E. Act (SB 9).

The first season of the Western Edition podcast was devoted to "The West on Fire," with seven episodes on topics ranging from post-fire debris flow to the work of formerly incarcerated firefighters. In spring 2022, ICW partnered with Huntington curator Li Wei Yang to produce and release season two of Western Edition, "LA Chinatown."

Virtual programming expanded with webinar series that included "Gender, Landscapes, and the West," featuring Theresa Salazar, Molly Rozum, Henry Knight Lozano, and Sarah Keyes; as well as "New Works on the Indigenous West," featuring Kent Blansett, Nicole Dawn Strathman, William Bauer, Wade Davies, and Maurice Crandall. In addition to these series, ICW hosted prolific fire historian Stephen J. Pyne, who spoke on his most recent book, *The Pyrocene*; "Mexican LA: The Long 20th Century" with Gustavo Arellano, Kelly Lytle Hernández, and Natalia Molina; and a discussion with Susan Straight and Héctor Tobar on Straight's novel Mecca. "Teaching Race in the West" explored tensions in the teaching of American history for grades K-12.

ICW's Los Angeles Service Academy (LASA) shifted from online back to in-person sessions

for its countywide civic engagement program for high school juniors. Among the varied site visits and guests, LASA assisted with the preparation of the Arroyo Seco Tiny Home Village, kayaked the Los Angeles River, and spoke with journalist and author Miriam Pawel about the role of the press in civic engagement. LASA welcomed back graduate Patrick Hudnut—now program coordinator for the Hollywood Food Coalition—who spoke on food insecurity and joined LASA in harvesting oranges from The Huntington's grove to share with the guests of the coalition. LASA completed the year by recruiting the 10th class, which began in August 2022.

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

Although the continuing pandemic made in-person meetings difficult, the Research Institute for the History of Science and Technology at Caltech and The Huntington was fortunate to welcome Professor Anthony Grafton (Princeton University), whose fellowship supported work on two projects: one focused on magic and Renaissance culture, and the other on the study of Christianity from the 15th to the 18th century.

USC-Huntington Early Modern Studies Institute
The USC-Huntington Early Modern Studies
Institute (EMSI) resumed in-person scholarly

Left: Carleton Watkins, *View from Round Top*, 1879. The Huntington Library, Art Museum, and Botanical Gardens.

Opposite: François Antonmarchi (1789–1838). Planches anatomiques du corps humain executées d'apres les dimensions naturelles accompagnées d'un texte explicatif / par F. Antommarchi, publiée Cte. de Lasteyrie, éditeur. Gift of Dr. Cindy and John Carson. The Huntington Library, Art Museum, and Botanical Gardens.

programming, hosting regular meetings of the seminar and music series while maintaining support for academic research through faculty and graduate student fellowships. EMSI continued to co-sponsor the Early Modern Americas series with the University of Pennsylvania Press and returned to in-person meetings for the annual workshop with the William and Mary Quarterly. Collaborative programming was developed with the University of Toronto, the Autry Museum of the American West, the École des Hautes Études en Sciences Sociales, and the University of Chicago. The Huntington hosted regular meetings in the seminar series throughout the year.

Seminars

American Origins, directed by Carole Shammas, professor emerita, history, USC

Early Modern British History, directed by Tawny Paul, history, UCLA, and Lindsay O'Neill, history, USC

Iberian Voices, directed by Sherry Velasco, Spanish and Portuguese and gender studies, USC, and Natalia Perez, Spanish and Portuguese, USC

Intellectual and Cultural History, directed by Nathan Perl-Rosenthal, history, law, and spatial sciences, USC

The Long 18th Century, directed by Emily Anderson, English, USC; Ashley Cohen, English, USC; and Sarah Kareem, English, UCLA

Renaissance Literature, directed by Heather James, English, USC, and Heidi Brayman, English, University of California, Riverside

Three seminars brought together international scholars for presentations and discussions of research via online formats: Visual and Material Culture (directed by Amy Powell, art history, USC, and Vittoria Di Palma, architectural history and theory, USC), On Paper (directed by Lisa Pon, art history, USC), and Age of Revolutions (directed by Nathan Perl-Rosenthal, history, law, and spatial sciences, USC).

Other Meetings

The William and Mary Quarterly-EMSI Workshop "Material Culture Studies and Early American History" took place at The Huntington in December 2021. The convener, Zara Anishanslin (University of Delaware), will publish the convener's essay in a future issue of the William and Mary Quarterly.

The Borderlands Seminar Series, organized by Alejandra Dubcovsky (history, UC Riverside) and Steven Hackel (history, UC Riverside), convened a graduate student workshop in March 2022.

In February 2022, the EMSI Linda and Harlan Martens Economic History Forum returned to its in-person format at The Huntington for "The Classical Tradition and the Making of Knowledge," a conference in honor of Anthony Grafton (Princeton University and Huntington/Caltech fellow).

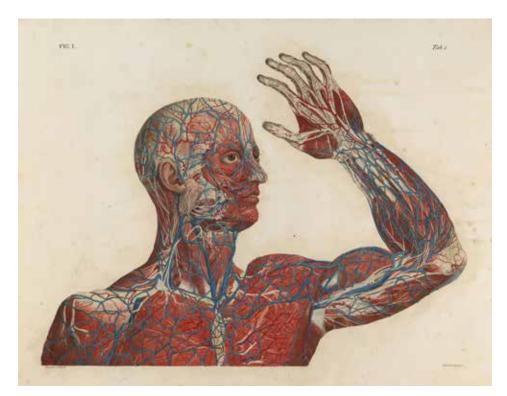
Nathan Perl-Rosenthal (USC) and Clément Thibaud (EHESS-Mondes Américains) organized the EMSI Annual Conference "After 1800: Rethinking Revolution and Counter-Revolution in the Atlantic World," which took place at USC in June 2022 and involved discussions among international scholars in French, Spanish, Portuguese, and English.

Multiple performances and musicology lectures took place at USC as part of the Early Music Series (co-directed by Adam Knight Gilbert and Rotem Gilbert, music, USC, and co-sponsored by the USC Thornton School of Music). These performances were recorded and can be viewed at youtube.com/user/USCEarlyMusic.

People

The 2022 Distinguished Lecturer was Tiya Miles (Harvard University), whose public lecture discussed her book All That She Carried: The Journey of Ashley's Sack, a Black Family Keepsake, winner of the 2021 National Book Award.

The 2021 summer faculty fellows were Rebecca Lemon (English, USC), Sharon Lloyd (philosophy and law, USC), and Hilary Schor (English, comparative literature, and law, USC). The doctoral dissertation fellows were Ekaterina Shubenkina (Slavic languages and literatures, USC), who is writing a dissertation titled "Learning to Write in Russia, 1700–1860," and Lydia Sigismondi (history, USC), whose dissertation title is "Friendly Rivals: Empire, Commerce, and Creole Identity in the Early Modern Caribbean."



PUBLICATIONS

Book Releases

The Huntington published *Kehinde Wiley: A Portrait of a Young Gentleman* in December 2021. A companion volume to the Wiley painting, it includes essays by writer and artist Malik Gaines and fashion historian Kimberly Chrisman-Campbell that provide context for the conventions of portraiture and the representation of power in historical art and Wiley's works. Within six months of the publication date, the distributor, Artbook/D.A.P., had sold out of its inventory.

Excursions of Imagination: 100 Great British Drawings from The Huntington's Collection, a co-publication by The Huntington and Lund Humphries, was released in January 2022. The book features lavish illustrations of all 100 works in the "100 Great British Drawings" exhibition, including rarely seen treasures from The Huntington's collection of more than 12,000 works on paper.

Huntington Library Quarterly

The Huntington Library Quarterly (HLQ), now in its 85th year, publishes humanities research concerning early modern Britain and early America. "Women in Book History, 1660–1830," a special issue edited by Betty A. Schellenberg and Michelle Levy (both at Simon Fraser University), appeared in July 2021. The issue offered a much fuller accounting of women's varied roles in the cycles of manuscript and print production.

"Moving Landscapes: Transatlantic Perspectives on Gardens in the Eighteenth Century" was guest-edited by Stephen Bending (University of Southampton) and Jennifer Milam (University of Newcastle, Australia). The issue explored how the language of landscape translated, or failed to translate, between Europe and the Americas in the 18th century; the scholarship reflected newly transnational approaches to garden and landscape design. The essays were based on talks given at a Huntington Research conference in 2018 and accompanied by more than two dozen color plates.

Inclusion and Accessibility

Yale University Press added an e-book version of Becoming America: Highlights from the Jonathan and Karin Fielding Collection of Folk Art to its Art & Architecture ePortal, which

books by long-term fellows



Elizabeth Allen (Fletcher Jones, 2012–13) Uncertain Refuge: Sanctuary in the Literature of Medieval England University of Pennsylvania Press, 2021



Stephen Cushman (Rogers, 2019–20) The Generals' Civil War: What Their Memoirs Can Teach Us Today University of North Carolina Press, 2021



Woody Holton (LA Times, 2016–17) Liberty Is Sweet: The Hidden History of the American Revolution Simon & Schuster, 2021



Heather James (Fletcher Jones, 2015–16) Ovid and the Liberty of Speech in Shakespeare's England Cambridge University Press, 2021



Kevin Lambert (Dibner, 2014–15) Symbols and Things: Material Mathematics in the Eighteenth and Nineteenth Centuries University of Pittsburgh Press, 2021



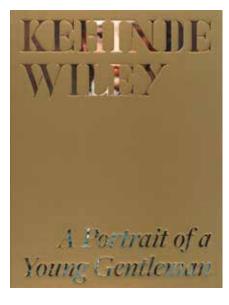
James Walvin (LA Times, 2019–20) A World Transformed: Slavery in the Americas and the Origins of Global Power University of California Press, 2022

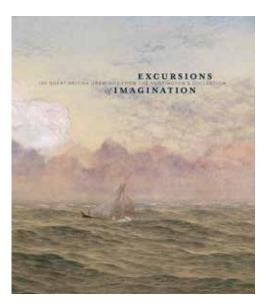


William N. West (NEH, 2012–13) Common Understandings, Poetic Confusion: Playhouses and Playgoers in Elizabethan England University of Chicago Press, 2021



Danielle Terrazas Williams (Thom 2018–19) The Capital of Free Women: Race, Legitimacy, and Liberty in Colonial Mexico Yale University Press, 2022





provides online access to more than 250 art books and exhibition catalogs. Freely available to anyone with an internet connection, this resource has expanded access to the Fielding Collection to a worldwide audience.

The *HLQ* revised its statement of scope to reflect shifts in scholarship toward transnational work and interactions among metropolitan, colonial, and Indigenous societies, and to encourage submissions of research into early America, broadly understood. It now reads: "The *HLQ*'s scope spans the 16th through the long 18th centuries and encompasses the peoples of the Anglo-American world, including Britain and its colonies, the Caribbean, Indigenous nations, New France, and the Spanish Borderlands."



Drawing inspiration from the Art, Botanical, and Library collections, Education staff develops learning opportunities for people of all ages. Through a range of strategies, Education connects people of different backgrounds with The Huntington's collections to make history, art, and nature relevant to contemporary life.

One way to make an instant connection is to engage in a common language, literally, by providing more multilingual interpretive materials. "Borderlands" was among the first Huntington exhibitions to incorporate three languages—English, Spanish, and Chinese—in the introductory text.

PROGRAMS FOR FAMILIES AND CHILDREN

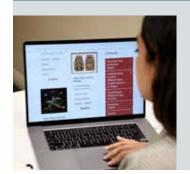
The Mapel Orientation Gallery reopened to the public in April 2022 with new features and two information desks.

In May, Education and Botanical staff collaborated to present Fiber Arts Month, a family-friendly series of programs that showcased the ancient crafts of spinning, weaving, and dyeing with natural pigments. Additional programming included a presentation by master Zapotec textile artist Porfirio Gutiérrez, a class on natural pigments with Sandy Rodriguez (2020–21 Caltech-Huntington Art + Research Fellow), and a panel discussion with Pomona College students who create textile and fiber art.

During the summer, children took part in The Huntington's Explorers Camp, a series of weeklong workshops for those ages 5–13 to explore art, library, and botanical collections and then create and share artwork.

Curator Karla Nielsen leads a tour of "Mapping Fiction" during a Family Day Drop-In event. Photo by Kate Zankowicz.

Learning Resources website launches



In November 2021, Education's Learning Resources website (huntington.org/educators/learning-resources) launched with the series "Becoming America: Thinking through Identity, Culture, and Traditions in Early America." Fifty teachers joined Education staff for a daylong event to explore the website, offer feedback, connect with objects in the galleries, and pilot some of the activities through hands-on art-making. In spring 2022, two additional curriculum modules were added: "Beauty and the Natural World" and "Survival through Adaptation."



Above: The Mapel Orientation Gallery reopened to the public in April 2022. Photo by Anna Engstrom.

Above, right: Teen volunteers engage with a visitor at an Art Cart. Photo by Kathleen Alva.

Opposite, left: A Family Friday movie night on Aug. 13, 2021. Photo by Deborah Miller Marr.

Opposite, right: Teen volunteers returned to in-person activities this year. Photo by Brandi Shawn-Chaparro.

Education staff continued collaborating with Art Museum curators to develop additional interactive experiences. The Art and Color gallery within the "Borderlands" exhibition highlights the work of artist Sandy Rodriguez and features intergenerational activities that explore color and Indigenous pigments. The inaugural Art Cart activity at the Huntington Art Gallery Loggia, "Portrait Power," highlighted

artist Kehinde Wiley's work and the significance of portraiture. During a family drop-in program related to the exhibition "Science and the Sublime: A Masterpiece by Joseph Wright of Derby," guests explored the properties of oxygen and vintage air pumps.

PROGRAMS FOR ADULTS

The popular series "Plein Air Watercolor," "Landscapes in Watercolor," and "Taste of Art: Women in the Collections" continued to take place online. A highlight of the third program was a celebration of Mexican Independence Day with ArtBites chef-instructor Maite Gomez-Rejón, who explored the life and work of author and restaurateur Elena Zelayeta through The Huntington's cookbook collection.

In-person programming included the ongoing and highly sought-after flower arranging series. New programs such as "Drawing from the Gallery," "Fundamentals of Drawing," and "Taste the Gardens" explored the cultural connections between cuisine and plants.

COMMUNITY ENGAGEMENT

Education collaborates with a broad range of community partners to enhance outreach and impact. Since many partners were unable to attend in-person autumn events, staff created programs that provided opportunities to engage with collections virtually. Throughout autumn and



winter, hundreds of partner families, veterans, and seniors took advantage of free admission to The Huntington.

ONGOING COLLABORATIONS

In November, for the second year, 15 young filmmakers from Ghetto Film School debuted their work in a special gallery within the "Borderlands" exhibition in the Virginia Steele Scott Galleries of American Art. Their projects focused on portraiture, taking inspiration from the work of Kehinde Wiley. Students met with curators and educators to explore 18th- and 19th-century portraits, and the institution's location and filming staff hosted an orientation about filming at a place like The Huntington.

The Huntington brought art activities in English and Spanish to its community partners by distributing 1,190 Betye Saar Art Boxes to the Los Angeles Unified School District's Early Education Centers. This project was a collaboration with the Autry Museum of the American West, the California African American Museum, the Hammer Museum, and the Los Angeles County Museum of Art.

In December, The Huntington debuted its Huntington Digital Guide on Bloomberg Connects, a project spearheaded by Education in collaboration with both Digital and Technology and Communications and Marketing. The guide provides guests with mobile-friendly information, including audio tours, as they visit the gardens and galleries.



SCHOOL PROGRAMS AND PARTNERSHIPS

After a successful year of virtual learning experiences, Education prepared for the 2021–22 school year by developing a robust and accessible range of programming. A major focus was restructuring school programs, incorporating the flexibility to pivot between online and in-person experiences. Staff gathered data on teacher and student needs, in addition to revising the values and goals for K-12 programs to align them with the institutional focus on diversity, equity, and inclusion.

The outdoor-only Nature Walks program supported students' social and emotional well-being through experiences in the gardens. Staff also continued welcoming students to the virtual classroom for a select range of Huntington Comes to Class programs. These were developed in response to teacher feedback and research from the field. Both programs were offered to K–12 students, inviting them to explore, reflect on, and discuss a wide range of collection items and plants. The students then demonstrated their understanding through dialogue, drawing, movement, and writing.

TEACHER PROFESSIONAL DEVELOPMENT

The Teacher Advisory Panel met in person to evaluate progress. Meetings also took place with colleagues from Anahuacalmecac International University Preparatory of North America to develop Indigenous-centered professional learning



anchored in The Huntington's Nahuatl resources. To shape a professional learning opportunity for teachers focused on histories of the Chinese American experience, the team invited Li Wei Yang, curator of Pacific Rim Collections, and author Lisa See to planning meetings with colleagues from the Southern California Social Science Association.

VOLUNTEER PROGRAMS

During summer 2021, Education staff launched a pilot class on museum education for all Huntington volunteers. "Advocating for Audiences" was developed through support from the federal Institute of Museum and Library Services to

provide training that focuses on cultivating more dynamic connections with a wider range of visitors. Volunteers returned for refresher training and to reactivate programs in the Rose, Herb, and Chinese gardens. In-person meetings resumed, and the long-awaited American Art docent class began, with the first public tours in February 2022. Following a similar model, docent training for school tours began with two new programs: Art and Nature, and Identity and Community.

Teen volunteers returned in person as well, assisting with Discovery Carts in the Chinese and Japanese gardens, as well as the Art Cart. These interactive stations regularly engaged 500 to 800 visitors each weekend.

virtual international student exchange



The National Gallery, London

As part of the historic return of *The Blue Boy* to London for a brief stint at the National Gallery there, Education staff participated in a trans-Atlantic virtual student exchange. "Meeting through Paintings" was an international collaboration among the National Gallery, Gainsborough's House (Sudbury, England), Tudor Primary School (Sudbury, England), and Merced Elementary (West Covina, California). Education staff hosted Zoom meetings to bring teachers and museum colleagues together. In December, the Merced Elementary students visited The Huntington in person to see The Blue Boy before it went to England, and the Tudor Primary School students visited the painting at the National Gallery. The students then met virtually to share information about school life in both parts of the world, discuss the painting, and pose questions.





Lori Ann Achzet Hector Acosta Sian Adams Christopher Adde Ming Aguilar Christine Aguilera Veronica Aguirre Sola Agustsson Syed Akbar lanet Alberti Loren Alison Aric Allen Ryan Allen Kathleen Alva Erin Ambrose Janel Anderson Kristen Anthony Mark Antunovich Douglas Appleton Morex Arai Arturo Arellano Stephanie Arias Enrique Arteaga David Ash Sara Austin Dorothy Auyong Ramon Avelar Jose Avila Trinidad Avila Noel Avina Armen Badalyan Michelle Bailey Seth Baker Dana Barsuhn Sarah Basile Alicia Baugh Christie Bautista Kimberly Bautista Santiago Gregg Bayne Kelly Beggs Faustino Benites Misty Bennett Scott Berger Kolter Bethurem Paul Biener Brooke Black Dean Blanchard Anne Blecksmith Peter Blodgett Phillip Bloom Amanda Bondy Joe Bondy Denise Bowman Felix Bran Kristin Brisbois Sandra Brooke Jennifer Brown James Brumder Jose Bugarin Silvia Bugarin Christopher Bullock

Samuel Burgos Patrick Burke-Jimenez Amanda Burr Chita Bustamante Thomas Cabbell Alvaro Cabral Maria Cabrera Duarte Travis Callaway Juan Camacho Anna Rose Canzano Lisa Caprino Dennis Carr Thomas Carruth Abel Castaneda Jorge Castaneda Sandra Castro Nicole Cavender Audelina Cazares Anthony Ceccia Jose Cervantes Erin Chase Zhao Che Zhao Jian Che Cheryl Cheng Jacklyn Chi Mike Chinn Katie Chiu Elizabeth Clingerman Shelly Cobeaga Lizbeth Contreras Pamela Conway Victor Correa Amri Covarrubias Lawrence Covelli Jonas Curameng Alisa Curiel Nhi Dang Michael Davitt Erik De Leon Ally De Perio Robin Deschamps Nicole Diaz Cynthia Dickey Brian Dorsey Daniel Drury Bryce Dunn Kathy Duong Kevin Durkin Deanna Eaton Mario Einaudi Anna Engstrom Bertha Estrada Angela Fann Alyssa Farrier Kimberly Feeney Tiffany Éeng Kelly Fernandez Mark Fleming Manuel Flores Raquel Folgado Nolan Fonseca







Reyes Franco Angel Frausto-Espinoza Martha Frias Pedro Frias German Frias Lopez Christopher Froke Froilan Fuentes Raylene Galarze Ron Galles Vanessa Garcia Ivan Garibaldo Pamela Garrison Benjamin Gauthier Diane Gerber Jessamy Gloor Nicholas Godov Emily Goldblatt Claudia Gomez Jose Gomez . Juan Gomez Martin Gomez Nancy Gomez Pedro Gomez Stephany Gomez Ruben Gomez-Nievez Brenda Gonzalez Sergio Gonzalez Lupercio Katie Greenberg Amanda Greenberger Louise Guerin Martin Gutierrez Rafael Gutierrez Alejandro Gutierrez Sanchez Melissa Halev Matthew Hanna Patty Hanna Dylan Hannon Lindsey Hansen Rafael Haro-Aguilar Heather Hart Pamela Hearn Fritz Herman Maria Hernandez Susan Hickman Steve Hindle Holly Hinkle Livia Hirsch-Shell Melissa Hoagland Robert Hori Bryan Huehnken Margaret Hughes Rebecca Hui

Roy Huse

Zia lampietro

Mohammad Ignabi Eduardo Isais Stephon Jacko Jose Jimenez Leonor Jimenez Leslie Anne Jobsky Lana Johnson Mark Jones Derya Kadipasaoglu Lawrence Kanowsky Cynthia Kapteyn Edward Kardish Lilyanne Keating Julie Kemper Mari Khasmanyan James Kitahara Joel Klein Loren Kling Marina Kohler Joshua Kolbach Rebecca Kon Shelley Kresan Kelly Kress Sarah Krupczak Katherine LaDouceur Sean Lahmeyer Anders Lansing Natalie Lawler Karen Lawrence Katie Leavens Yvonne Lee Linde Lehtinen Yinshi Lerman-Tan Daniel Lewis Meishan Liang Henry Limahelu Celia Lopez lose Lopez Marlena Lopez Rosado Marcelo Lugo Marilu Luna Cris Lutz Shawn Lvons Alvesa Machida Nichole Manlove Elvis Marquez Estrada Julia Marshall , Samuel Martinez Gabriel Martinez Arreola Don Martirez Samvel Martirosyan Sandy Masuo

Chad Mata

Rosa Mazon

Timothy McConnell Melinda McCurdy Deborah McDaniel Susan McDonald Nicholas McKnight Salvador Melgoza Alejandro Membreno Holly Mendenhall Rafael Mendez David Mihalv Kevin Miller Deborah Miller Marr Mark Millmore Andrew Mitchell Elyse Molina Mavra Monreal Armando Monteverde Holly Moore Kristina Moore Fred Morales Manny Moreno Convel Morfin Ana Munoz Arianna Muñoz Jose Muro Duarte Kathy Musial Andrea Narvaez Emily Neis William Nettles Audrey Ng Christina Nielsen Karla Nielsen Adriana Nistler Suzanne Oatev Christina O'Connell Daniel Oliveira Jessica O'Pray Frank Osen Douglas Overstreet Maxine Owens Thea Page Joseph Palmieri Brad Parker Leslie Parry Lorena Patlán Jean Patterson Ibarionex Perello Victoria Perera Marco R. Perez Rafael Perez Yesenia Perez Ruben Perez Alvarado

Andrea Perez-Martinez

Lorraine Perrotta

Steve Pickering Cruz Pinedo Guadalupe Pinedo Austin Plann Curley Arturo Plascencia III Tobias Poehlmann Thomas Polansky Angie Ponce Hally Prater Jose Quintanilla Keisha Raines **Iesus Ramirez** John Rawlinson Cory Reider Jazmin Rew-Pinchem Gayle Richardson Jose Rios Valdes Gary Roberson John Rodarte Joey Rodriguez Marcos Rodriguez Nicholas Rodriguez Francisco Roman Hector Rosas Danielle Rudeen Sofya Sacks Jessica Salmeron Esther Sanchez Jessica Sanchez Laura Sanders Jane Sandmeier Krystle Satrum Mariella Seltzer Natalie Serrano Simpad Shaghoian Brandi Shawn-Chaparro Shadi Shihab Mona Shulman Randy Shulman Maria Shwery Adalberto Sifuentes Jim Sigman Juan Silva Jon Sims David Sivertsen Chris Slatsky Michele Smith Thomas Smith Jaeda Snow Nena Sobczak Cesar Solano Monica Solano

David Solares

Lucy Spriggs



Above, bottom: Photo by David Solares.

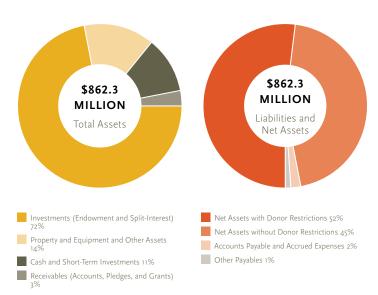
Opposite and above, top: Photos by Sarah M. Golonka | smg-photography.

Christine Springhorn Jonas Stafford Clay Stalls Michael Stanley Diana Stone Robert Studer John Sullivan Stephen Tabor Rebekka Takamizu Brandon Tam Tracy Taroy Maria Tejashun Tim Thibault Sarah Thomas Melanie Thorpe Josette Tin . Cecilia Tostado Cynthia Tovar Sebastian Tovar John Trager Vanessa Trejo Gretta Treuscorff Olga Tsapina Alice Tsay Kim Tulipana Karyn Turner Susan Turner-Lowe Benjamin Tuttle Joseph Valles David Vargas

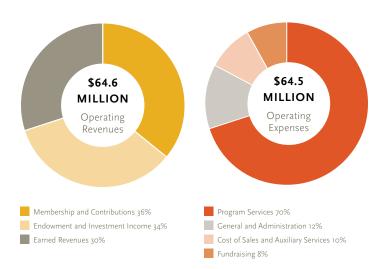
Dolores Vargas Corona David Vasquez Adam Vega Santiago Vidana Shirley Vistan Adam Voelker David Vorobyov Michael Walczuk Fan Wang Lucy Wang Melanie Ward Anita Weaver Catherine Wehrey-Miller Jenny Werner . Kristi Westberg Vanessa Wilkie Vic Williams Elee Wood Matthew Wright Challoner Wright-Branch Joy Yamahata lacob Yanes Li Wei Yang Jason Young Timothy Young Vanessa Yu Kate Zankowicz Karen Zimmerman

FINANCES

TOTAL ASSETS, LIABILITIES, AND NET ASSETS



TOTAL OPERATING REVENUES AND EXPENSES



As COVID-19 restrictions eased, The Huntington built on pre-pandemic momentum with a dramatic increase in visitors and a return to in-person events and programming. Record-breaking attendance—more than a million visitors—and membership (54,000 households) brought the fiscal year to a close with a modest net operating surplus.

Total operating revenues for fiscal year 2022 reached \$64.6 million. This was a 27% increase over the previous fiscal year, when the total was \$50.9 million. The increase was primarily driven by strong attendance and memberships.

Operating expenses for fiscal year 2022 totaled \$64.5 million (before depreciation expense), up 27% from the previous fiscal year, when the operating expenses were \$50.9 million. This increase was primarily a result of the return to pre-pandemic levels of activity, including the reopening of indoor gallery spaces and reading rooms as well as the resumption of in-person research fellowships.

Despite a strong fiscal year in terms of general operations, The Huntington's total assets as of June 30, 2022, decreased from \$966 million to \$862 million, after a major correction in the capital markets led to a reduction in The Huntington's endowment. As of June 30, 2022, the endowment totaled \$614 million, down from a record \$716 million the previous year. Support from the endowment is a key component of the annual operating budget. As is typical of most nonprofits, The Huntington averages the dollar amount pulled from the endowment for operations across a 12-quarter timeframe to keep the impact of major drops in the market from severely impacting the institution at any one time. The Huntington's annual spend rate continues to be 5%.

Building on the previous year's momentum, The Huntington will focus on implementing high-priority initiatives to enable the institution to reach the ambitious goals of the 2023–27 Strategic Plan. The careful stewardship of the institution's resources is central to achieving these goals. The Huntington's leadership remains committed to ensuring disciplined fiscal management and financial sustainability.

The Huntington's complete audited financial statements for the year ending June 30, 2022, are available at huntington.org.

THE YEAR IN FUNDRAISING



As The Huntington continued to adapt to the repercussions of the ongoing pandemic, donors contributed an astounding \$63 million. This outpouring of support benefited every facet of our mission. More than \$16 million provided key funding for the operating budget; Membership broke new records with an impressive 53,000 households contributing \$8.5 million; and the Society of Fellows, another mainstay of yearly unrestricted contributions, accounted for nearly \$5 million.

HIGHLIGHTS

A new acquisitions partnership between The Ahmanson Foundation and The Huntington led to a transformative gift: the monumental painting *Portage Falls on the Genesee* (ca. 1839) by the Anglo American painter Thomas Cole.

Dedicated Desert Garden volunteers Bernie and Miyako Storch designated The Huntington as the sole residual beneficiary of their trust. The couple passed away in 2021. In recognition of their estate's initial distribution of \$8 million, \$2 million will endow the Bernie and Miyako Storch Curator of the Desert Garden and Collections. The remaining \$6 million establishes the Bernie and Miyako Storch Fund for the Gardens.

Dorian Huntington Davis, a great-granddaughter of Henry E. Huntington, contributed \$7 million to fund multiple projects: \$2 million supports the Rose Garden Tea Room renovation project in memory of her grandmother Marian Prentice Huntington; \$2 million names the Mary Alice Prentice Huntington Desert Conservatory in memory of Davis' great-grandmother; and \$3 million supports the Library Renewal Project (\$1 million), and creates the Dorian Huntington Davis Exhibition Fund (\$1 million) and the Dorian Huntington Davis Technology Fund (\$1 million).

The Mid-Autumn Moon Celebration took place on Sept. 18 and 19, 2021. Photo by Jamie Pham.





Right: Huntington guests at the *Blue Boy* celebration at the National Gallery, London. Photo by Flo Brooks Photography.

Opposite: Attendees enjoy An Evening Among the Roses. Photo by Jamie Pham.

Associated Foundations Inc. donated \$2.4 million to establish the Associated Foundations Inc. Endowment Fund for the Teaching Greenhouse and the Barry H. Herlihy Horticultural Pavilion. Herlihy, a Huntington Governor for nearly two decades, had a passion for the botanical gardens and their educational capacity.

Tianqiao and Chrissy Chen committed \$2 million for the Tianqiao and Chrissy Chen Science Initiative. Their gift funds the renovation of "Beautiful Science," the permanent exhibition in the Dibner Hall of the History of Science; two exhibitions as part of the Getty Foundation's Pacific Standard Time 2024 initiative; and the ongoing digitization of the History of Medicine and Allied Sciences collection.

Russel Kully was a long-time member of the Board of Governors and an unwavering supporter of the Art Museum. Before his passing in February 2022, he and his wife, Hannah, continued their exceptional support with a combined gift of more than \$1.8 million: \$1.5 million to endow the Hannah and Russel Kully Distinguished Fellowship in American Art



and \$375,000 to fund rotations in the American art collections over the next five years.

An anonymous donor contributed \$1.6 million toward the acquisition of the Thomas Pynchon archive.

Terri and Jerry Kohl provided a capstone gift of \$1 million for the renovation and expansion of the Rose Garden Tea Room. Combined with their previous gift of \$2 million, the Kohls' total support for this important project is \$3 million.

Dr. Edward and Virginia Lew pledged \$1 million to the Chinese Garden and named With Whom Shall I Sit? 与谁同坐 in honor of their family.

The Japanese Heritage Shōya House project received support from multiple donors. Of note are a \$1 million commitment from Toshizo and Hidemi Watanabe and Family through the Toshizo Watanabe Foundation; a \$500,000 gift from June and Simon Li; and a \$500,000 grant from the Ralph M. Parsons Foundation. Leadership donations were also received from Edward and Carol Wong (\$275,000) and from Toshie and Frank Mosher (\$218,000) prior to her death. Additional significant gifts are recognized below.

Phase I of the Library Renewal Project received two gifts: a \$350,000 grant from the Kenneth T. and Eileen L. Norris Foundation and \$250,000 from an anonymous donor.

The WHH Foundation made grants totaling \$200,000: \$50,000 for the exhibition "Kehinde Wiley: A Portrait of a Young Gentleman"; \$50,000 toward The Huntington-USC Institute on California and the West; \$50,000 to support ICW's Los Angeles Service Academy; and \$50,000 to support Education programs.

Two leadership gifts helped fund the acquisition of *A Portrait of a Young Gentleman*, a commissioned painting by Kehinde Wiley: \$205,000 from Anne F. Rothenberg and \$150,000 from Terry Perucca and Annette Serrurier through the Perucca Family Foundation.

The Chinese Garden Program and Maintenance Fund received numerous donations. Lead gifts came from Song and Jing Liu (\$150,000) and Mark and Mei Chen (\$100,000). Additional notable gifts are mentioned below.

With a donation of \$120,000, Terri and Jerry Kohl made possible the purchase of five electric passenger carts that transport 14 passengers each, nearly three times the capacity of The Huntington's smaller carts.

Planned gifts are vital to advancing The Huntington's mission. Special recognition goes to the following for their thoughtful generosity:

 Mary-Jeannette Selwyn, a dedicated former Library docent, generously named The

- James G. Phillip, a retired attorney and longtime Huntington Member, designated The Huntington as a beneficiary of his individual retirement account, providing \$420,500 in unrestricted support.
- Jud and Marilyn Roberts, steadfast supporters, designated The Huntington as a beneficiary of their charitable remainder trust, providing \$330,000 in unrestricted support following Jud's passing in April 2021.
- Through his individual retirement account, Richard N. Clauss left The Huntington an unrestricted gift of \$306,000.
- The late Toshie Mosher, a cherished member of the Board of Governors, and her husband, Frank, have supported The Huntington in myriad ways. After Toshie's passing in January 2022, the proceeds from a charitable gift annuity (\$138,000) established the Mosher Japanese Garden Maintenance and Cultural Programming Endowment.
- Alison J. Marshall, who grew up enjoying the gardens and galleries with her sister Valerie, designated The Huntington as a residual beneficiary of her family trust. The primary distribution from the estate of \$135,000 provided unrestricted support.

EVENTS

As pandemic restrictions eased, The Huntington began hosting in-person events once again. Among the highlights:

• Nearly 3,000 guests celebrated the Mid-Autumn Moon Celebration in the Chinese Garden in September 2021. Attendees enjoyed live music and refreshments, as special lighting illuminated the garden's pavilions, courtyards, and pathways.

- During two late October evenings, more than 3,600 people enjoyed "Strange Science: Into the Shadows." Set in a dark Victorian landscape, guests explored peculiar pastimes and characters through live performances, presentations, and displays of rarely seen objects from The Huntington's vaults.
- Two events celebrated the Arabella and Henry Huntington Heritage Society, an honorary group of generous individuals who provide planned or estate gifts. Nearly 100 individuals attended the fall reception, and more than 150 guests enjoyed a spring luncheon featuring the presentation "If Plants Could Talk: A Living Plant Collection with Stories to Tell," with Sean Lahmeyer, The Huntington's plant collections and conservation manager.
- In early February, The Huntington welcomed the Year of the Tiger at a two-day Chinese New Year Festival.
- In May, The Huntington and LA Opera presented an outdoor staging of On Gold Mountain, an opera based on author Lisa See's bestselling book about her Chinese American family's immigrant experience in California. The eight performances were made possible thanks to lead donations

- from Yaohui Wang and Tong Wu (\$100,000) and Mei-Lee Ney (\$100,000). Additional support is detailed below.
- Between May and September, The Huntington hosted its popular Summer Garden Strolls, welcoming Members and their guests.
- After a two-year hiatus, more than 550 guests gathered in the iconic North Vista for "An Evening Among the Roses," the institution's celebration of lesbian, gay, bisexual, transgender, and queer communities and their many contributions to The Huntington.

UNRESTRICTED GIVING

Membership

Over 53,000 Member households contributed \$8.5 million to the operating budget, an institutional milestone. Notably, The Huntington received record-breaking revenue during 10 months of the fiscal year despite the continuing challenges of the pandemic.

Upper-level Members (Contributor through Benefactor) accounted for just under 15,000 Membership households, close to 30% of all Members.



Society of Fellows

More than 620 households in the Society of Fellows contributed nearly \$5 million in support of The Huntington's annual operating budget. Through their generosity, the Fellows support every division, project, program, and special initiative.

Several signature Fellows events returned after being postponed the previous year. High points included exhibition openings for "Borderlands" and "Kehinde Wiley: *A Portrait of a Young Gentleman*"; the annual picnic at the Lily Ponds Lawn; the New Fellows Welcome; and 3Tu, the monthly behind-the-scenes tours.

The Society of Fellows welcomed 79 new and rejoining households.

The following individuals annually contribute to Huntington Circle Platinum, the highest level of Fellows:

Huntington Circle Platinum (\$100,000+ annually)
Avery and Andrew F. Barth
Dr. Robert N. Essick and Dr. Jenijoy LaBelle
Wendy Munger and Leonard L. Gumport
Heather Sturt Haaga and Paul G. Haaga
Gina Valdez and Scott Jordan
Charles T. Munger
Anne F. Rothenberg

Special recognition is due to those who upgraded to the upper levels of Huntington Circle this fiscal year:

Huntington Circle Gold (\$50,000+ annually) Karen Hoffman and James Hoffman Eileen and Charles Read

Huntington Circle Silver (\$25,000+ annually) Jeanne and Robbie Anderson Robert London Moore Shannon and John Quinn Susan Redpath

Foundation and Corporate Support

Alfred C. Munger Foundation: \$200,000
The Gardner Grout Foundation: \$75,000
Bank of America: \$60,000
Edison International: \$50,000
The Thornton Foundation: \$50,000
The Capital Group Companies, Inc.: \$30,000
Lakeview Foundation: \$20,000
Bartlett Tree Experts: \$15,000
The Langham Huntington, Pasadena: \$15,000
Fairchild-Martindale Foundation: \$10,000
MATT Construction: \$10,000
The Whittier Trust Company: \$10,000

Individual Support

J. Patrick Whaley and Lynda Jenner: \$10,000

RESTRICTED GIVING

Foundation, Corporate, and Government Support



- An anonymous foundation donated \$100,000 to support the development of educational content for the expanded Chinese Garden.
- The Greenwood Foundation made a \$75,000 contribution toward the Desert Garden Entrance Path Rehabilitation Project.
- The Ahmanson Foundation made a \$50,000 grant to support Library acquisitions.
- Christie's made a \$50,000 donation to the Art Museum in conjunction with the acquisition of Thomas Cole's *Portage Falls* on the Genesee.
- The Helen Frankenthaler Foundation provided \$50,000 to support the development of an energy master plan as part of the Frankenthaler Climate Initiative.
- The National Endowment for the Humanities pledged \$41,500 to support photography and analysis of watermarks in Isaac Newton manuscripts.
- The Giles W. & Elise G. Mead Foundation supported Dr. Harry Kelsey's ongoing research with a gift of \$39,000.
- The Philip and Muriel Berman Foundation donated a total of \$37,800: \$25,000 to support the acquisition of four photographs by Cara Romero and Mercedes Dorame, and \$12,800 to photograph the foundation's recently donated collection of Chinese and Japanese scrolls.
- The Thornton Foundation donated \$37,000 to support the Geneva Thornton Special Projects Fund.
- Edison International made gifts totaling \$35,000: \$20,000 to support School Partnerships and \$15,000 to sponsor "An Evening Among the Roses."
- The Florence Gould Foundation gave \$35,000 to support the exhibition "Inspiring Walt Disney: The Animation of French Decorative Arts."
- The Carl K. and Linda C. Moy Family Foundation made a cumulative gift of

\$35,000: \$25,000 to underwrite the production of *On Gold Mountain* and \$10,000 to sponsor "An Evening Among the Roses."

- Dan Murphy Foundation awarded \$35,000 to support transportation subsidies for Education programs.
- The Sahm Family Foundation donated \$35,000 to support School Partnerships.
- An anonymous foundation provided
 \$30,000 to support Education programs.
- The George and Marcia Good Family Foundation contributed \$30,000 toward the exhibition "Inspiring Walt Disney: The Animation of French Decorative Arts."
- The Chapman Hanson Foundation contributed \$30,000 to support Library acquisitions.
- An anonymous foundation made a grant of \$25,000 for the renovation of the Rose Garden Tea Room.
- The Berger Collection Education Trust gave \$25,000 to support the exhibition "Science and the Sublime: A Masterpiece by Joseph Wright of Derby."
- The Los Angeles County Board of Supervisors, at the direction of Supervisor Kathryn Barger, sponsored *On Gold Mountain* with a grant of \$25,000.
- The Otis Booth Foundation donated \$25,000 to support the Ranch Garden.
- The Rosalinde and Arthur Gilbert Foundation made a \$25,000 contribution to support Education programs.
- Brokaw Nursery gave \$15,000 to support avocado research.
- The Negri Foundation contributed \$15,000 for cryopreservation and conservation.
- New-York Historical Society Museum & Library provided \$15,000 for teacher professional development.



- The Getty Foundation gave \$13,800 to support the 2022 Getty Marrow Undergraduate Internships.
- Brokaw Ranch Company made a gift of \$10,000 toward avocado research.
- The Christopher Isherwood Foundation contributed \$10,000 to support Isherwood Fellowships.

Individual Support

- Karol Wahlberg Goldsmith committed \$100,000 for American art acquisitions in memory of her husband, Robert Goldsmith.
- Noteworthy gifts to support construction of the Japanese Heritage Shōya House were received from Andrew and Sue-chi Hsu (\$100,000); George and Yuko Uyesugi (\$100,000); Guil and Gwen Babcock (\$83,000); and Wuu-Shyong and Shih-Hwan Wu (\$50,000).
- The Diane and Ron Miller Fund, at the direction of Jennifer Goff, donated \$100,000 toward the exhibition "Inspiring Walt Disney: The Animation of French Decorative Arts."



Above, top: Stopping to smell the roses at the Society of Fellows' Spring Plant Sale Preview. Photo by Jamie Pham.

Above, bottom: Huntington guests at the *Blue Boy* celebration at the National Gallery, London. Photo by Flo Brooks Photography.

Opposite: Charles Yu (left), Simon K.C. Li, and Karen R. Lawrence at the 2022 Founders' Day event. Photo by Sarah M. Golonka | smg-photography.







Clockwise from bottom left: Artist Enrique Martínez Celaya and his wife at the "Borderlands" exhibition opening. Photo by Sarah M. Golonka | smg-photography.

The 2022 "Why It Matters" event featured Lonnie G. Bunch III in conversation with Karen R. Lawrence and Robert C. Davidson Jr. Photo by Sarah M. Golonka | smg-photography.

Members and the public enjoyed live theatrical performances, lectures, and special displays of rarely seen objects from Huntington vaults at "Strange Science: Into the Shadows." Photo by Sarah M. Golonka | smg-photography.

- Therese and Mario Molina made two gifts totaling \$60,000: \$30,000 to support the work of the Advisory Council in the History of Medicine and \$30,000 for short-term fellowships in the history of medicine and allied sciences.
- Numerous donations to the Chinese Garden provided funding for programs and maintenance. Gifts of \$50,000 were received from each of the following: Dr. Clement and May Wah Hoh in memory of the Rev. John Harry Giffin; Ming and Eva Hsieh; and Ta-Liang and Evelyn L. Teng. Additional donations include \$20,000 from Nino Wong and \$12,000 from Henry and Myriam Hu, and donations of \$10,000 from each of the following: the families of Victoria and Dr. Kenneth Ho, Dr. Darrell Wong, Belinda and Thomas Lim, Sandra and Arthur Hsieh, and Dr. Irwin and Audrey Wong in loving memory of Charles and Susan Wong; Joseph and Helen Koo in memory of Erlinda L. Koo, M.D.; the Lilon Meng Family; and Julie Wong Tam and Robert Tam.
- The Octavia E. Butler Estate & Octavia E. Butler Enterprises donated \$50,000 to help fund the Octavia E. Butler Fellowship.

- Steve Martin and Anne Stringfield provided \$50,000 to acquire the archive of Los Angeles author and cultural figure Eve Babitz (1943–2021).
- Susan Shapiro gave \$35,500 for the Shapiro Center.
- In addition to their gift for the Japanese Heritage Shōya House, Edward and Carol Wong donated \$25,000 toward the renovation of the Rose Garden Tea Room and \$10,000 for On Gold Mountain.
- Terry Perucca and Annette Serrurier, through the Perucca Family Foundation, made a gift of \$25,000 for the acquisition of photographs by Lola Álvarez Bravo.
- Hon. and Mrs. R. Carlton Seaver gave \$25,000 to support the exhibition "Gee's Bend: Shared Legacy."
- An anonymous donor contributed \$21,000 to create the Louise Ritchie Fellowship.
- Tsuneko Yamaoka donated \$20,000 to support the Japanese Heritage Shōya House project.

- Kathleen Peck gave \$20,000 for the Kathleen Peck Fund for Victorian Studies.
- On behalf of the Art Collectors' Council, an anonymous donor provided \$15,000 to purchase a "basket" vase designed by Christopher Dresser (1834–1904).
- Alma and Mark Banuelos donated \$10,000 for the Flagpole Renovation Project at her direction from the Grace Helen Spearman Charitable Foundation.
- Barbara A. Betz contributed \$15,000 for security stretch golf carts.
- Karen and Michael Sharp gave \$12,150 for the Desert Garden entrance project.
- Diane and Fred Blum contributed \$10,000 for research conferences.
- With her gift of \$10,000, Birch Carlson supported two projects: the Bus Fund and Education Programs Special Projects.
- John and Cindy Carson contributed \$10,000 to support the Education division, with a focus on work with children and students.
- Enthusiastic support continued for the renovation and expansion of the Rose Garden Tea Room. Gifts of \$10,000 were received from each of the following: Takashi Cheng and Dorenda Wong; Mr. and Mrs. Anthony S. Cookson; Frederick L. Engen; Janet G. Langford; Rick Llanos; Reena Patel and Hansa Patel; Jerome Paul and Fern Yu; and Bob Stiefel and Ed Imparato.
- Michael Mackness donated \$10,300 toward the Library Collectors' Council acquisition of *Hortus Sanitatis* (Garden of Health), 1775–85, by Maximus Fidelis Steigendesch.
- Susan Napier and FTSI sponsored "An Evening Among the Roses" with a donation of \$10,000.
- Robert and Joyce Oltman gave \$10,000 for the Desert Garden entrance project.
- David Omori and Diane Lam sponsored On Gold Mountain with a gift of \$10,000.

ENDOWMENT GIVING

- The San Marino League donated \$75,000 to the endowment for the Japanese Garden.
- Avery and Andrew F. Barth contributed \$50,000 to the Jim Folsom Legacy Fund.
- The Robert and Adelaide May Zimmerman Memorial Fund made quarterly distributions totaling \$45,250 to support general operations.
- Mort Gerson continued his support of the Chinese Garden with a donation of \$25,000 to the Peter Paanakker Chinese Garden Endowment.
- Sandy and Dan Bane donated \$10,000 for the Jim Folsom Legacy Fund.
- Marcia Good gave \$10,000 for the Marcia A. & George C. Good Endowment.

Gifts for the Future

 Harald Hahn, longtime planned giving donor and member of the Society of Fellows, established his fourth charitable gift annuity with The Huntington. This farsighted gift will one day provide general operating support for the institution.

PLANNED GIFTS

- An unrestricted distribution of \$100,000 was received from the estate of Simon S.
 Russin III, who designated The Huntington as a residual beneficiary of his trust.
- A final distribution of \$78,000 was received from the estate of Dr. Beverly R. Boyd. Along with previous distributions, Dr. Boyd bequeathed \$942,000 for general operating support.
- A \$65,000 distribution was received from the estate of Loran and Eva Whitelock, designated for the Loran and Eva Whitelock Endowment for Cycad Cultivation, Conservation, and Research.
- The estate of Curtis Ray Joiner Jr. distributed a final gift of \$57,000. Combined with a previous gift, The Huntington received \$107,700 for general purposes.
- A \$22,000 bequest for the Library was received from the estate of David R. Smith, a former member of the Library staff.

Artist Sandy Rodriguez (left) and friend at the "Borderlands" exhibition opening. Photo by Sarah M. Golonka \mid smg-photography.



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 list of individuals, foundations, corporations, and government agencies reflects cash gifts, grants, bequests, or gifts to the collections received through Dec. 31, 2021, as Successors' gifts are based on the calendar year.

NEW SUCCESSORS

John D. Baldeschwieler and

Marlene R. Konnar Ms. Laurie P. Barlow Bloomberg Philanthropies Karen and Steven Bristing Tianqiao Chen & Chrissy Luo Dorian Huntington Davis Gregory Evans Mr. William Scott Field Timothy J. Gregory and Yukiji Julie Gregory Estate of Phillis D. Haycock Ms. Kemin Hu Dr. Michael R. Kaplan Estate of Alison Joy Marshall Jennifer and Shawn McCreight Linda Gates Moore Robert London Moore Jr. Mr. and Mrs. William J. Park III Ms. Judith M. Praitis and Dr. David M. Apel Mr. Dennis Smith and Ms. Lynne L. Smith Ta-Liang Teng and Evelyn Lee Teng Mary G. Urquhart George and Yuko Uyesugi Van Čleef & Arpels Barbara and Kenneth Warner Toshizo and Hidemi Watanabe & Family Lenore - Nino - Wong Dr. Iames Zidell

SUCCESSORS ASCENDING TO HIGHER LEVELS

Ginger and Kim Caldwell
Dr. Robert N. Essick and
Dr. Jenijoy La Belle
Dr. W. Bruce and Lois B. Fye
Lakeview Foundation
Giles W. & Elise G. Mead Foundation
Jeremy M. Norman and
Patricia G. Gilbert
Mr. and Mrs. Jud O. Roberts

CUMULATIVE GIVING TOTALING MORE THAN \$10 MILLION

The Ahmanson Foundation
MaryLou and George Boone
Frances Lasker Brody
Burndy Library
Estate of Gregory L. and
Patricia D. Cassat
Dibner Institute/Dibner Fund
Dr. Robert N. Essick and
Dr. Jenijoy La Belle
The Essick Foundation Inc.
Hannah and Russel* Kully
Deborah and Jay* Last
Nancy and Charles Munger

Mr. Peter A. Paanakker The Rose Hills Foundation Anne and Jim Rothenberg The Virginia Steele Scott Foundation Estate of Robert Shapazian

CUMULATIVE GIVING OF \$5 MILLION-\$10 MILLION Anonymous (3)

Mr. and Mrs. R. Stanton Avery

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Left: Huntington guests at the Blue Boy celebration at the National Gallery, London. Photo by Flo Brooks Photography.

Right: Rosa 'Easy Spirit'. Photo by Tom Carruth.





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Fanciful flowers produced by Wherry's Pitcher Plant (Sarracenia rubra ssp. wherryi). Photo by Lisa Blackburn.

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Ornamental cherry blossoms (Prunus serrulata 'Pink Cloud') in the Japanese Garden. Photo by Arianna Muñoz.



HUNTINGTON ANNUAL REPORT 2022

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Creative costumes at the 2021 "Strange Science" event. Photo by Sarah M. Golonka | smg-photography.



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