



2008 ANNUAL REPORT | FOR GENERATIONS TO COME

July 1, 2007—June 30, 2008

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HIGHLIGHTS 2007-08

INSTITUTIONAL INVOLVEMENT

Scholars in Residence	1,437
Attendance During Public Hours	529,397
Full-time Staff Members	295
Part-time Staff Members	62

EDUCATION PROGRAMS AND VOLUNTEERS

School Programs (students, schools, and teachers served):	
Students	10,255
Schools	285
Teachers	339
Public served through "Ask Me" docents and full garden tours	97,580
Participants, Children and Family Programs	23,540
Participants, Adult Workshops	3,500
Volunteers	995

SUPPORT (BY HOUSEHOLD)

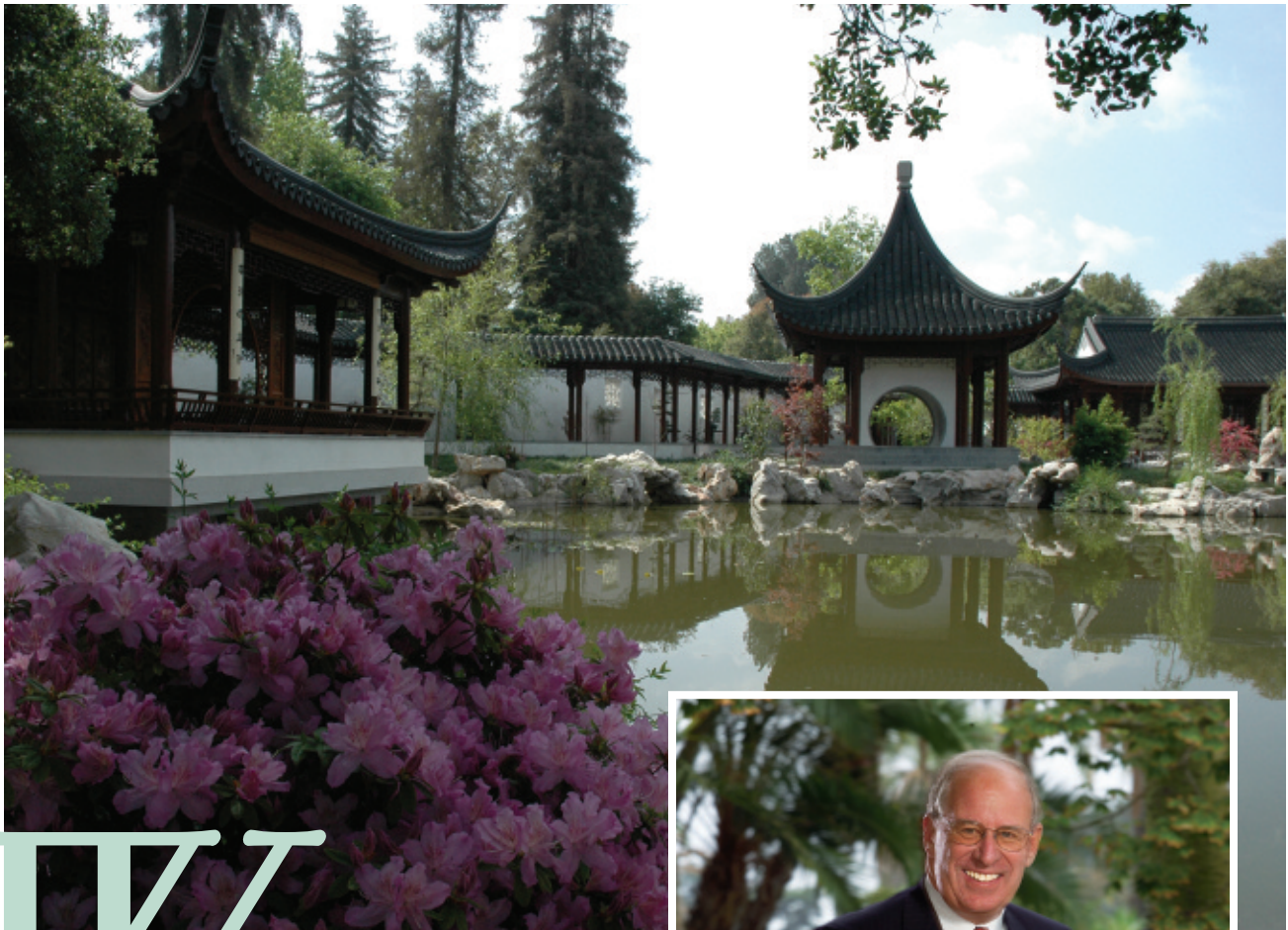
Society of Fellows	
Huntington Circle	143
President's Circle	78
Life Fellows	83
Annual Fellows	366
Members	28,941
Corporate Partners	48
Foundations	80
Government Entities	5

On the Cover: The small drawing room of the Huntington Art Gallery. *Photo by Tim Street-Porter.* Editors: Matt Stevens, Susan Turner-Lowe. Principal Photographer: Lisa Blackburn. Designer: Lori Ann Achzet. Printer: Pace Lithographers, Inc. This report was prepared by the Office of Communications, 626-405-2269, publicinformation@huntington.org.

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PRESIDENT'S MESSAGE



We do so much of our work looking forward that it's a delight having the opportunity to look back and reflect. As I flipped through the pages of this annual report, I was particularly struck by what a seemingly unprecedented year this was: from the opening of the new Chinese garden to the renovation of the Huntington Art Gallery to the spectacular array of exhibitions, lectures, family events, and celebrations—it was a monumental year in the history of The Huntington.

As I write this in the early part of 2009, with an international economy in an uproar and so much unknown in the financial realm, I feel extremely heartened by these accomplishments while knowing that none of it could have taken place without the inspired philanthropy of our donors. At the end of fiscal year 2008, we edged ever closer to meeting the



\$175 million goal for the Campaign for The Huntington, *For Generations to Come*—nearly two years ahead of schedule. A monumental year indeed.

In good times, the tendency is to take so much for granted. Those of us who spend substantial amounts of time here may not fully take stock each day of the utter uniqueness of the place and the treasure it is—this spectacular collection of world-class paintings, sculpture, and decorative arts and exquisite, rare manuscripts and printed materials set against a backdrop of gorgeous landscape and breathtaking mountains. In challenging times, things tend to become more crystallized. I'm thinking here of Matt Fong's eloquent essay, on page 32, where he talks about "the healing powers of The Huntington." He starts this way: "Sept. 11, 2001, changed the way America looked at the world. Sept. 11, 2007, changed the way I look at The Huntington." Matt has waged a heroic battle against cancer, and we are honored to have taken part in the strategy he commandeered to get it behind him. For me, his piece really puts into perspective why we do the work we do here, and what the value added is.

From the clever, capable staff and its culture of frugality to the collegiality of visiting scholars to the volunteers, Members, and donors, it's one very special community of people, coming together around a shared belief—that The Huntington is one of the nation's treasures and must be carefully nurtured, preserved, and maintained. We are stewards of something we all can benefit from and pass down to our children and grandchildren: the rare botanical specimens that no longer exist in their native habitats; the art that captures innovation, technical prowess, and beauty over hundreds of years; the writings that document an emerging democracy, the western frontier, and the exponential growth of one of the world's most significant megacities. State Librarian Emeritus Kevin Starr talks about The Huntington as the cultural DNA of Southern California. We are ever mindful of the role we play in collecting the history of this region and how important it is that we do so as research libraries turn more and more to digitization and move away from original documents. We have always been a significant repository; what's clear today is that we will very likely become one of the few keepers of our history.

As we work our way through this very difficult economic period, we know we may have some tough choices ahead. Thus it is important to step back from time to time and take stock—to reflect on the value of The Huntington in providing the historical context as we move forward as a nation, a state, a city. Our donors understand this. Together, we'll continue to ensure The Huntington's health and vitality. For I think we know we are made better by this place.

STEVEN S. KOBLIK

Opposite: The Garden of Flowing Fragrance, or Liu Fang Yuan.

Below: Art preparators hang *Blue Boy* in the refurbished Thornton Portrait Gallery.



COLLECTIONS



For The Huntington, the defining moments of fiscal year 2008 were captured in the opening of the first phase of the Chinese garden and the reopening of the Huntington Art Gallery—both stunning achievements—and rounded out by a slate of stellar exhibitions and first-rate acquisitions. The multiple triumphs of the year serve as a reminder that the institution is a multifaceted treasure that continues to evolve.

LIU FANG YUAN 流芳園, THE GARDEN OF FLOWING FRAGRANCE

More than 1,000 donors and dignitaries gathered for the dedication of the new Chinese garden on Feb. 16, 2008. The celebration paid tribute to the unique skills that had helped create the garden, including those of some 60 wood carvers, roof tile experts, stone pavers, and other specialists who arrived in summer 2007 to work for six months on the structures. The day also paid tribute to the generosity of more than 350 individuals, families, foundations, and corporations whose contributions had made the garden possible. In total, donors gave \$18.3 million to build Phase One and another \$9 million to launch programs and fund endowments.

In his dedication speech, adviser to the garden Wan-go H. C. Weng compared the literary allusions of garden names to evocative dreams. He noted that the name of the garden dates back to the third century, when Prince Cao Zhi wrote a poem describing a dreamlike encounter with the Goddess of the River Luo, “an unearthly beauty who stepped on scented flora with flowing fragrance.” Other notable speakers included Zhang Yun, China’s consul general for Los Angeles, and U.S. Congressman David Dreier. A week later, the public was invited to celebrate the Lunar New Year in the garden at a festival sponsored by East West Bank. The events received widespread press coverage ranging from reports by *The Wall Street Journal* and the *Los Angeles Times*—which called the new garden “a piece of China in San Marino”—to enthusiastic reviews by local Chinese-language newspapers and publications from Hong Kong, Taiwan, and mainland China.

The garden reflects a remarkable international collaboration among scholars, architects, engineers, and philanthropists. Two firms based in China worked with The Huntington to



Opening festivities in the Garden of Flowing Fragrance included traditional Chinese music performed on the *yangqin* and *zheng* by Zhiming Han and Cynthia Hsiong. *Photo by Penny Palumbo. Opposite: Stairway of the newly refurbished Huntington Art Gallery. Photo by Tim Street-Porter.*

provide expertise in traditional design and fabrication. The Suzhou Institute of Landscape Architectural Design developed working drawings stemming from the initial conceptual drawings by Jin Chen, based on earlier work by Frances Tsu. Among the challenges faced by the architects was adapting traditional Chinese structures to meet U.S. regulations for seismic safety and wheelchair accessibility. Fabrication and construction was provided by the Suzhou Garden Development Co., Ltd. Offenhauser Associates, of Burbank, Calif., which has been involved in the project from its inception in 1994, coordinated the architectural and engineering work; site preparation, structural work, and coordination of the Chinese artisans was conducted by ValleyCrest Landscape Development of Calabasas, Calif. Additional assistance in the form of transportation and accommodations was provided by Air China, the Lincoln Plaza Hotel in Monterey Park, and SBT Bus Line. The Chinese community, locally and globally, rallied around this project, investing their passion and their gifts, and now The Huntington is transformed—better able to preserve and teach about Chinese culture and garden tradition.

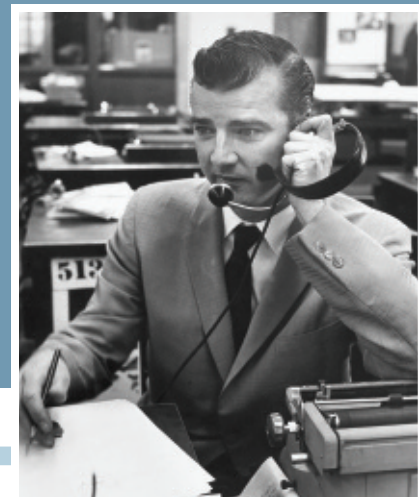
THE HUNTINGTON ART GALLERY

The Huntington Art Gallery reopened on May 28, 2008, after a \$20 million renovation. In addition to a thoroughly updated infrastructure, the renovation of the mansion originally built for Henry and Arabella Huntington made available 5,300 additional square feet of gallery space for new displays of the Arabella D. Huntington Memorial Art Collection, principally of French art, in the east wing, and of 19th-century British art in the west wing. Preservation of the historical architecture was supervised by San Francisco-based Architectural Resources Group, working hand in glove with Bert England of Earl Corp., under the direction of John Murdoch, Hannah and Russel Kully Director of Art Collections, and Laurie Sowd, associate vice president for operations and project manager. Stephen Saitas Designs, New York, was the exhibition designer.

“Not only have we brought the gallery up to the standards befitting the spectacular collection of art within, but we also have strengthened this cultural landmark to carry it through another 100 years,” said Murdoch. “The Huntington mansion



Left: John Humble, *Selma Avenue at Vine Street, Hollywood, January 23, 1991*, C-print, © John Humble, courtesy Jan Kesner Gallery. Center: Bernard Steffen, *Haying*, 1946, color screenprint, collection of Hannah S. Kully. Right: Jack Smith at his *Los Angeles Times* news desk, ca. 1962.



is of immense importance in the architectural history of the region, a splendid example of the way in which Myron Hunt sought to realize the California Dream in a Beaux-Arts version of the classical Palladian estate house.” In a May 2008 review of the newly reopened mansion, *Los Angeles Times* art critic Christopher Knight listed the restored art gallery as one of the “best things” to happen in art in 2008.

The project was fully funded through private sources, led by a \$10 million lead grant from The Rose Hills Foundation, as well as a lead gift from Geneva and Charles B. Thornton Jr. to restore the Portrait Gallery. Major project support was also provided by the Ahmanson Foundation, Heather and Paul Haaga, the Fletcher Jones Foundation, the W. M. Keck Foundation, the Kenneth T. and Eileen L. Norris Foundation, the Ralph M. Parsons Foundation, Linda and John Seiter, and the Weingart Foundation. Additional support was provided by Mr. George A. V. Dunning and Mr. Robert M. Marino, Gail and Jim Ellis, Mr. and Mrs. Randolph Heartfield, Mr. and Mrs. Robert H. Neithart, and Mr. and Mrs. E.L. Shannon Jr.

A CHRONOLOGY OF EXHIBITIONS

Linnaeus in the Garden

April 28–July 29, 2007

Twelve Drawings from Robert Motherwell's *Lyric Suite*

June 9–Aug. 12, 2007

Legacy and Legend: Images of Indians from Four Centuries

June 9–Sept. 2, 2007

Jamestown at 400: Natives and Newcomers in Early Virginia

July 24, 2007–Jan. 14, 2008

Impressions of the Artist: Nineteenth-Century American Etching

Aug. 18, 2007–Jan. 21, 2008

Pressed in Time: American Prints 1905–1950

Oct. 6, 2007–Jan. 7, 2008

La Rose Impériale: The Development of Modern Roses

Feb. 9–April 28, 2008

The Legacy of Wallace Neff

Feb. 9–May 12, 2008

Smith on Wry: Jack Smith, Columnist for Our Times

Feb. 15–May 12, 2008

This Side of Paradise: Body and Landscape in L.A. Photographs

June 21–Sept. 15, 2008

THE YEAR IN EXHIBITIONS

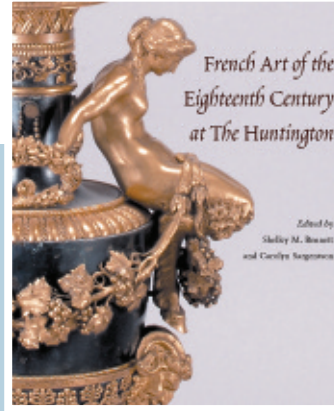
In a year of remarkable activity, The Huntington also presented a range of superb exhibitions highlighting its permanent collections, including American printmaking from

the first half of the 20th century, Los Angeles photography, and rare books and manuscripts on topics as diverse as the first American colony of Jamestown and Los Angeles' great columnist Jack Smith. The Rose Garden also celebrated its 100th anniversary with an exhibition of rare books and prints in the MaryLou and George Boone Gallery.

"Legacy and Legend: Images of Indians from Four Centuries" examined how North American Indians have been depicted in art from the 1500s through the 1800s. Featuring rare material drawn almost entirely from The Huntington's collections, it was made possible in part through a grant from the Christian A. Johnson Endeavor Foundation. A companion exhibition, "Jamestown at 400," examined the role the colony played in the early development of the nation, drawing on The Huntington's unsurpassed collection relating to early Virginia, including first editions of 16th-century books. The display also included a rare stock certificate dated 1610, issued by the Virginia Company of London, the enterprise that organized the colonization of the Chesapeake region and sought investors to finance voyages to Jamestown. "Jamestown at 400" was made possible by the Robert F. Erburu Exhibition Endowment.

Works from two important groupings of American prints—the Kully and Ruttenberg collections, both promised gifts to The Huntington—along with materials from The Huntington's own holdings comprised the major exhibition "Pressed in Time: American Prints 1905–1950." The exhibition included 117 works from the Hannah S. Kully collection with prints by George Bellows, Childe Hassam, and Edward Hopper, among others. "I think that these particular prints are trying to find the meaning of America," said Kully in a review of the exhibition published by the *Pasadena Star-News*. Jessica Todd Smith, the Virginia Steele Scott Curator of American Art, concurred: "These are powerful, iconic works that capture an innovative, turbulent, and vital period in U.S. history."

Other prints on view included examples by Peggy Bacon, Thomas Hart Benton, Paul Landacre, Martin Lewis, and John Sloan. All of the examples of Sloan's work are from the collection of Gary, Brenda, and Harrison Ruttenberg. A member of the Ashcan school, Sloan (1871–1951) began his career as a newspaper illustrator in Philadelphia and later drew on his talent in capturing fleeting incidents of urban life to create



SPOTLIGHTING A GREAT COLLECTION

In January, Yale University Press, London, published the catalogue raisonné of The Huntington's important

collection of French sculpture and decorative arts. *French Art of the Eighteenth Century at The Huntington* represents the first serious, in-depth look at this glorious collection that spans the entire 18th century, from the reign of the "Sun King," Louis XIV, through the French Revolution. The catalog presents essays by leading scholars and curators on the social, cultural, and artistic milieu of the period, offering detailed studies on individual artworks in the collection. The publication, edited by Shelley M. Bennett and Carolyn Sargentson, was made possible by MaryLou and George Boone, with additional support from the Getty Foundation and the Florence Gould Foundation.

lively and engrossing images, peppered with social commentary. The Ruttenbergs' promised gift makes The Huntington a leading center for the study of John Sloan's work. The exhibition and the accompanying catalog by Smith and Kevin M. Murphy, the Bradford and Christine Mishler Assistant Curator of American Art, were made possible through the generosity of Steve Martin.

"La Rose Impériale: The Development of Modern Roses" anchored a year-long celebration of the 100th anniversary of the Rose Garden. Clair Martin, the Ruth B. and E. L. Shannon Curator of the Rose Garden, assembled rare botanical books tracing the history of roses from the once-blooming European natives through key developments in hybridization, such as the introduction of the first hardy, repeat-blooming roses (including 'Duchess of Sutherland,' 1839), the debut of the first true yellow rose ('Soleil d'Or,' 1900), and the rise of the United States as a dominant player in rose hybridization in the 20th century. Peter and Helen Bing made gifts to fund the publication of a book on the Rose Garden.

The exhibition drew inspiration from Empress Joséphine, the wife of France's Napoléon Bonaparte. When she died in 1814, she left behind a floral legacy that lives on in gardens

around the world: a passion for roses that greatly influenced the way we know the flower today. She helped drive the demand for roses by giving them an imperial allure. The exhibition showcased rare illustrated herbals and rose books, including a first edition of Pierre-Joseph Redouté's glorious multivolume work, *Les Roses* (1817–24). The exhibition was made possible by Ruth B. and E. L. Shannon, Kimberly L. Rose and Michael L. Shannon/ Shannon Family Foundation, Bob and Nino Sutcliffe/ Craftsman Capital Advisors, and the J. W. and Ida M. Jameson Foundation.

Comprising more than 200 historic and contemporary images drawn from The Huntington's superb photographic holdings, as well as from other important lenders, "This Side of Paradise: Body and Landscape in L.A. Photographs" examined the dynamic relationship between Los Angeles and the art of photography from the 1860s to the present. *Los Angeles Times* art critic Christopher Knight described it as "a pictorial essay about L.A. as a mediated environment," concluding that it was "certainly a very good read." Doug Harvey of the *L.A. Weekly* called it, cheekily, "a surprising outburst of world-class curatorial practice from an institution whose arcane tweediness has always been one of its main attractions."

Assembled by The Huntington's curator of photographs, Jennifer Watts, and independent curator Claudia Bohn-Spector, the exhibition presented works by more than 100 photographers and photographic studios. Works by early photographers such as Imogen Cunningham, William Henry Jackson, Carleton Watkins, and Edward Weston were displayed alongside those of more recent vintage, including Ansel Adams, Robert Frank, John Humble, Catherine Opie, and Larry Sultan. The exhibition was made possible by Bank of America. Major support was also provided by Daniel Greenberg, Susan Steinhauser, and the Greenberg Foundation. Additional support was provided by the Herb Ritts Jr. Foundation, Laura and Carlton Seaver, the John Randolph Haynes and Dora Haynes Foundation, and the Pasadena Art Alliance.

Los Angeles Times columnist Jack Smith wrote daily for most of his 42-year career with the paper, producing some 6,000 columns about life in the city. Along the way he became one

of the most popular newspaper columnists in Southern California history; reading him was considered a daily "must." In "Smith on Wry: Jack Smith, Columnist for Our Times," Literary Manuscripts Curator Sara S. "Sue" Hodson compiled Smith's corrected typescripts and clippings along with his reporter's notebooks, subject files, photographs, speeches, and correspondence with readers. The exhibition explored Smith the journalist, family man, and social commentator. Smith died in January 1996; his papers were donated by his sons, Curt and Doug.

To mark the 300th anniversary of Carl Linnaeus' birth in 1707, The Huntington mounted a small exhibition of rare books drawn from its own remarkable history of science collections and from loans from two private collectors—the Scott Eric Jordan collection in Southern California and the Torbjörn Lindell collection in Sweden. "Linnaeus in the Garden" celebrated the Swedish botanist who created the modern system for naming plants. The exhibition included about 45 rare books, including the first edition of *Species plantarum*, which provided the foundation for modern plant nomenclature, and the 1740 edition of *Systema naturae*, which set the standard for two-part scientific names, consisting of genus and species. The exhibition extended into the gardens, where 80 labels throughout marked plants named by Linnaeus. The exhibition was put on in cooperation with the Swedish Consulate in Los Angeles and was made possible in part through a grant from the Barbro Osher Pro Suecia Foundation.

The year also included several small installations in the Scott Gallery Drawing Cabinet. Organized as an introduction to "Pressed in Time: American Prints 1905–1950," "Impressions of the Artist: Nineteenth-Century American Etching" consisted of 11 etchings from The Huntington's permanent collection, including prints by Mary Cassatt, Winslow Homer, James Abbott McNeill Whistler, and other important American printmakers. Two other shows filled the space during the year: "Twelve Drawings from Robert Motherwell's *Lyric Suite*" and "The Legacy of Wallace Neff," which highlighted the work of the Southern California architect.

BOTANICAL SHOWS AND EVENTS

The opening of the Chinese garden constituted the biggest botanical event of the year. Even the reopening of the



Top: Springtime visitors enjoying the centennial of the Rose Garden. Below: Henry Huntington's garden superintendent William Hertrich showing off the Desert Garden, which also celebrated its 100th anniversary this fiscal year.

Huntington Art Gallery kept botanical staff busy, as gardeners landscaped the areas surrounding the house. The year, however, brimmed with other activity, ranging from popular shows such as the third annual orchid show in the fall, which looked back to the psychedelic 1960s in evoking its colorful theme ("Orchidelic!"), to a variety of events that helped celebrate the 100th anniversaries of the Desert and Rose gardens.

During the fiscal year, the botanical division delved into the development of a new area in the gardens called "The Ranch," where gardeners planted avocado orchards and fruit trees

that had been moved from the former South Central (L.A.) Farm. The aim is to create a working demonstration garden for urban farmers, which will also yield space for training teachers in building, cultivating, and using school gardens to support their curriculum.

"This gets us back to the historic core of The Huntington," said Jim Folsom, the Marge and Sherm Telleen Director of the Botanical Gardens. "The estate was a working ranch when Mr. Huntington bought the property. The new project connects us with important values—that urban gardening is a viable, even noble, undertaking and that land in a major metropolitan area can, in fact, be cultivated and yield food." This new program was funded in its first stages by the Annenberg Foundation.

The institution also renovated parts of the 100-year-old Rose Garden. Established in 1908, the Rose Garden today showcases a collection of nearly 1,200 different cultivars—more than 3,500 individual plants, some dating back centuries. Staff replanted the Children's Garden, as it had suffered much damage in the freeze of the previous year; replanted the Shakespeare Garden; and renovated the lower Lily Ponds.

The Huntington was one of 12 public gardens in the country to participate in "A Sense of Place: Public Gardens Across America" in Washington, D.C. As host of the American Public Gardens Association annual meeting, the U.S. Botanic Garden invited gardens to exhibit a small sampling of their plants in order to celebrate the importance of public gardens. With the help of Tim Estes of Fiesta Parade Floats, The Huntington created a 15-by-15-foot display that emulated the Desert Garden. The exhibit was on view through the summer of 2007, helping to extend the commemoration of the 100th anniversary of the Desert Garden to a wider audience.

Also in celebration of the 100th anniversary of the Desert Garden, the 24th annual Succulent Plant Symposium took a look back at the garden's history, its diverse plant life, and the people who made it one of the greatest succulent collections in the world. The major project in the Desert Garden entailed incorporating plants obtained from Sparky Bishop of Simi Valley, Calif. When Bishop died in 2006, he left a provision in his will allowing The Hunting-

Left: Huntington Trustee MaryLou Boone at her home. Center: William McGregor Paxton, *The Canary*, 1913, oil on canvas, purchased with funds provided by Anne and Jim Rothenberg for the acquisition of American art. Right: Alexander Munro, *Fountain Nymph*, 1861–71, plaster, purchased with funds from the Adele S. Browning Memorial Art Fund.



ton to remove cacti from his property. More than 120 large specimens were brought to The Huntington in the fall.

ACQUISITION HIGHLIGHTS

As a dynamic collections-based research institution, The Huntington continues to acquire major works of art, important books and manuscripts, and a variety of plants. Endowments for acquisitions provide some funds for this purpose, as do contributions through the Art Collectors' Council and Library Collectors' Council. The institution's strategic plan emphasizes the development of the collections through gift and bequest, and accordingly, for fiscal year 2008, The Huntington's collections continued to grow through numerous gifts in this category.

ART

Among The Huntington's memorable acquisitions for fiscal year 2008 were several items donated by Trustee MaryLou Boone and featured in the recently published catalog, *French Art of the Eighteenth Century at The Huntington*. *L'Abondance* and *La Paix* (Abundance and Peace), ca. 1786, by Jean-Guillaume Moitte, are two terra-cotta models for statues that would embellish a proposed customs house at one of the gates into Paris. *L'Himen présente le Dauphin à la France* (Hymen presents the Dauphin to France), ca. 1781, by Clodion, was a model for a commemorative medal honoring the birth of an heir to Louis XVI and his queen, Marie-Antoinette. The works went on view in the Huntington Art Gallery when it reopened in May.

Another addition to The Huntington's collection of European art is *Fountain Nymph* (1861–71) by Alexander Munro

(1825–1871), purchased with funds from the Adele S. Browning Memorial Art Fund. It depicts the torso and head of a young girl who bends slightly forward in a posture of quiet grace, her eyes downcast and face serene. Munro belonged to the circle of artists known as the Pre-Raphaelites and was known for his ability to translate the poetic qualities of their work into sculptural form. *Fountain Nymph* joins recent acquisitions such as *Perseus Arming* (ca. 1882), by Alfred Gilbert, and *Teucer* (1904), by Hamo Thornycroft, which entered the collection in 2007 to enhance The Huntington's growing strength in sculpture of the later 19th century.

The Huntington also enriched its American collections as preparations began for the reinstallation of the Virginia Steele Scott Galleries of American Art. Two works—one a painting, the other a lithograph—represent different aspects of 20th-century American art. *The Canary* (1913) is by William McGregor Paxton, an important Boston School painter who specialized in Vermeer-like interior scenes. It was purchased with funds provided by Anne and Jim Rothenberg for the acquisition of American art. The lithograph *Riders of the Apocalypse* (1943), by Benton Spruance, was purchased with funds provided by Hannah and Russel Kully and adds to the collection of American printmaking already donated by the Kullys and celebrated in the exhibition "Pressed in Time."

Art acquisitions included other notable highlights:

- Rinaldo Cuneo, *Northern California* (ca. 1935), oil on paper. Gift of Margery and Maurice Katz.
- Claude Fiddler, six photographs (1996), pigment prints on museum rag board: *The North Muddy Mountains*,

ACQUIRING ZENOBIA

Zenobia in Chains (1859), the most important work of American sculptor Harriet Hosmer (1830–1908), made its debut to critical praise at the 1862 International Exhibition in London. From there the seven-foot-high marble statue of the Queen of Palmyra traveled to various cities in the United States, in the course becoming an icon for the great epoch of intellectual feminism that flowered in the 1860s and 1870s.

Until the early 20th century, it was on loan to the Metropolitan Museum, after which it disappeared from sight, its fame perpetuated by reduced replicas in some East Coast museums. The original was considered lost and even possibly destroyed. So it was with a shock of recognition and surprise that curators found it listed, without fanfare, in a Sotheby's European sculpture art auction catalog in London in late 2007.

"*Zenobia* is one of the most famous and controversial objects produced during the golden age of American classical sculpture," said John Murdoch, The Huntington's Hannah and Russel Kully Director of Art Collections. "Some critics at the time questioned whether a work of such sublime expression, on such a scale, and requiring such power of hand and arm in the carving, could have been done by a woman, and this aspect of its history has continued to intrigue art historians. The fact that it was out of the public view for nearly a century makes it even more exciting and should provide a real awe-inspiring moment for our visitors."

The acquisition was made possible by a fortunate circumstance—the Virginia Steele Scott Foundation of Pasadena had only recently transferred to The Huntington its entire assets of \$11 million to support the acquisition of American art. The foundation's decision came after more than three decades of steadily increasing its financial support of The Huntington. *Zenobia* was the first purchase The Huntington made with income from this extraordinary gift.

Murdoch attributes The Huntington's ability to acquire *Zenobia* to several factors: the expertise, knowledge, and resources of curators Jessica Todd Smith, The Huntington's Virginia Steele Scott Curator of American Art, and Kevin Murphy, the Bradford and Christine Mishler Assistant Curator of American Art, who worked speedily to do the due diligence on *Zenobia*; the agility and understanding of the Trustees, willing to approve the allocation of funds quickly; and the vision and generosity of the Virginia Steele Scott Foundation.

"Major acquisitions like this—a high point of American art in the 19th century—help to raise the level of a whole institution," said Murdoch.

Zenobia in Chains will go on public view in May 2009, when The Huntington reopens its expanded American art galleries.



Zenobia in Chains (1859) by Harriet Hosmer.

Nevada; Sunrise, The Muddy Mountains, Nevada; Sand Dunes, Death Valley National Park, California; Thousand Creek Gorge, Nevada; Virgin Valley, Sheldon National Wildlife Refuge, Nevada; and Wall Above the Owens River, California. Purchased with Library Ahmanson funds and the Connie Perkins Endowment.

- Karl Knaths, *Waterfront Scene* (ca. 1940s), watercolor on paper. Gift of Margery and Maurice Katz.
- Frederick Richard Lee, *The River Awe, Argyleshire* (1855), oil on canvas. Purchased with funds from the Adele S. Browning Memorial Art Fund.
- Morris & Co., *Altar Frontal*, embroidered silk on linen; "Poppy" designed by William Morris (1875); the work

attributed to Catherine Holliday (1875–80). Purchased with funds provided by Mr. and Mrs. Brooks Dexter.

- Augustus Welby Northmore Pugin, *Pair of Altar Candlesticks* (ca. 1850), silver-plated.
- Allan Ramsay, *General Sir Henry Erskine* (ca. 1750), oil on canvas. Gift of John and Mary Ann Sturgeon.
- Charles Volkmar, *Pastoral Scene* (n.d.), ceramic tile. Gift of Pierre Volkmar.
- Samuel Yellin, *Decorative Iron Grill* (early 1930s), iron. Promised gift of American Decorative Art 1900 Foundation.
- Johann Zoffany, *A Portrait of a Lady* (ca. 1790), oil on canvas. Gift of John and Mary Ann Sturgeon.

- Eight Arts & Crafts inkwells and one desk set by the following makers: Heintz Art Metal Shop, New York; Albert Berry's Craftshop, Seattle; Roycrofters, Buffalo; Fred Brosi "Ye Olde Copper Shoppe," San Francisco; Brosi "Old Mission Kopper Kraft," San Francisco; Tiffany Studios (three-piece desk set), New York (all ca. 1910), various metals. Gifts of Charles D. and Louise H. Silverberg.

The Art Collectors' Council is a group of major donors that helps direct the growth of the collections through active involvement in the acquisitions process and through annual donations. The European and American art collections both expanded with five new works acquired during the council's annual meeting:

- John George Brown (American, 1831–1913), *Scraping a Deerskin* (1904), oil on canvas. This intense and introspective image of rural New England reflects a cultural yearning in America for a pastoral way of life that was rapidly disappearing.
- Charles Locke Eastlake (British, 1836–1906), *Painted Bookcase* (ca. 1867), pine, oak, metal, and oil paint. The Gothic cabinet, made in painted oak, is decorated with six hand-painted side panels representing art, science, commerce, literature, music, and agriculture. Manufactured by the Art Furniture Co. in London.
- Charles Sheeler (American, 1883–1965), *Bird's Nest* (1944), oil on canvas. The painting demonstrates Sheeler's interest in depicting architecture from unusual vantage points.
- Joseph Edward Southall (British, 1861–1944), *The Blue Sea* (1897), tempera. Worked in gouache and gum tempera and mounted in a gilded frame designed by the artist, *The Blue Sea* is a superb example of Southall's mastery of this complex painting technique, the revival of which he led in the late 19th century.
- William Wetmore Story (American, 1819–1895), *Bust of a Woman* (1869), marble. This work dates from Story's most creative and productive period, when he was considered one of America's finest sculptors.

LIBRARY

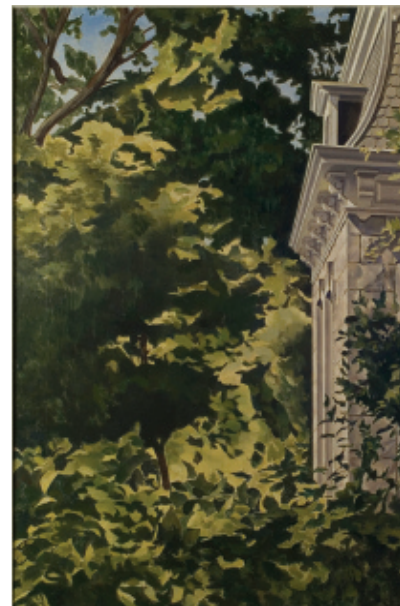
While Library curators have spent their careers building book and manuscript collections in particular fields, they

are indebted to the generosity of donors who have nurtured their own collecting interests over a lifetime. Gifts of such collections often build on the generosity of earlier donors. Ted and Ellie Congdon reached back nearly two decades for inspiration—to the example of maritime collector John Kemble, who died in 1990 and donated a remarkable collection of prints, ephemera, and other items related to naval history. The Congdons have added to that legacy with their own gift of maritime paintings, prints, and manuscripts, including a spectacular logbook from the HMS *Ajax*, dated 1804, chronicling four years during the Napoleonic Wars. Skillful watercolor drawings were often included in these handwritten logs, such as the one kept by the captain of the *Harrier* and the *Medea* in 1833–34.

The Huntington receives not only valuable collections but also the commitment to preserve them. Msgr. Francis J. Weber, a Catholic scholar and archivist for the Diocese of Los Angeles, has had a long relationship with the institution, and this year he made a significant addition to the extraordinary collection of 7,000 miniature books given in 1991, including funds to support efforts to catalog them.

Members of the Library Collectors' Council share a passion for collecting and preserving books and manuscripts in British and American history and literature. This year, the group of 41 families held its 11th-anniversary meeting in January to review prospective selections to add to The Huntington's holdings. The council acquired the following items:

- Louis Isidore Duperrey's *Voyage Autour De Monde* (Paris, 1826–30), a lavishly illustrated record of a scientific expedition to the Pacific in the early 19th century. Duperrey's account provided not only scientific and cartographic information, but also a wealth of ethnographic findings on Polynesian languages and customs.
- A collection of papers relating to the Boston Tea Party. Consisting of 21 previously unknown letters and documents, the material sheds light on the aftermath of





Left: Charles Sheeler, *Bird's Nest*, 1944, oil on canvas. Center: Joseph Edward Southall, *The Blue Sea*, 1897, tempera. Right: Louis Isidore Duperrey, *Voyage Autour De Monde* (Paris, 1826–30).



the most famous act of colonial defiance against the British. In a series of letters written in 1774 and 1775, members of the Greenough family discuss the plight of the “distressed poor of Boston,” who were impoverished by the Boston Port Bill—Parliament’s blockade of the port, imposed to force restitution from the unruly colonists. Included is a group of 10 “tea permits” that were granted to people who claimed to need the beverage for therapeutic purposes.

- Seven unpublished notebooks and journals kept by the noted English traveler and adventurer William Bollaert, along with a diary and related maps and sailing charts. These papers document Bollaert’s two expeditions to South America, in 1826 and 1854, and include technical reports on mines and mineral resources, geographical and archeological data, assessments of the potential for British investment in railroads and other ventures, and descriptions of local customs. For scholars of British history, this material provides fascinating detail about the nature of 19th-century overseas exploration, scientific observation, and capital investment.
- Two diaries kept by James Haggerty during his travels in Arizona and California in 1870, along with a sketchbook

of later drawings. Haggerty’s colorful firsthand narrative paints a vivid portrait of the rapidly burgeoning Far West and underscores the Southwest’s position as a crossroads of peoples and cultures.

- The family papers of Looe and Eliza Baker and their descendents. This multigenerational correspondence is an invaluable resource for historians of the antebellum, Civil War, and Reconstruction eras.
- A printed Mormon circular dated 1846, the first public announcement of the Latter Day Saints’ intention to head west and establish a settlement in the Great Basin, which encompasses the Salt Lake Valley.
- The literary papers of contemporary novelist Kent Haruf, best known for *The New York Times* bestseller *Plainsong*. The award-winning author examines the influence of the West on the national character.

BOTANICAL

Highlights of Botanical gifts include a collection of several hundred ferns from specialist Barbara Jo Hoshizaki and her husband, Tak Hoshizaki, and a specimen *penjing* from Robert Hilvers. *Penjing* is the term used for miniature tree or rockery arrangements in the Chinese tradition. Also in celebration of the Chinese garden, Overseer Milton Chang created and donated beautiful *penjing* as well as more than 50 bare-root tree peonies. The *penjing* gifts help in building a Huntington collection that will be highlighted in the *penjing* court anticipated in Phase Two of the Chinese garden. Other trees came to The Huntington, too, including a



ESTATE PROJECTS AND UPDATES

FREE DAY

The original indenture trust of The Huntington stipulated that the research library was free to users, an interpretation that was applied to garden visitors. But as attendance grew, the practice proved to be unsustainable; the institution simply wasn't financially strong enough to provide meaningful services to so many visitors without charging an entrance fee. In 1995, The Huntington asked the California

attorney general to reinterpret the trust. The attorney general stipulated that one day be set aside per month for visitors to enter free of charge.

Free Day became so popular that curators had come to worry about the vulnerability of the collections—in spring 2007 more than 10,000 people streamed through the gates on a single Free Day, compared to 2,400 on an average Sunday. Beginning in September 2007, the institution made a change to the policy by requiring visitors to obtain free advance tickets through a ticket agency. The change

allowed staff to control the crowds; the new system has proven to be a success in both the distribution of tickets and in the satisfaction of visitors who can now experience a more relaxing setting on Free Day. Wells Fargo continues to help underwrite these events.



Top: One of the many *penjing* in the Chinese garden. Below: Visitors enjoying the gardens on a Free Thursday.

50-year-old cycad from Carey Delzell and two bonsai trees from John Hahn.

In a year that celebrated the opening of the Chinese garden, gifts-in-kind extended to countless donations of goods and services related to the dedication ceremony. Arabella Hancock donated 12 koi fish, some of which now grace the Lake of Reflected Fragrance. Together, the gifts this year and in previous years comprise a landscape that will enrich the gardens for years to come.

CHINESE GARDEN PEAK ROCK

While thousands visited in late February to inaugurate the opening of the Chinese garden, the finishing touches came slightly later: one of the garden's most important sculptural elements, a 14-foot-tall peak rock, was quietly installed in April. The crowning achievement followed a substantial amount of preparation by engineers, construction specialists, artisans, and an art conservator to determine both the safest and most aesthetically appropriate means of mounting an extremely large, unwieldy rock in a very heavily visited garden.



A peak rock is a significant addition to a Chinese garden: in the case of Liu Fang Yuan 流芳園, the fantastically shaped single rock anchors the southwest end of the garden's lake and is meant to be seen as a sculptural piece viewed from all sides. "It is the eternal element in nature, or *yang*, juxtaposed against the ever-changing water of the lake," said June Li, curator of the Chinese garden. It symbolizes a garden as a microcosm of the universe in harmony when its *yin* and *yang* elements are balanced. "The wonderful shape and texture changes as visitors walk around the garden," Li explained. "It is a dancing bear, an elegant robed lady, or a cumulus cloud—it feeds one's imagination. This is one of the functions of garden rocks—to provide a point for meditation and liberate one from the cares of daily life."

In China, among the most coveted of all rocks are those from Lake Tai in Jiangsu Province, west of Suzhou. The peak rock arrived with the original shipment of Lake Tai rocks that came to The Huntington. Creating an authentic Chinese garden, peak rock and all, is a compelling challenge within the parameters of California's seismic code. "We had to make sure it would remain stable in an earthquake," said Laurie Sowd, The Huntington's associate vice president for operations.

The Huntington hired art conservator Steve Colton to spearhead the job. Colton, who helped stabilize the Shakespeare Garden's *Temple of Love*, said that in China a peak rock is often simply balanced upon the rocks beneath. The fact that the correct aesthetic calls for the rock to look precarious, balanced on its narrower end, makes this feat even more amazing. And nearly impossible in earthquake country. "I basically turned the peak rock into a big popsicle," Colton said, by inserting a rod through its center and anchoring it 25 feet into the ground. The concept was simple but the execution wasn't.

First, workers used a holographic laser technique to scan the stone while it was lying flat to determine where exactly the pipe would go and where the stone's center of gravity was. Then, using a specially built drill bit, they cored out the rock, which was already filled with natural holes and crevices. After managing this feat without shattering the rock, the workers filled it with concrete and cored it out again before inserting a 22-foot stainless-steel pipe.

Contractors then drilled a 30-foot-deep concrete caisson three feet in diameter into the ground. Finally, a 110-ton crane hoisted the rock, and the Chinese artisans helped to position it. Although the planning and strategizing took many months, the actual physical placement was orchestrated in one day.

RESEARCH



Each year, hundreds of scholars visit The Huntington to research primary source material in English and American literature, history, science, and art. While each reader might work in solitary splendor in the Munger Research Center, he or she simultaneously is part of a vibrant community that includes other researchers, Huntington staff, volunteers, and visitors.

The duration of any research project—from unprocessed archive to published book or polished lecture—is rarely confined to one fiscal year or academic term. In November 2007, historian Daniel Walker Howe published a book based partially on research he conducted in 2002–03, when he was the R. Stanton Avery Distinguished Fellow. With the release of the book *What Hath God Wrought: The Transformation of America, 1815–1848*, Howe gave a lecture in Friends' Hall on the period of American history between the Battle of New Orleans and the Mexican War. In April 2008, his book was awarded the Pulitzer Prize in History, one of many to be awarded to Huntington scholars over the years.

By the close of the fiscal year, Huntington catalogers had ensured that several prominent collections would be accessible to scholars. Most of the books and manuscripts from the Burndy Library on the History of Science have been processed, including all the works in the collection by Isaac Newton. Staff also began to catalog, rehouse, and digitize the architectural negatives from the Maynard L. Parker collection, an archive that includes more than 65,000 images documenting the modern home and garden in mid-20th-century America. Parker (1900–1976) was based in Southern California from 1940 through 1965 and worked on assignments for *House Beautiful*, *Architectural Digest*, and *Better Homes and Gardens*. Staff also continued to catalog another large photo archive—the Edison International collection of more than 40,000 photographic prints, 35,000 negatives, 120 photo albums, and 450 reels of motion-picture film that chronicles the development of Southern California's infrastructure.

The family papers of Looe and Eliza Baker and their descendants.

Meanwhile, The Huntington's two research institutes continued to thrive. The National Endowment for the Humanities awarded a \$350,000 challenge grant to the USC-Huntington Early Modern Studies Institute (EMSI) and the Huntington-USC Institute on California and the West (ICW) to endow programs related to the American experience, with a particular focus on issues of identity and citizenship. The grant was awarded through the NEH's "We the People" program, aimed at reinvigorating the teaching, study, and understanding of American history and culture. This was only the third NEH Challenge Grant ever received by USC and the largest award to any institution in the state of California. The initiatives supported by the NEH include summer fellowships for USC graduate students to pursue research at The Huntington; an annual workshop sponsored by the EMSI and the *William and Mary Quarterly*, one of the most prestigious scholarly journals in the humanities and social sciences; online publication of papers presented at institute seminars, working groups, and conferences; and facilitating research at The Huntington by graduate students or scholars holding doctoral degrees.

The John Randolph Haynes and Dora Haynes Foundation funded three years of short-term fellowships and three years of Haynes Foundation lectures. A new short-term fellowship—the San Andreas Fellowship Fund—was established to sponsor research in the field of natural history. Longtime Huntington supporter Heather Haaga established the Paul G. Haaga Jr. Lecture on American Entrepreneurship, in honor of her husband, a Huntington Trustee. The inaugural talk slated for the 2008–09 year was "Sloan Rules: Alfred P. Sloan, General Motors, and the Challenges of Corporate Capitalism" by David Farber, professor of history, Temple University.

The National Endowment for the Humanities renewed The Huntington in its Fellowships Program at Independent Research Institutions. This enables the institution to continue to offer three NEH fellowships per year for three years starting in 2009.

FELLOWSHIPS

The Huntington hosts many scholars each year, including the long-term fellows. These scholars, by their presence throughout the academic year and their participation in a variety of events, contribute a great deal to the intellectual life of The Huntington. Among this group are Distinguished Fellows, invited for the academic year:

- Judith Bennett, professor of history at the University of Southern California, writes on the history of women and the history of late medieval England. While in residence as the R. Stanton Avery Distinguished Fellow, she researched the subject of never-married women in England, ca. 1200–1550.
- The research interests of Seth Lerer, professor of English at Stanford University and the Fletcher Jones Foundation Distinguished Fellow, include medieval and Renaissance studies, comparative philology, the history of scholarship, and children's literature. His project was the social reception of medieval literature.

USE OF THE LIBRARY, 2007–08

The Library was open to scholars, also known as Readers.
305 days of the year. Daily scholar visits averaged 67.

Scholars in Residence	1,437
Total Number of Reader Visits	20,510
Amount of Rare Material Used	309,866
Collection Development in the Library	
Rare Books, New Acquisitions	3,443
Reference Books, New Acquisitions	4,490

- Albert Hurtado, the Los Angeles Times Distinguished Fellow, is professor of history at the University of Oklahoma. His field of interest is the modern American West. He is working on a biography of Herbert Bolton.

LONG-TERM RESEARCH FELLOWS, 2007-08

MELLON POSTDOCTORAL RESEARCH FELLOWS

Malcolm Baker, University of Southern California

Project: "The Marble Index: Roubiliac and Sculptural Portraiture in 18th-Century Britain"

Peter Nabokov, University of California, Los Angeles

Project: "A Myth and its Narrator: The Acoma Origin Myth and Edward Proctor Hunt"

NATIONAL ENDOWMENT FOR THE HUMANITIES FELLOWS

Tony Brown, University of Minnesota

Project: "Beside History: Rethinking the Primitive in 18th-Century Aesthetics"

Luis Corteguera, University of Kansas

Project: "Talking Images in the Spanish Empire"

Sarah Rivett, Washington University

Project: "The Science of the Soul in Colonial New England"

BARBARA THOM POSTDOCTORAL FELLOWS

Adria Imada, University of California, San Diego

Project: "Aloha America: Hula and Hawaiian Performance in the U.S. Empire"

Carolyn Sale, University of Alberta

Project: "Common Properties: The Early Modern Writer and the Law, 1546-1628"

FLETCHER JONES FOUNDATION FELLOW

William Deverell, University of Southern California

Project: "The Redemptive West"

ELEANOR SEARLE VISITING PROFESSOR IN THE HISTORY OF SCIENCE AT CALTECH AND THE HUNTINGTON

William Sherman, University of York

Project: "Scientific Culture and Book Culture in Early Modern Europe"

USC POSTDOCTORAL FELLOWS

Polly Ha, University of Southern California

Project: "English Presbyterianism, ca. 1590-1640"

Volker Janssen, University of Southern California

Project: "California Prison System"

CALTECH POSTDOCTORAL FELLOWS

Greg O'Malley, Caltech

Project: "Final Passages: The British Inter-Colonial Slave Trade in the Long 18th Century"

Richard Squibbs, Caltech

Project: "Alternative Worlds: The 18th-Century British Periodical Essay and Washington Irving's America"

SCHOLARS IN RESIDENCE

Richard Bushman, Professor Emeritus, Columbia University

Project: "Farmers in the Production of the Nation: American Agriculture in the 18th Century"

Gary Gallagher, University of Virginia

Project: "The American War"

LONG-TERM PEER REVIEW COMMITTEE MEMBERS

John Brewer, Caltech

Bernard Herman, University of Delaware

Jean Howard, Columbia University

Mary Beth Norton, Cornell University

Kenneth Warren, University of Chicago

SHORT-TERM PEER REVIEW COMMITTEE MEMBERS

David Blight, Yale University

Linda Colley, Princeton University

Peter Holland, University of Notre Dame

Caroline Levander, Rice University

Barbara Lynes, Georgia O'Keeffe Museum

Philip Morgan, Johns Hopkins University

Lena Orlin, University of Maryland-Baltimore County

Steven Pincus, Yale University

Bruce Robertson, University of California, Santa Barbara

David Shields, University of South Carolina

COMMITTEE FOR SELECTING DIBNER SHORT- AND LONG-TERM FELLOWS

Kenneth Alder, Northwestern University

Paula Findlen, Stanford University

William Newman, Indiana University

Charles Rosenberg, Harvard University

Pamela Smith, Columbia University

This year The Huntington received 309 fellowship applications for the academic year 2008-09. Of the total number of applicants, 75 competed for 11 long-term awards, three of which are for the inaugural Dibner Research Fellows in the History of Science and Technology. There were 234 applicants for short-term fellowships and a total of 123 awards were made. Twenty-three scholars from Australia, Canada, France, Germany, Ireland, Italy, and the United Kingdom were among those awarded fellowships.

CONFERENCE AND LECTURE HIGHLIGHTS

The fiscal year saw a record number of major conferences, 11 in all, with more than 800 in attendance. Three of the conferences were held in conjunction with exhibitions, and several others were hosted or cosponsored by one of the two research institutes:

- "Rocket Science and Region: The Rise, Fall, and Rise of the Aerospace Industry in Southern California" featured

Left: Some of the notable participants in the conference "Rocket Science and Region" (l-r): Lt. Gen. John L. "Jack" Hudson; Daniel Lewis, The Huntington's Dibner Senior Curator for the History of Science and Technology; Maj. Gen. Philip J. Conley Jr. (Ret.); William Deverell, director of the Huntington-USC Institute on California and the West; and Maj. Gen. Curtis M. Bedke. Right: Harry Shokler, *Coney Island*, ca. 1940, color screenprint, collection of Hannah S. Kully.



aerospace pioneers and high-ranking military officers as well as writers, historians, and other commentators, who discussed the industry that helped to define life in Southern California during the mid- to late 20th century. Hosted by the Huntington-USC Institute on California and the West and supported by the John Randolph Haynes and Dora Haynes Foundation.

- "Jamestown at 400: Natives and Newcomers in Early Virginia" explored how the English settlement was created and how it survived a turbulent era before becoming a settled community. Funded by the William French Smith Endowment and the USC-Huntington Early Modern Studies Institute.
- "Lawrence of Arabia" included historians and scholars who talked about the life and influence of T. E. Lawrence. Cosponsored by the Western States T. E. Lawrence Society.
- "American Literature's Aesthetic Dimensions" discussed the topic from a variety of disciplinary perspectives—art history, cultural studies, political theory, and literature. Funded by the William French Smith Endowment.
- "Pressed in Time: American Prints 1905–1950" brought together noted art historians to explore various aspects of the fine art of printmaking in the United States during the first half of the 20th century. Funded by the William French Smith Endowment.
- "The Abolitions of 1807–08 and the Atlantic World" marked the 200th anniversary of the ending of the British and American Atlantic slave trade by exploring the results of those decisive changes of direction by both countries.



Funded by the William French Smith Endowment and the USC-Huntington Early Modern Studies Institute.

- "Politics and Letters in 18th-Century England and Ireland: The World of Jonathan Swift" examined the versatile writer's intimate and powerful involvement for more than half a century in both literary and political life. Funded by the Dorothy Collins Brown Endowment and the USC-Huntington Early Modern Studies Institute.
- "Pacific Passages: Reconnecting East, West, and Center in the Pacific Basin" explored historical perspectives on the Pacific Basin, integrating different Pacific histories and geographies that typically do not intersect and spotlighting indigenous histories, contact relations, transnationalism, and oceanic history as a whole. Funded by the John Haskell Kemble Endowment.
- "Medieval Peasants Revisited" brought together an international group of scholars to examine the peasant experience—agrarian, economic, and social—from a wide variety of perspectives. Funded with the support of the Caltech division of the humanities and social sciences and the department of history, University of California, Riverside.
- "Moguls, Millionaires, and Movie Stars: Hollywood Between the Wars, 1920–1940" illuminated the rise of Hollywood against the backdrop of the equally dramatic rise of Los Angeles in the critical period between the two world wars. Hosted by the Huntington-USC Institute on California and the West, in partnership with the Academy of Motion Picture Arts and Sciences.

- “This Side of Paradise: Body and Landscape in Los Angeles Photographs” featured artists, writers, curators, and academics who discussed the exhibition themes of landscape, the human body, and regional artistic practice as they relate to the history of Los Angeles photography. Funded by the William French Smith Endowment and the John Randolph Haynes and Dora Haynes Foundation.

Huntington lectures continued to explore a wide range of topics and were well attended by students, scholars, and the general public. The three Distinguished Fellows—Judith Bennett, Albert Hurtado, and Seth Lerer—gave talks on, respectively, never-married women in Chaucer’s England; Henry E. Huntington’s book collecting; and Aesop’s *Fables*.

Shakespeare and Lewis and Clark were the topics of lectures by, respectively, James Shapiro (Martin Ridge Lecture) and Frederick Hoxie (Billington Lecture). Helen Horowitz (Nevins Lecture) spoke about the sexual underworld of 1840s New York City in her talk “The Flash Press,” while Daniel Hurewitz (Haynes Lecture) talked about “Bohemian Los Angeles.” Robert Darnton gave the inaugural Zamorano Lecture on the “History of the Book.” Lectures also included Gary Gallagher discussing Hollywood and the Civil War and Robert C. Ritchie speaking on 19th-century beach culture. Daniel Walker Howe, recipient of the 2008 Pulitzer Prize in History for his book *What Hath God Wrought*, spoke about the transformative era of American history between 1815 and 1848.

Lecturers during the year also included David Kiehl, curator of prints at the Whitney Museum of American Art, who delivered the Robert Wark Lecture, titled “Printmaking Now: Cycles of Tradition, Innovation, and Change.” Diane Keaton and D. J. Waldie presented their book *California Romantica*. Their talk was part of the “In Conversation” series hosted by the Institute on California and the West. “Tales of a Columnist’s Life” was the subject of Al Martinez’s talk; the popular columnist for the *Los Angeles Times* talked about the life of his colleague Jack Smith.

This fiscal year also included a lecture series in conjunction with the release of the book *French Art of the Eighteenth Century at The Huntington*, as well as a series on the Chinese garden.

Rosalind Savill, director of the Wallace Collection in London, discussed the English passion for French porcelain in “Patrons and Collectors of Sèvres Porcelain in England and America.” Other lectures in the French art series included talks by Anne Poulet, director of the Frick Collection; Alistair Laing, head of collections at the National Trust for England and Wales; and Shelley Bennett, editor of the new French art catalog and former European art curator. The Chinese garden series included talks on “Yin Yu Tang, the Voices and Spaces of a Chinese Home,” by Nancy Berliner, curator of Chinese art, Peabody Essex Museum, Salem, Mass.; “Poetry and Calligraphy in the Garden,” by Yang Ye, professor of comparative literature, University of California, Riverside; “Another World Lies Beyond: Visual Allusions in the Chinese Garden,” by Louise Yuhas, professor of art history and Asian studies at Occidental College; and “Architecture and Furniture in a Chinese Garden,” by Sarah Handler, author of the book *Ming Furniture in the Light of Chinese Architecture*.

RESEARCH INSTITUTES

Through a partnership with the University of Southern California, The Huntington sponsors two research centers: the USC-Huntington Early Modern Studies Institute (EMSI) supports advanced research and scholarship on human societies between 1450 and 1850; the Huntington-USC Institute on California and the West (ICW) brings together historians and other scholars, students, writers, journalists, and policy-makers to investigate and debate the rich history of California and the American West, with full access to The Huntington’s rare materials. Each institute awards fellowships to scholars and presents a diverse array of programming that is frequently open to the public.

USC-HUNTINGTON EARLY MODERN STUDIES INSTITUTE

During the 2007–08 academic year, the institute sponsored 11 regular seminars: American origins; colonial Latin America; early modern British history; early modern Spanish world; East Asia; law, history, and culture; the long 18th century; material and visual culture; past tense; pre-modern Mediterranean; and Renaissance literature. Each group meets on a regular basis and invites a visiting scholar to present a paper for discussion, usually material



Lectures touched on the plight of women in the age of Chaucer as well as the literature of the imagination. Above: John Lydgate's *Fall of Princes*, 1527. Right: *Aesop's Fables*, 1687.



from a book or journal article in progress. The seminars drew a large audience over the course of the year, consisting primarily of faculty members and graduate students from colleges and universities in the Los Angeles area while also attracting scholars from the most prestigious universities in the world. The institute's annual conference, titled "Tolerance and Intolerance from the Inquisition to the Present," was cosponsored by the USC College Shoah Foundation Institute for Visual History and had approximately 80 registrants. It featured speakers from France, England, Germany, Brazil, and across the United States. The year concluded with "Writing Early American History," the institute's third annual workshop cosponsored with the *William and Mary Quarterly*.

HUNTINGTON-USC INSTITUTE ON CALIFORNIA AND THE WEST

The institute's series of scholarly working groups pulls together experts from across fields to examine California and Western history in thematic settings. The working groups focus on such rich topics as early California; the Pacific Rim (cosponsored with EMSI); the built environment; North American ecology; native peoples and the new world (cosponsored with EMSI); public health and the history of

medicine; science and technology; and the history of Los Angeles. One working group draws together scholars and journalists who write on California and the West to build lines of mutual benefit across fields.

The working groups generate an array of collaborative teaching arrangements, scholarly publications, and public symposia and conferences. One such conference, "Rocket Science and Region," led to the Aerospace Project, a multifaceted research and archival effort focused on collecting, studying, and popularizing the remarkable history of this key industry since World War II. The institute continues its ongoing partnership with Zócalo Los Angeles, sponsoring lectures and interviews with authors at the Los Angeles Public Library, the Skirball Center, and other area venues.

HUNTINGTON LIBRARY PRESS

Books released by the Huntington Library Press in fiscal year 2008 included:

- *Pressed in Time: American Prints 1905–1950*, by Jessica Todd Smith and Kevin M. Murphy, chronicles the development of printmaking in America through the first half of the 20th century. Fifty-nine images from the Huntington's "Pressed in Time" exhibition are reproduced, including the work

of such artists as Thomas Hart Benton, Childe Hassam, Edward Hopper, John Sloan, and Grant Wood. Essays by Smith and Murphy explore the artistic innovation of this pivotal era and the themes these artists addressed, from urbanization to agrarian life, from the Great Depression to World War II.

- *The Huntington for Kids: A Kaleidoscope of Books, Art, and Nature*, by Kathleen Thorne-Thomsen, teaches young readers about the workings of a museum through hands-on activities that range from designing a bookplate to making a leaf quilt to organizing a collection of family photographs.
- *Songs of Innocence and of Experience*, by William Blake, celebrates one of the Library's greatest treasures with a sumptuous full-color reproduction of all 54 plates in The Huntington's copy of *Songs*. Robert N. Essick, distinguished professor emeritus of English at the University of California, Riverside, provides insightful plate-by-plate commentary as well as a brief biography of Blake and an exploration of the political and historical context of the poems.

This year's books reflect, in varied ways, the chief goal of the Huntington Library Press: making the holdings of the institution known to a wide audience. *Pressed in Time* was a sellout in the Bookstore & More. Through the Press's partnership with University of California Press for distribution, a second printing as large as the first—1,500 copies—has sold nationally and internationally.

Blake's *Songs of Innocence and of Experience*, groundbreaking in its own time, inspired an innovative partnership between the Press and the Library's Imaging Services department. The color pigments of Blake's illuminated books have long eluded the attempts of modern publishers and printers to represent them accurately. This year Huntington staff made use of new computer software, purchased through a gift from Robert N. Essick, to produce customized profiles for digital files of Blake's images to control the way that a printing press blends colored inks. The final result in this new edition of the work is remarkably close to the original.

HUNTINGTON LIBRARY QUARTERLY

As an interdisciplinary journal, the *Huntington Library Quarterly* reflects the wide range of the institution's collections. It currently counts among its subscribers the major libraries in the United States and Great Britain, and a number of other important libraries around the world. It is avail-



William Blake's *Songs of Innocence and of Experience*.

able both in paper and online to all subscribers. This year, all issues of the journal from 1937 to 2004 (recent volume years are available to subscribers only) became available in an online searchable format through JSTOR, the largest online archive of academic journals in the humanities.

The journal, now in its 71st year of publication, began 2008 with a special issue, "The Places and Spaces of Early Modern London," guest edited by Deborah Harkness and Jean Howard. In combination, the essays create a vivid and sometimes harrowing picture of what daily life was like in London from the late medieval period through the 17th century, ranging from the provision of necessities, including housing and food, to the pursuit of leisure activities, including dining out and attending the theater.

EDUCATION



Education staff worked closely with art curators and docents to provide visitors with innovative ways to experience the renewed Huntington Art Gallery. These included downloadable materials for school groups and sophisticated audio tours with two different narratives, one for adult visitors, the other for children; the audio tours were made possible through a gift from Lisa and Tim Sloan. Thanks to the generous support of Charmean and Rob Neithart, two rooms that focus on silver and ceramics were equipped with touch-screen computer stations that allow visitors to explore how such coveted items were made and used in the 18th century. New docent training tools and a revised school tour program were made possible through a gift from docent Mary Heartfield and her husband, Randy. As a result of that gift, classroom teachers will be able to prepare students for a Huntington visit by viewing an introductory DVD and downloading materials from The Huntington's Web site.

Preparations for the opening of the Chinese garden included an ambitious 15-week training program for docents. Fifty-nine candidates attended courses in the new Volunteer Academy; 117 docents completed training for the Huntington Art Gallery. The numbers are a true testament to the strength of the docent program.

In a year that witnessed remarkable activity among volunteers, The Huntington also expanded its Internet resources devoted to educating youngsters with a new Web site. "ArtWonders," designed for K-6 teachers and their students, presents interactive curricula on landscapes, portraits, and decorative arts from the Huntington collections. It was funded by a \$10,000 grant from the National Endowment for the Arts.

SCHOOL PROGRAMS

"Discovering Art in the Gardens," a new school-tour program, launched in the fall. Created for children in grades K-3, the program provides children with the opportunity to explore the elements of art in nature as well as selected works from The Huntington's art collections. This addition

Docent and Overseer Joan Caillouette leading a group of youngsters in the Scott Gallery. She celebrates 45 years of service!



Left: Activity stations in the Huntington Art Gallery help visitors make connections between architectural features in the house and the objects in the collection. Right: A Huntington Explorer shows off her work of art.



brings to 11 the number of school-tour programs offered, all of which are fully booked.

“CSI: Conservatory Science Investigation” completed its second successful year. It invites middle school students from throughout Southern California to crack a case that has stumped a fictional team of investigators. Throughout the school year, 25 to 30 students gathered in The Huntington’s Botanical Center once a week for a briefing from staff educators before testing the “evidence.” Drawing on the popular forensic science television series, the Huntington’s CSI program is geared toward engaging students in team-oriented, inquiry-based science. The program benefitted from Richard and Tracy Hirrel’s gift to create the Hirrel Family Endowment for Botanical Education.

TEACHER EDUCATION

The Huntington continued to expand programs directed at a key audience—classroom teachers. Nearly 340 teachers participated in professional development in The Huntington’s programmatic areas. Highlights included:

“Grounding in Botany”: The year-long professional development program for high school science teachers completed its fourth year with grants from the National Science Foundation and the Arthur Vining Davis Foundations. The diverse group included teachers who taught AP science, agriculture, and one who worked with the learning disabled. The program is a collaboration between The Huntington and Elliot Meyerowitz, a Caltech professor of biology. Meyerowitz and Huntington educator Martha Kirouac were also awarded a

grant from the American Society of Plant Biologists to support work for one year with science teachers in the Pasadena Unified School District.

“Shakespeare Institute”: For a second year, middle and high school teachers spent two weeks at The Huntington in a summer institute immersing in all things Shakespeare. Classroom teachers were treated to lectures by well-known Shakespearean scholars, field trips, and presentations of The Huntington’s Shakespeare materials. The program was funded by the Francis Bacon Foundation and co-sponsored by the English Speaking Union.

“Teaching American History”: The long-running program with the Los Angeles Unified School District came to a conclusion this fiscal year, having introduced hundreds of history teachers from the district to The Huntington’s American history-related collections. The program, funded by the Department of Education, continues with the Montebello and Pasadena/El Rancho Unified School Districts.

YOUTH AND PUBLIC PROGRAMS

Family workshops provide children and their families with the opportunity to participate in hands-on activities, along with tours of the gardens, Library, and galleries.

Now in its fifth year, “Drama after Dark: A Night of the Macabre with Poe and Gorey” has become a popular Halloween happening, drawing about 700 participants.

In the summer, The Huntington offered three weeks of day camp for children ages 5 through 12 through its Huntington

Explorers program, with garden explorations, hands-on activities, gallery investigations, and educational fun. The program continues to be a great financial success. Despite a much-needed increase in the still-modest instructor fees, Huntington Explorers saw an 8 percent increase in net income from the previous year.

The year's festivals included the popular Elizabethan Festival, a re-creation of the annual Accession Day celebration of Queen Elizabeth I, and the Chinese New Year Festival, which took place in conjunction with the opening of the Chinese garden.

CONTINUING EDUCATION FOR ADULTS

Programs continue to provide new experiences for an expanding adult audience, serving more than 3,500 individuals—Members and non-Members—this past fiscal year. A total of 82 programs highlighted all aspects of The Huntington's rich collections in the arts, humanities, and sciences. The diverse and abundant offerings included "An Evening with the Pennington Dance Group: Dancing the Botanical—Cross Pollination in the Arts" and "An Evening with the L.A. Opera: American Eyes, American Ears." Art classes and workshops were held on portrait miniatures, Japanese woodblock printing, painting in egg tempera, and Chinese brush painting. Classes in cooking with herbs and wine education and appreciation continued to be popular. "Dreams Fulfilled" enjoyed another successful year with a full slate of programming that included "Race and Ballet in Postwar Los Angeles" and "An Evening with the L.A. Opera: The African American Experience through Music."

VOLUNTEERS

The Volunteer Academy docent training program prepared a host of docents to lead new tours in the Chinese garden and the Huntington Art Gallery. These programs were supported through grants made by the Capital Group Companies, Inc., the Michael J. Connell Foundation, and the Dan Murphy Foundation.

Huntington volunteers received the CelebrateLA Organization of the Year Award for their outstanding service and commitment to our community. Additionally, three longtime volunteers—Joan Caillouette (45 years), Betty Medearis (39 years), and Nancy Johnson (45 years)—received the President's Service Award.

The Huntington also continues to improve and expand its high school volunteer program. Sixty-seven high school students from local public and private schools are helping to maintain exhibits in the Conservatory and facilitate plant demonstrations or oversee Discovery Carts in the gardens. The future of volunteering is in good hands.

During the year Huntington volunteers contributed 42,146 hours of service, a remarkable level of production equivalent to \$790,000.

Top: Artists from L.A. Opera performed ragtime, spirituals, and opera in "A Celebration of African American Music," one of the many events of the "Dreams Fulfilled" series.
Below: Docent Amy Stephens with visitors.



FINANCES



THE YEAR IN FINANCES

The months following the close of the fiscal year saw a historic downturn in the economy, with the financial health of banking institutions, insurers, and large corporations called into doubt. Endowments and foundations endured losses of 20 to 30 percent of their market values.

It's no wonder, then, that it is easy to forget how remarkable fiscal year 2008 was, and how important it is to celebrate The Huntington's accomplishments, both programmatic and fiscal. They were nothing short of extraordinary, made more so by the fact that throughout the year staff members exercised fiscal caution, put financial safeguards in place, and adhered to budgets.

A landmark financial milestone was achieved this year, with the reduction of the spending rate from the endowment to 5 percent. Using 5 percent of the endowment on an annual basis is considered prudent for its preservation over long periods of time. During the recession and high inflationary periods of the 1970s and '80s, The Huntington swerved from its historically low draws on the endowment and began using it at significantly higher rates. The peak spending rate was in 1983, when the amount withdrawn was more than 16 percent. Even in the early 1990s, spending was still 7 to 8 percent of the endowment's market value.

Thus, at the outset of the *For Generations to Come* Campaign, one of the institution's key financial objectives was to reduce annual spending from the endowment to 5 percent. We reached that goal ahead of schedule—in 2008—but not without significant help. An anonymous donor made a unique and magnanimous five-year pledge of \$1 million per year in annual giving with the express intention of bringing endowment spending down. That pledge will be fulfilled in 2012. One goal is to raise endowment gifts by at least \$20 million to offset the amount of the gift at the conclusion of the pledge's term.

While the market's unwinding was occurring toward the end of the fiscal year, performance for the Huntington

A bench near the Lily Pond invites quiet contemplation.

endowment was strong on a relative basis—so strong that it ranked among the top-performing endowments in the country. While the S&P 500 dropped 13 percent for the year ending June 30, 2008, the Huntington endowment grew 4 percent. And the annualized returns for the five years ending June 30, 2008, were close to 14 percent. This strong performance can be attributed to the hard work of the institution's Endowment Investment Committee, a well-diversified portfolio, and a liquidity reserve within the portfolio invested in U.S. Treasury notes.

The fact that the endowment grew only 4 percent for the year explains the wide swing in investment income from 2007 to 2008. In 2007, the return from the investment portfolio was 21 percent. With the rocky investment climate following June 30, 2008, the Endowment Investment Committee has met monthly, assessing portfolio liquidity and the strength and integrity of our managers. The portfolio has been well managed, requiring neither changes to asset allocation from the committee nor the liquidation of any of The Huntington's equity holdings.

The year was notable for its strong streams of annual giving and earned revenues, which mitigated the impact of the lower investment return. Admissions income grew to \$3.6 million, and Bookstore revenue reached a new record of \$2.3 million. Additionally, The Huntington netted \$365,000 in income from filming and commercial photography, which included a memorable wedding scene on the North Vista for the television show "CSI: Miami." Group Tours brought in well over \$200,000 by year's end, thanks in part to more than 100 tours of the Chinese garden in the final third of the fiscal year. In sum, fiscal year 2008 should be remembered as a year of many successes and no excesses. The Huntington's culture of frugality remains strong and will help us weather whatever economic storms rock the ship of state.

THE YEAR IN FUNDRAISING

We extend again our appreciation to all donors whose gifts are ensuring the continuing vitality of The Huntington's

mission, programs, and operations. The Huntington experienced another very successful year in fundraising. Total giving in fiscal year 2008 was \$43.4 million, up slightly from the prior year's \$42.9 million and still well above historic levels. The critical factor in our success continues to be the Campaign, which completed its fourth of six years on June 30 with total secured gifts and commitments topping \$172 million, approaching the overall goal of \$175 million.

News of earlier successes in the Campaign received national exposure in the fall of 2007, when the *Chronicle of Philanthropy* included The Huntington in its list of 400 top recipients of private donations among U.S. arts organizations. In its study of fiscal year 2006, the *Chronicle* surveyed 400 of the largest U.S.-based nonprofit institutions; The Huntington came in at no. 7 in the "arts and culture" category, with a total of \$51.2 million for that year.

Fiscal year 2008 concluded with plans well underway to sustain the Campaign's momentum through its final two years under the rubric *The Campaign Continues*. We will be inviting all those who have not yet participated in the Campaign to do so, emphasizing our core objectives: annual giving, endowment gifts, and the completion of key capital projects. We will also be focusing on five initiatives that encompass multiple, and as yet unfunded, Campaign objectives.

The honor roll listing those who have given \$50,000 or more cumulatively during the course of the Campaign now totals 256, but The Huntington also relies significantly on thousands of donors of smaller gifts. Proof of this point is that the staff processed 26,844 discrete gifts during the fiscal year.

ANNUAL GIVING

Unrestricted annual giving constituted the largest segment of annual budget revenue and continued to be the lifeblood sustaining The Huntington's core mission. The institution gives thanks to all those whose unrestricted giving for the fiscal year totaled \$8,899,112, an increase from the prior fiscal year. Unrestricted annual giving included gifts through the Society of Fellows, Memberships, corporations and foundations, and individuals.

The largest single source of unrestricted annual giving is the support from the Society of Fellows. Created in 1973 with 82 charter households, the Society encompassed 670 households whose annual philanthropy in 2007–08 totaled \$3,941,198, up \$448,002 from the previous year. Among the Fellows, 44 households donated \$25,000, \$50,000, \$100,000, or more and are due special thanks.

The Fellows enjoyed a very wide array of lectures, exhibition openings, and scholarly programs focused primarily on The Huntington's collections and programs. In addition, the Fellows were included as the primary audience in the dedication of the Chinese garden and celebration of the renovated Huntington Art Gallery. Notably, the 2007 Huntington Ball, chaired by Tracy and Ken McCormick, attracted 451 guests to an enchanted moonlight evening on the North Vista on Sept. 15. The gala netted more than \$293,000 for The Huntington.

Membership also enjoyed an extraordinary year, attributable to the wide array of new facilities and activities. Membership revenue totaled almost \$2.8 million, an increase of \$140,000 from the previous year. The fiscal year concluded with 28,941 households, an increase of 3,647 households. Membership is the second-largest segment of annual giving after the Society of Fellows, and the two groups provided a total of \$6.7 million, or 75 percent of all unrestricted annual gifts.

In March, the Membership and Visitor Services staffs in the Entrance Pavilion merged, creating a cohesive team. On-site Membership sales reached a new high, with a 12 percent increase over the year before. Staff continue to review strategies to convert casual visitors to Members, with the goal of increasing the current 2 percent conversion rate. The weekend admission price increased to \$20 per adult in January, while Membership prices were held steady, making it even more attractive to become a Huntington Member.



Top: A large crowd helps dedicate the renovated Huntington Art Gallery in May.
Bottom: Lois Erburu, Charlie Munger, Frank Ulf, and Bob Erburu enjoy the moment.

Members' events continued to be a strong instrument for sharing The Huntington's collections. Participation increased in many Members' events, such as Summer Evenings, exhibition openings, and quarterly lectures. Such events encourage renewals and upgrades and help provide opportunities to further engage Members.

The Corporate Partners program is another essential component of unrestricted annual giving. In 2007–08, it yielded \$285,000 from more than 40 companies. In many instances, these companies provided both unrestricted support and additional targeted gifts for education programs and exhibitions, as well as support for the Huntington Ball.

Highlights of their giving are included in the listings below.

UNRESTRICTED ANNUAL GIVING

- Mr. and Mrs. James Rothenberg contributed \$500,000 (which includes a generous matching gift from the Capital Group Companies, Inc.) for unrestricted annual support beyond their Fellows support.
- Mr. and Mrs. R. Carlton Seaver committed \$150,000 for unrestricted annual support and exhibition funding.
- Mr. and Mrs. Charles T. Munger contributed \$200,000 in unrestricted funds beyond their Fellows support.
- Wells Fargo made a grant of \$120,000 supporting the Corporate Partners program, a continuation of the art education partnerships with local school districts, and a grant to underwrite First Thursdays.
- The Capital Group Companies Charitable Foundation made a \$50,000 grant to support family and continuing education programs, Corporate Partners membership, and the Huntington Ball.

RESTRICTED GIVING

- With the dissolution of the Virginia Steele Scott Foundation, more than \$11 million was transferred to The Huntington to support the purchase of important American artworks. The foundation also concluded its five-year pledge supporting the operations of the Erburu Gallery.
- The Burndy Library, Dibner Fund, and Dibner Institute made grants totaling \$3.1 million as part of their \$11.6 million package supporting the Burndy Library at The Huntington, including both library and research activities for the Dibner Fellowships and related conference programs, as well as funds to provide staff research assistance.
- The Annenberg Foundation made a \$1,070,000 grant for the creation of "The Ranch" in conjunction with The Huntington's botanical education program. This grant will support program and garden development projects, including a demonstration garden.
- Mr. and Mrs. Stephen Chandler made a \$1 million gift to reinstall the Virginia Steele Scott Galleries of American Art and to create the Susan and Stephen Chandler Exhibition Endowment for Special Exhibitions.
- Mr. and Mrs. Paul G. Haaga Jr. made a \$1 million gift to support the reinstallation of the Scott Galleries of American Art.

- The Andrew W. Mellon Foundation made a three-year, \$700,000 grant to enable The Huntington to process and catalog important manuscript collections that have not been fully available to scholars.
- The Ahmanson Foundation granted \$500,000 to support "Beautiful Science: Ideas that Changed the World," a permanent exhibition that was in the planning stages throughout the fiscal year and opened in November 2008.
- The National Endowment for the Humanities granted \$468,000, supporting research fellowships at The Huntington through the year 2012.
- Dr. and Mrs. George N. Boone pledged \$400,000 over two years to support the operations of the Boone Gallery.
- The Kenneth T. and Eileen L. Norris Foundation granted \$300,000 to support gardens infrastructure, following a similar grant made last year addressing the deferred maintenance backlog in the Botanical Gardens.
- Mr. and Mrs. James F. Rothenberg donated \$250,000 to complete the funding for "Beautiful Science: Ideas that Changed the World."
- Lisa and Tim Sloan made a \$225,000 pledge to fund the first three years of operating costs of the Huntington Art Gallery audio guides.
- Lori and Ted Samuels pledged \$155,000 to create the History of Science school tours program, their second gift to the school tours program.
- A gift of \$155,000 from Bank of America and its subsidiary U.S. Trust was donated to underwrite "This Side of Paradise: Body and Landscape in L.A. Photographs."
- The Arthur Vining Davis Foundations' \$150,000 grant renewed its support of the "Grounding in Botany" program in the education division.
- Peter and Helen Bing contributed \$140,000: \$100,000 to underwrite a book on the Chinese garden, slated for release in December 2008; and \$40,000 to support an upcoming book about the Rose Garden.
- A grant of \$117,000 was awarded by the California State Library's Library Services Technology Act grant program to catalog the Loren Miller and Jack Smith manuscript collections.
- Steve Martin donated \$100,000 for the reinstallation of the Scott Galleries of American Art.



- Mr. and Mrs. Jay T. Last donated \$100,000 for curatorial work on the Jay T. Last collections of lithographic and printing history & 19th-century social and business history.
- The Terra Foundation for American Art made an \$89,000 grant to support two international venues and a German translation of the catalog for the exhibition "This Side of Paradise: Body and Landscape in L.A. Photographs."
- The John Randolph and Dora Haynes Foundation made a grant of \$75,000 to fund three years of Haynes fellowships and lectures.
- Through the auspices of Supervisor Mike Antonovich, Los Angeles County made a grant of \$50,000 to provide budget relief for maintaining public access to certain county historical records.
- The Greenberg Foundation made a grant of \$50,000 to support "This Side of Paradise: Body and Landscape in L.A. Photographs."
- The Sidney J. Weinberg Foundation made a \$50,000 grant supporting communications and outreach projects.

CAPITAL

- The Rose Hills Foundation committed \$2 million over two years to support the first phase of the water infrastructure upgrade project.
- An anonymous donor made a \$1 million gift for the water infrastructure upgrade project.
- The Ralph M. Parsons Foundation also granted \$1 million over two years for the water infrastructure upgrade project.
- Mr. and Mrs. Peter K. Barker designated \$1 million of their accumulated giving for the renewal of the Huntington Art Gallery.
- The Fletcher Jones Foundation gave a \$50,000 grant to support the renovation of the Huntington Art Gallery.

Chinese Garden

We continued to receive new gifts for construction, endowments, and current educational programs related to the Garden of

Flowing Fragrance, which opened in February 2008.

- The Mong Family Trust, at the direction of Cecilia and Andy Vajna, committed \$1 million in memory of Justin Vajna to endow public and educational programs with a focus on music.
- Wilbur and Beth Woo pledged \$1 million to establish the



Top: Wilbur Woo and his great-grandson enjoying the view from the Pavilion of the Three Friends. Below: Trustee Chairman Stewart Smith, President Steve Koblik, Congressman David Dreier, and keynote speaker Wan-go H. C. Weng at the dedication of the Chinese garden. Photo by Donald J. Alschuler.



Left: Visitors in the Huntington Art Gallery, which now houses the Arabella D. Huntington Memorial Art Collection. Right: Huntington Ball co-chairs Tracy and Ken McCormick (right) with Trustee chairman Stewart Smith and his wife, Robin Ferracone.

Wilbur and Beth Woo Family Endowment for operations and maintenance.

- Arlene and George Cheng committed \$1 million to establish a named endowment for education programs with a preference for those involving children or music.
- The Hsueh family—Mrs. Hui-Ju Chen Hsueh with Chang-Huan (C. H.), Chang-Ling, and Chang-Wei (C. W.) Hsueh—pledged \$350,000 in memory of Mr. Pai-Hui Hsueh as a supplement for Phase One construction.
- June and Simon K. C. Li gave \$250,000 for Phase Two design work.
- The first cash gift from a mainland Chinese donor, \$25,000, was received from Mr. Huang Nubo and the Zhongkun Group to help defray garden dedication expenses.
- Christina S. Mednick and Celene Qingyun Mednick made a gift at the Jade Circle Level for Phase Two construction.
- China Shipping (Group) Company committed an in-kind gift valued at \$88,880 for shipping of additional construction materials.
- Leo and Ivy Chu gave \$100,000 for Phase One construction.

ENDOWMENT

Endowment secures the long-term fiscal health of The Huntington. During the 2008 fiscal year, the following endowment gifts were received:

- We met the Andrew W. Mellon Foundation's 2004 \$1 million challenge. Judith and Stanley Farrar provided a lead gift of

\$250,000. Gifts of \$10,000 or more were made by Huntington scholars Robert N. Essick, Sarah Barringer Gordon, Robert L. Middlekauff, John P. Reid, Cara W. Robertson, and Ronald C. White Jr.

- Dana and David Dornsife completed the Mellon Foundation challenge grant with a donation of \$500,000 to endow the Dana and David Dornsife Fellowship.
- In honor of her husband, Heather Haaga contributed \$150,000 to endow an annual lecture about American entrepreneurship.
- Dr. and Mrs. James C. Caillouette funded an endowment to support acquisitions for the European art collections.
- Mr. and Mrs. Lary J. Mielke made a generous pledge to create the Deborah S. and Lary J. Mielke Endowment for Art Docents.
- Peggy Phelps created an endowment in memory of her late husband, to be called the Dr. Nelson J. Leonard Endowment for the History of Science Exhibition, to underwrite production of interpretive materials for "Beautiful Science."
- Mr. and Mrs. Richard Spelke pledged \$50,000 to create the Nancy and Dick Spelke Fund for the Herb Garden.
- Frank and Toshie Mosher, who have consistently supported The Huntington through annual gifts, established a single life gift annuity, which will ultimately support the general endowment of The Huntington.
- Huntington scholar David T. Leary established his fifth charitable gift annuity in honor of The Huntington.
- The San Marino League contributed \$45,000 to support the Japanese Garden Endowment.

HEALING POWERS OF THE HUNTINGTON

by Matt Fong

Sept. 11, 2001, changed the way America looked at the world. Sept. 11, 2007, changed the way I look at The Huntington.

At 6 a.m. on Sept. 11, 2007, I entered emergency surgery at UCLA hospital. Twelve and one-half hours later, I was wheeled into an ICU to recover from surgery to remove cancer cells from my tongue and a four-inch tumor from my neck. The chemotherapy and radiation treatments began at the Huntington Hospital in Pasadena six weeks later.

My normal fast-paced life was interrupted, grinding to a dead stop. Business trips abroad were canceled. Meetings were postponed to indefinite dates. The BlackBerry was turned off. Clients and friends understood. The new priority was recovery.

Between surgery and my chemo/radiation treatments I was “allowed” to regain strength. Walking down our tree-lined street in Pasadena was a treat. But my real goal was to be able to once again take my morning weekend walks at The Huntington.

My strategy to work up to The Huntington’s varied terrain was to work out at home on the treadmill. I worked my way first to half a mile then one mile. I lost 45 pounds in 30 days and was still quite weak. Tubes were removed from my throat but they still remained in my stomach to assist my digestion. Even so, I had a strong desire to get to The Huntington as soon as possible. I pushed myself hard—I wanted to see the fall leaves and their beautiful colors.

I was amply rewarded sitting as a passenger as we entered the grounds. Greeting me was a realization that my sense of smell was more acute and heightened! Passing by the security guard, I could smell the flowers and the trees—not something I was able to do before. The scents were wonderful, telling me I was alive and surrounded by Life...the beauty of nature.

I wore a ski jacket to stay warm and a facemask to protect me from germs. I carefully walked clenching the arm of my wife, Paula, from the parking lot into the wonderful world of the Huntington Gardens. The majestic bamboo greeted me as a familiar friend as I passed by its firm green stalks.

Turning left down the path I entered the southwest section full of cactus and aloe plants. Aloe had taken on a very special meaning. Paula, born and raised in Arizona, had learned to use aloe to treat sunburns. We experimented on my “man-made” sunburns from the daily radiation treatments I was receiving. She applied natural raw aloe on my head and neck to cool me off during the radiation and chemo treatments that followed. My skin never burned. I never lost my hair. Aloe and I are friends forever. As we made our way through the various aloe plants, I “talked” to them and thanked them for healing me.



Matt Fong and his wife, Paula.

Walking downhill was a new challenge. I needed brakes! I was inching my way along...no more quick giant strides of my six-foot frame. I never paid much attention to the benches. Now I looked for a bench after every turn. My eyes were alive. My body and soul were being nourished in seeing the budding flowers and hearing the birds. These were wonderful reminders of the cycle of life continuing around me.

I finally made it to the lower Lily Pond. This was always my favorite place. Enjoying the turtles and relaxing there to meditate were always on my “pond-to-do list.” Now it was a place I needed to rest from the long downhill walk, hydrate with some water, and rest some more.

The filtered light through the bamboo canopy seemed to cool and calm me. The quiet breeze of fresh air cleansed me as I meditated and said lots of prayers. I felt stronger and started to make my way back up the hill.

The longer walks that eventually took place in the Rose Garden and later included the Japanese garden took many more trips. I could benchmark my progress and strength knowing where I had to stop just a week before. Going up the hill was a lot of work; the first few times Paula or our daughter, Jade, had to pull me up or push me from behind.

Walking on the fallen leaves was always a highlight. Sitting under the willows next to the roses was a favorite rest stop. And looking at the great food through the window of the Rose Garden Tea Room almost made me drool, as I was on a liquid diet for five months.

With all the tourists and groups that come and enjoy The Huntington, I find even now that my walks through the gardens are a private and quiet affair for me—the solace it gives, the strength it provides, and the renewal I receive.

For these and many unspoken reasons, I thank Mr. Huntington for his original generosity and those who have protected and expanded on his vision. I appreciate the many staff, trustees, donors, and volunteers, who enable people like me—patients who are recovering from life’s challenges—to find a place to heal and once again, find Life.

Therefore, Paula and I are proud to donate a new bench next to my favorite lower pond, allowing others who, like me, need a place to sit and rest as they bask in the “the healing powers of The Huntington.”

CAMPAIGN HONOR ROLL AS OF JUNE 30, 2008

For Generations to Come, The Huntington's first comprehensive campaign, is an ambitious effort to raise \$175 million in annual, capital, and endowment gifts that address specific goals in the institution's strategic plan. We recognize with gratitude those donors who have provided leadership gifts of \$50,000 or more since the Campaign began.

Sara and George Abdo
Mr. and Dr. Ashwin Adarkar
The Ahmanson Foundation
Air China *
Donald J. Alschuler *
Estate of Clarence and
Estelle Albaugh
Dr. and Mrs. David Alexander
American Council of Learned
Societies
Wallis Annenberg and the
Annenberg Foundation
Anonymous (9)
Associated Foundations, Inc.
Avery-Tsui Foundation
Mr. and Mrs. Guilford C. Babcock
The Francis Bacon Foundation
Bank of America
Bank of America Foundation
June and Merle Banta
Mr. and Mrs. Peter K. Barker

Mr. and Mrs. Olin Barrett
Mr. and Mrs. Andrew F. Barth
Estate of Mrs. Harry A. Batten *
Milo W. Bekins Foundation
Mr. and Mrs. George H. Benter Jr.
The H. N. and Frances C. Berger
Foundation
Dr. and Mrs. Peter S. Bing
BNY Mellon
Dr. and Mrs. George N. Boone
Mr. and Mrs. Douglas A. Brengel
Mrs. Sidney F. Brody
Harry Bronson & Edith R. Knapp
Foundation
Mr. and Mrs. John E. Bryson
Mrs. Linda L. Bukowski *
The Burndy Library
Dr. and Mrs. James C. Caillouette
Estate of Philip and
Mary Elizabeth Caldwell
California State Library

Dr. and Mrs. Richard W. Call
The Capital Group Companies, Inc.
Cathay Bank
In memory of Fung Chow and Wai
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Nachi and Ed Pi among the bamboo overlooking the new Garden of Flowing Fragrance.



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Emilee Rolleg (age 6) and her family were on hand to celebrate the opening of the Chinese garden during the Chinese New Year Festival. *Photo by Robin Rolleg.*

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REPORT OF INDEPENDENT AUDITORS



To the Board of Trustees of The Henry E. Huntington Library and Art Gallery

In our opinion, the accompanying statements of financial position and the related statements of revenues, expenses and changes in net assets, functional expenses, and cash flows present fairly, in all material respects, the financial position of The Henry E. Huntington Library and Art Gallery (the "Huntington") at June 30, 2008 and 2007, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Huntington's management. Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits of these statements in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

PricewaterhouseCoopers LLP

November 10, 2008

STATEMENTS OF FINANCIAL POSITION *June 30, 2008 and 2007*

	General Fund	Endowment Fund	Property Fund	2008 Total	2007 Total
Assets					
Cash and cash equivalents	\$ 1,131,043	\$ 15,497,409		\$ 16,628,452	\$ 13,830,994
Short-term investments	6,270,396	1,962,497		8,232,893	6,502,372
Accounts and other receivables	242,091	709,195		951,286	3,077,441
Grants and contributions receivable (Note 4)	13,225,830	11,640,837		24,866,667	29,141,118
Prepaid expenses	343,917			343,917	409,402
Inventories	841,955			841,955	805,813
Pooled investments (Note 3)		249,831,774		249,831,774	232,870,963
Beneficial interests in trusts, insurance, and real estate		20,039,482		20,039,482	19,616,827
Real estate			\$ 1,260,387	1,260,387	1,135,393
Fixed assets (Note 5)			106,843,095	106,843,095	101,977,500
Library, art and garden collections (Note 6)					
Interfund	1,944,871	(1,944,871)	—	—	—
Total assets	<u>\$ 24,000,103</u>	<u>\$ 297,736,323</u>	<u>\$ 108,103,482</u>	<u>\$ 429,839,908</u>	<u>\$ 409,367,823</u>
Liabilities and net assets					
Liabilities					
Accounts payable and accrued expenses	\$ 4,264,619	\$ 164,526		\$ 4,429,145	\$ 5,346,901
Obligations under unitrust and annuity agreements		6,626,315		6,626,315	7,145,863
Asset retirement obligation (Note 2)			\$ 1,458,361	1,458,361	1,365,107
Total liabilities	<u>4,264,619</u>	<u>6,790,841</u>	<u>1,458,361</u>	<u>12,513,821</u>	<u>13,857,871</u>
Net assets (Note 9)					
Unrestricted	528,294	83,438,913	106,645,121	190,612,328	186,901,213
Temporarily restricted	19,207,190	104,241,209		123,448,399	114,360,964
Permanently restricted		103,265,360		103,265,360	94,247,775
Total net assets	<u>19,735,484</u>	<u>290,945,482</u>	<u>106,645,121</u>	<u>417,326,087</u>	<u>395,509,952</u>
Total liabilities and net assets	<u>\$ 24,000,103</u>	<u>\$ 297,736,323</u>	<u>\$ 108,103,482</u>	<u>\$ 429,839,908</u>	<u>\$ 409,367,823</u>

STATEMENTS OF ACTIVITIES *For the Fiscal Years Ended June 30, 2008 and 2007*

	General Fund	Endowment Fund	Property Fund	2008 Total	2007 Total
Changes in unrestricted net assets					
Support and revenue					
Investment return	\$ 5,862,800	\$ (2,620,367)	\$ 500,000	\$ 3,742,433	\$ 17,699,151
Individual, corporate and foundation contributions	7,743,219	319,271		8,062,490	8,296,742
Fees, auxiliary services, sales and other revenue	8,490,215		14,500	8,504,715	7,971,760
Change in value of split interest agreements		(45,972)		(45,972)	(73,450)
Net assets released from restriction and interfund transfers	10,161,264	2,395,005	9,801,615	22,357,884	30,065,241
Total support and revenue	32,257,498	47,937	10,316,115	42,621,550	63,959,444
Expenses					
Program	24,115,809		5,245,646	29,361,455	25,140,997
Supporting	5,094,584	1,223,318	62,355	6,380,257	6,260,755
Cost of sales and auxiliary services	3,041,769		126,954	3,168,723	3,071,328
Total expenses	32,252,162	1,223,318	5,434,955	38,910,435	34,473,080
Increase (decrease) in unrestricted net assets	5,336	(1,175,381)	4,881,160	3,711,115	29,486,364
Unrestricted net assets at beginning of fiscal year	522,958	84,614,294	101,763,961	186,901,213	157,414,849
Unrestricted net assets at end of fiscal year	\$ 528,294	\$ 83,438,913	\$ 106,645,121	\$ 190,612,328	\$ 186,901,213
Changes in temporarily restricted net assets					
Investment return	\$ 2,622,821	\$ 2,892,599		\$ 5,515,420	\$ 26,778,236
Contributions, grants and other revenue	13,614,828	12,270,254		25,885,082	26,449,135
Change in value of split interest agreements		44,817		44,817	(1,312,939)
Net assets released from restriction and interfund transfers	(17,621,734)	(4,736,150)		(22,357,884)	(29,673,429)
(Decrease) Increase in temporarily restricted net assets	(1,384,085)	10,471,520		9,087,435	22,241,003
Temporarily restricted net assets at beginning of fiscal year	20,591,275	93,769,689		114,360,964	92,119,961
Temporarily restricted net assets at end of fiscal year	\$ 19,207,190	\$ 104,241,209		\$ 123,448,399	\$ 114,360,964
Changes in permanently restricted net assets					
Contributions	\$	\$ 9,017,585		\$ 9,017,585	\$ 12,094,532
Net assets released from restriction and interfund transfers		—		—	(391,811)
Increase in permanently restricted net assets		9,017,585		9,017,585	11,702,721
Permanently restricted net assets at beginning of fiscal year		94,247,775		94,247,775	82,545,054
Permanently restricted net assets at end of fiscal year	\$	\$ 103,265,360		\$ 103,265,360	\$ 94,247,775
Total net assets					
Unrestricted	\$ 528,294	\$ 83,438,913	\$ 106,645,121	\$ 190,612,328	\$ 186,901,213
Temporarily restricted	19,207,190	104,241,209		123,448,399	114,360,964
Permanently restricted		103,265,360		103,265,360	94,247,775
Total net assets	\$ 19,735,484	\$ 290,945,482	\$ 106,645,121	\$ 417,326,087	\$ 395,509,952

STATEMENTS OF FUNCTIONAL EXPENSES *For the Fiscal Years Ended June 30, 2008 and 2007*

	Program				Supporting			Cost of Sales	Allocated Dept.	2008 Total	2007 Total
	Library	Research	Art	Botanical	Public Services	Admin.	Raising Fund				
Acquisitions	\$ 923,012	\$ 2,650	\$ 1,412,785	\$ 34,274						\$ 2,372,721	\$ 1,937,572
Conservation	64,891		106,513	3,459		\$ 6,551			\$ 2,585	183,999	114,085
Cost of merchandise and services											
Exhibits and programs	704,885	273,938	490,409	446,965	434,033	15,313	\$ 681,079	20,918	837	3,068,377	2,801,203
Grants awarded	20,937	1,155,017								1,175,954	959,753
Insurance				1,048	\$ 30,895			\$ 1,278,382		1,310,325	1,200,860
Maintenance and repairs	12,901		27,615	399,345	45,611	11,487	20,151	11,977	509,275	509,275	485,257
Outside services	82,402		1,338	27,939	5,647	185,649	120	9,970	505,730	1,034,817	820,261
Professional and institutional development	37,865	34,868	45,103	77,391	50,248	144,893		21,346	88,567	401,632	381,581
Promotion				4,527	5,935	35,571	21,700	70,793	23,237	545,524	600,816
Salaries and benefits	3,828,317	461,136	722,459	3,250,263	1,071,238	1,472,947	1,856,788	1,248,446	4,183,186	138,526	73,083
Supplies, materials										18,094,780	16,900,999
and equipment	101,203	13,292	60,412	478,466	123,461	83,096	275,371	236,616	475,917	1,847,834	1,755,307
Utilities	447		148	105,792	12,600		296		1,449,116	1,568,399	1,465,322
Subtotal before allocated departments	5,776,860	1,940,901	2,866,782	4,829,469	1,779,668	1,955,507	2,966,078	2,898,448	7,238,450	32,252,163	29,496,099
Security, maintenance and operations	3,242,102	70,937	1,522,970	1,754,600	331,521	131,016	41,983	143,321	-	32,252,163	29,496,099
Subtotal-general fund	9,018,962	2,011,838	4,389,752	6,584,069	2,111,189	2,086,523	3,008,061	3,041,769		1,223,319	1,144,208
Investment fees						1,223,319				93,254	(411,185)
Asset retirement obligation	84,231		4,688	1,734		2,601				5,341,699	4,243,958
Depreciation	1,413,881	10,275	969,320	2,719,697	41,819	47,418	12,335	126,954			
2008 Total expenses	\$ 10,517,074	\$ 2,022,113	\$ 5,363,760	\$ 9,305,500	\$ 2,153,008	\$ 3,359,861	\$ 3,020,396	\$ 3,168,723		\$ 38,910,435	\$ 34,473,080
2007 Total expenses	\$ 9,200,145	\$ 1,663,387	\$ 4,304,579	\$ 7,969,778	\$ 2,003,108	\$ 3,434,628	\$ 2,826,127	\$ 3,071,328			
Total Program										\$ 29,361,455	\$ 25,140,997
Total Supporting										\$ 6,380,257	\$ 6,260,755
Total Cost of Sales										\$ 3,168,723	\$ 3,071,328

STATEMENTS OF CASH FLOWS *For the Fiscal Years Ended June 30, 2008 and 2007*

	2008	2007
Cash flows from operating activities		
Increase in net assets	\$ 21,816,135	\$ 63,430,088
Adjustments to reconcile changes in net assets to net cash provided by operating activities		
Depreciation	5,341,699	4,243,958
Non-cash change to asset retirement obligation	93,254	(411,185)
Amortization of pledge discounts	(473,091)	951,222
Receipt of contributed securities	(5,879,832)	(2,573,405)
Contributions for long-term investment	(19,897,143)	(14,173,478)
Net realized and unrealized gains on investments	(18,738,697)	(48,664,727)
Changes in operating assets and liabilities		
Accounts and other receivables, including accrued investment income	2,231,091	(2,368,199)
Grants and contributions receivable	2,107,620	(3,498,715)
Prepaid expenses	65,485	(84,624)
Inventories	(36,142)	(99,499)
Note and mortgage receivable	—	10,507
Accounts payable and accrued expenses	229,589	1,263,182
Net cash used for operating activities	<u>(13,140,032)</u>	<u>(1,974,875)</u>
Cash flows from investing activities		
Proceeds from sales and maturities of investments	72,980,266	44,763,310
Proceeds from sales of contributed securities	5,879,832	2,573,405
Purchases of investments	(73,037,838)	(39,972,618)
Purchases of fixed assets	(11,354,639)	(21,214,986)
Improvements of real estate holdings	(124,994)	(15,737)
Net cash used for investing activities	<u>(5,657,373)</u>	<u>(13,866,626)</u>
Cash flows from financing activities		
Contributions for long-term investment	22,537,066	10,720,788
Change in beneficial interests in trusts and insurance	(942,203)	(1,774,267)
Net cash provided by financing activities	<u>21,594,863</u>	<u>8,946,521</u>
Net increase (decrease) in cash	2,797,458	(6,894,980)
Cash and cash equivalents at beginning of fiscal year	13,830,994	20,725,974
Cash and cash equivalents at end of fiscal year	<u>\$ 16,628,452</u>	<u>\$ 13,830,994</u>
Supplemental disclosures		
Contributed securities	\$ (5,879,832)	\$ (2,573,405)

NOTES TO FINANCIAL STATEMENTS

1. ORGANIZATION

The Henry E. Huntington Library and Art Gallery (the "Huntington") is a California nonprofit charitable trust created in 1919 by Henry E. Huntington to promote and advance "learning, the arts and sciences, and to promote the public welfare; ...to render the books, manuscripts and other contents available to scholars and other persons engaged in research or creative work in history, literature, art, science and kindred subjects; ...to disseminate and contribute to the advancement of useful information and knowledge; ...and generally to conduct an institution of educational value to the public."

The Huntington is exempt from federal and state income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code and corresponding provisions of the California Revenue and Taxation Statute. However, the Huntington makes provision for federal and California franchise taxes on unrelated business income from alternative investments and a portion of bookstore sales.

2. SIGNIFICANT ACCOUNTING POLICIES

BASIS OF PRESENTATION

The financial statements of the Huntington have been prepared on the accrual basis of accounting, in accordance with the AICPA's Audit and Accounting Guide "Not-for-Profit Organizations."

Net assets of the Huntington are classified and reported as follows:

Unrestricted net assets – net assets that are not subject to donor-imposed stipulations. The Board of Trustees may elect to designate such net assets for specific purposes or to function as endowment. This designation may be removed at the Board's discretion.

Temporarily restricted net assets – net assets that are subject to donor-imposed stipulations that either expire by passage of time or can be fulfilled and removed by actions of the Huntington pursuant to these stipulations.

Permanently restricted net assets – net assets that are subject to donor-imposed stipulations that must be maintained in perpetuity while permitting the Huntington to use or expend part or all of the income derived from the donated assets.

The financial statements report activity in a columnar format, reflecting the following main centers of financial activity at the Huntington:

General Fund – represents those net assets associated with the regular programs and activities of the Huntington.

Endowment Fund – represents those net assets, which are restricted for, or designated as, endowment, the income from which helps to underwrite the program activities of the Huntington. The Endowment Fund also reflects the activity associated with the Huntington's beneficial interests in trusts, insurance, and real estate.

Property Fund – represents those net assets associated with the Huntington's holdings of land, buildings, improvements, and equipment.

CASH AND CASH EQUIVALENTS

All highly liquid investments with maturity of three months or less when purchased are considered to be cash equivalents. Cash and cash equivalents balances for operating purposes are maintained in the General Fund separately from cash and cash equivalents in the Endowment Fund. The statement of cash flows reconciles the total changes in net assets to the change in the combined total of cash maintained for operating purposes in the Endowment Fund.

The Huntington maintains its cash and cash equivalents in a number of commercial banks. Accounts at these institutions are guaranteed by the Federal Deposit Insurance Corporation ("FDIC") up to \$100,000 for each bank. The Huntington is exposed to credit risk for amounts held in excess of the FDIC limit. However, the Huntington does not anticipate nonperformance by another party on the contract terms.

INVENTORIES

Inventories, reported at cost, consist of items held by the Huntington Bookstore & More and Huntington Library Press publications.

LONG-TERM INVESTMENTS

Investments with a readily determinable market value are stated at fair value. Other investments including real estate are stated at cost; hedge funds and limited partnerships are stated at fair value. The Huntington believes that the carrying amount of hedge funds and limited partnerships is a reasonable estimate of fair value. These investments are not readily marketable; their estimated value is subject to uncertainty and, therefore, may differ significantly from the value that would have been used had a ready market existed. Gains or losses and investment income

on investments are reported in the statement of activities as increases or decreases in unrestricted net assets unless their use is temporarily or permanently restricted by explicit donor stipulations.

BENEFICIAL INTERESTS IN TRUSTS, INSURANCE AND REAL ESTATE

The Huntington has a beneficial interest in a number of split-interest agreements. Interests in the gift annuity fund, pooled income fund, and charitable remainder trusts are stated at market, with a corresponding liability for the present value of estimated future payments, using discount rates ranging from 3% to 7.5% and life expectancy tables, to the beneficiary(ies) other than the Huntington. A reserve account is maintained for the gift annuity fund in compliance with California Department of Insurance regulations. The Huntington is beneficiary of life insurance policies with a cash surrender value. The Huntington is also beneficiary of a one sixth interest in an apartment building. The gains or losses and investment income on split-interest agreements are reported in the statement of changes in net assets as investment income.

When the Huntington is named as trustee under the terms of a split-interest agreement, the agreement is recorded at the market value of the trust on the date of the trust; a corresponding liability is recorded to recognize the present value of expected future cash flows to be paid to the beneficiary(ies). When the Huntington is not named as trustee under the terms of a split-interest agreement in which it has a beneficial interest, the agreement is recorded when the Huntington is notified of the beneficial interest and when the market value of the agreement can be readily ascertained.

FIXED ASSETS

Fixed assets are recorded at cost or amounts assigned at dates of gifts, less accumulated depreciation. Depreciation is computed using the straight-line method over the estimated useful lives of the buildings and building improvements (10-30 years), equipment and vehicles (3-15 years), and land improvements (15-25 years).

CONTRIBUTIONS AND GRANTS

Unconditional pledges are recorded as revenue when executed, and other contributions are recorded when received. The Huntington records gifts of cash and other assets as temporarily restricted contributions if they are received with stipulations from the donor that limit their use or are to be received in the future. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as net assets released from restriction.

A substantial number of unpaid volunteers have made significant contributions of their time to many of the Huntington's programs. The value of this contributed time is not reflected in the financial statements since it is not susceptible to objective measurement or valuation.

FEES, AUXILIARY SERVICES, SALES AND OTHER REVENUE

Fees, auxiliary services, sales and other revenue include admissions, bookstore sales, publications sales, fees for reproducing Huntington images, concession fees from the food services provider, fees for filming on Huntington property, and revenues from other auxiliary services.

USE OF ESTIMATES

The presentation of the Huntington's financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from these estimates.

ASSET RETIREMENT OBLIGATION

The Huntington accounts for asset retirement obligations (ARO) in accordance with Financial Accounting Standards Board (FASB) Statement No. 143. This accounting standard applies to the fair value of a liability for an ARO that is recorded when there is a legal obligation associated with the retirement of a tangible long-lived asset and the liability can be reasonably estimated. As of June 30, 2008 and 2007, \$1,458,361 and \$1,365,107, respectively, of conditional retirement asset obligations is included in the statements of financial position.

3. POOLED INVESTMENTS

The investments of the Huntington include permanent endowments, funds established by the Board of Trustees to function as endowment, and other balances. Investment return related to assets of permanent endowments is classified depending on donor stipulation.

The Endowment Fund investments are managed on a total return basis to provide both income and capital appreciation. Under the Huntington's endowment spending policy, a spending rate is assessed against endowments that support unrestricted and certain temporarily restricted activities, consistent with an annual budget approved by the Board of Trustees. The spending policy allows the expenditure of a prudent amount of the total investment return over a period of time that preserves the future purchasing power of endowment principal. A spending rate of 5% and 5.5% of the preceding twelve-quarters average market value of the Endowment Fund investments was appropriated to support current operations in the years ended June 30, 2008 and 2007, respectively.

The following schedule summarizes the investment return in the pooled investments, excluding investment gains or (losses) related to beneficial interests in trusts, insurance and real estate of (\$623,973) and \$1,842,694 in the years ended June 30, 2008 and 2007, respectively:

	June 30			
	Unrestricted	Temporarily Restricted	2008 Total	2007 Total
Pooled investment returns				
Dividends and interest	\$ 1,473,149	\$ 2,748,457	\$ 4,221,606	\$ 3,761,690
Net realized gains	8,067,358	13,232,373	21,299,731	13,450,992
Net unrealized (losses) gains	(5,591,061)	(10,049,432)	(15,640,493)	25,422,012
Investment return	<u>\$ 3,949,446</u>	<u>\$ 5,931,398</u>	<u>\$ 9,880,844</u>	<u>\$ 42,634,694</u>

The Endowment Fund includes cash and cash equivalents of \$15,497,409 and \$7,592,024 at June 30, 2008 and 2007, respectively, and short-term investments of \$1,962,497 and \$4,280,859 at June 30, 2008 and 2007, respectively. Pooled investments at fair value are comprised of the following:

	June 30	
	2008	2007
Large capitalization equities	\$ 42,738,262	\$ 45,463,829
Small capitalization equities	7,639,843	10,159,287
Global equity funds	31,359,303	25,992,385
Emerging markets equity funds	26,768,960	36,086,913
Treasury bonds	29,520,426	21,754,445
Private equity funds	20,900,400	11,921,944
Absolute return funds	62,861,394	51,135,901
Real asset funds	27,641,739	29,849,876
Accrued interest and dividends	401,447	506,383
	<u>\$ 249,831,774</u>	<u>\$ 232,870,963</u>

The Huntington had commitments outstanding to fund alternative investments of \$49,268,823 and \$50,567,180 at June 30, 2008 and 2007, respectively.

4. GRANTS AND CONTRIBUTIONS RECEIVABLE

Grants and contributions receivable are comprised of the unconditional promises to give shown below. In determining the present value of the expected future cash flows for unconditional promises to give, a discount rate of 3% and 5% was applied at June 30, 2008 and 2007, respectively.

	June 30	
	2008	2007
Amounts due in		
Less than one year	\$ 9,722,964	\$ 8,498,260
One to five years	10,375,500	17,210,612
More than five years	11,548,592	10,685,728
Less: discount	(6,780,389)	(7,253,482)
	<u>\$ 24,866,667</u>	<u>\$ 29,141,118</u>

5. FIXED ASSETS

Fixed assets consists of the following:

	June 30	
	2008	2007
Land	\$ 2,082,008	\$ 2,082,008
Land improvements	30,365,540	20,184,830
Buildings and improvements	109,443,128	86,048,581
Construction in progress	1,624,266	25,371,635
Equipment and vehicles	12,062,560	11,697,883
Less accumulated depreciation	(48,734,407)	(43,407,437)
	<u>\$ 106,843,095</u>	<u>\$ 101,977,500</u>

The Huntington has committed \$708,604 for construction contracts as of June 30, 2008, which will be funded by gifts and pledges included within temporarily restricted net assets, expected to be paid during the fiscal year ending June 30, 2009.

6. LIBRARY, ART AND GARDEN COLLECTIONS

The collections, which were acquired through purchases and contributions since the Huntington's inception, are not recognized as assets on the statement of financial position. The collections are held for public education or research in furtherance of public service rather than financial gain.

Collections items are expensed when purchased. Contributed collections items are not reflected on the financial statements. The estimated fair value of contributed collections items amounted to \$1,993,327 and \$5,874,128 in the years ended June 30, 2008 and 2007, respectively.

The Huntington continually reviews its collections and may deaccession or acquire additional items. Proceeds from deaccessions are classified as unrestricted, except when donor restrictions apply. The collections are subject to a policy that requires proceeds from deaccessioning to be used to acquire other items for collections.

7. CONTRIBUTED SERVICES

The Huntington received contributed services of \$524,365 in the year ended June 30, 2007 in the form of shipping, airline tickets, bus transport, hotel accommodations and design in support of the Chinese garden. There are no contributed services for the year ended June 30, 2008.

8. RETIREMENT PLAN

The Huntington maintains a qualified defined contribution retirement plan. All full-time employees with two or more years of service are eligible to participate. The Huntington's contribution to the plan was \$1,011,200 and \$924,682 for the years ended June 30, 2008 and 2007, respectively. There are no prior service obligations, and all contributions are fully and immediately vested in the participants' accounts.

The Huntington maintains a 457(b) deferred compensation plan for a select group of management and highly compensated employees. The plan constitutes an unfunded plan and all amounts, contributed solely by participants, are allocated to the Huntington. The plan balance was \$115,074 and \$72,656 as of June 30, 2008 and 2007, respectively.

9. NET ASSETS

Net assets consist of the following:

	General Fund	Endowment Fund	Property Fund	2008 Total	2007 Total
Unrestricted net assets:					
Available for operations	\$ 528,294			\$ 528,294	\$ 522,958
Invested in fixed assets			\$ 106,645,121	106,645,121	101,763,961
Beneficial interests in trusts and insurance		\$ 1,333,624		1,333,624	1,633,717
Funds held for investment		82,105,289		82,105,289	82,980,577
Total unrestricted net assets	<u>\$ 528,294</u>	<u>\$ 83,438,913</u>	<u>\$ 106,645,121</u>	<u>\$ 190,612,328</u>	<u>\$ 186,901,213</u>
Temporarily restricted net assets:					
For program activities	\$ 12,992,727			\$ 12,992,727	\$ 16,928,397
For acquisitions	699,918			699,918	1,110,462
For fixed assets	5,514,545			5,514,545	2,552,416
Beneficial interests in trusts and insurance		\$ 7,277,387		7,277,387	7,223,234
Funds held for investment		96,963,822		96,963,822	86,546,455
Total temporarily restricted net assets	<u>\$ 19,207,190</u>	<u>\$ 104,241,209</u>		<u>\$ 123,448,399</u>	<u>\$ 114,360,964</u>
Permanently restricted net assets:					
Beneficial interests in trust and insurance		\$ 4,892,883		\$ 4,892,883	\$ 3,731,902
Endowment		98,372,477		98,372,477	90,515,873
Total permanently restricted net assets		<u>\$ 103,265,360</u>		<u>\$ 103,265,360</u>	<u>\$ 94,247,775</u>

Net assets were released from donor restrictions by incurring expenses satisfying the restricted purpose or by occurrence of other events specified by donors, as follows:

	June 30	
	2008	2007
Expenditures for program activities, including acquisition of collection items	\$ 12,556,269	\$ 9,256,822
Expenditures for fixed assets	9,801,615	20,808,419
	<u>\$ 22,357,884</u>	<u>\$ 30,065,241</u>

