

annual report

For Generations to Come 2009

THE HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS

2009 ANNUAL REPORT

For Generations to Come

July 1, 2008—June 30, 2009

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**Deceased during fiscal year 2008–09

Highlights 2008–09

INSTITUTIONAL INVOLVEMENT

| | |
|--------------------------------------|---------|
| Scholars in Residence | 1,504 |
| Attendance during Public Hours | 585,014 |
| Full-time Staff Members | 289 |
| Part-time Staff Members | 72 |

EDUCATION PROGRAMS AND VOLUNTEERS

| | |
|--|--------|
| School Programs (students, schools, and teachers served): | |
| Students | 11,746 |
| Schools | 297 |
| Teachers | 1,565 |
| Public served through “Ask Me” docents and full garden tours | 79,634 |
| Participants: Children, Family Programs, and Festivals | 14,531 |
| Participants: Adult Workshops | 3,500 |
| Volunteers | 1,111 |

SUPPORT (BY HOUSEHOLD)

| | |
|---------------------------|--------|
| Society of Fellows | |
| Huntington Circle | 136 |
| President’s Circle | 71 |
| Life Fellows | 76 |
| Annual Fellows | 359 |
| Members | 30,775 |
| Corporate Partners | 41 |
| Foundations | 65 |
| Government Entities | 4 |

On the Cover: Sam Francis, *Free Floating Clouds* (1980), detail. 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



As you read through this annual report, you may notice that many of the most memorable moments of the year came from our permanent collections: the opening of the Dibner Hall of the History of Science, the reinstallation of the Virginia Steele Scott Galleries of American Art, as well as the blooming of our notorious *Amorphophallus titanum* in The Rose Hills Foundation Conservatory for Botanical Science.

Even with our permanent displays, it's clear that The Huntington is a dynamic place in every respect—in the collections as well as in the scholarship, education programs, or conservation efforts that surround them.

That hive of activity actually begins well before The Huntington comes into the picture. Behind many of our exhibitions—whether on plants, paintings, or books or manuscripts—lies the story of a collector whose passion helped preserve and sustain valuable materials for posterity.

Our Lincoln exhibition, “The Last Full Measure of Devotion,” told a story about the collection craze that took hold around Lincoln memorabilia, creating a demand for all things Lincoln and with it an appreciation of historical artifacts. Another exhibition, “Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection,” showed how the passion of the Weng family was critical to the preservation of a collection of important Chinese painting and calligraphy. Exhibitions are inherently celebrations of the collectors who make them all possible. Even in the garden, it’s clear that collecting, and tending, is key, particularly as we work to grow, display, and distribute plants that may no longer exist in their native habitats.

Yet this past fiscal year, all of us were reminded that the process is not always that linear. In late summer 2008, shortly after we received news that we had met our Campaign fundraising goal—two years ahead of schedule—we were becoming aware of the growing loss of confidence in the financial markets. Here we were, experiencing our greatest fundraising success in the history of The Huntington, only to realize the economy was heading toward a terrific downturn.

Like all nonprofits, our endowment suffered significant losses, and we were forced to make some tough decisions midway through the fiscal year. This included salary reductions across the board and engaging in a small reduction in our workforce and a voluntary early retirement program. In the wake of it all, I am so very proud of the way our staff handled these challenging times—with profound dignity and grace. If it hadn’t been obvious before, then it quickly became so to everyone, including our Boards of Trustees and Overseers, that Huntington staff are an extraordinary group of professionals—enormously talented and supremely committed to the work of this great institution.

What we learned as we worked our way through the turmoil was that The Huntington was actually in a position of strength. We had been managing our finances extremely well, we had not borrowed money as many of our counterparts had done, and our staff had been working all along with extremely lean budgets so knew quite well how to cope in difficult times. This put us in particularly good position as we began to budget for the next fiscal year. It put us in even better position with our governing boards and other donors who began to see how prudent we had been.

So this year, we celebrate both our achievements and our resilience, humbled by the national and international circumstances that began to play out during this period.

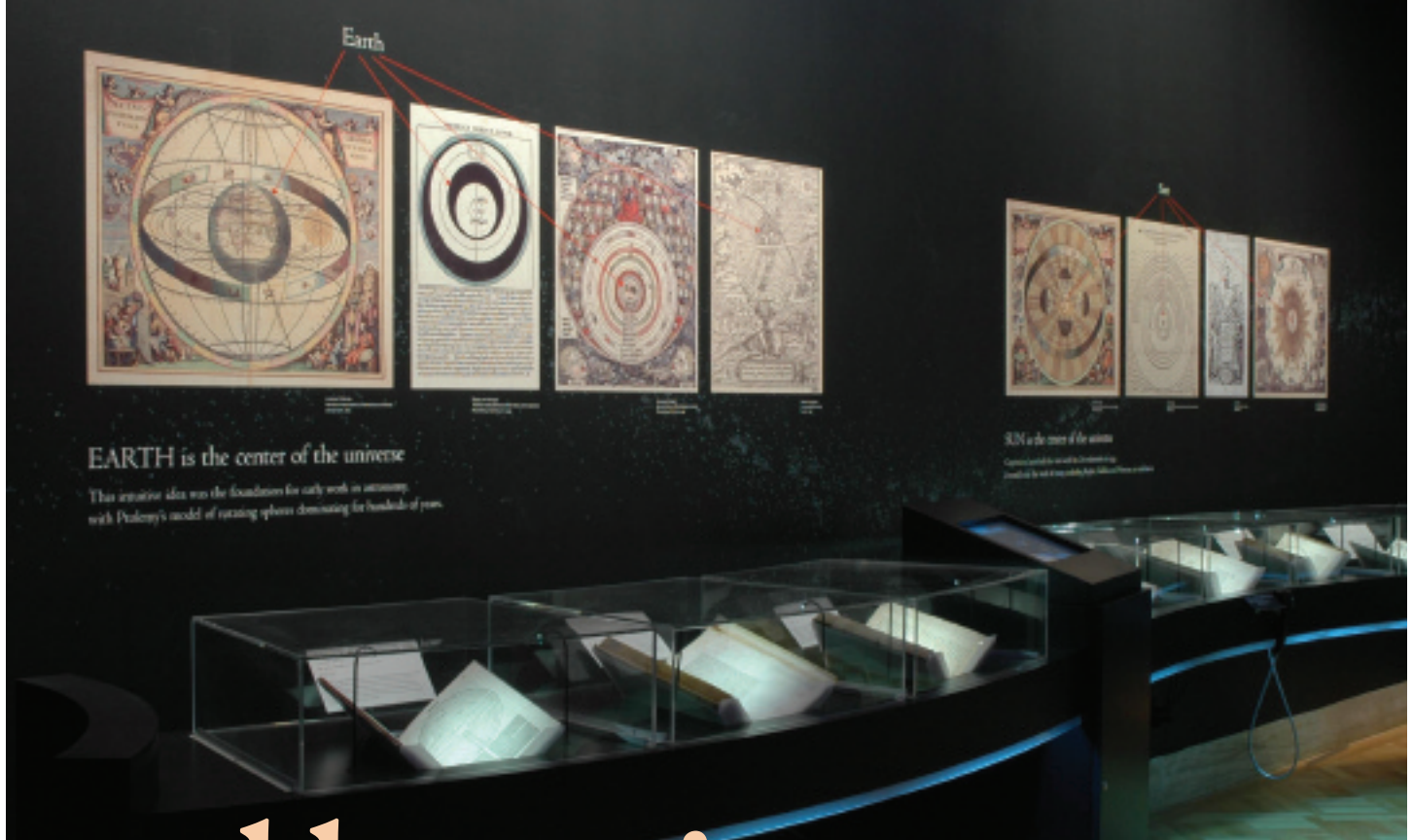
Even given the challenges, we continue to grow our programmatic activities, firmly committed to the vision Mr. Huntington had so many years ago—to use these collections to examine and celebrate human endeavor. In fulfilling that effort, our volunteers devote untold hours in service that can never be adequately measured in any auditor’s report. And our greatest assets—the staff of The Huntington, and the Members and donors who support it—together ensure the institution’s vitality as we look ahead.

Steven S. Koblik

Opposite: A world of botanical and architectural wonder greets visitors to Liu Fang Yuan, the Garden of Flowing Fragrance.

Below: Harriet Goodhue Hosmer’s *Zenobia in Chains*, 1859.





collections

The permanent exhibition “Beautiful Science” reflects the beauty of The Huntington as a collections-based research and educational institution. The Huntington had substantial holdings related to the history of science when it was given the 67,000-volume Burndy Library in 2006. The gift transformed the institution into an international focal point for scholars who study the history of science.

And while the art collection may not have expanded by tens of thousands of items in a single year, it nevertheless continued to grow strategically. Key acquisitions were made this year that help continue to shape the stories The Huntington tells in art history. That most recently has been evident in the Virginia Steele Scott Galleries of American Art, where the reinstallation has made it possible to present a greatly expanded display from the Revolutionary War period through the mid-20th century.

In the Botanical Gardens, one rare item in the collections garnered quite a bit of attention this year: the *Amorphophallus titanum* that bloomed in The Rose Hills Foundation Conservatory for Botanical Science in June. But for every remarkable specimen there are countless others that thrive out of sight from the public, in the greenhouses, nursery, or Tissue Culture Lab of the Botanical Center. The great

bloom of the “Son of Stinky,” propagated by staff members, is also a reminder of the human touch behind every plant, let alone every book or painting.

THE YEAR IN EXHIBITIONS

As this fiscal year began, a single, ambitious exhibition occupied both the Library West Hall and the MaryLou and George Boone Gallery as well as parts of the gardens. “This Side of Paradise: Body and Landscape in L.A. Photographs” and the outdoor installation by artist Allan Sekula showcased 150 years of photographic representation of Los Angeles in approximately 280 works from The Huntington’s collections as well as from important lenders.

Thanks to a generous grant from the Terra Foundation for American Art, the exhibition organized by curator of photographs Jennifer A. Watts and independent curator Claudia Bohn-Spector traveled to two European venues following its close here in September. It appeared first at the Musée de l’Elysée photography museum in Lausanne, Switzerland, in early 2009, and at the Musée Nicéphore Niépce in Chalon-sur-Saône, France, later in the year. “This is an exciting opportunity to showcase The Huntington’s

strength in photography,” said Watts when she was preparing to attend the first opening in Europe. “This is the first time our photography collections have traveled abroad, and it is gratifying that the Terra Foundation—and the European venues—found the exhibition’s imagery and conceptual framework so enticing.”

The exhibition was made possible by Bank of America. Major support was also provided by Daniel Greenberg, Susan Steinhauer, 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.

Another exhibition, in partnership with the Gamble House, USC, traveled to multiple venues following its opening at The Huntington in October in the Boone Gallery: “A ‘New and Native’ Beauty: The Art and Craft of Greene & Greene.” Co-curated by Edward R. Bosley, James N. Gamble Director of the Gamble House, and Anne Mallek, Gamble House curator, the exhibition traveled to the Smithsonian American Art Museum’s Renwick Gallery in Washington, D.C. (March 13–June 7, 2009), and the Museum of Fine Arts, Boston (July 14–Oct. 18, 2009), after closing at The Huntington in January 2009.

The title of the exhibition was inspired by the wording of a 1952 special citation from the American Institute of Architects honoring the Greenes as formulators of a “new and native architecture.” “The Greene brothers created a new paradigm,” said Bosley. “They inspired their clients to go the extra mile to create a rarefied stratum of architecture.” The exhibition coincided with the 100th anniversary of the Gamble House.

The exhibition was a chronological survey of the Greenes’ lives and careers. Representative objects from 25 of their commissions, including significant examples from the best-known period of their work, between 1906 and 1911, explored important points in the evolution of their unique design vocabulary. In all, the show featured approximately 140 objects, including beautifully inlaid furniture, artfully executed metalwork, and rare architectural drawings and photographs. Works of decorative art included furnishings, light fixtures, and luminous stained glass. Objects were drawn from collections at both The Huntington and Gamble House, as well as from more than 30 private and institutional lenders in the United States and abroad.

In his review of the exhibition, David Littlejohn of the *Wall Street Journal* called it “impressive” and encouraged readers to devote half a day to their visit so they could also see the Greene & Greene furniture in the Virginia Steele Scott Galleries of American Art, which remained open

during the year despite the closure of most of the American galleries for reinstallation. Major support for the exhibition came from the Ahmanson Foundation, Ayrshire Foundation, the Henry Luce Foundation, Steven and Kelly McLeod Family Foundation, Joseph D. Messler Jr., Ralph M. Parsons Foundation, Resnick Family Foundation, Laura and Carlton Seaver, Wells Fargo, Windgate Charitable Foundation, and Margaret Winslow. Additional support was provided by Levin & Associates, the Peter Norton Family Foundation,

Opposite: “Beautiful Science: Ideas that Changed the World” features four galleries devoted to the history of science, including one on astronomy. The permanent exhibition opened Nov. 1, 2008, in the Dibner Hall of the History of Science. *Photo by Don Milici.*

Below: Entry-hall window, Jennie A. Reeve House, Long Beach, 1903–04. Private collection. Photography courtesy of Sotheby’s, New York. From the exhibition “A ‘New and Native’ Beauty: The Art and Craft of Greene & Greene.”



By Design

TO SOME, THE BEAUTY OF BOOKS CAN BE FOUND in the sheer simplicity of their design. Despite all the advances in print technology, nothing beats the irresistible pleasure of holding a book, inspecting its leather binding, or turning the pages back and forth to read and reread a favorite passage. How then do you design a library exhibition that satisfies visitors who can't touch the books on display, let alone turn their pages?

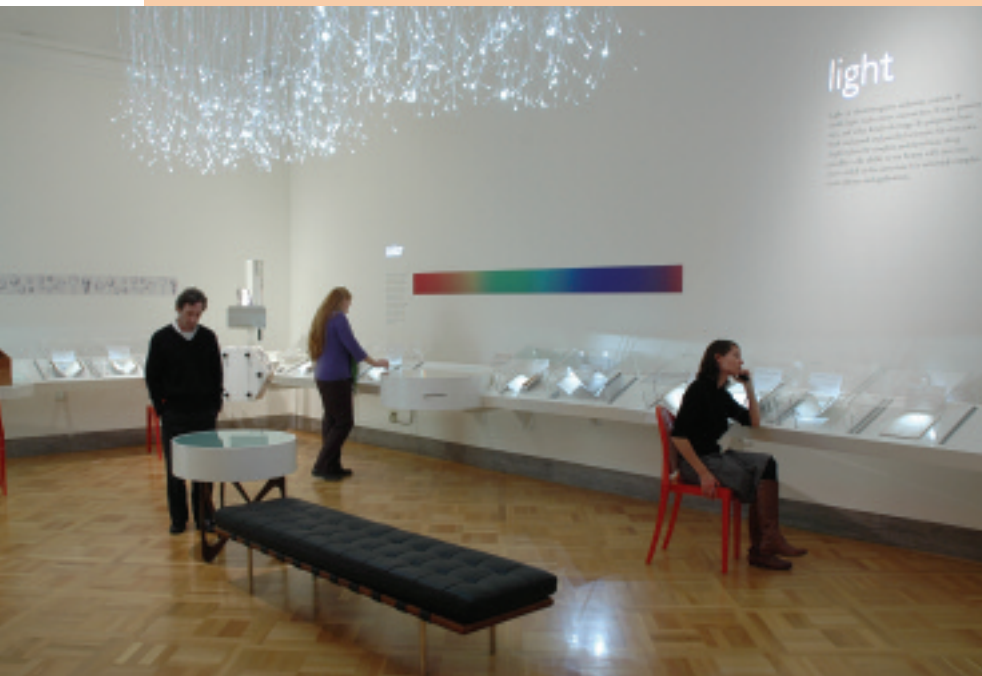
Daniel Lewis faced this dilemma when he was planning “Beautiful Science: Ideas that Changed the World,” the permanent exhibition in the Dibner Hall of the History of Science that opened in November 2008. The curator and historian knows firsthand the thrill of leafing through the first edition of Darwin’s *Origin of Species* or inspecting the vividly colored spinning star charts in Petrus Apianus’ *Astronomicum Caesarium*. “I wanted people to get close

to the books,” he explained, “to see the detail they would miss even at a modest distance.” The Dibner Senior Curator of the History of Science & Technology was setting out to highlight four areas of exploration: astronomy, natural history, medicine, and light. A gallery on each would focus on the changing role of science over time, particularly the astonishing leaps in imagination made by scientists through the years and the importance of written works in communicating those ideas.

To execute the vision he turned to a Berkeley-based firm, Gordon Chun Design, which also had planned the permanent exhibition “Plants Are Up to Something” in The Rose Hills Foundation Conservatory for Botanical Science. Karina White, exhibition developer and in-house designer, worked with Chun on that earlier project and was on board again for Dibner Hall. Together they installed books among vibrantly colored walls, interactive computer terminals, and replicas of scientific instruments, including a Galilean telescope and a 17th-century microscope.

They also reproduced dozens of pages from books and scattered them on the surrounding walls. “The effect, we hope, is reminiscent of the curiosity cabinets so popular in the 18th and 19th centuries,” said Lewis.

EXHIBITION DESIGNER STEPHEN SAITAS faced a different challenge when he set out to reinstall the Virginia Steele Scott Galleries of American Art. Unlike books, art objects seem at home in cases or



The gallery on the history of light in the new Dibner Hall of the History of Science; and the gallery featuring works of the 19th and early 20th century in the Virginia Steele Scott Galleries of American Art.



on walls, where visitors might even step back a bit to take in a large work on view. The job of Stephen Saitas Designs, N.Y., was to help unify two different buildings into a cohesive exhibition space while also remaining respectful of the architects' original visions for their buildings.

The \$1.6 million redesign and reinstallation project involved combining the Virginia Steele Scott Gallery, designed by Paul Gray of Gray and Gray Architects, Montecito, Calif., and completed in 1984, with the Lois and Robert F. Erburu Gallery, designed by Frederick Fisher of Frederick Fisher and Partners Architects, Los Angeles, and completed in 2005. Saitas' new installation includes minor aesthetic changes to the original Scott Gallery, most notably the simplification of wall surfaces and the use of strong wall colors. The reconfiguration of the galleries also has created a space for temporary exhibitions, the Susan and Stephen Chandler Wing.

Many in the press noted that The Huntington's increasing commitment to the collection and display of American art represents a new level of respect for the art of the United States in museums across the country. On the front page of the *Los Angeles Times*, Suzanne Muchnic wrote, "Once considered the ugly stepchild of a Eurocentric art world, artworks made by and for Americans—from Colonial times to the mid-20th century—have blossomed into beautiful members of the family in sparkling new galleries." Muchnic went on to say that the new Scott Galleries are a prime example.

"This project is the culmination of an idea that began when the Erburu Gallery was conceived," explained John Murdoch, Hannah and Russel Kully Director of Art Collections at The Huntington. "Now Frederick Fisher's modern classical wing joins the Neoclassical Scott Gallery and fulfills its role as the new home of our American art collections. Together, the galleries sit beautifully in the Huntington landscape, inviting views of the mountains and gardens from the glass loggia and helping to develop a sense of interplay between the works of art inside and the gardens outside."

Dibner Hall is made possible by the Dibner family, celebrating Bern and David Dibner and the Burndy Library; the Ahmanson Foundation; and Anne and Jim Rothenberg. Peggy Phelps created the Dr. Nelson Leonard Endowment to support interpretive materials for the exhibition. Funding from Ted and Lori Samuels supports related educational activities, such as school tours programs.

The reinstallation of the Virginia Steele Scott Galleries of American Art is made possible through the generous support of Heather and Paul Haaga, Susan and Stephen Chandler, and Steve Martin.

Ann Peppers Foundation, Andy Warhol Foundation for the Visual Arts, and the Elsie De Wolfe Foundation.

Yet another traveling exhibition occupied the Boone Gallery in the spring. "Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection" featured 41 masterworks created over a period of 900 years along with personal objects belonging to the Weng family. Different items from the collection had formed shows at the Museum of Fine Arts, Boston (in 2007), and the Beijing World Art Museum (Dec. 10, 2008–Feb. 1, 2009).

Assembled primarily during the 19th century, the Weng collection has survived more than 150 years of dynastic changes and warfare to remain unscathed in the care of one family. Weng Tonghe (1830–1904), who formed the collection, was a preeminent figure in China, a "scholar-official" who held some of the highest positions at the imperial court. His collection of paintings and calligraphy was passed down through six generations, finally coming to his great-great-grandson Wan-go H. C. Weng (b. 1918), currently living in New Hampshire. Weng also served as a member of the scholarly advisory committee to The Huntington's Chinese garden, which opened in February 2008.

"Wan-go H. C. Weng helped The Huntington create a spirit of authenticity for its Suzhou-style garden," said Huntington President Steven Koblik, "and now the works in his family's collection and their examples of scholarship, connoisseurship, and preservation will provide a rich cultural context for Liu Fang Yuan, our Garden of Flowing Fragrance."

Los Angeles Times art critic Christopher Knight listed the show among the nation's 10 most fascinating exhibitions of 2009. To him, Wang Hui's 50-foot-plus scroll, *Ten Thousand Li Up the Yangzi River*, "takes the eye on an unfolding journey up the great Chinese waterway." He said the show was "an exceptional complement" to the new Chinese garden. It was made possible by Bank of America and Anne and Jim Rothenberg. Additional support was provided by Peter and Helen Bing, Mrs. Karen and Mr. Eric Ende, The Langham Huntington Hotel & Spa, the Sammy Yukuan Lee Family, Dr. Richard A. Simms, and the UCLA Confucius Institute.

A CHRONOLOGY OF EXHIBITIONS

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

June 21–Sept. 15, 2008

Library West Hall, MaryLou and George Boone Gallery, and
Huntington Grounds

Darwin's Garden: An Evolutionary Adventure

Oct. 4, 2008–Jan. 5, 2009

Library West Hall

A 'New and Native' Beauty: The Art and Craft of Greene & Greene

Oct. 18, 2008–Jan. 26, 2009

MaryLou and George Boone Gallery

Watercolors from the *Highgrove Florilegium*

Nov. 8, 2008–Jan. 4, 2009

Botanical Center

The Last Full Measure of Devotion: Collecting Abraham Lincoln

Feb. 7–April 27, 2009

Library West Hall

Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection

April 11–July 12, 2009

MaryLou and George Boone Gallery

Samuel Johnson: Literary Giant of the 18th Century

May 23–Sept. 21, 2009

Library West Hall

Downstream: Colorado River Photographs of Karen Halverson

May 30–Sept. 28, 2009

Susan and Stephen Chandler Wing of the Scott Galleries

Two other collaborations carried a botanical theme. “Darwin’s Garden: An Evolutionary Adventure” came to the Library West Hall in October after its opening run at the New York Botanical Garden. The exhibition explored the untold story of the botanical influences on Darwin’s theory of evolution. The show coincided with two important milestones—the 200th anniversary of Darwin’s birth and the 150th anniversary of *The Origin of Species*. The Huntington displayed some of its own copies of a selection of items from the exhibition checklist, including *The Botanic Garden* (1791) by Darwin’s grandfather, Erasmus Darwin, and Robert Hooke’s *Micrographia* (1665), which features drawings of the first microscopic views of plant cells. The exhibition, funded by the Robert F. Erburu Exhibition Endowment, also coincided with the opening of the Dibner Hall of the History of Science, which includes a natural history gallery that houses a 20-foot-wide display of 251 editions and translations of *Origin of Species*.

Running nearly concurrently in the Botanical Center was “Watercolors from the *Highgrove Florilegium*,” on view from November to January. *The Highgrove Florilegium* is a fine-art publication inspired by the Gloucestershire garden of the Prince of Wales. He invited international artists to capture in watercolors the flowers, trees, fruits, and vegetables grown at his estate, which includes a 15-acre organic

The education room of the exhibition “Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection.”



garden. Tania Norris of Hancock Park gave The Huntington a copy of the *Florilegium* and underwrote the exhibition and opening reception.

Like “A ‘New and Native’ Beauty” and “Darwin’s Garden,” the last two West Hall exhibitions of the fiscal year commemorated important anniversaries. Abraham Lincoln was born Feb. 12, 1809, the same day as Charles Darwin. To mark the bicentennial of his birth, Norris Foundation Curator of Historical Manuscripts Olga Tsapina paid homage to collectors of Lincolniana, whose drive to collect everything Lincoln—his autographs and memorabilia as well as books and articles written about him—began during Lincoln’s lifetime and only intensified after his death, evolving into a distinctive field of American antiquarianism. The Huntington is one of the primary repositories of Lincolniana in the country. “The Last Full Measure of Devotion: Collecting Abraham Lincoln” included a scrapbook of Lincoln’s speeches about “Negro equality” he prepared in 1858, during his celebrated debates with Stephen A. Douglas, and the handwritten pass that permitted Ward Hill Lamon, Lincoln’s old friend and self-appointed bodyguard, to go to Richmond on April 11, 1865, inadvertently keeping him away from Ford’s Theatre the night of the president’s assassination. The exhibition was supported by the Robert F. Erburu Exhibition Endowment.

Samuel Johnson, too, was a compulsive collector—of words, definitions, and quotations. To mark the 300th anniversary of his birth, The Huntington showcased Johnson’s craft as a writer through a display of more than 70 items, including a copy of the first edition of the *Dictionary of the English Language* (1755) in its original binding, a portion of one of Johnson’s diaries, personal letters, and other works seldom seen by the public. After attending “Samuel Johnson: Literary Giant of the 18th Century,” Amy Wilentz of the *Los Angeles Times* wrote, “I rediscovered Johnson not only as a great moralist and profound humanist but, to the surprise of someone who lives in a city that had not even been imagined in Dr. Johnson’s time, as a firm cultural backboard against which to bounce ideas about cities and the society they engender.”

The exhibition was curated by O M Brack Jr., professor emeritus at Arizona State University, with support from Avery Chief Curator of Rare Books Alan Jutzi and Overseer Loren Rothschild. A highlight of the exhibition was Sir Joshua Reynolds’ iconic “Blinking Sam” portrait of Johnson (1775). Frances and Loren Rothschild gave the painting to The Huntington in 2006. The exhibition was supplemented with other items from Rothschild’s personal collection, including mezzotints, books, and manuscripts.



The inaugural exhibition of the Susan and Stephen Chandler Wing of the Scott Galleries featured the photographs of Karen Halverson, including *Shafer Trail, near Moab, Utah*, from the *Downstream* series, 1994–95, archival pigment print.

The opening of the Scott Galleries in May inaugurated a new venue for temporary exhibitions. The Susan and Stephen Chandler Wing highlights photography and works on paper that are light sensitive and cannot be placed on permanent display. The first exhibition, “Downstream: Colorado River Photographs of Karen Halverson,” featured 24 works from Halverson’s *Downstream* series as well as a sampling of images from The Huntington’s historic holdings related to the Colorado River region. Organized by curator of photographs Jennifer A. Watts, the exhibition returned to the theme explored a year earlier in “This Side of Paradise”—evocative photography that depicted the landscape and the ways people interacted with it.

BOTANICAL SHOWS AND EVENTS

Many botanical shows and events at The Huntington have been around for decades, lending a rhythm to the year as familiar as the unfolding of seasons. Labor Day weekend brought the 25th Annual Succulent Symposium, which punctuated the year’s centennial celebrations of the Desert Garden by looking ahead. “A New Century of Succulent Plants” included a keynote address by James Folsom, the Marge and Sherm Telleen Director of the Botanical Gardens. October brought the annual fall plant sale and the Southland Orchid Show, which presented elaborate displays interpreting its Asian-inspired theme, “Autumn



Jacaranda Walk is the scene of several plant sales every year.

Moon Festival.” Fall is a time for nature’s great color palette, and this year The Huntington hosted nearly 300 participants attending the annual meeting of the American Society of Botanical Artists. Some of the world’s most noted botanical artists taught classes and workshops in conjunction with the small exhibition dedicated to the newly published *Highgrove Florilegium*.

Winter in the Pasadena area is famous for the celebration of roses, and for the ninth year The Huntington has marked New Year’s with an annual lecture honoring the Great Rosarians of the World. This year featured two speakers: Marilyn Wellan, past president of the American Rose Society, and Stephen Scanniello, co-author of *A Rose by Any Name* (2009, Algonquin Press). Long-stemmed roses gave way to camellias during Valentine’s Day weekend, with the 37th Annual Camellia Show, a two-day event co-sponsored by the Southern California Camellia Society. The occasion is always a great opportunity to showcase the 10 acres of camellias that bloom in The Huntington’s Japanese and Chinese gardens and the North Vista areas. Nestled under the oaks and deodars are more than 2,000 individual camellia plants, representing more than 60 species and more than 1,000 cultivated varieties.

New Year’s weekend also brought the annual exhibition of “viewing stones,” small rocks found in nature that have been transformed by wind, water, and time into shapes resembling landscapes, animals, and other forms. Nearly 150 examples of this ancient art were presented by members of the California Aiseki Kai. Spring featured “The Hidden World of Green: African Malachite, Asian Tradition, American Vision,” an exhibition of Chinese-style “scholars’ rocks” from the collection of Ralph Johnson. Organized

by the American Viewing Stone Resource Center, the exhibition was presented in conjunction with the 52nd annual show of the California Bonsai Society, which featured more than 100 beautiful specimens created by bonsai masters. A separate Bonsai-a-thon took place one month earlier, with demonstrations and a “bonsai bazaar” of bonsai-related material. Proceeds supported the Golden State Bonsai Federation Collection at The Huntington.

ART ACQUISITIONS INCLUDED THESE NOTABLE HIGHLIGHTS

Henri-Joseph Harpignies (French, 1819–1916), *Untitled* (no date), oil on canvas. Gift of Mike Finnell.

Dorothy Browdy Kushner (American, 1909–2000), collection of 19 prints, ink on paper. Gift of Robert Kushner.

George Benjamin Luks (American, 1867–1933), *The Artist* (no date), crayon on paper. Gift of Fred Croton and Selma Holo in honor of George Boone.

John Francis Rigaud (French, 1742–1810), *The Queen Dowager of England, Widow of Edward the IV, delivering her Son, the Duke of York, to the Cardinal Bouchier, Archbishop of Canterbury* (ca. 1786), oil on copper. Purchased with funds from the Browning Memorial Art Fund.

Charles Sheeler (American, 1883–1965), *Roses* (1924), lithograph. Purchased with funds from Hannah S. and Russel I. Kully in memory of George Boone.

Willard Van Dyke (American, 1906–1986), four photos (*Gas Tanks*, 1929; *Canna Leaf*, 683 Brockhurst, ca. 1934; *Dead Tree Near Lagunitas*, 1937; *Edward Weston on Point Lobos*, 1930), gelatin silver prints. Purchased with funds from The Greenberg Foundation.

Wedgwood Factory (British, 1759–present), collection of Majolica, 19th century, earthenware. Gift of the Kadison Family Trust.

Samuel Yellin, designer (American, 1885–1940), decorative iron grill, ca. early 1930s. Gift of American Decorative Arts 1900 Foundation in honor of Ellen and Harvey Knell.



Acquisitions included Reginald Marsh's *Red Buttons* (1936), the terracotta figures *Sybil* and *Prophet* (1768) by Italian sculptor Antonio Schiassi, and *Yankee Driver* (1923) by Thomas Hart Benton.

The year's shows and events ended with the 35th Annual Spring Plant Sale. Inspired by "victory gardens," the sale included heirloom tomato seedlings, colorful chionga beets, 'Snow White' and 'Red Emperor' carrots, white alpine strawberries, blueberry plants, purple string beans, and herbs.

ACQUISITION HIGHLIGHTS

ART

The Huntington annually acquires several new works through the Art Collectors' Council. To date, the council has purchased 49 works for the American and European collections in the decade and a half it has been in existence, including this year's *Yankee Driver* (1923) by Thomas Hart Benton (1889–1975) and the terracotta figures *Sybil* and *Prophet* (1768) by Italian sculptor Antonio Schiassi (ca. 1712–1778).

Many other items enter the collection through gift or purchase. The monumental *Free Floating Clouds* (1980) by California abstract expressionist Sam Francis (1923–1994) came to The Huntington this year as a gift from the Sam Francis Foundation. The acquisition was a highlight of the expanded and reinstalled Scott Galleries of American Art. While curators enjoy celebrating individual triumphs, the real joy comes in highlighting the ways new acquisitions add to the strength of the collection as a whole. "We are interested in placing specific works in the most meaningful contexts possible," said Debra Burchett-Lere, director of the foundation.



As the collection continues to grow, so too does the number of interesting relationships among individual works or groups of objects. For example, the acquisition of Benton's *Yankee Driver* connects neatly with a work that had been purchased only months before—Reginald Marsh's *Red Buttons* (1936), an exemplary, colorful egg tempera painting. Benton introduced Marsh to the medium, which is made of powdered pigments mixed with egg yolk as a binder. Because egg tempera dries quickly, Marsh worked with a rapidity that suited his subject matter: New York City and its bustling crowds, and the vitality of popular culture in the 1930s. *Red Buttons* is a perfect example of Marsh's interest in a slice of daily life, with its depiction of two stylishly dressed women standing just inside a Childs Cafeteria in New York. As for Benton, his *Yankee Driver* from 13 years earlier came at the start of the most significant developmental

phase of his career as he was finding his mature “voice” and style.

The other council acquisition for the year, Schiassi’s terracotta figures *Sybil* and *Prophet*, plays a key role in filling out the art-historical narrative of 18th-century Italy in the Huntington Art Gallery. In the sculptures, the artist has combined Baroque and Neoclassical elements, and the clay modeling—particularly in the prophet’s beard and ruffled lace collar—is a vigorous and expressive tour de force.

LIBRARY

Each year, during a festive meeting and dinner, curators in the manuscripts and rare books departments propose items for purchase by the Library Collectors’ Council, which contributes the funds for the occasion, including the \$190,000 for the January 2009 meeting. John and Alisa Fickewirth generously underwrote the dinner, and the curators did their part by making detailed presentations on the history and background of the letters, journals, and photos for consideration.

As with each new art acquisition, new books and manuscripts add to the value of the collections they join.



Library Collectors’ Council purchases included a number of landscape plans and renderings by William A. Peschelt (1853–1919), including this view of Arthur Letts’ estate garden in Los Feliz (ca. 1905–07); and a set of 10 Civil War photographs by Isaac Bonsall (1833–1909).

The council’s purchase of an English breviary, or liturgical handbook, from the early 15th century was once part of the collection of the church of St. Martin at Desford, Leicestershire, barely two miles from a principal manor of the influential Hastings family. In 1926, Henry Huntington acquired the archive of the Hastings family, who likely had worshipped at the very same church that produced the breviary. In this and many other ways, long-held collections can be mined anew by researchers.

Other council purchases included 10 Civil War photographs of the Union Army in Chattanooga, Tenn., ca. 1863, by Isaac Bonsall (1833–1909). The images join The Huntington’s extensive holdings of photographs by Mathew Brady, Alexander Gardner, George Barnard, and Andrew Russell. Photography curator Jennifer A. Watts noted that images by Bonsall are quite rare, “rarely reproduced, and often misattributed,” giving the institution the opportunity to “break new ground in photographic history, particularly of the Civil War.” The original owners of these photographs subsequently made a gift of more Bonsall images after this purchase, which shows that timely acquisitions can sometimes stimulate additional donations. The council also purchased a Civil War sketchbook by James L. Colby (1823–1887) documenting the activities of the Massachusetts 24th Infantry, ca. 1862–64. Funds for its purchase came from the council and the Waite Family Endowment for the study of the Civil War.

Two more council purchases added to the Library’s extensive holdings of maritime history and document America’s early efforts to secure its maritime commerce in the Pacific. The journal of Washington F. Davidson (1825–1859) records the USS *Dale*’s assignment to the Pacific fleet from 1840 to 1842 as it sailed from Norfolk, Va., around Cape Horn, encountering British, Danish, French, Peruvian, and American whalers, and other ships

THE ART COLLECTORS’ COUNCIL

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of the U.S. fleet, including the famous frigates *Constitution* and *Constellation*. And the logbook and journal of the USS *Franklin* (1821–24) records the vessel’s voyage as flagship of the U.S. Navy’s first Pacific fleet. It was kept by the *Franklin*’s commanding officer, Lt. William Hunter (d. 1849), who in addition to being a meticulous diarist was also a gifted illustrator. The manuscript records Hunter’s views of ports of call such as Rio de Janeiro and Valparaiso. The Library Collectors’ Council was able to make this last purchase thanks to additional support from Gina Valdez and Scott Jordan, Laura and Carlton Seaver, and Geneva and Chuck Thornton.

Among the other acquisitions each year are items that arrive as parts of larger gifts in progress, giving added meaning to the old cliché about gifts that keep on giving. This year curators saw additions to the collections of famed novelist and poet Charles Bukowski, cartoonist Paul Conrad, and musician Ian Whitcomb as well as from active play-

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wrights Velina Houston and Lucy Wang. More material also came in from the Jay T. Last collection of color lithography, and Constance Glenn gave The Huntington another part of her book collection on modern art. A new aerospace initiative took off, as curators and the Huntington-USC Institute on California and the West began acquiring rich collections related to the history of the aerospace industry in Southern California.

BOTANICAL

The Botanical division possesses a unique advantage over its two counterparts in its ability to propagate new collections. One great example is the International Succulent Introductions program, which has operated at The Huntington since 1989, following its founding in Berkeley, Calif., in 1958. Its annual catalog of succulent offerings attracted some 225 orders from collectors and institutions. Staff and volunteers propagated and distributed 28 different kinds of plants; while the majority are shipped away, a good number make their way into the Desert Garden.

And still The Huntington relies on the generosity of collectors like Scott Lathrop, who donated 70 wisteria plants, including at least 50 different cultivars. In addition The Huntington received gifts of two stone fountains from the estate of Keiko Williams; a mounted desk-top Taihu rock from Fred Y. and Sarah W. Chen; and a Japanese Torii Gate (ca. 1920s) from Stan and Adele Chang.

COLLECTIONS MANAGEMENT

LIBRARY

Every new photo, letter, diary, and book requires processing by Huntington staff members, who organize materials into folders and boxes while creating finding aids for scholars.



Huntington staff members Karen Zimmerman and John Trager pose with agave specialist Kelly Griffin and the *Agave utahensis* var. *eborispina*. Seeds were collected from this specimen in the Nopah Mountains, near the California-Nevada border, and made available in the 2009 catalog of International Succulent Introductions. *Photo by Kelly Griffin.*

Clusters of wisteria adorn the trellis in the Rose Garden. This year, Scott Lathrop donated 50 different cultivars of wisteria to the botanical collections.

In some instances, items are sent to the preservation lab for repair or to imaging services for digitization. This work is painstaking and takes time; it's no wonder, then, that a backlog exists—particularly of work related to the history of California. Throughout much of the state, in fact, libraries,

museums, historical societies, and government agencies are facing similar challenges as they acquire a multitude of collections that document more than a century of California's unrivaled growth and development. The Huntington has taken a leadership role along with the California State Library, the Bancroft Library, UCLA, USC, and the California State Archives in promoting a state-wide dialogue to seek long-term solutions to the cataloging and conservation of these "hidden" collections.

A three-year, \$700,000 grant from the Andrew W. Mellon Foundation has made it possible to clear a backlog of more than 100 manuscript collections at The Huntington. By using a model first developed by UCLA's Department of Special Collections, The Huntington has trained seven graduate students in archival practices. Under the auspices of the Huntington-USC Institute on California and the West, this year history students from universities throughout Southern California began processing California historical collections, supervised by a Huntington archivist. In addition to clearing the backlog, the project has given the students access to primary resources that will support their research, course work, theses, and dissertations. Without a well-conceived finding aid, researchers are at a loss about how best to use a collection. The California Collections project not only creates effective finding aids but also makes them available electronically on the Online Archive of California, a Web site that provides free public access to detailed descriptions of primary source collections (artwork, manuscripts, papers, historic photographs, and so on) maintained

by more than 150 libraries, special collections, archives, historical societies, and museums throughout California—including collections maintained by the 10 University of California campuses.

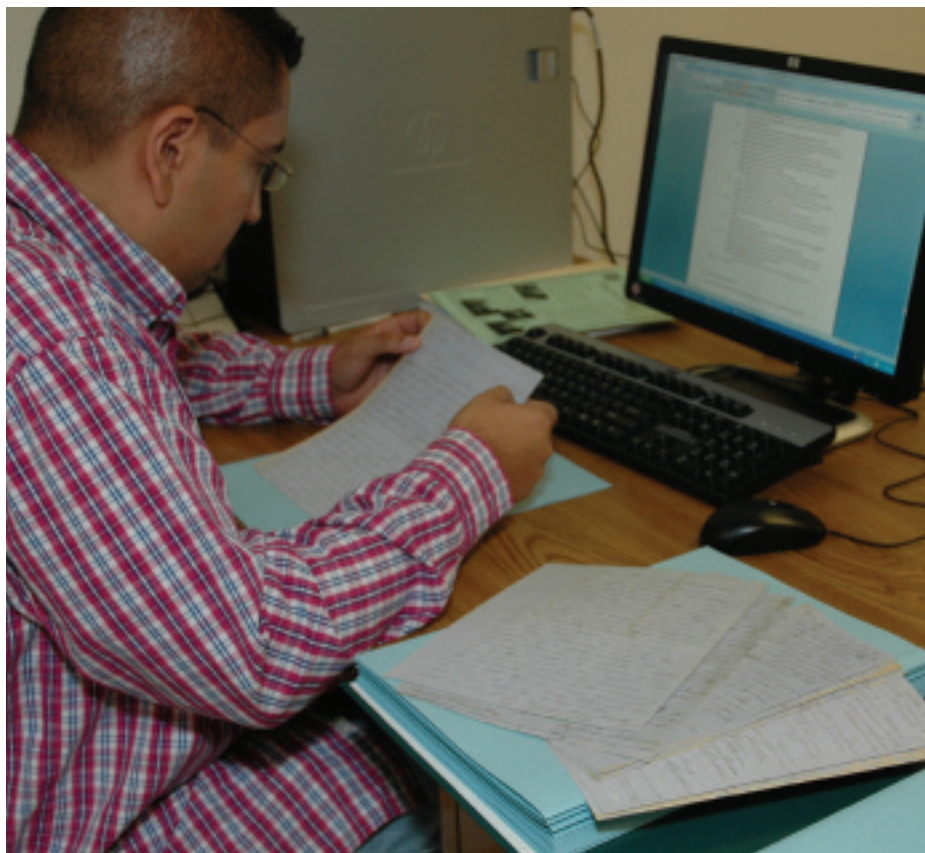
Other grants have allowed The Huntington to catalog dozens of major rare book, manuscript, and photographic collections and make them accessible to researchers on the Library's online database. The California State Library made an \$83,000 grant through its Library Services Technology Act program to process, catalog, and create greater access to the manuscript collection of Chinese-American businessman Y. C. Hong (1897–1977). This collection of family papers totals approximately 6,500 pieces and is rich in information dealing with the 20th-century rise of California's Chinese-American community.

This year also saw the completion of a two-year project cataloging the Maynard L. Parker photo collection. The \$312,000 "We the People" grant from the National Endowment for the Humanities supported efforts to organize, preserve, and digitize the collection to make it publicly accessible. The collection of noted architectural and garden photographer Maynard L. Parker (1901–1976), given to The Huntington in 1996, consists of some 58,000 photographs, negatives, and other materials documenting the modern home and garden in mid-20th-century America. The online database accessible through The Huntington's Web site makes more than 5,900 digital images available to anyone with a computer. The Parker finding aid is also part of the Online Archive of California.

Other projects continue to build on the momentum to manage the digital resources of The Huntington. This year, The Huntington obtained CONTENTdm, a new database management system from the Online Computer Library Center (OCLC), a nonprofit computer library service focused on furthering access to information. The first collection to use the new database management system is the Solano-Reeve archive of maps and surveys of the city of Los Angeles, Southern California ranchos, and subdivisions of the city of Los Angeles and neighboring towns.

BOTANICAL

The fiscal year concluded in dramatic fashion with a rare blooming of an *Amorphophallus titanum*. This was The Huntington's third flowering of one of these botanical marvels, but the first to bloom in The Rose Hills Foundation Conservatory for Botanical Science, where visitors were able to experience it in a more natural environment. The tropical conditions seem to have agreed with the Sumatran



Geraldo Licón, a USC graduate student in history, catalogs the papers of Jefferson Martenet, a miner during the California Gold Rush. The Andrew W. Mellon Foundation awarded a \$700,000 grant to catalog California manuscript collections.

native, which reached a towering height of 6 ft. 9 in. before opening on June 17 and unleashing its powerful stench. More than 2,000 Members took advantage of special evening viewing hours in the days that followed, and overall attendance was nearly 15,600 during the days of peak bloom. Lively updates on the Huntington Web site and social networking sites Facebook and Twitter added to the drama and suspense in the final days and hours before the bloom.

Countless activities occur on a daily basis with far less fanfare in the Conservatory but are nonetheless critical to assuring the care and management of living collections. New "perches" for the epiphyte collection were designed and under construction to create a stronger base for the growing collection. Thanks to a generous grant from The Rose Hills Foundation, which honors Ed Shannon's leadership and spirit, the education staff added four new stations to the permanent exhibition "Plants Are Up to Something"—floating seeds, drip tips, blowing in the wind, and termites.

The Chinese garden saw the fruits of two successive docent training programs, making fiscal year 2009 the best year ever for group tours. Tours of the new garden are available in English, Mandarin, Cantonese, German, and French.



The *Amorphophallus titanum* attracted crowds in The Rose Hills Foundation Conservatory.

ART

At first glance, visitors to the elegant quiet of the Huntington Art Gallery and the Virginia Steele Scott Galleries of American Art might not be aware of the dynamic nature of the displays. For the reinstallation of the Scott, a cast of experts were deeply engaged over the course of a year in transforming a venue that would more than double its previous size. In addition to displaying many recent Huntington acquisitions for the first time, curators identified important loans from area museums that would help flesh out the narrative the American art galleries seek to tell. Loans came from the Norton Simon, Los Angeles County Museum of Art, Santa Barbara Museum of Art, and the Dietrich American Foundation, as well as from a number of private collectors.

The reinstallation also provided an opportunity to evaluate the condition of objects and carry out long overdue repair and cleaning. Particularly striking was a card table by Charles Launier, which was sent to Cynthia Moyer, a gilding conservation specialist in Beacon, N.Y. It was one of the only pieces of American furniture purchased by Henry Huntington.

Meanwhile, the Huntington Art Gallery has not remained static in the year since its reopening, a reminder that even permanent installations continue to evolve.

Sometimes, minor adjustments might achieve an enhanced balance of content, scale, or style among the objects. In other instances, a group of acquisitions creates an opportunity to experience an object in an integrated setting, as in the gallery featuring the William Morris stained glass. A late 19th-century Arts and Crafts altar rail and a Morris & Co. “Poppy” pattern embroidered altar cloth (ca. 1875), worked in silk by Catherine Holliday, were installed in front of the Burne-Jones window, providing a richly layered display of ecclesiastical art in that space. Meanwhile, in the Works on Paper Room nearby, curators kept up a series of changing displays, including a selection of British drawings and watercolors depicting the landscape and culture of the Eastern Mediterranean.

Objects going out on loan and those being returned also provide unique challenges and opportunities, not only for curators but for docents and teachers who interact with the collections on a regular basis. This year, a number of notable Huntington works went on display in a variety of contexts and settings:

- Joseph Wright of Derby’s *Vesuvius from Portici*, normally on display in the Dining Room, traveled to an exhibition at the National Gallery in Washington, D.C. In its place was shown the important *Two Boys Blowing a Bladder by Candlelight*, also by Wright, which had been on loan to

the Walker Art Gallery, Liverpool, and the Yale Center for British Art when the Huntington Art Gallery reopened.

- Two painted *cassone* (marriage chest) panels from the Arabella D. Huntington Memorial Art Collection—*Antiochus and Stratonice*—appeared in an exhibition on *cassoni* at the Isabella Stewart Gardner Museum in Boston. They also traveled to the Ringling Museum of Art in Sarasota, Fla., before returning to the Huntington in April.
- The *Portrait of a Man* and its pendant, *Portrait of a Woman*, attributed to Ghirlandaio, also from the Arabella D. Huntington Collection, were on view in an exhibition exploring the concept of love and marriage in the Renaissance. Organized by the Metropolitan Museum of Art in New York, the exhibition traveled to the Kimbell Art Museum in Fort Worth, Texas.
- In late January, Cornelius Johnson's *Man with a Lovelock* and Anthony van Dyck's *Portrait of Anne Kirke* traveled to the exhibition "Van Dyck and Britain," from Feb. 18 to May 17, 2009, at the Tate Britain. The exhibition explored Van Dyck's influence on the cultural life of Britain during the reign of Charles I. Replacing these works was a portrait of *Mary Stuart, Duchess of Lennox and Richmond*, probably by the Van Dyck studio; a beautiful and intimate *Portrait of a Young Boy* by Mary Beale from the 1660s; and an important pastel drawing of *Edward Stuart* by Edmund Ashfield, probably the greatest exponent of pastel in England in the mid-17th century.
- The Charles Marin terracotta of a *Bacchante* went on view in an exhibition at the Los Angeles County Museum of Art that explored the collecting and taste of William Randolph Hearst.
- An important but relatively little known late work by J. M. W. Turner, *Neapolitan Fisher Girls Surprised Bathing by Moonlight*, was included in an exhibition of Turner's Italian works in Ferrara, Italy, and in the National Gallery of Scotland in Edinburgh.

ESTATE PROJECTS AND UPDATES

A WATERSHED MOMENT

Many of the major estate projects in recent years have come to fruition. Past annual reports have measured the progress of high-profile projects such as the construction of the Munger Research Center, The Rose Hills Conservatory for Botanical Science, the Garden of Flowing Fragrance, and the renovation of the Huntington Art Gallery. This year, as the Campaign continued, so did invaluable estate projects that garner far less fanfare.

Most notable of the many improvements this year was the separation of The Huntington's aging irrigation system



Workers installing the main irrigation line near the Huntington Art Gallery.

from the fire suppression system. The water infrastructure dates back to the early 1900s and includes three wells, two reservoirs, and many miles of distribution pipes and sprinklers. In 2006, a comprehensive study led to the adoption of a master plan for water. A priority was to separate the irrigation and fire suppression systems so that the two did not compete with one another. While much work remains to be done, the major backbone of this system is complete. Critical to the project was \$4 million in gifts from The Rose Hills Foundation, the Ralph M. Parsons Foundation, and an anonymous donor.

A companion project was the replacement of the Orlando Well, located at the northeast corner of the property. Eighty years ago, Roscoe "Rocky" Moss Sr., of the Roscoe Moss Co. of Los Angeles, drilled the original 24-inch well to a depth of 400 feet. This year, his son, Overseer George E. "Buddy" Moss, helped double that depth with a well that included casing and screens from the company he and his brother, Roscoe, inherited. The George "Buddy" Moss Well pumps 600 gallons per minute, ensuring an efficient flow of water for irrigation. The new well does not change how much water is used, but helps assure that water is available when needed.



research

Barbara Oberg knows the meaning of fellowship. As the Avery Distinguished Fellow in 2008–09, the professor of history from Princeton University relished meeting other researchers as much as she enjoyed perusing books and manuscripts for her work on “Building a Nation, Letter by Letter: The United States, 1754–1815.” At Princeton, Oberg is also the general editor of the papers of Thomas Jefferson. When Joseph Roach, the Fletcher Jones Distinguished Fellow, heard her describe her project, he said, “Oh, you’re doing Franklin to Jefferson and the words in between.” Roach, the Sterling Professor of Theatre and Professor of English at Yale University, went on to tell Oberg how fascinated he was by what he called “the performative aspects” of Jefferson’s first inaugural address.

Oberg had similar exchanges with the other two distinguished fellows who also kept offices in the Munger Research Center throughout their 10-month residencies. Jan Golinski, who served as the inaugural Dibner Distinguished Fellow in the History of Science and Technology, talked to Oberg with equal enthusiasm about Jefferson and scientist Joseph Priestley. Golinski is professor of history and humanities at the University of New Hampshire. Mary Beth Norton—the *Los Angeles Times* Distinguished Fellow

and the Mary Donlon Alger Professor of American History at Cornell University—visited Oberg’s office on more than one occasion to borrow one of the many Franklin books on her shelves. Norton’s project for the year was “Women and the Public/Private Divide in Anglo-America, 1640–1750,” but she also had a fascination with the essays Franklin famously produced under the pen name of “Mrs. Silence Dogood.”

The four distinguished fellows formed a tight community. “It is a network that you wouldn’t think would exist,” Oberg explained, noting the connections that can be made across seemingly disparate fields. Oberg was humbled to spend a year among such distinguished scholars, a label she extends to the many other researchers—including graduate students, assistant professors, and professors emeriti—who inhabited the Ahmanson Reading Room during the year. Short-term fellows move in and out for one- to five-month stints, creating what scholar Malcolm Rohrbough (professor of history emeritus, University of Iowa) calls a “moveable feast” of engaging conversations with colleagues whose enthusiasm transcends their own disciplines.

Also part of the community this year was National Public Radio’s Joe Palca, who became The Huntington’s inaugural science writer in residence. The six-month stint

allowed the longtime journalist to spend time at The Huntington developing story ideas as well as a book concept. While in residence, he held brown bag talks with staff, met with science writers from across the region, and served as a guest on KPCC's AirTalk. The fellowship was funded by an anonymous gift.

Each year, The Huntington awards about 130 fellowships, 10 of which are for a full academic year. The feast extends to researchers of art and art history as well as to botanists. Catherine Roach, a doctoral candidate from Columbia University, spent two months researching "The Painted Picture: Images-within-Images in Britain, 1824–1883," and Leonardo Alvarado, a graduate student in botany from the Universidad Nacional in Mexico City, spent an equal amount of time working with succulent plants in the Desert Garden.

Fellowships serve as the backbone to the Huntington research enterprise. In 2004, The Andrew W. Mellon Foundation issued a challenge to The Huntington: Raise \$1 million for fellowship endowment by 2009, and the foundation would match the funds dollar for dollar. The challenge was galvanizing and successful. Donors came forward, and the foundation has now matched their gifts, resulting in \$2 million raised to endow two long-term research fellowships. Longtime Huntington supporters Judith and Stanley Farrar provided a generous lead gift of \$250,000. A number of Huntington scholars, including several who are former fellowship recipients themselves, made gifts totaling another \$250,000. These included lead gifts from John P. Reid, Robert N. Essick, Sarah Barringer Gordon, Robert L. Middlekauff, the Estate of Frank Q. Newton Jr., Cara W. Robertson, and Ronald C. White Jr.

In addition, Dana and David H. Dornsife made a \$500,000 gift, and in recognition of their generosity one of the fellowships will be named in the Dornsifes' honor. Also added this year was the Marty and Bruce Coffey Research Fellowship, which supports scholarship in the history of free enterprise, commerce, and maritime trade in the United States and the Americas.

CONFERENCES

For the fourth time in 10 years, The Huntington hosted a conference related to the Civil War. "A Lincoln for the 21st Century" celebrated the bicentennial of the 16th president's birth, bringing together an esteemed group of scholars, including Pulitzer Prize winners James McPherson and Daniel Walker Howe. The conference coincided with "The Last Full Measure of Devotion: Collecting Abraham

Lincoln," an exhibition that paid tribute to the collectors who had helped preserve the letters, manuscripts, posters, prints, and photographs that otherwise might have been destroyed or relegated to obscurity.

The longevity, depth, and breadth of the series of Civil War conferences are a testament to the foundation that has long existed for scholarship in the history of the antebellum and Civil War eras. The Lincoln collection alone is considered one of the best in the country, established by Henry Huntington between 1914 and 1924 with acquisitions of two of the "Big Five" collections of Lincolniana.

Great collections attract not only top scholars but also create an ideal venue for the rigorous exchange of ideas. The Huntington's history of science collection inspired the inauguration of a new conference series. "Making Science: Inspiration and Reputation, 1400–1800" highlighted the Dibner History of Science Program, named for the founder of the Burndy Library, Bern Dibner. In its first year, the conference series was co-sponsored by the UCLA Center for 17th- and 18th-century Studies and split into two separate

Opposite: A view of London and the Thames during the age of Samuel Johnson. Hand-colored engraving by Samuel Buck, 1749.

Below: A magnolia from *The Natural History of Carolina, Florida and the Bahama Islands*, 1731–43, by Mark Catesby.



Long-Term Research Fellows, 2008–09

R. Stanton Avery Distinguished Fellow

Barbara Oberg, Professor and General Editor, *The Papers of Thomas Jefferson*, Princeton University | “Building a Nation, Letter by Letter: The United States, 1754–1815”

Fletcher Jones Foundation Distinguished Fellow

Joseph Roach, Professor, Yale University | “A History of Silence: Unspoken Thought in the Drama”

Los Angeles Times Distinguished Fellow

Mary Beth Norton, Professor, Cornell University | “Women and the Public/Private Divide in Anglo-America, 1640–1750”

Dibner Distinguished Fellow in the History of Science and Technology

Jan Golinski, Professor, University of New Hampshire | “The Making of the Man of Science”

Mellon Fellows

Sharla Fett, Assistant Professor, Occidental College | “Recapturing Liberty: Liberation, Race, and Dependence in the U.S. Suppression of the Atlantic Slave Trade, 1858–1862”

Tamar Herzig, Senior Lecturer, Tel Aviv University | “‘The Age of New Heresies’: Inquisitors, Mystics, and Witches on the Eve of the Reformation”

NEH Fellows

Nancy Bercaw, Associate Professor, University of Mississippi | “Science and Citizenship: African American and Indian Bodies in Post-Emancipation America”

Russell Kazal, Assistant Professor, University of Toronto, Scarborough | “Grass-Roots Pluralism: Los Angeles and the Origins of Multiculturalism, 1880–1975”

LeeAnn Whites, Professor, University of Missouri, Columbia | “From Home Front to Battlefield: The Role of Gender in the Civil War”

R. Stanton Avery Distinguished Fellow Barbara Oberg in conversation with frequent visiting scholar Malcolm Rohrbough.



Barbara Thom Postdoctoral Fellows

Julie Kim, Assistant Professor, University of Florida | “Matters of Taste: Economies of Food and Race in the Early Atlantic World”

Anca Parvulescu, Assistant Professor, Washington University | “Laughter: The History of a Passion”

Fletcher Jones Foundation Fellow

Fredrika Teute, Editor of Publications, OIEAHC | “The Spectacle of Washington: Envisioning a New Nation in Margaret Bayard Smith’s Federal City”

Dibner Research Fellows in the History of Science and Technology

Nicholas Dew, Assistant Professor, McGill University | “Networks of Knowledge in the French Atlantic World, ca. 1670–1730”

Craig Martin, Assistant Professor, Oakland University | “Renaissance Meteorology: Causation, Meaning, and Utility”

H. Darrel Rutkin, Visiting Scholar, Stanford University | “Reframing the Scientific Revolution: Astrology, Natural Philosophy, and the History of Science, ca. 1250–1750”

Occidental/Billington Visiting Professor in U.S. History

Jared Orsi, Associate Professor, Colorado State University | “State of Nature: Zebulon Pike and the Ecology of the Early Republic”

ACLS/Burkhardt Fellows

Marsha Weisiger, Associate Professor, New Mexico State University | “The River Runs Wild”

Gideon Yaffe, Associate Professor, University of Southern California | “Trying and Attempted Crimes”

Eleanore Searle Visiting Professor in the History of Science at CalTech and The Huntington

John Krige, Professor, Georgia Institute of Technology | “U.S.-European Collaboration in Astronomy and Space Science”

USC Postdoctoral Fellows

Karoline Cook | “Forbidden Crossings: Morisco Emigration to Spanish America, 1492–1650”

Volker Janssen, Assistant Professor, California State University, Fullerton | “The California Prison System”

Casey Shoop | “Meta-California: Culture, Critical Theory, and the Ends of History in the Golden State”

Peter Westwick, Project Director, The Aerospace History Project

Lindsay O’Neill | “Speaking Letters: Epistolary Networks, Communication, and Community in the Wider British World, 1660–1760”

events, a February meeting at UCLA's Clark Library and a May session at The Huntington.

The USC-Huntington Early Modern Studies Institute (EMSI) divided its annual conference into two parts, held in partnership with the Omohundro Institute for Early American History and Culture and with the Omohundro Institute and the Huntington-USC Institute for California and the West (ICW). The fall conference focused on the built environment of the early modern Atlantic world; the second, in the spring, focused on the built environment of the early modern Pacific basin.

Evident in such efforts is the importance of collaboration. EMSI continued its annual workshop with the *William and Mary Quarterly*, this year hosting a session around the theme "Territorial Crossings: Histories and Historiographies of the Early Americas." Closer to home, the institute was co-sponsor of the Research division's "The Reign of Charles I, 1625–1649" (funded also by the William French Smith Endowment).

ICW hosted three conferences: "Sunbelt Rising: The Politics of Space, Place, and Region in the American South and Southwest," "The Fate and Future of the Colorado River," and "Where Minds and Matters Meet: Technology in California and the West."

The Art division, too, demonstrated the ways strong collections and enduring traditions merge to form opportunities for intellectual inquiry. Noted art historians and curators gave talks about the architecture and decorative arts of Charles and Henry Greene in "A 'New and Native' Beauty: The Art and Craft of Greene & Greene," held in conjunction with the exhibition of the same name. "Coming of Age: Twenty-Five Years of American Art at the Huntington" celebrated the newly completed reinstallation of the Virginia Steele Scott Galleries and featured talks by leading scholars of American art.

LECTURES

"There are moments in our lives as readers," said writer Gerald Haslam, "when an author is able to just reach in and grab us." He was delivering one of the many lectures of the Big Read festival devoted to Jack London's *Call of the Wild*. When Haslam was 12 years old, he told his audience in Friends' Hall, he first read London's story "The Lost Face." From that point on, he was hooked on London, and hooked on reading.

Public lectures are critical to the mission of the research and educational program. Where fellowships provide ample time for reflection and conferences a venue for a lively exchange with colleagues, the public lecture gives a scholar

PEER REVIEW COMMITTEES FOR APPLICANTS FOR 2009–10

This year The Huntington received 402 fellowship applications for the academic year 2009–10. Of the total number of applications received, 139 competed for 10 long-term awards. There were 263 applicants for short-term fellowships and a total of 112 awards were made. Twenty-one foreign scholars from Canada, Israel, Italy, and the United Kingdom were among those awarded fellowships.

Long-Term Fellowships

Bill Brown, University of Chicago
Dian Kriz, Brown University
Peter Lake, Vanderbilt University
Claire McEachern, UCLA
Mary Ryan, Johns Hopkins University

Short-Term Fellowships

Timothy Barringer, Yale University
Nancy Bentley, University of Pennsylvania
Elliott Gorn, Brown University
Caroline Levander, Rice University
Sears McGee, UC Santa Barbara
Lena Orlin, Georgetown University
Steven Pincus, Yale University
Bruce Robertson, UC Santa Barbara
Martha Sandweiss, Amherst College
Peter Stallybrass, University of Pennsylvania

Dibner Fellowships

Kenneth Alder, Northwestern University
Paula Findlen, Stanford University
Jan Golinski, University of New Hampshire
William Newman, Indiana University
Charles Rosenberg, Harvard University

the opportunity to engage with a lay audience. Distinguished Fellow Barbara Oberg said she felt a charge of adrenaline when she spoke about Thomas Jefferson at her December lecture. The other Distinguished Fellows—Mary Beth Norton, Jan Golinski, and Joseph Roach—gave talks on, respectively, women's political activism in early modern England and America, scientists in the British Enlightenment, and William Shakespeare.

The inaugural Paul G. Haaga Jr. Lecture on American Entrepreneurship was given by David Farber, professor of history at Temple University, who spoke about Alfred P. Sloan and General Motors. "What is a Book?" (Zamorano Lecture), an examination of the various material forms that have rivaled the book, was delivered by Peter Stallybrass, the Walter H. and Leonore C. Annenberg Professor in the Humanities and Professor of English and of Comparative



Abraham Lincoln with his White House secretaries, John G. Nicolay and John M. Hay, ca. 1863.

Literature and Literary Theory, University of Pennsylvania. James Brooks, the president of the School for Advanced Research, in Santa Fe, examined intra-Indian violence in the colonial Southwest (Billington Lecture).

There were two Nevins Lectures: Stanley Katz, the Director of the Center for Arts and Cultural Policy Studies at the Woodrow Wilson School, Princeton University, discussed general education in the United States; a talk by Laurel Thatcher Ulrich, professor of history at Harvard University, was called “The Garrets and Ratholes of Old Houses” and looked at common things that make history. The Haynes Lecture, delivered by ICW director William Deverell, focused on the story of Kathy Fiscus, the San Marino girl who died after falling into a well 60 years ago.

Myra Jehlen, professor of English at Rutgers University, looked at the novels of Henry James and Gustave Flaubert as a means of knowing the real world (Martin Ridge Lecture). Robert C. Ritchie, the W. M. Keck Foundation Director of Research, gave the fourth in his popular “Tales from the Vault” lectures, this one examining, among other

things, conquistadors, pirates, and witches. Finally, two lectures, in conjunction with the Samuel Johnson exhibition, explored Johnson’s dictionary (by Overseer Loren Rothschild) and his many portraits (by Richard Wendorf, director and librarian of the Boston Athenaeum).

Other talks coincided with the publication of new books based on research in the collections. Martha A. Sandweiss, professor of American studies and history at Amherst College, spoke on “Passing Strange: A Gilded-Age Tale of Love and Deception across the Color Line.” Biographer Frances Dinkelspiel discussed her new book *Towers Of Gold: How One Jewish Immigrant Named Isaias Hellman Created California*. Biographer Amina Hassan presented a lecture on Los Angeles attorney and judge Loren Miller (1903–1967), a civil rights activist who corresponded with many prominent African Americans, including Thurgood Marshall and Langston Hughes. Literary scholar James Berg, dean of social sciences and arts at College of the Desert, Palm Desert, Calif., discussed author Christopher Isherwood’s life in Southern California in the 1960s and read selections from his new book, *Isherwood on Writing*. The book is collected from lectures (in The Huntington’s collections) that Isherwood presented to California colleges about his work and craft.

The annual Robert R. Wark Lecture is given in a subject in art history. This year, Edward Bosley, the James M. Gamble Director of the Gamble House, spoke about Charles and Henry Greene in the context of the exhibition he co-curated, “A ‘New and Native’ Beauty: The Art and Craft of Greene & Greene.” In another lecture related to the exhibition, Rosalind P. Blakesley, of Cambridge, discussed the evolution of the Arts and Crafts movement.

USE OF THE LIBRARY

The Library was open to scholars, also known as readers, 303 days of the year. Daily scholar visits averaged 73.

| | 2008–09 |
|-------------------------------|---------|
| Scholars in Residence | 1,504 |
| Total Number of Reader Visits | 22,172 |
| Amount of Rare Material Used | 399,168 |

Clair Martin, the Ruth B. and E. L. Shannon Curator of the Rose Garden, gave two lectures—one on the centennial of the Rose Garden, and another on his own career, called “Twenty-Six Years of Roses.”

The Chinese garden has become a highlight of the annual lecture offerings, made possible through the support of René Balcer and Carolyn Hsu-Balcer. This year, talks included:

- “The Emperor Views His Garden: Kangxi and the Mountain Hamlet for Escaping the Summer Heat at Chengde,” by Richard Strassberg, professor of Chinese literature at the University of California, Los Angeles
- “Money Talks: Commerce, Classics, and Taste in Late Imperial China, 1600–1800,” by Benjamin A. Elman, professor of Chinese history at Princeton University
- “The Language of Flowers in China,” by Ronald Egan, professor of Chinese literature and aesthetics at the University of California, Santa Barbara
- “The Certainty of Writing,” by Peter Sturman, associate professor of Chinese art history at the University of California, Santa Barbara
- “The Art and Aesthetics of Flora: Traditional Gardens in Shanghai and Periphery,” by Yang Ye, professor of Chinese and comparative literature at the University of California, Riverside

In a related event, Hao Sheng, curator of Chinese art at the Museum of Fine Arts, Boston, spoke about the life of Weng Tonghe, founder of the renowned collection on view in the exhibition “Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection.” The lecture was funded by the Justin Vajna Memorial Fund for Educational Programs in the Chinese Garden.

RESEARCH INSTITUTES

Thanks to continued support from the Mellon Foundation, the USC-Huntington Early Modern Studies Institute (EMSI) has become one of the premier centers in the country for advanced research and scholarship on the Americas, Europe, and Asia between 1450 and 1850. EMSI, launched in 2003, is a partnership between The Huntington and the University of Southern California’s College of Letters, Arts & Sciences.

The Huntington-USC Institute on California and the West (ICW), established in 2004, has evolved into a powerhouse of a research program for scholars pursuing doctorates in this field of study. In partnership with the Bill Lane Center for the Study of the North American West (Stanford University), the Autry National Center’s

Institute for the Study of the American West (UCLA), the Howard R. Lamar Center for the Study of Frontiers and Borders (Yale University), and the Hemispheric Institute of the Americas (University of California, Davis), the ICW sponsors an annual thesis-writing workshop on the history of the North American West. For each of the past four years, a small group of doctoral candidates from throughout the country has been invited to a full-day master class. The May 2009 proceedings were held at Yale; workshops will continue to rotate among the sponsors on an annual basis.



Participants of the conference “A Lincoln for the 21st Century,” which coincided with the 200th anniversary of Lincoln’s birth.

EMSI added a seminar on “The Pre-Modern Mediterranean World” to its slate of a dozen. It also co-sponsors two seminars with ICW: “The Pacific Rim” and “Native Peoples and the New World.” It continued its remarkably successful music program, organized in conjunction with the director of the Early Music Program at USC’s Thornton School of Music. ICW conducted its own group of seminars while also hosting an “In Conversation” series in which visiting scholars, writers, and activists spoke informally about their work.

HUNTINGTON LIBRARY PRESS

Books released by the Huntington Library Press in fiscal year 2009 included:

- *Another World Lies Beyond: Creating Liu Fang Yuan, the Huntington’s Chinese Garden*

Edited by June Li, the book celebrates the opening of the first phase of the Huntington's Chinese garden. It is one of a series of publications on the Huntington Botanical Gardens made possible by a generous contribution from Peter and Helen Bing.

- *Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection*

Also edited by June Li, this volume accompanied The Huntington's spring 2009 exhibition of the Wan-go H. C. Weng Collection of Chinese painting and calligraphy. Weng Tonghe (1830–1904), who gathered the greater part of the collection, was a preeminent statesman and scholar of late Qing-dynasty China, and the masterworks he collected represent a millennium of great Chinese art. Weng's great-great-grandson Wan-go H. C. Weng—the collection's current owner—brought it to the United States for safekeeping in 1948. The catalog was made possible by Peter and Helen Bing, the Sammy Yukuan Lee Family, and Dr. Richard A. Simms. Distribution by University of California Press has broadened the reach of both the exhibition and the catalog, which is now in the collections of about 150 libraries worldwide.

- *The Botanical Gardens at the Huntington*

Among the Press's best-selling titles and now in its third edition, this book presents a comprehensive look at the botanical gardens and includes a new chapter on Liu Fang Yuan, the Huntington's Chinese garden.

HUNTINGTON LIBRARY QUARTERLY

The *Huntington Library Quarterly*, now in its 72nd year, received the Award for Scholarly Achievement from the Council of Editors of Learned Journals for a special issue, "Prison Writings in Early Modern England," published in spring 2009 and edited by William H. Sherman and William J Sheils. CELJ, an Allied Organization of the Modern Language Association, comprises 400 humanities journals.

The award, presented at the national MLA convention in December 2009, recognizes excellence in scholarly journals covering the early modern period. The *HLQ* published one other special issue this year: "Religion and Cultural Transformation in Early Modern England," edited by Lorna Clymer. These interdisciplinary collaborations among leading scholars in literature and history touch on genres from graffiti to the novel, and on aspects of life from the quotidian to the holy, giving *HLQ* readers a feeling for the everyday circumstances of early modern life as well as their broad context.



Xie An's Excursion on the Eastern Mountain, 1480, by Shen Zhou. Hanging scroll, ink and color on silk. From the exhibition catalog *Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection*.



education

Teachers and students alike relish a field trip to The Huntington—to venture out of the classroom to learn something new among great works of art, classic texts, and spectacular plants and gardens. At any given moment this past fiscal year, students of various ages could be spotted taking in 18th-century British portraits in the Huntington Art Gallery in one of the dozen popular school tour programs. A walk in the garden might come in the form of a program catering to preschoolers, such as “Down by the River,” where 3- and 4-year-olds explore the stream that runs between the Japanese and Chinese gardens. The take-away for the children on their day off from school might involve a trip back to the classroom: In “Papers, Pens, and Prose,” kids ranging in age from 4th grade to 9th grade view early manuscripts in the Library Exhibition Hall and then practice their own calligraphy, illumination, and bookbinding.

In the Scholar’s Studio, the education room accompanying the exhibition “Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection,” visitors were able to practice and display their own attempts at painting, calligraphy, and woodblock printing with inked seals. Such a result—borne of exhaustive preparations of education staff and volunteers combined

with the spontaneity and wonder of visitors—is manifested again and again at The Huntington.

Severe cutbacks in state and local budgets to education have resulted in fewer schools taking field trips to cultural institutions. In response, the Dan Murphy Foundation this year provided a generous grant to supplement bus funding for schools coming to The Huntington. This year, The Huntington also helped develop and launch a new partnership with the Pasadena School District. This city-wide program, titled “My Masterpieces: Discovering Art in My Community,” involves seven other arts organizations and provides curricula, field trips, and teacher professional development for all students (K–6) in the school district. The Huntington’s leadership in this innovative program would not have been possible without the support of the Wells Fargo Foundation.

SETTING A NEW STANDARD

“Grounding in Botany,” a summer program for high school teachers, borrowed a page from the Library following the opening of the Dibner Hall of the History of Science. In several follow-up workshops for participants in the fall and

The Big Impact

Since 2007, the National Endowment of the Arts has recognized the power of books to reverse a decline in literacy nationally. In October, The Huntington accepted the NEA's invitation to adopt Jack London's *Call of the Wild* as part of the Big Read initiative, which supports partnerships among libraries, schools, and community organizations to encourage reading through the adoption of a literary classic by that community and the creation of related programming. Financial support from the Harry Bronson and Edith R. Knapp Foundation Endowment enabled The Huntington to provide the necessary matching for the federal funds awarded by the NEA. The Bronson Knapp Endowment was created at The Huntington in 2007 to provide an annual source of support to engage young people in new ways above and beyond the normal program parameters.

Along with more than 25 community partners, The Huntington hosted 95 programs and events, including lectures, classes, teacher workshops, dramatic readings, and musical performances about London and his work. The Huntington's Sara S. "Sue" Hodson and Natalie Russell organized the events with the Education department. Hodson, the curator of literary manuscripts, took advantage of the opportunity to display many objects from the 50,000-item London archive, including the author's Yukon diary, the handwritten manuscript of his classic short story "To Build a Fire," a first edition of *The Call of the Wild*, and theater advertising material for the 1935 Clark Gable film based on the novel. Events were attended by hundreds of visitors across all age groups.



Jade De Perio, age 9, was one of many children on hand at the kick-off event to the Big Read, which included a visit from a team of Alaskan sled dogs.

Previous page: Students taking a close look in The Rose Hills Foundation Conservatory for Botanical Science.

of the programs links directly with the various California curriculum standards.

Like many Huntington programs, CSI is a kind of petri dish—not just for producing future scientists but also for fostering the kind of collaboration that has come to epitomize education programs. The botanical educators who lead the class rely on volunteers who serve as facilitators in the Conservatory and teaching lab. High school volunteers, just a few years older than the visiting students, provide critical support by regularly restocking the crime kits. In other settings, high school volunteers serve as counselors in the popular summer program, Huntington Explorers, or welcome visitors in the Huntington Art Gallery, Conservatory, or Children's Garden. More than 70 high school students from the surrounding area volunteer on an annual basis.

The adult docents who volunteer in the CSI program receive their training through the Huntington's Volunteer Academy, which was established through support from the Capital Group Companies Inc. Charitable Foundation. It is designed to support, recruit, train, and assess new and current Huntington volunteers.

THOSE WHO TEACH, LEARN

While teachers enjoy chaperoning students on school field trips, they also get to take part in a variety of Huntington workshops on an annual basis. Grounding in Botany (men-

winter, educators incorporated the history of science into their botanical lesson plans. In a workshop called "I'm Your Venus," participants replicated Darwin's carnivorous plant model by testing how plants respond to various substances and stimuli.

Inquiry-based activities form the core of "CSI: Conservatory Science Investigation," a popular program for middle school students supported in part by the Hirrel Family Foundation Endowment and the Sue and James J. Femino Endowment for Science Education. In CSI, the kids uncover clues to a botanical mystery using exhibits in The Rose Hills Foundation Conservatory for Botanical Science as well as equipment in the Brody Teaching Lab. They are deep into the fun before realizing they are practicing inquiry-based science, formulating their own questions before setting out to find the answers. The long-running "Reading Plants" program for grades 3 through 5 is now enhanced with similar activities—the students take measurements, collect data, and then work together to draw conclusions from those data. They take an active role in their learning. Critically important is the fact that each

tioned above) completed its fifth year. The program, organized through grant funding provided by the Arthur Vining Davis Foundations, enhances teachers' knowledge in plant science and developmental biology; it also helps them develop their teaching skills using plants as models. Botanical educators also taught a series of courses on school gardens for the Alhambra Unified School District. Altogether, 75 teachers participated.

The Shakespeare Teacher Institute, funded by the Francis Bacon Foundation and co-sponsored by the English Speaking Union, Los Angeles Chapter, completed its third year, providing secondary school teachers the opportunity to discover ways to incorporate Shakespeare into the curriculum and even how to do a production with their students.

New this year was a pair of teacher workshops related to the Big Read program. Jack London's *Call of the Wild* was the focus of two workshops led by a BTSA/GATE Specialist (Beginning Teachers Support and Assessment/Gifted and Talented Education Specialist) for District 2 of the Los Angeles Unified School District.

A TRADITION OF NEW TRADITIONS

The Huntington helped ring in the Year of the Ox with traditional lion dancers, musical performances, landscape painting, and calligraphy demonstrations, and a performance by a mask changer (one of only a few female mask changers in China or the United States). More than 7,000 visitors attended the festivities, which were sponsored by East West Bank.

In the first full year after its debut, Liu Fang Yuan, the Garden of Flowing Fragrance, was the centerpiece of a rich array of programming. The Chinese Culture and Art Series featured lectures, workshops, family events, performances, and classes that also drew on the exhibition "Treasures through Six Generations." The series was made possible by the Justin Vajna Memorial Fund for Educational Programs in the Chinese Garden and by Emerson Network Power.

The new series joined an already rich year of offerings, including "Dreams Fulfilled," the African American culture and art series, funded this year in part by the Michael J. Connell Foundation. It culminated with a pair of popular events: a musical concert by Ron McCurdy and his jazz ensemble of Langston Hughes' *Ask Your Mama: Twelve Moods for Jazz*; and a poetry reading by high school students inspired by Hughes. With a similar combination of sophistication and whimsy, Dibner Hall opened in November with a day-long science festival, including exhibit booths from Caltech, the Jet Propulsion Laboratory, and the Los Angeles Astronomical Society. In a related development,

Lori and Ted Samuels made a gift to The Huntington to help support a comprehensive education program for the Dibner collection.

Lifelong learners find a wonderful array of opportunities to delve more deeply into history, literature, art, and gardens through the Continuing Education for Adults. Supported in part by the Wells Fargo Foundation grant funds, these programs range from lectures to one-day workshops on everything from Chinese landscape painting to cooking with chocolate. More than 3,500 participated in Continuing Education programs this year.

THE ART OF INTERPRETATION

In the summer of 2008, a new collaboration between The Huntington and the Southern California Council of Chinese Schools (SCCCS) brought area high school students to the Chinese garden for an intensive language immersion class. By the end of the six-week course, the teenagers were giving bilingual tours of the garden. The students were participating in the StarTalk program, a project of the National Foreign Language Center at the University of Maryland.

The opening of the Virginia Steele Scott Galleries of American Art marked another milestone in interpretive offerings: with the reinstallation of both the European and American art galleries came the opportunity to develop audio guides. Provided free of charge to visitors and funded through a gift made by Lisa and Tim Sloan, the guides feature separate tracks for adults and children. The Huntington Art Gallery audio guide also features a historical tour of the house.

Actor William T. Peck gave a convincing reading of Lincoln's Gettysburg Address at one of many programs presented in conjunction with the exhibition "The Last Full Measure of Devotion: Collecting Abraham Lincoln."





finances

THE YEAR IN FINANCES

In the eye of the recent financial hurricane, The Huntington had the luxury of time, thanks in part to the sage advice of the Endowment Investment Committee. A full year before the emergence of a national economic crisis, the committee began worrying about the financial markets and invested 15 percent of the endowment in Treasury bonds and cash in order to ensure adequate liquidity in the event of market volatility. Furthermore, The Huntington was not saddled by debt of any kind. So, while many peer institutions found themselves out of cash or locked into abstract debt “swaps” with rising interest rates, The Huntington was in the enviable position of having some financial flexibility while the market was in freefall.

This flexibility allowed the Trustees, Overseers, and senior staff to carefully consider the steps that would need to be taken to ensure financial security. No hasty decisions were made, and a careful forecasting exercise was done to evaluate the impact of the markets on the budget. The end of fiscal year 2009 saw a balanced budget as well as a strategy for securing The Huntington’s financial health for fiscal year 2010.

The operating budget is supported by three revenue sources, each representing roughly a third of the budget: endowment income, annual giving, and earned revenues. The diversification of these revenue streams helps to mitigate The Huntington’s exposure to the volatility of the economic markets. During the past year, earned revenues proved to be surprisingly recession-resistant, helping to keep operations on track, even while the recession’s impact on giving and the endowment remained a concern. And, as this report attests, the institution witnessed lively activities that assured strong attendance, despite the tough economic times.

The Huntington’s endowment was, of course, hit by the market. It decreased by 20 percent for the year ended June 30, 2009; while this was a very significant drop, it was less than that experienced by many peer institutions, including other cultural institutions, colleges and universities, and other charities. (The value of college endowments declined by an average of 23 percent from 2008 to 2009.) Because of the earlier focus on liquidity, The Huntington did not have to sell assets as they were falling. The Endowment Investment Committee met monthly throughout the year to track performance, liquidity, and the strength of the investment managers. No decisions were made to sell

out of panic or any need for cash. In this, as in other financial decisions made during the year, there was ample opportunity to review all options thoroughly and carefully. The committee is to be commended for their devotion of time and good judgment during the course of a very scary year.

As the year unfolded, it became critically important to trim expenditures and make some hard decisions to lessen the impact of the endowment losses as we moved forward. The Huntington has made tremendous progress over the last decade with dramatic new facilities and invigorated programs. Preserving this momentum remains a high priority. As a result the institution opted to take a prudent, cautious set of immediate actions that cut approximately \$2 million from the budget for fiscal year 2009–10—about 9 percent of total expenditures. All employees were affected in some way, including a reduction in force of 10 positions that went into effect in the spring of 2009. These difficult decisions will help protect the institution's fiscal flexibility in the near future while positioning The Huntington for future growth when opportunities arise.

The annual audit of the financial statements by Price-waterhouseCoopers (appended to this report) went smoothly. The Huntington received a clean audit opinion without qualifications of any kind, and no problems were noted by the auditors in The Huntington's internal financial procedures and controls. It was the first Huntington audit overseen by new controller Deborah Johnston. She and the staff in the Financial division rose to the challenge of meeting new auditing requirements for nonprofit organizations while also fulfilling the guidelines of the Uniform Prudent Management of Institutional Funds Act adopted by California. The upshot of these regulatory changes and procedures is that staff are undertaking due diligence in evaluating new and existing investment managers, providing more disclosures in the financial statements about investments and their relative levels of transparency, and scrutinizing and accounting for endowments that are "underwater" (where the endowment's market value falls below the original gift value, owing to market fluctuations). This work is reflected in the notes to the financial statements.

THE YEAR IN FUNDRAISING

The Huntington thanks its loyal donors for continuing their generous support of its mission. Although the financial crisis and continuing recession resulted in donor caution about making major gift commitments, there is still much that is positive to report. The fiscal year concluded with total giving exceeding \$23 million, down from 2007–08

yet still surpassing the total from individual years before *For Generations to Come—The Campaign for The Huntington*. Importantly, unrestricted annual giving, which funds the operating budget, was only slightly below the budgetary goal, thanks largely to the Membership program, which had a spectacular year with a record total of \$3.3 million from some 31,000 Members. The Society of Fellows program, another key source of annual support, continued to attract generous donors.

The *For Generations to Come* Campaign continued to attract new gifts, pledges, planned gifts, and firm verbal commitments for its strategic priorities. Significantly, the Campaign reached its \$175 million goal on Aug. 5, 2008, almost two years ahead of its closing date (June 30, 2010). By the end of the 2008–09 fiscal year, the Campaign total had reached more than \$198 million. With the beginning of the 2010 fiscal year, The Huntington embarks on the final year of the Campaign with strategies to reach as-yet

Opposite: Attendees of a July evening celebration of the Jade Circle Council witnessed the nighttime beauty of the Garden of Flowing Fragrance. The event was sponsored by Cogent Systems, Inc.

Below: Catherine Hess, the chief curator of European art, discusses works from the collection at the year's event to celebrate Mr. Huntington's Successors. *Photos by Don Milici.*



unsolicited prospects, thank donors, broaden the Campaign's reach to all Members, and bring the Campaign to a spectacularly successful conclusion. Given that the original goal of \$175 million was surpassed so early, the new rubric *The Campaign Continues* was announced in January 2009, emphasizing the importance of unrestricted annual support through Membership and the Society of Fellows while identifying five focused initiatives: renovation of some of

Co-chairs Heather and Blythe Haaga presided over the Huntington Ball, celebrating "The Generous Legacy: Preserving the Past, Embracing the Future." The Haaga family: Paul III, Heather, Paul Jr., and Blythe.



the older sections of the Huntington Library building, Japanese Garden, and Desert Garden; Phase Two construction of the Chinese garden; and the education program.

It is important in a year beset by economic difficulties to recognize two outstanding groups of donors: the Society of Fellows and Mr. Huntington's Successors. This past year, 114 Fellows' households made annual gifts of \$10,000, \$25,000, \$50,000, and \$100,000 or even more. The stunning generosity of this Huntington Circle level demonstrated not only their loyalty to The Huntington but also their wisdom about annual giving and its importance for sustaining the mission and helping the institution through this challenging time.

Mr. Huntington's Successors represent the highest levels of philanthropy and commitment to The Huntington. Donors are recognized when their cumulative gifts exceed

\$100,000, as well as when their total giving reaches the \$500,000, \$1 million, \$5 million, and \$10 million milestones. The donor wall in Friends' Hall, updated in April 2009 to recognize cumulative giving through Dec. 31, 2008, lists the names of 426 Successors—individuals, foundations, corporations, and government agencies—whose collective philanthropic support exceeds a staggering \$450 million through cash gifts, grants, bequests, or gifts to the collections.

UNRESTRICTED ANNUAL GIVING

Unrestricted annual giving is critical to the institution, and this year the importance of those gifts, from the entry level Members to the upper level Fellows, was thrown into high relief. Membership exceeded its \$2.7 million goal this year by more than \$500,000, bringing the total to nearly \$3.3 million, the most successful year ever. The year ended with some 31,000 households, an increase over last year of nearly 2,000.

In September 2008, the department introduced a new Membership structure, with changes to benefits, levels, and pricing. Several of the new benefits were created in response to requests from Members. The price of an entry level Membership rose to \$120 from \$100. On-site sales held strong, with 4,652 new Memberships sold. Renewals slowed, a result that could be attributed to new pricing as much as to the economic challenges faced by families.

Members' events showcase The Huntington collections, galleries, and gardens. Summer Evenings, exhibition openings, and quarterly lectures also play an integral role in securing renewals and upgrades. The Members' exhibition viewing for "Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection" offered an occasion to showcase the Chinese garden, with more than 1,500 in attendance. And more than 7,000 people attended the 2009 Chinese New Year Festival in February. Other successful events included the winter lecture and viewing of "The Last Full Measure of Devotion: Collecting Abraham Lincoln," with curator Olga Tsapina; previews of "A 'New and Native' Beauty"; the Fellows' fall lecture; the annual holiday shopping day; and the opening celebration for the Dibner Hall of Science.

The Huntington's largest single source of unrestricted annual giving each year comes from the Society of Fellows. Created in 1973 with 82 charter households, the Society now comprises 619 households, not including corporate partners, whose annual philanthropy in 2008–09 totaled more than \$3.4 million. Among the Fellows, 40 households donated \$25,000, \$50,000, \$100,000, or more and are due very special thanks.

Fellows not only contribute to the fiscal well-being of The Huntington, but also commit their time as volunteer docents, committee members, Overseers, and Trustees. They enjoy a wide array of specially created lectures, exhibition openings, small group tours, and scholarly gatherings focused on The Huntington's collections and curators. "Food for Thought" and "Meet the Curator" are two new Fellows' opportunities for a behind-the-scenes small group experience. The 2008 Huntington Ball, co-chaired by Heather Sturt Haaga and her daughter, Blythe Sturt Haaga, attracted 430 guests to an enchanted moonlit evening on the North Vista on Sept. 13. The gala netted more than \$311,000. In addition, the Fellows were included as the primary audience in the reopening of the Virginia Steele Scott Galleries of American Art in the spring.

The Huntington also benefits from the support of numerous corporations through the Corporate Partners program. Notably, Wells Fargo made grants totaling \$160,000 supporting the Huntington Ball as well as the Corporate Partners program and the underwriting of First Thursdays.

RESTRICTED GIVING

Restricted gifts came from all quarters—generous individuals, foundations, corporations, and government agencies. In all cases, donors directed their support to specific projects that advanced The Huntington's scholarly, educational, and public programs or that supported its maintenance and capital projects.

- Dr. and Mrs. Peter S. Bing donated \$1 million for a term endowment to support the Children's Garden.
- Gifts from the Dibner Fund totaled more than \$377,000 and help support the Dibner History of Science Fellowships, the Dibner Conference Program, and the Dibner Fellowship Peer Review Committee.
- The Sidney J. Weinberg Foundation approved a \$250,000 grant to support communications outreach over the next several years.
- The Rose Hills Foundation provided a \$250,000 grant in memory of Ed Shannon supporting exhibition enhancements and educational programming in The Rose Hills Foundation Conservatory for Botanical Science.
- MaryLou Boone gave \$200,000 to support the operations of the Boone Gallery. The gift completed a two-year pledge that she had made with her late husband, Dr. George Boone.
- The Kenneth T. and Eileen L. Norris Foundation established a \$200,000 grant to be used at the president's discretion, a generous gift intended to ameliorate the impacts of the recent economic downturn.

- The John Randolph Haynes and Dora Haynes Foundation made grants totaling nearly \$180,000 supporting three independent scholars who are using The Huntington's library collections to research Los Angeles regional history.
- Mr. and Mrs. Jay T. Last made a generous gift for acquisition of materials for the Jay T. Last collections of lithographic and printing history and 19th-century social and business history.
- Anne and Jim Rothenberg donated \$150,000 to support the exhibition "Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection."
- Mr. and Mrs. Russel Kully contributed \$138,000 toward the acquisition of American art.
- An anonymous donor contributed \$100,000 to support the 2009 science writer in residence program.
- The California State Library made a grant of \$83,000 to catalog the Y. C. Hong papers, which document Chinese immigration to Los Angeles.
- Mr. and Mrs. Peter D. Kaufman donated \$70,000 to underwrite the costs associated with the master planning for the parking lots.
- Toshie and Frank Mosher continued their generous support with a gift of \$56,000: \$5,000 toward the exhibition "A 'New and Native' Beauty: The Art and Craft of Greene & Greene," with the remaining \$51,000 to help fund the Japanese Garden teahouse project.
- The Fletcher Jones Foundation made a discretionary grant of \$50,000 at the suggestion of board member Peter Barker and a \$20,000 grant at the request of Robert F. Erburu.
- The Bank of America Foundation made a \$50,000 grant supporting the exhibition "Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection."
- The Capital Group Companies provided a \$50,000 grant, a portion of which will enhance the coordination of youth and family programs, with the remainder allocated to the Corporate Partners for operating support.
- Through the auspices of Supervisor Mike Antonovich, Los Angeles County contributed a grant of \$50,000 toward maintaining public access to county historical records archived at The Huntington.
- The Ahmanson Foundation made a \$50,000 grant to support Library acquisitions. A second \$50,000 grant at the direction of foundation trustee Robert F. Erburu went to support the exhibition "The Color Explosion: Nineteenth-Century American Lithography from the Jay T. Last Collection," on view from Oct. 17, 2009, to Feb. 22, 2010, as well as general operating support.

- Wells Fargo made grants totaling \$50,000 supporting a continuation of art education partnerships with local school districts.
- Margaret and Will Hearst donated \$50,000 to support the Huntington-USC Institute on California and the West.
- Dr. Stephen A. Kanter committed \$35,000 to help fund the pathway lighting between the Entrance Pavilion and the Huntington Art Gallery.
- Melvin R. Seiden and Janine Luke contributed \$34,000 to underwrite a catalog, to be published in 2011, for the permanent exhibition “Beautiful Science: Ideas that Changed the World,” on display in the Dibner Hall of the History of Science. Mr. Seiden and Ms. Luke made their gift in honor of longtime friends Lois and Robert F. Erburu.
- The Francis Bacon Foundation made a \$30,000 grant to support the Bacon Foundation Fellowships.
- Mr. George A. V. Dunning and Mr. Robert M. Marino donated \$30,000 to support operations for the Huntington Art Gallery.
- Mrs. Floyd H. Norris contributed \$30,000 for the exhibition “Watercolors from the *Highgrove Florilegium*.”
- Mr. and Mrs. Eric S. Ende contributed more than \$27,000 for the exhibition “Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection.”
- The J. W. and Ida M. Jameson Foundation contributed \$25,000 for the exhibition “The Color Explosion.”
- The Dan Murphy Foundation made a \$25,000 grant for the school tour program, providing funds for transportation subsidies for schools to visit The Huntington.
- The Otis Booth Foundation provided a \$20,000 grant to support “The Ranch,” a working demonstration garden for urban farmers that also includes space for training teachers in using school gardens to support their curriculum.
- The Langham Huntington Hotel & Spa made a \$20,000 contribution to join the Corporate Partners and to underwrite a Fellows’ exhibition preview.
- The Alamitos Land Co. made a gift of \$20,000 to support the cataloging of the Alamitos Land Co. papers.
- The Giles W. and Elise G. Mead Foundation contributed a \$20,000 grant to provide matching funds in conjunction with the National Endowment for the Humanities grant supporting the Library’s Maynard Parker cataloging and digitization project.
- The National Film Preservation Foundation made a \$15,000 grant to restore *Dinner for Eight* (1933), a 16mm

film that is part of the Edison photo collection. It is one of the first experimental, live-action, short-subject films made with the Technicolor process.

- The Boeing Co. made a \$15,000 grant to support a botanical education project.
- The Michael J. Connell Foundation provided a \$12,500 grant supporting youth and family education programs.
- Emerson Network Power made a \$10,000 gift to help underwrite the Chinese Culture and Art Series.
- Mrs. Elizabeth Nickerson continued to provide generous funding for the art educator position.
- The S. L. Gimbel Foundation made a \$10,000 grant to support the Junior Master Gardener Program.

CAPITAL

- The Dibner Fund made a gift of \$225,000 supporting the permanent exhibition “Beautiful Science.”
- The H. N. and Frances C. Berger Foundation made a \$156,000 grant supporting the replacement of one of the Library building’s air handlers.
- The National Science Foundation approved a grant of \$125,000 to provide supplemental funding for The Rose Hills Foundation Conservatory for Botanical Science.

The Chinese Garden

In its first year, The Garden of Flowing Fragrance 流芳園 exceeded all expectations. The elegant space garnered extraordinary publicity and attention while attracting significant numbers of new and returning visitors and donors. Memorable visitors included: Capt. Wei Jiafu, chairman of COSCO, and his delegation from Beijing, New Jersey, and Long Beach; Xu Jialu, vice chairman of the 9th and 10th Standing Committees of the People’s Republic of China, who came to discuss the possibility of developing scholarly exchanges; the chief executive of Hong Kong, Donald Tsang; the director of HK Trade Development Council, Jack So; the PRC minister of transport, Li Shenglin; Dr. Henry Lee, a famous forensic scientist; Henry Tang, one of the original founders of the Committee of 100; and Ambassador Raymond Burghardt, former ambassador to Vietnam, chairman of the American Institute in Taiwan, and a director at the East-West Center.

It also served as a platform for some marvelous programs, including a one-man concert by Metropolitan Opera star Hao Jiang Tian. Author Lisa See conducted a talk and book-signing of her new book *Shanghai Girls*. Such programs provided the context to begin raising funds for Phase Two. Working with design and construction partners in Suzhou,



Members of the Dibner family were on hand to celebrate the opening of Dibner Hall and of the permanent exhibition “Beautiful Science: Ideas that Changed the World.” *Photo by Don Milici.*

The Huntington has developed detailed plans for the completion of the northern and western sides of the lake, including the boat-shaped pavilion, a lakeside stage, a small, secure exhibition space, a penjing court, a rockery, and a number of small viewing pavilions, walkways, courtyards, and gardens.

Nearly \$1 million has been secured for Phase Two construction toward the goal of \$30 million. In addition, \$445,000 in new support has gone toward Chinese garden programs, exhibitions, and special events.

- The Huntington initiated a long-term partnership with the Hong Kong owners of the Langham Huntington Hotel & Spa.
- After permission was obtained from the Ministry of Foreign Affairs in Jiangsu Province to purchase an additional 350 tons of Tai Hu rock, China Shipping (Group) Co. shipped it free of charge. It was transported to The Huntington by the Dedeaux Family and DART Trucking Co.
- Bill and Becky Hwang made a gift to support the Chinese garden.
- Cogent Systems, Inc. sponsored a documentary, *Coming Together: Creating the Chinese Garden at The Huntington*.

ENDOWMENT

- The Ahmanson Foundation approved a \$3 million grant to establish the Ahmanson Foundation Exhibition and

Education Endowment for special exhibitions in the Boone Gallery.

- The William Randolph Hearst Foundation made a \$100,000 grant to augment the Hearst Education Endowment.
- Mrs. Ruth B. Shannon continued her support of the Shannon Endowment for Western Programs with gifts totaling \$16,000.
- In honor of his late wife, Mr. Douglas Burton made additional gifts of \$16,000 to the Laura M. Burton Education Endowment Fund.
- The Golden State Bonsai Federation made a \$15,000 gift to support its endowment, which benefits the Japanese Garden.

PLANNED GIVING

The Huntington is honored to receive gifts, through bequests and other planned giving instruments, in support of its collections, mission, and general operations. Again this year, the institution was graced with remarkable generosity and support through gifts made at the passing of dear friends of The Huntington. We are pleased to recognize their contributions.

Realized Gifts

- A gift through Evelyn Zillgitt’s estate paved the way for

completion of the Bonsai Court expansion project and created a lasting endowment for its maintenance. The Evelyn Ruth Zillgitt Bonsai Court opened in February 2010.

- Through the generosity of Glenn Dumke and Dorothy Dumke Elliott, the former California State University chancellor and his widow, The Huntington has established the Glenn Dumke Endowment for Western Americana.
- The estate of Marion and Earle Jorgensen made possible the joint naming of the Director of the Botanical Gardens along with an initial gift from Marge and Sherm Telleen. James Folsom is now proudly recognized as the Marge and Sherm Telleen/Marion and Earle Jorgensen Director of the Botanical Gardens. In addition, the Jorgensen bequest will provide funds for capital improvement in the Gardens.
- Elise Mudd Marvin, a longtime supporter of The Huntington, bequeathed a gift of more than \$1 million in unrestricted support.
- Elizabeth Kite Weissgerber, in response to a planned-giving mailer, provided one-half of her estate to The Huntington as an unrestricted gift.
- An additional distribution was received from the estate of Virginia deNubila, augmenting funds previously received to support work on medieval and renaissance manuscripts.
- Donald McNamee named The Huntington for an unrestricted bequest of 10 percent of his estate.
- Elizabeth and Daniel Donno, scholars who began doing research at The Huntington in the early 1970s, bequeathed one-third of their estate in support of the Library.

- In honor of Cary Pasternak's love of decorative arts and The Huntington's collections, his siblings bestowed 20 works from his collection to the Virginia Steele Scott Galleries of American Art.

Gifts Created for The Huntington of the Future

The following donors have created planned gifts that will benefit future generations of Huntington visitors, Members, and scholars. These gifts become the lifeblood of future endowments, programs, and general support.

- George A. V. Dunning's commitment will establish an endowment for the Huntington Art Gallery.
- Carolyn and Charles Miller established charitable gift annuities in support of endowment for the Library.
- Gisela Moriarty provided funds for the Chinese garden through the use of a charitable gift annuity.
- Joy K. Otte created a charitable remainder trust to benefit the Library.
- Victor Gail, in honor of Thomas H. Oxford, has bequeathed funds to create the Oxford-Gail Curator of American Decorative Arts. In addition, Mr. Gail's extensive collection of American decorative arts will ultimately become a gift to The Huntington's American art collections.

The Desert Garden.



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, 2009 and 2008, 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.

As discussed in Note 2 to the financial statements, the Huntington changed the method of accounting for endowments in accordance with Financial Accounting Standards Board Interpretation No. 117-1.

PricewaterhouseCoopers LLP

October 5, 2009

Statements of Financial Position *June 30, 2009 and 2008*

| | General Fund | Endowment Fund | Property Fund | 2009 Total | 2008 Total |
|---|-----------------|-------------------|------------------|----------------|----------------|
| Assets | | | | | |
| Cash and cash equivalents | \$ 2,554,452 | \$ 10,011,219 | | \$ 12,565,671 | \$ 16,628,452 |
| Short-term investments | 6,434,510 | 12,890,039 | | 19,324,549 | 8,232,893 |
| Accounts and other receivables | 350,834 | 703,695 | | 1,054,529 | 951,286 |
| Grants and contributions receivable (Note 4) | 8,635,180 | 12,209,744 | | 20,844,924 | 24,866,667 |
| Prepaid expenses | 404,476 | | | 404,476 | 343,917 |
| Inventories | 828,567 | | | 828,567 | 841,955 |
| Pooled investments (Note 3) | | 185,299,215 | | 185,299,215 | 249,831,774 |
| Beneficial interests in trusts, insurance, and real estate (Note 3) | | 17,983,963 | | 17,983,963 | 20,039,482 |
| Real estate | | | \$ 1,276,162 | 1,276,162 | 1,260,387 |
| Fixed assets (Note 6) | | | 106,486,701 | 106,486,701 | 106,843,095 |
| Library, art and garden collections (Note 7) | | | | - | - |
| Interfund | (1,495,200) | 1,495,200 | | - | - |
| Total assets | \$ 17,712,819 | \$ 240,593,075 | \$ 107,762,863 | \$ 366,068,757 | \$ 429,839,908 |
| Liabilities and Net Assets | | | | | |
| Liabilities | | | | | |
| Accounts payable and accrued expenses | \$ 3,088,433 | \$ 93,192 | | \$ 3,181,625 | \$ 4,429,145 |
| Obligations under unitrust and annuity agreements | | 5,441,566 | | 5,441,566 | 6,626,315 |
| Asset retirement obligation (Note 2) | | | \$ 1,556,279 | 1,556,279 | 1,458,361 |
| Total liabilities | 3,088,433 | 5,534,758 | 1,556,279 | 10,179,470 | 12,513,821 |
| Net assets (Note 5 for Endowment, and Note 9 for all funds) | | | | | |
| Unrestricted | 719,716 | 14,901,823 | 106,206,584 | 121,828,123 | 190,612,328 |
| Temporarily restricted | 13,904,670 | 109,928,738 | | 123,833,408 | 123,448,399 |
| Permanently restricted | | 110,227,756 | | 110,227,756 | 103,265,360 |
| Total net assets | 14,624,386 | 235,058,317 | 106,206,584 | 355,889,287 | 417,326,087 |
| Total liabilities and net assets | \$ 17,712,819 | \$ 240,593,075 | \$ 107,762,863 | \$ 366,068,757 | \$ 429,839,908 |

See accompanying notes to financial statements.

Statements of Activities *For the Fiscal Years Ended June 30, 2009 and 2008*

| | General Fund | Endowment Fund | Property Fund | 2009 Total | 2008 Total |
|--|-----------------|-------------------|------------------|-----------------|----------------|
| Changes in unrestricted net assets | | | | | |
| Support and revenue | | | | | |
| Investment return | \$ 7,673,441 | \$ (26,649,388) | \$ 500,000 | \$ (18,475,947) | \$ 3,742,433 |
| Individual, corporate and foundation contributions | 7,906,451 | 55,444 | | 7,961,895 | 8,062,490 |
| Fees, auxiliary services, sales and other revenue | 9,568,534 | | | 9,568,534 | 8,504,715 |
| Change in value of split interest agreements | | 14,875 | | 14,875 | (45,972) |
| Net assets released from restriction and interfund transfers | 10,313,842 | 760,702 | 5,408,464 | 16,483,008 | 22,357,884 |
| Total support and revenue | 35,462,268 | (25,818,367) | 5,908,464 | 15,552,365 | 42,621,550 |
| Expenses | | | | | |
| Program | 26,617,857 | | 6,168,890 | 32,786,747 | 29,361,455 |
| Supporting | 5,432,806 | 1,081,626 | 58,444 | 6,572,876 | 6,380,257 |
| Cost of sales and auxiliary services | 3,220,183 | | 119,667 | 3,339,850 | 3,168,723 |
| Total expenses | 35,270,846 | 1,081,626 | 6,347,001 | 42,699,473 | 38,910,435 |
| Increase (decrease) in unrestricted net assets before cumulative effect of accounting change | 191,422 | (26,899,993) | (438,537) | (27,147,107) | 3,711,115 |
| Cumulative effect of accounting change (Note 5) | | (41,637,097) | | (41,637,097) | - |
| Unrestricted net assets at beginning of fiscal year | 528,294 | 83,438,913 | 106,645,121 | 190,612,328 | 186,901,213 |
| Unrestricted net assets at end of fiscal year | \$ 719,716 | \$ 14,901,823 | \$ 106,206,584 | \$ 121,828,123 | \$ 190,612,328 |
| Changes in temporarily restricted net assets | | | | | |
| Investment return | \$ 2,918,465 | \$ (38,180,576) | | \$ (35,262,111) | \$ 5,515,420 |
| Contributions, grants and other revenue | 7,772,287 | 2,328,354 | | 10,100,641 | 25,885,082 |
| Change in value of split interest agreements | | 392,390 | | 392,390 | 44,817 |
| Net assets released from restriction and interfund transfers | (15,993,272) | (489,736) | | (16,483,008) | (22,357,884) |
| (Decrease) increase in temporarily restricted net assets before cumulative effect of accounting change | (5,302,520) | (35,949,568) | | (41,252,088) | 9,087,435 |
| Cumulative effect of accounting change (Note 5) | | 41,637,097 | | 41,637,097 | |
| Temporarily restricted net assets at beginning of fiscal year | 19,207,190 | 104,241,209 | | 123,448,399 | 114,360,964 |
| Temporarily restricted net assets at end of fiscal year | \$ 13,904,670 | \$ 109,928,738 | | \$ 123,833,408 | \$ 123,448,399 |
| Changes in permanently restricted net assets | | | | | |
| Contributions, grants and other revenue | | \$ 6,962,396 | | \$ 6,962,396 | \$ 9,017,585 |
| Increase in permanently restricted net assets | | 6,962,396 | | 6,962,396 | 9,017,585 |
| Permanently restricted net assets at beginning of fiscal year | | 103,265,360 | | 103,265,360 | 94,247,775 |
| Permanently restricted net assets at end of fiscal year | | \$ 110,227,756 | | \$ 110,227,756 | \$ 103,265,360 |
| Total net assets | | | | | |
| Unrestricted | \$ 719,716 | \$ 14,901,823 | \$ 106,206,584 | \$ 121,828,123 | \$ 190,612,328 |
| Temporarily restricted | 13,904,670 | 109,928,738 | | 123,833,408 | 123,448,399 |
| Permanently restricted | | 110,227,756 | | 110,227,756 | 103,265,360 |
| Total net assets | \$ 14,624,386 | \$ 235,058,317 | \$ 106,206,584 | \$ 355,889,287 | \$ 417,326,087 |

See accompanying notes to financial statements.

Statements of Functional Expenses *For the Fiscal Years Ended June 30, 2009 and 2008*

| | Program | | | | Supporting | | | Allocated Depts. | 2009 Total | 2008 Total |
|---|---------------|--------------|--------------|---------------|--------------------|--------------|-----------------|---------------------|---------------|---------------|
| | Library | Research | Art | Botanical | Public Services | Admin. | Fund Raising | Cost of Sales | | |
| Acquisitions | \$ 1,207,227 | \$ 7,302 | \$ 1,440,629 | \$ 39,327 | | | | | \$ 2,694,485 | \$ 2,372,721 |
| Conservation | 102,816 | | 115,551 | 4,971 | | \$ 10,595 | | | 233,933 | 183,999 |
| Cost of merchandise and services | | | | 526 | \$ 38,323 | | | \$ 1,251,808 | 1,290,657 | 1,310,325 |
| Exhibits and programs | 832,061 | 334,788 | 417,984 | 525,940 | 440,774 | 16,848 | \$ 685,015 | 47,457 | \$ 2,655 | 3,303,522 |
| Grants awarded | 99,172 | 1,471,888 | | | | | | | 1,571,060 | 1,175,954 |
| Insurance | | | | | | | 75 | | 509,594 | 509,669 |
| Maintenance and repairs | 3,677 | 1,181 | 8,867 | 458,543 | 20,949 | 13,826 | 21,305 | 9,699 | 479,045 | 1,017,092 |
| Outside services | 84,158 | | | 58,360 | 4,195 | 219,948 | 32,170 | 7,969 | 44,017 | 450,817 |
| Professional and institutional development | 46,420 | 31,121 | 36,719 | 77,668 | 56,862 | 139,943 | 194,587 | 22,575 | 12,798 | 618,693 |
| Promotion | | | | 10,200 | 20,707 | | 3,500 | 55,395 | 89,802 | 138,526 |
| Salaries and benefits | 4,108,898 | 470,450 | 843,017 | 3,521,640 | 1,428,172 | 1,756,487 | 1,785,776 | 1,403,844 | 4,668,234 | 19,986,518 |
| Supplies, materials and equipment | 81,709 | 16,560 | 41,942 | 471,300 | 149,267 | 84,770 | 285,230 | 270,297 | 535,530 | 1,936,605 |
| Utilities | | | | 175,304 | 10,994 | | 295 | | 1,381,400 | 1,567,993 |
| Subtotal before allocated departments | 6,566,138 | 2,333,290 | 2,904,709 | 5,343,779 | 2,170,243 | 2,242,417 | 3,007,953 | 3,069,044 | 7,633,273 | 35,270,846 |
| Security, maintenance and operations | 3,418,943 | 74,806 | 1,606,041 | 1,850,305 | 349,604 | 138,162 | 44,273 | 151,139 | (7,633,273) | |
| Subtotal – general fund | 9,985,081 | 2,408,096 | 4,510,750 | 7,194,084 | 2,519,847 | 2,380,579 | 3,052,226 | 3,220,183 | - | 35,270,846 |
| Investment fees | | | | | | 1,081,626 | | | 1,081,626 | 1,223,319 |
| Asset retirement obligation | 88,443 | | 4,923 | 1,821 | | 2,731 | | | 97,918 | 93,254 |
| Depreciation | 1,416,315 | 11,777 | 1,446,249 | 3,153,490 | 45,872 | 48,331 | 7,382 | 119,667 | 6,249,083 | 5,341,699 |
| 2009 Total expenses | \$ 11,489,839 | \$ 2,419,873 | \$ 5,961,922 | \$ 10,349,395 | \$ 2,565,719 | \$ 3,513,267 | \$ 3,059,608 | \$ 3,339,850 | \$ 42,699,473 | \$ 38,910,435 |
| 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 | | |
| Total Program | | | | | | | | | \$ 32,786,747 | \$ 29,361,455 |
| Total Supporting | | | | | | | | | \$ 6,572,876 | \$ 6,380,257 |
| Total Cost of Sales | | | | | | | | | \$ 3,339,850 | \$ 3,168,723 |

See accompanying notes to financial statements.

Statements of Cash Flows *For the Fiscal Years Ended June 30, 2009 and 2008*

| | 2009 | 2008 |
|---|-----------------|---------------|
| Cash flows from operating activities | | |
| (Decrease) Increase in net assets | \$ (61,436,800) | \$ 21,816,135 |
| Adjustments to reconcile changes in net assets to net cash provided by operating activities | | |
| Depreciation | 6,249,083 | 5,341,699 |
| Non-cash change to asset retirement obligation | 97,918 | 93,254 |
| Amortization of pledge discounts | (1,324,230) | (473,091) |
| Receipt of contributed securities | (568,260) | (5,879,832) |
| Contributions for long-term investment | (6,935,863) | (19,897,143) |
| Net realized and unrealized losses (gains) on investments | 57,531,472 | (18,738,697) |
| Changes in operating assets and liabilities | | |
| Accounts and other receivables, including accrued investment income | (125,289) | 2,231,091 |
| Grants and contributions receivable | 3,743,174 | 2,107,620 |
| Prepaid expenses | (60,558) | 65,485 |
| Inventories | 13,388 | (36,142) |
| Accounts payable and accrued expenses | (703,484) | 229,589 |
| Net cash used by operating activities | (3,519,449) | (13,140,032) |
| Cash flows from investing activities | | |
| Proceeds from sales and maturities of investments | 36,930,829 | 72,980,266 |
| Proceeds from sales of contributed securities | 568,260 | 5,879,832 |
| Purchases of investments | (39,372,956) | (73,037,838) |
| Purchases of fixed assets | (6,436,724) | (11,354,639) |
| Improvements of real estate holdings | (15,775) | (124,994) |
| Net cash used for investing activities | (8,326,366) | (5,657,373) |
| Cash flows from financing activities | | |
| Contributions for long-term investment | 8,538,664 | 22,537,066 |
| Change in beneficial interests in trusts and insurance | (755,630) | (942,203) |
| Net cash provided by financing activities | 7,783,034 | 21,594,863 |
| Net (decrease) increase in cash | (4,062,781) | 2,797,458 |
| Cash and cash equivalents at beginning of fiscal year | 16,628,452 | 13,830,994 |
| Cash and cash equivalents at end of fiscal year | \$ 12,565,671 | \$ 16,628,452 |

See accompanying notes to financial statements.

Notes to Financial Statements *June 30, 2009 and 2008*

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 \$250,000 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.

NEW ACCOUNTING PRONOUNCEMENTS

The Huntington adopted the provision of SFAS No. 157, “Fair Value Measurements,” effective July 1, 2008, for all assets and liabilities measured at fair value except for non-financial assets and non-financial liabilities measured at fair value on a non-recurring basis, as permitted by FSP FAS 157-2, Effective Date of FASB Statement No. 157.

Under SFAS No. 157, fair value is defined as the price that would be received to sell an asset or paid to transfer a liability (i.e., the “exit price”) in an orderly transaction between market participants at the measurement date. Valuation techniques used to measure fair value under SFAS 157 must maximize the use of observable inputs and minimize the use of unobservable inputs.

The standard describes how to measure fair value based on a three-level hierarchy of inputs, of which the first two are considered observable and the last unobservable.

Level 1: Valuations based on unadjusted quoted prices in active markets for identical assets or liabilities that The Huntington has the ability to access at the measurement date;

Level 2: Valuations based on quoted prices in markets that are not active or for which all significant inputs are observable, either directly or indirectly;

Level 3: Valuations based on inputs that are both significant to the fair value measurement and unobservable (inputs are supported by little or no market activity).

The adoption of this statement did not have a material impact on The Huntington's results of operations or financial position. See Note 3 "Fair Value" for additional disclosures.

In August 2008, the FASB issued FASB Staff Position (FSP) 117-1, Endowments of Not-for-Profit Organization: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act, and Enhanced Disclosure for All Endowment Funds. The standard provides guidance on the net asset classification of donor-restricted endowment funds for a not-for-profit organization that is subject to the Uniform Prudent Management of Institutional Funds Act of 2006 (UPMIFA). California adopted UPMIFA September 30, 2008, with an effective date of January 1, 2009. See also Note 5, Endowments, for additional information.

LONG-TERM INVESTMENTS

Investments with a readily determinable market value are stated at fair value. Other investments including real estate and oil leases are stated at cost; hedge funds and limited partnerships are stated at market. 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 fair value, 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 fair 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, 2009 and 2008, \$1,556,280 and \$1,458,361, respectively, of conditional retirement asset obligations is included in the statements of financial position.

SUBSEQUENT EVENTS

Subsequent events have been evaluated through October 2, 2009, which is the date the financial statements were available to be issued.

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 the 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% of the preceding twelve-quarter average market value of the Endowment Fund investments was appropriated to support current operations in the years ended June 30, 2009 and 2008.

The following schedule summarizes the investment return in the pooled investments and investments from beneficial interest in trusts, insurance, and real estate:

| | June 30, | | | |
|----------------------------------|------------------------|---------------------------|------------------------|---------------------|
| | Unrestricted | Temporarily Restricted | 2009 Total | 2008 Total |
| Pooled investment returns | | | | |
| Dividends and interest | \$ 1,405,298 | \$ 2,388,116 | \$ 3,793,414 | \$ 4,566,153 |
| Net realized (losses) gains | (4,825,168) | (8,137,116) | (12,962,284) | 21,091,535 |
| Net unrealized (losses) | (15,056,077) | (29,513,111) | (44,569,188) | (17,058,697) |
| Investment return | <u>\$ (18,475,947)</u> | <u>\$ (35,262,111)</u> | <u>\$ (53,738,058)</u> | <u>\$ 8,598,991</u> |

The Endowment Fund includes cash and cash equivalents of \$10,011,219 and \$15,497,409 at June 30, 2009 and 2008, respectively, and short-term investments of \$12,890,039 and \$1,962,497 at June 30, 2009 and 2008, respectively. Pooled investments at fair value are comprised of the following:

| | June 30, | |
|--------------------------------|-----------------------|-----------------------|
| | 2009 | 2008 |
| Large capitalization equities | \$ 31,602,905 | \$ 42,738,262 |
| Small capitalization equities | - | 7,639,843 |
| Global equity funds | 21,249,214 | 31,359,303 |
| Emerging markets equity funds | 19,537,980 | 26,768,960 |
| Corporate bonds | 7,585,731 | - |
| Treasury bonds | 14,700,527 | 29,520,426 |
| Private equity funds | 19,055,032 | 20,900,400 |
| Absolute return funds | 50,565,825 | 62,861,394 |
| Real asset funds | 20,578,508 | 27,641,739 |
| Accrued interest and dividends | 423,493 | 401,447 |
| | <u>\$ 185,299,215</u> | <u>\$ 249,831,774</u> |

The Huntington had commitments outstanding to fund alternative investments of \$27,947,622 and \$49,268,823 at June 30, 2009 and 2008, respectively.

FAIR VALUE

Assets at fair value as of June 30, 2009:

| | Quoted Prices in Active Markets for Identical Assets (Level 1) | Significant Other Observable Inputs (Level 2) | Significant Other Unobservable Inputs (Level 3) | Total |
|---|--|---|---|-----------------------|
| Large capitalization equities | \$ 27,229,762 | \$ 4,373,143 | \$ - | \$ 31,602,905 |
| Small capitalization equities | - | - | - | - |
| Global equity funds | - | 21,249,214 | - | 21,249,214 |
| Emerging markets equity funds | - | - | 19,537,980 | 19,537,980 |
| Corporate bonds | 7,585,731 | - | - | 7,585,731 |
| Treasury bonds | 14,700,527 | - | - | 14,700,527 |
| Private equity funds | - | - | 19,055,032 | 19,055,032 |
| Absolute return funds | - | - | 50,565,825 | 50,565,825 |
| Real asset funds | - | - | 20,578,508 | 20,578,508 |
| Accrued interest and dividends | 423,493 | - | - | 423,493 |
| | <u>\$ 49,939,513</u> | <u>\$ 25,622,357</u> | <u>\$ 109,737,345</u> | <u>\$ 185,299,215</u> |
| Total beneficial interests in trusts, insurance, and real estate | <u>\$ 8,846,075</u> | <u>\$ -</u> | <u>\$ 9,137,889</u> | <u>\$ 17,983,964</u> |

The following table includes a roll forward of the amounts for the year ended June 30, 2009, for the investments classified within level 3. The classification of an investment within level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement.

Fair value measurements using significant unobservable inputs (Level 3):

| | Pooled Investments | Beneficial interests in trusts, insurance, and real estate |
|---|-----------------------|--|
| Beginning Balance June 30, 2008 | \$ 146,103,228 | \$ 8,902,694 |
| Total gains or losses | | |
| Net Realized Gains (Losses) | 1,695,862 | (79,449) |
| Net Change in Unrealized Appreciation (Depreciation) | (35,173,840) | 392,706 |
| Net purchases, sales and settlements | (2,887,905) | (78,062) |
| Transfers in and/out of Level 3 | - | - |
| Ending Balance | <u>\$ 109,737,345</u> | <u>\$ 9,137,889</u> |
| Amount of net unrealized gains or losses relating to assets still held at June 30, 2009 | <u>\$ 7,097,626</u> | <u>\$ 1,803,757</u> |

4. GRANTS AND CONTRIBUTIONS RECEIVABLE

Grants and contributions receivable are comprised of the unconditional promises to give shown below. In determining the fair value of the expected future cash flows for unconditional promises to give, a discount rate between 3% and 5% was applied.

| | June 30, | |
|----------------------|----------------------|----------------------|
| | 2009 | 2008 |
| Amounts due in | | |
| Less than one year | \$ 8,533,511 | \$ 9,722,964 |
| One to five years | 7,106,843 | 10,375,500 |
| More than five years | 10,660,729 | 11,548,592 |
| Less: discount | (5,456,159) | (6,780,389) |
| | <u>\$ 20,844,924</u> | <u>\$ 24,866,667</u> |

5. ENDOWMENTS

The Huntington's endowment consists of 190 individual donor-restricted endowment funds. The net assets associated with endowment funds are classified and reported based on the existence or absence of donor-imposed restrictions.

The Board of Trustees of The Huntington has interpreted the "Uniform Prudent Management of Institutional Funds Act" (UPMIFA) as requiring the preservation of the original gift as of the gift date of the donor-restricted endowment funds absent explicit donor stipulations to the contrary. As a result of this interpretation, The Huntington classifies as permanently restricted net assets, (a) the original value of the gifts donated to the permanent endowment, (b) the original value of subsequent gifts

to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund that is not classified in permanently restricted net assets is classified as temporarily restricted net assets until those amounts are appropriated for expenditure of The Huntington in a manner consistent with the standard of prudence prescribed by UPMIFA. In accordance with UPMIFA, the following factors are to be considered in making a determination to appropriate or accumulate endowment funds:

1. The duration and preservation of the fund
2. The purposes of the organization and the donor-restricted endowment fund
3. General economic conditions
4. The possible effect of inflation and deflation
5. The expected total return from income and the appreciation of investments
6. Other resources of the organization
7. The investment policies of the organization

The following tables present The Huntington's endowment composition, changes and net asset classification as of June 30, 2009.

| | Unrestricted | Temporarily Restricted | Permanently Restricted | Total |
|---|----------------------|---------------------------|---------------------------|-----------------------|
| Donor-restricted endowment funds | \$ - | \$ 103,569,256 | \$ 108,292,562 | \$ 211,861,817 |
| Board-designated endowment funds | 13,665,032 | | | 13,665,032 |
| Total endowment funds | 13,665,032 | 103,569,256 | 108,292,562 | 225,526,850 |
| Total beneficial interests in trusts, insurance, and real estate | 1,236,791 | 6,359,482 | 1,935,194 | 9,531,467 |
| Total Endowment Net Assets | \$ 14,901,823 | \$ 109,928,738 | \$ 110,227,756 | \$ 235,058,317 |

Due to the implementation of FASB 117-1 there was a resulting cumulative effect of accounting change totaling (\$41,637,097). The amount represents unrestricted income from permanently restricted endowments that have not been appropriated by the Board of Trustees, and therefore were reclassified from unrestricted to temporarily restricted. Once appropriated, the amount will be available for unrestricted use.

ENDOWMENT FUNDS WITH DEFICITS

From time to time, the fair value of the assets associated with individual donor-restricted endowment funds may fall below the value of the initial and subsequent donor gift amounts, resulting in a deficit. When donor endowment deficits exist, they are classified as a reduction of unrestricted net assets. Deficits of this nature reported in unrestricted net assets were (\$4,420,875) and \$0 as of June 30, 2009 and 2008, respectively. The amounts are included in the net assets released from restriction and interfund transfers line. These deficits resulted from unfavorable market fluctuations that occurred shortly after the investment of newly established endowments.

6. FIXED ASSETS

Fixed assets consist of the following:

| | June 30, | |
|-------------------------------|-----------------------|-----------------------|
| | 2009 | 2008 |
| Land | \$ 2,082,008 | \$ 2,082,008 |
| Land improvements | 33,525,440 | 30,365,540 |
| Buildings and improvements | 111,044,911 | 109,443,128 |
| Construction in progress | 2,246,181 | 1,624,266 |
| Equipment and vehicles | 12,571,652 | 12,062,560 |
| Less accumulated depreciation | (54,983,491) | (48,734,407) |
| | \$ 106,486,701 | \$ 106,843,095 |

7. 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 \$2,680,919 and \$1,993,327 in the years ended June 30, 2009 and 2008, 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.

8. CONTRIBUTED SERVICES

The Huntington received contributed services of \$108,882 in the year ended June 30, 2009, in the form of shipping and design services for the Chinese garden.

9. 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 \$1,102,782 and \$1,011,200 for the years ended June 30, 2009 and 2008, 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 \$156,562 and \$115,074 as of June 30, 2009 and 2008, respectively.

10. NET ASSETS

Net assets consist of the following:

| | General Fund | Endowment Fund | Property Fund | 2009 Total | 2008 Total |
|--|----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Unrestricted net assets: | | | | | |
| Available for operations | \$ 719,716 | | | \$ 719,716 | \$ 528,294 |
| Invested in fixed assets | | | \$ 106,206,584 | \$ 106,206,584 | \$ 106,645,121 |
| Beneficial interests in trusts and insurance | | \$ 1,645,971 | | \$ 1,645,971 | 1,333,624 |
| Funds held for investment | | 13,255,852 | | 13,255,852 | 82,105,289 |
| Total unrestricted net assets | <u>\$ 719,716</u> | <u>\$ 14,901,823</u> | <u>\$ 106,206,584</u> | <u>\$ 121,828,123</u> | <u>\$ 190,612,328</u> |
| Temporarily restricted net assets: | | | | | |
| For program activities | \$ 10,518,113 | | | \$ 10,518,113 | \$ 12,992,727 |
| For acquisitions | 600,181 | | | 600,181 | 699,918 |
| For fixed assets | 2,786,376 | | | 2,786,376 | 5,514,545 |
| Beneficial interests in trusts and insurance | | \$ 6,359,485 | | \$ 6,359,485 | 7,277,387 |
| Funds held for investment | | 103,569,253 | | 103,569,253 | 96,963,822 |
| Total temporarily restricted net assets | <u>\$ 13,904,670</u> | <u>\$ 109,928,738</u> | | <u>\$ 123,833,408</u> | <u>\$ 123,448,399</u> |
| Permanently restricted net assets: | | | | | |
| Beneficial interests in trust and insurance | | \$ 4,685,194 | | \$ 4,685,194 | \$ 4,892,883 |
| Endowment | | 105,542,562 | | 105,542,562 | 98,372,477 |
| Total permanently restricted net assets | | <u>\$ 110,227,756</u> | | <u>\$ 110,227,756</u> | <u>\$ 103,265,360</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, 2009 | 2008 |
|--|----------------------|----------------------|
| Expenditures for program activities, including acquisition of collection items | \$ 11,074,544 | \$ 12,556,269 |
| Expenditures for fixed assets | 5,408,464 | 9,801,615 |
| | <u>\$ 16,483,008</u> | <u>\$ 22,357,884</u> |