



ANNUAL REPORT  
*For Generations to Come*

2010

**ANNUAL REPORT**  
*For Generations to Come*  
July 1, 2009–June 30, 2010

2010





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\*Principal officers, reappointed each year by the Board of Trustees

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## HIGHLIGHTS 2009–10

### INSTITUTIONAL INVOLVEMENT

Scholars in Residence .....	1,446
Attendance during Public Hours.....	520,085
Full-Time Staff Members .....	290
Part-Time Staff Members .....	81

### EDUCATION PROGRAM AND VOLUNTEERS

School Programs (students, schools, and teachers served):

Students .....	25,658
Schools .....	425
Teachers .....	416
Participants: Public and Group Tours .....	75,681
Participants: Youth and Family Programs .....	7,437
Participants: Continuing Education.....	4,225
Volunteers	
Adults .....	984
Teenagers .....	79

### SUPPORT (BY HOUSEHOLD)

Society of Fellows

Huntington Circle .....	136
President's Circle.....	70
Life Fellows.....	73
Annual Fellows .....	361
Members .....	31,879
Corporate Partners .....	52
Foundations .....	112
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## PRESIDENT'S MESSAGE

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**T**his annual report documents one fabulous year in the life of The Huntington. But I'd like to take this opportunity to reflect again on the results of a most extraordinary period here—spanning several years—and underscore my thanks for your support. The results from our *For Generations to Come* Campaign were astounding and deeply gratifying and, ultimately, a testament to the thoughtful, visionary, and gracious philanthropy of our donors.

- ❖ Our goal was \$175 million over six years—July 1, 2004, to June 30, 2010. You gave more than \$244 million.
- ❖ Goals were reached and exceeded in all areas—annual giving, endowment, and capital projects.
- ❖ The tremendous outpouring of support included gifts of artworks, books and manuscripts, plants, and, notably, the Burndy Library and the Thornton estate and endowment. With those gifts-in-kind, the total giving to The Huntington topped \$372 million.
- ❖ Donors made more than 160,000 individual gifts, from annual Memberships to more than 70 exceeding 1 million dollars.



- ❖ Membership grew from 24,000 to more than 31,000.
- ❖ The number of annual donors through the Society of Fellows grew to more than 600 families.
- ❖ We ended the Campaign with more than twice the number of prospective donors. The Huntington's support base has broadened and deepened.

Moreover, our planned giving program, involving bequests and trusts, has grown substantially and continues to play a tremendously important role in The Huntington's future.

When we declared a need to sustain the core mission of research and education, donors responded enthusiastically. Our goal was \$60 million in annual giving; you gave \$95 million. Annual giving fuels our programs, enabling us to maintain the estate, pay staff salaries, care for the collections, mount special exhibitions, and operate education programs, among other activities. Not least, these were the funds that helped us achieve two key strategic goals: bringing down our endowment spending rate and making headway on improving staff compensation.

With respect to fundraising for endowments, we had hoped for \$80 million; you gave a spectacular \$106.5 million. In fact, it surprised many to learn that The Huntington, wealthy though it has always been in collections and facilities, has been perennially under-endowed. Endowments provide a solid keel amid the stormy nature of financial cycles, and they also give an institution the flexibility to undertake new initiatives. The Huntington is simply stronger and more resilient financially than it was six years ago.

Our third strategic goal was to refurbish historic facilities that were falling into disrepair and to build the Chinese garden. Our goal was \$35 million; you gave \$42 million. Such generosity helped us renew the century-old Huntington mansion and the 90-year-old historic portion of the Library, which was in desperate need of repair, along with some sections of our water systems that dated to Mr. Huntington's day. Today, the Huntington Art Gallery dazzles. The electrical systems in the Library, which had become fire hazards, have been modernized and made safe. As important, the Botanical Gardens' irrigation and fire-suppression systems have been separated. A new, highly productive well is in place, and work continues on a new irrigation-control system to enhance the protection of the botanical collections and significantly improve water conservation. Liu Fang Yuan 流芳園, the Garden of Flowing Fragrance, has proven to be a complete delight to visitors and an international success story.

And in a testimony to the power of planned giving, toward the end of the Campaign we learned of the remarkable gift of more than \$100 million from the estate of Frances L. Brody

(\$15 million of the gift came in during the 2009–10 fiscal year; the next annual report covering 2010–11 will document the rest of this amazing gift). Francie's passion for the institution and her vision for its future speak volumes about the degree to which she loved this place. She was, of course, not alone in that regard. The fact is, while we celebrate the magnitude of the Brody gift, hers was but one of many gifts that made up this spectacular period in the history of the institution. Every gift counted, and every gift, in the end, was transformative.

With this annual report, we gain fresh perspective on what it means to care for, celebrate, and fortify this great institution for generations to come. As you flip through these pages, I hope you will take much pride in the good work that has been done here, for that good work was made possible by you.

—STEVEN S. KOBLIK

Below: Pavilion of the Three Friends.

Opposite: A view of the renovated Huntington Art Gallery from the North Vista.



# CHANGE IN CONTEXT

## A CASE STUDY IN PHILANTHROPY AND INSTITUTIONAL TRANSFORMATION

*Steve Koblik reflects on the last 10 years at The Huntington and the factors that conspired to spell success*

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What a difference a decade makes. The Huntington, once thought of as a relatively sleepy and inward-looking place operating on precariously meager funding, has transformed itself into a dynamic, thriving institution. Today, it is seen as one of the few great independent centers for humanistic scholarship, an internationally heralded botanical garden, and a distinctive and dynamic art museum serving multiple audiences.

How did it do it?

Robert Skotheim began the process. Bob, who was Huntington president from 1988 to 2001, undertook a process of renewal and expansion by engaging the institution in its first serious fundraising effort. Before his tenure the institution was a well-kept secret, despite the hundreds of thousands of visitors annually. Financial support historically was quite limited; Henry E. Huntington's initial endowment in 1927 was \$8 million—a sum one-third the amount the institution really needed to support itself properly. And it grew only modestly over the decades. The first significant fundraising at The Huntington occurred with the \$50 million that was raised in the 1990s expressly for the Botanical Gardens.

But a study of our supporters shortly thereafter suggested that there was a fair amount of “donor fatigue” and that to raise additional money, we would need to find new funding elsewhere. Spending from the endowment to underwrite The Huntington's annual \$20 million operating budget peaked at 12 percent in the '70s and

rarely dropped to the far-more-prudent rate of 5 percent or lower before 2005. So, by 2001, despite new vitality and growth, the operating budget was not based on sound assumptions, and the future looked dim.

Following Skotheim's retirement, the Board of Trustees made its priorities clear: The new president would be responsible for building on Bob's good work, substantially strengthening the financial base, repairing the aging physical plant, and broadening the institution's donor base.

Now, 10 years and a comprehensive fundraising campaign later, The Huntington has brought in more than a half-billion dollars; has built a new art gallery, botanical education center, Chinese garden, and a 90,000-square-foot library extension; and has seen significant growth in each of the three major collections: rare books and manuscripts, art, and botanical holdings. Throughout, the institution remained focused, disciplined, fiscally conservative, and flexible and creative when opportunities presented themselves.

Six central elements drove the changes that occurred at The Huntington:

### LEADERSHIP

While the president and senior staff share the bulk of responsibility for leading the institution, their success depends on high-quality and high-energy staff at all levels, and loyal and engaged boards. The Huntington leadership team set out deliberately to nurture an exciting and inclusive environment for staff, volunteers, and board members alike, focused on creating a strong sense of shared purpose. Faced with weak fiscal circumstances,



every effort was made to strengthen staff members' satisfaction at work.

The quality and depth of both boards has also proven to be of enormous value. While the five-member Board of Trustees retains fiduciary responsibilities, the 68-member Board of Overseers effectively functions as the governing board. All Trustees previously have served as Overseers; meetings are organized so that both boards intermingle constantly. Each Overseer and Trustee serves on at least one working committee, where much of the decision-making occurs, including those having to do with investments and finance. Staff and board members mix freely in work-related as well as social situations.

### **CLARITY OF PURPOSE**

Key to institutional clarity is a mission statement that is accurate and succinct. Ours serves as a reminder of what the place is and does: The Huntington is a collections-based research and educational institution. It is a mantra; everyone with a close connection to The Huntington uses it regularly and knows well what it means. The statement sets a priority: the collections.

Dynamic collections such as The Huntington's, by definition, grow and must be cataloged, managed, stored, and preserved and conserved. In the case of the botanical area, collections need to be renewed constantly. Once we focused on the fact that our unique feature was our collections (just as a school would have its students and faculty or a hospital its doctors and patients), we could agree on our spending priorities. The senior staff talked regularly about how financial difficulties had a way of focusing the mind, helping us establish and pursue common goals with the collections front and center. This continuity of message and discipline quickly got the attention of both boards, which regularly expressed great confidence in us.

### **DISCIPLINE IN PRIORITIZATION**

Through two five-year strategic plans, The Huntington designed and executed a process that was both directed at and participatory for all the institutional stakeholders. The first strategic plan was adopted in June 2005. Through regular communication and feedback, a happy

balance was struck between the steering committee—composed of the senior staff, five Trustees, and six Overseers—and the staff and volunteers. A similar exercise was undertaken for the second strategic plan, adopted in June 2010. In both cases, three primary goals were set—improving staff compensation, maintaining a 5 percent payout rate from the endowment, and addressing deferred maintenance. Each of these goals was anchored in fiscal necessity and unanimously approved. The final documents were short—seven and six pages, respectively.

With strategic plans in hand, any specific actions could be linked to one or more of the priorities. As that cohesion became more and more obvious, the institutional culture itself began to shift. Cautious optimism gave way to robust, invigorated support. In fact, the boards showed great enthusiasm when rare—and seemingly risky—opportunities came our way: the decision to accept the largest single gift of books and manuscripts to the library collection (57,000 spectacularly important items on the history of science); the construction of a major new Chinese scholar's garden; and a substantial addition to the American art gallery.

### **TRANSPARENCY**

Our broad commitment to transparency became a hallmark of institutional leadership. Weekly senior staff meetings ensured that the institution's leadership was on the same page with respect to priorities, messages, and timing. Budget data, historically confined to the senior staff and the two boards, was now being regularly shared with all staff (in English and in Spanish), the volunteers, potential major donors, and foundations—essentially, with anyone who asked. The whole community has had the opportunity to learn about the choices before us, the rationale for making one choice over another, and the discipline needed for making tough decisions.

We believed that if we gave everyone ready access to information about the nature of the choices before us, and were clear about our direction, then they would execute their responsibilities in a way that would affirm the institution's priorities. We also believed it important to avoid micromanagement, provide leadership by exam-

ple, and create an open and collaborative environment for maximum efficiency. Feedback from both boards has been consistent: They relish meaningful and real-time participation coupled with clear and timely information. The volunteers, without whom The Huntington could not operate, have been equally responsive, delighted by ready access to information and opportunities to be involved as never before.

## **COMMUNICATION AND THE POWER OF KNOWLEDGE**

A new communications strategy focused on messages, audiences, and the most effective ways to reach them. The office of communications plays a coordinating role, working collaboratively with staff. The president's speeches, informal and formal, have been communication focal points, providing key messages that can be reshaped and disseminated in various ways, through Huntington publications as well as digital media. And, as the Internet has grown in importance, we've claimed substantial control over what we say and when we say it. Although we continue to engage traditional news-media outlets—from print, television, and radio to online outlets and blogs—we're no longer limited to broad distribution through outside news organs. We have, in a sense, become our own publisher and distributor. Importantly, the boards have been fully engaged in these communications strategies both as recipients and as transmitters.

## **DONOR ENGAGEMENT**

Nothing occurs in a nonprofit without the generosity and sensitivity of the institution's donors. The Huntington's great resource is the community in which it is located. The real fundraising challenge was in identifying and prioritizing individual donors.

After 2000, Huntington leadership focused on building a data-driven, permanent, and strategic advancement operation. In short order, the advancement staff was reconstituted with a new vice president and several new officers. Research became a new and key component. A liberal arts college model of fundraising replaced a museum model: We deliberately sought to identify groups that could be considered like "alumni"—donors

that had a special interest in The Huntington and could over time be cultivated into becoming involved in the support of the institution. These so-called alumni were identified as existing donors, volunteers, scholars, members, neighbors, and collectors, as well as foundations and corporations. Together these groups comprise more than 50,000 possible sources of support. Few liberal arts colleges have a similarly sized donor base.

But as good as the model seemed, there was an inherent problem: few among these "alumni" recognized the significance of their relationship to The Huntington, and only a small handful placed the institution among their top philanthropic priorities. Making an effective connection with them would therefore be paramount. The Huntington's publications were redesigned with these key audiences in mind. A new semi-annual magazine, *Huntington Frontiers*, began publishing news and features about the work of Huntington scholars, the programmatic expansion across the institution, and what The Huntington was doing to move knowledge forward—in botanical science, art, history, and literature. Many more program-based activities were created to cater to potential donors. By working to marry the personal growth ambitions of potential donors with first-rate research and educational activities, The Huntington began to create a distinctive niche for itself—different from universities or colleges or museums.

We began making a fairly subtle, yet persistent, case to prospective donors for prioritizing The Huntington in their giving. Respect for the donors; learning about their interests, ideas, and priorities; appreciating their intelligence; getting them involved on site; looking to them to initiate most of the major gifts; and being careful to find the best ways to steward our benefactors became the hallmarks of our cultivation efforts. As their excitement about The Huntington grew, we sought to expand the donor base, relying on our donors to share their enthusiasm with others. And they did.

Growth in neighbor involvement extended to two historically underrepresented ethnic groups—Asian American and African American communities. Ultimately, 30 percent of the major gifts in the Campaign came from individuals who had not been on our radar at

the outset of the effort. This growth actually represents a double benefit: It produces new gifts and it encourages those already in our donor pool. Without this growth, The Huntington's fundraising goals would not have been met.

Giving among many of our long-time donors reached extraordinary new heights; we received 70 gifts of \$1 million or more, nearly equivalent to the number of all million-dollar-plus gifts received since the institution began operating in 1927.

Ask Huntington staff how the institution has managed such a remarkable period of improved financial stability and dynamic programmatic growth, and they likely would start by pointing at the extraordinary generosity of the institution's donors. Ask a donor the same question, and they likely would respond by first identifying the clarity of the mission, the quality of the programs, the cost-effectiveness of the operation, and the staff. Both answers, of course, are correct. What would strike an outsider is that both groups have similar knowledge about The Huntington, its priorities, its strategy for achieving them, a shared enthusiasm, and a strong sense of common ownership. The volunteers would also share these views.

The Huntington's success has elements of circumstance and luck. Each epoch in an institution's history is a complex web of intersecting factors, some outside and some inside. What makes a difference is the capacity of the institution to understand these factors, to calibrate them in the context of resources and ambition, and to structure behavior and priorities for the best possible result.

—STEVEN S. KOBLIK, *Spring 2011*





# COLLECTIONS

4 Several defining moments characterized the year, from a new orchid collection donated by the family of S. Robert Wertz to the dramatic gifts from longtime supporters such as Charles and Geneva Thornton and the late Frances L. Brody, whose generosity will have a tremendous impact on the management of the collections for years to come.

Just as critical were the smaller, singular developments in building the collections. The Art Collectors' Council, for instance, altered their strategy this year by focusing on the European collection and in the process acquired the exquisite painting—*Portrait of Jean de Thévenot (1633–1667)* by French artist Philippe de Champaigne. (In 2011 the council will purchase American works and will then alternate purchases between European and American works every other year.) And the institution pooled its resources with the Los Angeles County Museum of Art to purchase the Century Guild *Chair* (ca. 1883) designed by Arthur Heygate Mackmurdo. Elaborately carved from mahogany with fluid tendrils forming the back, the chair

is universally considered the key precursor to Art Nouveau, pre-dating the full emergence of that movement by some 10 years.

The Library, meanwhile, celebrated a stunning gift of more than 140,000 prints, posters, and ephemera of color lithography by presenting “The Color Explosion: Nineteenth-Century American Lithography from the Jay T. Last Collection.”

And in the botanical world the infamous *Amorphophallus titanum* surprised everyone by blooming again, and again. In June 2009, it made its first return appearance since the summer of 2002; 12 months later—at the end of this fiscal year and almost like clockwork—another one bloomed. Such a rare and remarkable event has become a seemingly annual occurrence.

**Above:** Railroad advertisement (detail), 1874, from the exhibition “The Color Explosion: Nineteenth-Century American Lithography from the Jay T. Last Collection.”

**Opposite:** Charles Rohlf (American, 1853–1936) and Anna Katharine Green (American, 1846–1935), *Desk Chair*, ca. 1898–99. Metropolitan Museum of Art, Promised Gift of American Decorative Art 1900 Foundation in honor of Joseph Cunningham. Photo by Gavin Ashworth © American Decorative Art 1900 Foundation. From the exhibition “The Artistic Furniture of Charles Rohlf.”

## THE YEAR IN EXHIBITIONS

Exhibitions provide unique opportunities to see objects from the permanent collection in new contexts, often with loans from other institutions or private collectors. Even within the context of a specific exhibition, any one item can tell countless stories of its own. In his talks and tours of the exhibition “The Color Explosion: Nineteenth-Century American Lithography from the Jay T. Last Collection,” curator David Mihaly would randomly pick a poster on display and explain how it could tell two distinct stories—one about the history of lithography and the other about how advertising changed late 19th-century America.

The exhibition featured about 300 objects, including advertising posters, art prints, calendars, children’s books, product labels, sales catalogs, sheet music, toys and games, and trade cards from arguably the most important collection of color lithography in private hands and a gift to The Huntington. In the 19th century, color lithography created a communication revolution and brought art, science, literature, and music to the masses. The process had a dramatic impact on consumer culture, too, as colorful and appealing product labels began to influence advertising, branding, and customer choices. “In short, color lithography transformed American culture,” says Mihaly, the Jay T. Last Curator of Graphic Arts and Social History. Jay Last’s gift—and accompanying financial support—also are transformative. For scholars, the material will serve as a significant resource in social history as well as the history of commercial advertising. “That such an exhibit should be mounted in a major exhibition space in such a prestigious institution is another measure of the seriousness with which ephemera is now being regarded,” wrote one visitor in a letter to The Huntington.

The exhibition included an education room featuring printing demonstrations, a tools-and-techniques station, and an overview of the eight major stages of lithographic production. Mihaly and Last did a tag-team interview with KPCC-FM’s Larry Mantle; they generated additional coverage in media outlets ranging from the quarterly newsletter of the Ephemera Society of America to newspapers throughout Southern California. The exhibition was made possible through a bequest from Elizabeth Kite Weissgerber. Additional support was provided by Robert F. and Lois Erburu, the J. W. and Ida M. Jameson Foundation, the estate of Mr. Allan Q. and Mrs. Margaret Mowrey Moore, the Ahmanson Foundation, the Gladys Krieble Delmas Foundation, and the Melvin R. Seiden-Janine Luke Exhibition Fund in honor of Lois and Robert Erburu.

Another fall exhibition was based on a lifetime of collecting. “Central Avenue and Beyond: The Harlem Renaissance in Los Angeles” featured items from the Mayme A. Clayton Library in Culver City, an expansive archive of rare books, manuscripts, posters, photographs, and films that illuminate African American history. Mayme Clayton, who died in 2006, had been a longtime librarian at USC and UCLA. Huntington objects rounded out the show—from literature (the typescript of *Dixie* by Langston Hughes and Clarence Muse), film (an early treatment for the film *Way Down South*, starring Muse and Bobby Breen), dance (materials highlighting the talents of the First Negro Classical Ballet), and opera (the libretto for the opera *Blue Steel*, a collaboration between composers Harold Bruce Forsythe and William Grant Still).

“One of the things about artists,” said co-curator Avery Clayton, “is that when they get together, they inspire each other and spark each other.” Clayton, too, inspired those he worked with. Throughout the planning process for the exhibition, the founder and CEO of the Clayton Library forged a deep personal and professional relationship with Sara S. Hodson, curator of literary manuscripts at The Huntington. Avery Clayton died unexpectedly shortly after the show’s opening. “Central Avenue” became a tribute to his legacy and that of his mother.







Sara S. "Sue" Hodson, curator of literary manuscripts at The Huntington, reviews materials with Avery Clayton, the founder and CEO of the Mayme A. Clayton Library. The pair collaborated on the exhibition "Central Avenue and Beyond: The Harlem Renaissance in Los Angeles," which opened a month prior to Clayton's unexpected death in November.

**Opposite:** Paul Landacre's *2506 El Moran* (1932), from the exhibition "California Landscapes: Gifts to The Huntington's Art Collections." It is a gift from Mrs. Homer D. Crotty. Viewing the wood engraving sent writer Hector Tobar "on a journey in search of a ghost from L.A.'s past." His meditative column in the *Los Angeles Times* pondered the passing of the California landscape depicted in the woodcut—the forgotten neighborhood of Edendale, a former bohemian haven.

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"Drawn to Satire: John Sloan's Illustrations for the Novels of Charles Paul de Kock" featured works from a major partial and promised gift from Gary, Brenda, and Harrison Ruttenberg. American artist John Sloan (1871–1951) created the etchings between 1903 and 1905 to illustrate comic novels by French author Charles Paul de Kock (1793–1871). The books, satires of French society in the first half of the 19th century and full of slapstick action, were a perfect subject for Sloan's lively etching style of short, expressive lines and loose crosshatching. Kevin Murphy, the Bradford and Christine Mishler Associate Curator of American Art, served as curator of the exhibition. It was the second show to occupy the new Susan and Stephen Chandler Wing of the Scott Galleries, following the run of "Downstream: Colorado River Photographs of Karen Halverson," which opened at the end of the last fiscal year.

Another new venue for temporary exhibitions saw a full slate for the first time. "British Watercolors of the Eastern Mediterranean" inaugurated the Works on Paper Room of the Huntington Art Gallery and included Huntington-owned works by Edward Lear (1812–1888), John Frederick Lewis (1804–1876), and David

Wilkie (1785–1841). Together the works illustrated the great variety of style and the vastly different approaches by artists who had begun traveling more frequently to Eastern Europe, Greece, and the Near East.

"The Golden Age in the Golden State: Dutch and Flemish Prints and Drawings from the Huntington and Crocker Collections" coincided with a citywide celebration of Dutch and Flemish art that complemented a Rembrandt exhibition at the Getty Museum. The intimate installation of 15 works on paper displayed biblical, mythological, and genre subjects by such masters as Hendrick Goltzius (1558–1617), Rembrandt van Rijn (1606–1669), and Peter Paul Rubens (1577–1640). Organized jointly with the Crocker Art Museum in Sacramento, it was a fitting collaboration between institutions founded by Henry E. Huntington and Edwin B. Crocker—partners in the effort to bring the railroad west.

The third exhibition in the Works on Paper Room was "Child's Play? Children's Book Illustration of 19th-Century Britain," which examined the often-complicated layering of the joys and fears of childhood made evident in fairy tales and nursery rhymes. The show included Huntington works by such artists as Walter Crane (1845–1915), Kate Greenaway (1846–1901), and Arthur Rackham (1867–1939).

"A Clash of Empires: The Seven Years' War and British America" opened in the spring in the West Hall of the Library. The Huntington has mounted several exhibitions on the Revolutionary and Civil War eras, but this marked the first to focus on a lesser-known era of American—and world—history. Norris Foundation Curator of American Manuscripts Olga Tsapina examined the causes, course, and consequences of the conflict, also known as the French and Indian War, through the eyes of its many participants, publicly displaying for the first time materials from the institution's vast collections documenting this turning point in modern history. Through approximately 70 items, including newspapers, cartoons, broadsides, pamphlets, letters, and journals that touch on the major events of the conflict, the exhibition highlighted a number of cultural facets of the war, including examples of propaganda, pacifism, racism, and some of the earliest known instances of war atrocities committed in colonial America. Manuscripts on display included correspondence between military leaders and politicians as well as diaries of foot soldiers.

"The Artistic Furniture of Charles Rohlf," mounted in the Boone Gallery, was the first major exhibition of furniture and decorative art by Charles Rohlf (1853–1936), an American craftsman and designer. Art Critic William Poundstone said that



"Rohlf's is proof that American lives have second acts," an allusion to Rohlf's earlier foray into acting and also to the well-deserved recognition coming his way through the exhibition. It brought together more than 40 pieces from 10 museums and several private collections to survey Rohlf's career as a furniture designer. With roots in the Aesthetic movement, Rohlf's style relates to the abstract naturalism of Art Nouveau but draws on precedents from Asian and Moorish as well as English and German designs. While his work influenced the pared-down oak forms that became hallmarks of the Arts and Crafts movement, Rohlf preferred the term "artistic furniture" to identify his designs not as part of a specific style or movement but rather as expressive art made by a single individual.

Joseph Cunningham, curatorial director of the American Decorative Art 1900 Foundation, curated the exhibition with assistance from Sarah Fayen, formerly a curator at the Chipstone Foundation and the Milwaukee Art Museum. Stephen Saitas designed the exhibition; he had also designed the installation of the newly renovated Scott Galleries last year. Organized by the Milwaukee Art Museum, the Chipstone Foundation, and the American Decorative Art 1900 Foundation, the exhibition concluded its tour at the Metropolitan Museum of Art following the run at The Huntington. The exhibition was made possible by Steve Martin. Additional support was provided by the Windgate Charitable Foundation and the Elsie de Wolfe Foundation.

"California Landscapes: Gifts to The Huntington's Art Collections" ran in the Chandler Wing of the Scott Galleries concurrently with the Rohlf's exhibition. It featured a selection of paintings, watercolors, drawings, prints, and photographs depicting the varied topography of California—all gifts to The Huntington's Art Collections from donors, including Mrs. Homer D. Crotty, Margery and Maurice Katz, Mr. and Mrs. William Wenzlau, and the family of Lloyd S. Davis. Together, the gifts on view highlighted diverse approaches by artists to the representation of nature during the first half of the 20th century.

## BOTANICAL SHOWS AND EVENTS

Each year, The Huntington hosts botanical shows, conferences, lectures, and plant sales that focus on specific themes. Perhaps what is most remarkable about the array of activities is the longevity of many of the programs. Early fall saw the 25th Annual Succulent Plants Symposium, and spring the 36th annual plant sale. But The Huntington is far more than a venue. At the heart of these activities are local and national organizations that have maintained close ties with The Huntington—in some cases for decades.

## A CHRONOLOGY OF EXHIBITIONS

### 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

### British Watercolors of the Eastern Mediterranean

July 18–Nov. 30, 2009

Works on Paper Room of the Huntington Art Gallery

### The Color Explosion: Nineteenth-Century American Lithography from the Jay T. Last Collection

Oct. 17, 2009–Feb 22, 2010

MaryLou and George Boone Gallery

### Central Avenue and Beyond: The Harlem Renaissance in Los Angeles

Oct. 24, 2009–Feb 8, 2010

Library West Hall

### Drawn to Satire: John Sloan's Illustrations for the Novels of Charles Paul de Kock

Oct. 24, 2009–Mar. 29, 2010

Susan and Stephen Chandler Wing of the Scott Galleries

### "The Golden Age in the Golden State: Dutch and Flemish Prints and Drawings from the Huntington and Crocker Collections"

Dec. 5, 2009–March 29, 2010

Works on Paper Room of the Huntington Art Gallery

### Child's Play? Children's Book Illustration of 19th-Century Britain

April 3–July 26, 2010

Works on Paper Room of the Huntington Art Gallery

### A Clash of Empires: The Seven Years' War and British America

April 24–July 26, 2010

Library West Hall

### California Landscapes: Gifts to The Huntington's Art Collections

May 15–Sept. 6, 2010

Susan and Stephen Chandler Wing of the Scott Galleries

### The Artistic Furniture of Charles Rohlf's

May 22–Sept. 6, 2010

MaryLou and George Boone Gallery

\*Opened during the prior fiscal year





Orchids abounded this year, including a cattleya, on display at the annual orchid show in October, and *Paphiopedilum* Robert Wertz (right), one of the 5,000-plus specimens donated this year by the family of the late S. Robert Wertz.

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The Southland Orchid Show Committee celebrated its 50th anniversary with a show and sale in October in The Rose Hills Foundation Conservatory for Botanical Science and adjacent Botanical Center. Eight orchid societies and 19 vendors participated, including the American Orchid Society, whose trustees held their annual meeting here at the same time.

In January, at the height of aloe flowering, more than 200 cactus and succulent enthusiasts attended the annual Desert Garden Forum, an event that also generated revenue from sales of plants from The Huntington's own nursery.

Chinese New Year has become an annual celebration, and this year featured a new attraction in the Garden of Flowing Fragrance. Hosted by the Southern Breeze Penjing Society, the first Penjing and Bonsai show provided a glimpse into what it will be like to someday have a Penjing Court in the garden for the permanent display of these trained specimens. The month closed with the annual Bonsai-a-Thon in the Botanical Center; run in tandem with the Golden State Bonsai Federation, it included a program of demonstrations and workshops.

Spring activities continued with the 7th Annual Clivia show in March, the San Marino League Art Walk (which generates income that adds to the San Marino League Endowment for the Japanese Garden), and the annual California Bonsai Society show, an event distinct from the annual Bonsai-a-Thon. Events such as these demonstrate how visitors' experience at The Huntington depends on volunteer activity and collaboration with specialist groups dedicated to garden-related cultural arts. Several group activities coincided with plans for the upcoming renovation of the Japanese Garden. The Kodomo No Ie school returned for their annual Girls' Day visit to the Japanese Garden. With the

Southern California Urasenke tea group, The Huntington hosted more than 40 students from the Japanese Language School of Gardena Valley Japanese Cultural Institute in experiencing the classical tea ceremony.

In April, Pasadena Garden Club members staged the floral arrangement show "Beautiful Science" in Friends' Hall, drawing on the theme of the history of science exhibition. Also of interest to a wider audience was a lecture and slide show from photographer and author Jonathan Singer who, along with his co-authors, botanist W. John Kress and orchid specialist Marc Hachadourian, gave a public presentation on their lavishly produced book, *Botanica Magnifica*.

Lectures form the intellectual core of many botanical programs, from the succulent symposium to the annual Great Rosarian of the World lecture. On the second Thursday of every month, a themed lecture precedes a monthly plant sale in the nursery. Speakers this year included botanical curators Clair Martin and Gary Lyons as well as visiting scholar Jane Smith, who gave a talk on "Science and Advertising in the Garden: The Colorful Case of Luther Burbank."

## ACQUISITION HIGHLIGHTS

### Art

The Art Collectors' Council has met annually for the past 16 years to purchase artworks for the American and European collections. In a shift this year, council members decided to purchase works in just one field each year, with the hope that focusing resources would allow them to obtain items that might otherwise be out of reach. The result this year: the acquisition of a newly identified painting by Philippe de Champaigne, one



of France's most important Baroque painters. *Portrait of Jean de Thévenot* (1633–1667) had been misattributed to a Dutch artist, but with the discovery two decades ago of a related painting in a private collection, this superb and visually captivating portrait became an important addition to the late work of Champaigne. *Apollo* magazine listed it as one of the top five most important art acquisitions internationally for 2010. The purchase was supported with funds from the Browning Memorial Fund.

Overall, this was a vintage year for acquisitions, including gifts that demonstrated the culmination of lifelong collaborations with donors. MaryLou Boone gave 27 prime examples of French ceramics for display in the Huntington Art Gallery, in close association with the wonderfully contrasting Sèvres porcelain in the Arabella Huntington Memorial Collection. The new works of faïence and soft-paste porcelain represent all of the major centers of production in France from roughly 1600 to 1900 and include teapots, potpourri vases, tabletop sculptures, inkwells, sugar casters, large plates, pitchers, tureens, and cups and saucers. Mrs. Boone gave a further 26 pieces to the Los Angeles County Museum of Art, which will collaborate with The Huntington on a 2013 exhibition and catalog of the whole collection.

LACMA and The Huntington also pooled funds to purchase Arthur Heygate Mackmurdo's iconic Century Guild *Chair* of about 1883. It immediately went on display in the Huntington

## NOTABLE ART ACQUISITIONS

Frank Myers Boggs (American, 1855–1926), *Beach by Dieppe*, 1881, oil on board, gift of Diana Avery in loving memory of Sid Avery.

Sue Fuller (American, 1914–2006), *Hen*, 1945, including four etchings and a collage of lace and paper, purchased with funds from Ida Crotty for prints and graphics with support from David Kiehl.

Gerald Geerlings (American, 1897–1998), *Jewelled City (Chicago)*, 1931, etching with aquatint, purchased with funds provided by Russel I. and Hannah S. Kully.

Percy Gray (American, 1869–1952), *Forest Light*, 1910, watercolor on paper, gift of the Whitton Collection.

Charles Sumner Greene (American, 1868–1957), *Shutter from the Arthur A. Libby House* (no date), wood and glass, gift of Kevin Flynn and Marilyn Citron.

Peter Lely (British, 1618–1680), *A Portrait of Sir Richard Sprignell When a Boy*, ca. 1648, oil on canvas, gift of John and Mary Ann Sturgeon.

Reginald Marsh (American, 1898–1954), *Two Girls Walking to the Right*, ca. 1943, etching, gift of Dean Hansell.

Arthur Quartley (American, 1839–1886), *Sailboat on River*, ca. 1875, oil on board, gift of Diana Avery in loving memory of Sid Avery.

Art Gallery in the same room as bronze sculptures by Sir William Hamo Thornycroft and Sir Alfred Gilbert, and Charles Robert Ashbee's *Piano* and *Music Cabinet*. Together the works explore the relationships among the British Design Reform movement, continental Art Nouveau, De Stijl, and the Wiener Werkstätte. The joint ownership allows each institution to display the works

Left: Philippe de Champaigne (1602–1674), *Portrait of Jean de Thévenot* (1633–1667), 1660–63, oil on canvas. Right: Arthur Heygate Mackmurdo (1851–1942), for the Century Guild, *Chair* (detail), ca. 1883, mahogany, leather, painted decoration. Purchased jointly with the Los Angeles County Museum of Art.







## RESEARCH

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When Peter Holland delivered the annual Martin Ridge Lecture in the spring of 2010, the English professor from Notre Dame University began wryly, “I should say that Martin was director of research when I first came to the Garden of Eden—I’m sorry...the Huntington Library—and discovered what it means to be not only in the most beautiful of settings but part of what I truly believe to be the absolute model of what an academic community is about.”

He explained to the audience that scholars from many disciplines work alongside one another every day in the Library and then share their ideas in conferences, weekly seminars, or simply when taking lunch breaks at the garden café. The community extends to the USC-Huntington Early Modern Studies Institute (EMSI) and the Huntington-USC Institute on California and the West (ICW), as well as to the burgeoning Dibner History of Science Program.

Part of Holland’s “absolute model” also includes the ways he and other scholars remain part of The Huntington’s research community even when they are not on site. Robert C. Ritchie,

the W. M. Keck Foundation Director of Research, has described people like Holland as ambassadors of The Huntington—research fellows, lecturers, conference conveners, and even peer-review committee members who become immersed at The Huntington for a brief time before returning to their faculty posts, only to come back on a new fellowship or to attend another conference.

While this year’s class of long-term research fellows included four notable distinguished fellows, it also included two former recipients of distinguished fellowships. Elliott West, professor of history from the University of Arkansas and a National Endowment for the Humanities Fellow this year, built on his experience here in 2002–03 as the Times-Mirror Foundation Distinguished Fellow. And Margaretta Lovell, professor of art history at the University of California, Berkeley, and the inaugural Dana and David Dornsife Fellow this year, has been at The Huntington many times over the years, including her stint as the R. Stanton Avery Distinguished Fellow in 1994–95.

**Above:** Huntington scholars Nancy Macky and Ronald C. White discussing their research in front of the Munger Research Center.

The tapestry extends to the rich conference program as well. Both West and Lovell participated in the conference “Ruins and Antiquities in 19th-Century America,” co-convened by yet another former distinguished fellow, Karen Halttunen, a professor of history at the University of Southern California and the *Los Angeles Times* Distinguished Fellow at The Huntington from 2006–07. She also convened the annual workshop sponsored jointly by the USC-Huntington Early Modern Studies Institute and the *William and Mary Quarterly*.

Fellowships, conferences, seminars, and lectures are ultimately in the service of producing new scholarship. With a wider view of an “absolute model” of an academic community comes the awareness that research conducted during one fiscal year leads to publications in the near and distant future. During this year, Richard Kaeuper published his book *Holy Warriors: The Religious Ideology of Chivalry* (University of Pennsylvania Press), a full decade after his term as the Avery Distinguished Fellow (1999–2000). Since 1993, research conducted by long-term fellows has resulted in 98 books and countless journal articles.

What makes the Huntington model so successful is the way it draws in first-time fellows and makes them part of the wider fabric. As one of the USC Postdoctoral Fellows for 2008–10, Karoline Cook was able to complete her book manuscript on Muslims and Moriscos in New Spain for the University of Pennsylvania Press. She also delivered a paper at one of the many seminars sponsored by EMSI.

The fellowship program—from the four distinguished fellows through short-term awards to graduate students—derives from a remarkable range of support, totaling nearly \$1.3 million. Grants from the Andrew W. Mellon Foundation and the National Endowment for the Humanities are annual staples, and funding comes from a variety of other sources, including Janet and Stephen Rogers, who will fund a new fellowship for a scholar of 19th-century American history. Their support was matched by the Mellon Foundation, thereby making it the fifth distinguished fellowship. Next year, David Blight of Yale University will be the inaugural Rogers Distinguished Fellow.

Support from the Mellon Foundation also has been critical to EMSI, and in September the foundation renewed the institute’s 3-year grant. EMSI concluded its third successful year, in coordination with ICW, raising funds to match the NEH Challenge Grant that will provide an endowment to cover EMSI’s American programs. The challenge period extends for two more years.

Fellowships often arise from collaborations, such as a current program with Lincoln College, Oxford University. This

year an anonymous donor provided a grant to create a new exchange with Linacre College, Oxford, allowing a Huntington scholar to stay at Linacre for one month, while a Linacre scholar came to The Huntington for a month. The inaugural exchange students this year were Lindsay O’Neill, of USC, who went to England to conduct work on “Stirring News, Networks, and Knowing in the Early Modern British World.” Mary Breen came to the United States and explored the work of Dorothea

USE OF THE LIBRARY	
The Library was open to scholars, also known as readers, 305 days of the year. Daily scholar visits averaged 67.	
Scholars in Residence	1,446
Total Number of Reader Visits	20,185
Amount of Rare Material Used (individual books or manuscripts)	324,356

Herbert (1770–1829), an Irish diarist.

The Mellon Foundation also supports various institutes, including the three-week 2009 summer institute on Spanish paleography, led by Carla Rahn Phillips of the University of Minnesota. It provided intensive practical training in reading late medieval and Renaissance manuscripts. The Huntington is one of five host sites, the other four being the Getty Research Institute, the Harry Ransom Center, the Folger Shakespeare Library, and the Newberry Library. Phillips is no stranger to The Huntington, having spent a year here in 2005–06 as the Fletcher Jones Foundation Distinguished Fellow.

CONFERENCES AND SEMINARS

Each year, The Huntington hosts at least a half-dozen conferences, featuring panelists from all over the world. Each gathering includes more than a dozen presentations, sometimes attracting audiences in the hundreds. Among the conferences this year:

- ❖ “Representing Politics on the Shakespearean Stage,” convened by Heather James, USC, and A. R. Braunmuller, UCLA, brought together a distinguished group of scholars who discussed current work on the dramatic representation of politics in Tudor and Stuart England. It was funded by the William French Smith Endowment Fund and EMSI.
- ❖ Funded by the Dibner History of Science Program, the conference “Empires of Science in the Long 19th Century” brought together an international group of scholars to explore

## LONG-TERM RESEARCH FELLOWS, 2009–10

### R. STANTON AVERY DISTINGUISHED FELLOW

Carl Smith, professor, Northwestern University | "City Water, City Life"

### FLETCHER JONES FOUNDATION DISTINGUISHED FELLOW

Nicholas Rogers, professor, York University | "The Sailors' Progress: War and Society in Mid-18th-Century Britain"

### LOS ANGELES TIMES DISTINGUISHED FELLOW

Sherry Smith, professor, Southern Methodist University | "Bohemians West: Charles Erskine Scott Wood and Sara Bard Field"

### DIBNER DISTINGUISHED FELLOW IN THE HISTORY OF SCIENCE AND TECHNOLOGY

Kathryn Olesko, associate professor, Georgetown University | "Prussian Precision, 1648–1947"

### MELLON FELLOW

Paul Gilmore, associate professor, California State University, Long Beach | "Reading Minds in the Early Republic: Romanticism, Fiction, and the Historical Brain"

### DANA AND DAVID DORNSIFE FELLOW

Margaretta Lovell, professor, University of California, Berkeley | "Painting the Inhabited Landscape: Fitz H. Lane and Antebellum America"

### NEH FELLOWS

Richard Barney, associate professor, University at Albany, SUNY | "Sublime Anatomies: Medicine, Materiality, and Transcendence in Early Modern Britain"

Kevin Leonard, professor, Western Washington University | "Rats, Rabies, and Rubbish: African Americans and the Environment in Cold War Los Angeles"

Elliott West, professor, University of Arkansas, Fayetteville | "Creating the West"

### BARBARA THOM POSTDOCTORAL FELLOWS

Catherine Molineux, assistant professor, Vanderbilt University | "The Peripheries Within: Race, Slavery, and Empire in Britain, 1680–1807"

Anne Stiles, assistant professor, Washington State University | "The Neurological Romance: Popular Fiction and Brain Science, 1865–1905"

### DIBNER RESEARCH FELLOWS IN THE HISTORY OF SCIENCE AND TECHNOLOGY

Warren Dym, visiting assistant professor, Bucknell University | "How American Were the '49ers? The Transmission of Prospecting Knowledge from Germany to America"

Adam Shapiro, independent scholar | "William Paley and the Evolution of the Natural Theology Movement"

Mary Terrall, associate professor, University of California, Los Angeles | "The Practice of Natural History in 18th-Century Francophone Europe"

### ACLS/BURKHARDT FELLOW

David Igler, associate professor, University of California, Irvine | "Pacific Encounters: The Creation of an Oceanic World, 1770s–1840s"

### HAYNES FOUNDATION FELLOW

J. Douglas Smith, independent scholar | "One Person, One Vote: Reapportionment and the Political Transformation of Southern California"

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

David Wilson, professor, Iowa State University | "A Biography of William Whewell"

### USC POSTDOCTORAL FELLOWS

Karoline Cook | "Forbidden Crossings: Morisco Emigration to Spanish America, 1492–1650" (EMSI)

Lindsay O'Neill | "Speaking Letters: Epistolary Networks, Communication, and Community in the Wider British World, 1660–1760" (IBIS)

Casey Shoop | "Meta-California: Culture, Critical Theory, and the Ends of History in the Golden State" (ICW)



the relationship between rapidly developing science and technology and the expansion of territorial empires. It was convened by Nigel Rigby of the National Maritime Museum.

- ♦ "Religious Transformations in the Early Modern Americas" featured scholars from a range of disciplines discussing issues of religion in North and South America from 1500 to 1800, focusing on southern Iberian Catholicism and northern Anglo-Protestantism. Stephanie Kirk, of Washington University in St. Louis, and Sarah Rivett, Princeton University, served as co-conveners, with funding from the William French Smith Endowment Fund and EMSI.
- ♦ "Economies of Empire in the 18th Century" examined the conflicting political economic and moral economic agendas in accounts of the genesis and formation of the British Empire. Convened by Steven Pincus, of Yale University, it was funded by the William French Smith Endowment Fund, the Homer D. Crotty Endowment Fund, and EMSI.
- ♦ "Ruins and Antiquities in 19th-Century America" examined the ways in which imported ruins from ancient Egypt and Cyprus, Native American ruins and antiquities, and urban ruins of their own making helped Americans cope with the modern pace of change. Karen Halttunen, of USC, and Seth Cotlar, of Williamette University, were co-conveners and funding derived from the Dorothy Collins Brown Endowment Fund and EMSI.
- ♦ In "Ed Shannon's West," The Huntington and the Autry National Center paid tribute to the late Ed Shannon, a longtime supporter of both institutions and a man with a great passion for the American West. Speakers discussed Native American





The long-term research fellows from 2009–10, front row, left to right: Catherine Molineux, Kathryn Olesko, Carl Smith, Anne Stiles, Lindsay O'Neill, and Margareta Lovell. Back row, left to right: Paul Gilmore, Douglas Smith, Richard Barney, Nicholas Rogers, David Igler, Kevin Leonard, Robert C. Ritchie (the W. M. Keck Foundation Director of Research), Elliott West, Sherry Smith, Warren Dym, Mary Terrall, and Adam Shapiro.

culture and the art of the western landscape as well as the big businesses of oil and ranching that helped shape the development of the West. It was funded by The Rose Hills Foundation. Stephen Aron, executive director of the Autry Institute for the Study of the American West, and The Huntington's Robert C. Ritchie shared convening duties.

Through its partnerships with USC, The Huntington also hosts additional conferences, symposia, and a rich slate of seminar series. This year's annual EMSI conference was "Image and Devotion in the Early Modern Spanish World," convened by Luis Corteguera and Marta Vicente, both of the University of Kansas, and Sherry Velasco, of USC. In another annual program, EMSI partnered with the *William and Mary Quarterly*, this year presenting the workshop "Grounded Histories: Land, Landscape, and Environment in Early North America." The institute's programming was rounded out by nine seminar series, including American Origins, Borderlands, Colonial Latin America, Early Modern British History, History of Science, Long Eighteenth Century, Past Tense, Pre-Modern Mediterranean, and Renaissance Literature. The institute also continued its remarkably successful music program, organized in conjunction with the director of the Early Music Program at USC's Thornton School of Music.

The ICW hosts a number of scholarly working groups that bring together experts from across fields to examine California and western history in thematic settings. The working groups focus on such rich topics as early California, the Pacific Rim (co-sponsored with EMSI), the Built Environment, North American Ecology, Native Peoples and the New World (co-

sponsored with EMSI), Public Health and the History of Medicine, Science and Technology, and the History of Los Angeles. One working group draws together scholars and journalists who write on California and the West to build lines of mutual benefit across fields. The working groups generate an array of collaborative teaching arrangements, scholarly publications, and public symposia and conferences. The institute continues its ongoing partnership with Zócalo Public Square in Los Angeles, sponsoring

### PEER REVIEW COMMITTEES FOR APPLICANTS FOR 2010–11

This year The Huntington received 455 fellowship applications for the academic year 2010–11, up 13 percent from last year. The increase can be attributed to the downturn in the economy, resulting in fewer jobs for new doctoral candidates and the reduction or elimination of research funds for faculty.

Of the total number of applications received, 133 competed for 11 long-term awards. There were 313 applicants for short-term fellowships and a total of 125 awards were made. And 35 applicants vied for long- and short-term Dibner awards. Twenty-seven foreign scholars—from Australia, Belgium, Canada, China, France, Ireland, and the United Kingdom—were among those awarded fellowships.

#### Long-Term Fellowships

Bernard Herman, University of North Carolina, Chapel Hill  
 Philippa Levine, University of Texas, Austin  
 Mary Beth Norton, Cornell University  
 Shirley Samuels, Cornell University  
 Valerie Traub, University of Michigan

#### Short-Term Fellowships

Timothy Barringer, Yale University  
 Nancy Bentley, University of Pennsylvania  
 Elliott Gorn, Brown University  
 Caroline Levander, Rice University  
 Sears McGee, University of California, Santa Barbara  
 Heather James, University of Southern California  
 Margo Todd, University of Pennsylvania  
 Elizabeth Broun, Smithsonian American Art Museum  
 Martha Sandweiss, Princeton University  
 Peter Sallibrass, University of Pennsylvania

#### Dibner Fellowships

Kenneth Alder, Northwestern University  
 Paula Findlen, Stanford University  
 Jan Golinski, University of New Hampshire  
 Kathryn Olesko, Georgetown University

## ENDOWED LECTURES, 2009–10

### Billington Lecture on the History of the American West

"Can We All Just Get Along? In Search of an Alternative History of the American West" | Stephen Aron, professor of history, UCLA, and executive director of the Autry Institute for the Study of the American West

### Dames Lecture on Science and Technology

"Concrete Utopia: Roads and Freeways in Los Angeles" | Matthew Roth, historian for the Automobile Club of Southern California

### Dibner Lectures on the History of Science

"Anti-Evolution in America: From Creation Science to Intelligent Design"

Ronald L. Numbers, historian of science and medicine, University of Wisconsin, Madison

"Copernicus and the Astrologers of Cracow and Bologna" | Robert S. Westman, professor of history, University of California, San Diego

### Haaga Lecture on American Entrepreneurship

"The Empire of Cotton: A Global History" | Sven Beckert, professor of history, Harvard University

### Haynes Foundation Lecture on Los Angeles

"Pop L.A.: Art and the City in the 1960s" | Cecile Whiting, professor of art history, University of California, Irvine

### Kemble Lecture on Maritime History

"Rethinking the Amistad Rebellion" | Marcus Rediker, professor of history, University of Pittsburgh

### Nevins Lecture on 19th-Century American History

"The Hemingses: Writing the Life of an Enslaved Family" | Annette Gordon-Reed, professor of history, Rutgers University; professor of law, New York University; and author of *The Hemingses of Monticello*

### Ridge Lecture on Literature

"'A Kind of Character in thy Life': Shakespeare and the Character of History" | Peter Holland, professor of English, University of Notre Dame

### Zamorano Lecture on the History of the Book

"Shipwrecks, Pirates, and Comic Almanacs: Charles Ellms and the Packaging of Books in Antebellum America" | Michael Winship, professor of English, University of Texas, Austin

lectures and interviews with authors at the Los Angeles Public Library, the Skirball Center, and other area venues.

The Chinese Garden program included a one-day symposium called "Poetry and Textual Memory in the Chinese Garden." Speakers explored the poetic context of gardens in Chinese culture as well as the landscape's role as a source of literary inspiration. Incorporating poetry into the names of gardens, pavilions, and scenic views is a centuries-old tradition in China that is still evident today in The Huntington's Garden of Flowing Fragrance, Liu Fang Yuan. Richard Strassberg, professor of Asian languages and cultures at UCLA, served as moderator. The symposium was funded by the Justin Vajna Memorial Fund for Educational Programs in the Chinese Garden. This year's lecture series was funded by René Balcer and Carolyn Hsu-Balcer.

## LECTURES

Public lectures are crucial components to The Huntington's mission as an educational institution. Each year, dozens of lectures are offered for free to the general public. The program is anchored by a series of endowed lectures, each of which focuses on a theme (see sidebar). The Paul G. Haaga Jr. Lecture on American Entrepreneurship was established only last year, whereas the Nevins Lecture on a subject of 19th-century American history dates back to 1984 and was created as a tribute to former Huntington research associate Allan Nevins. This year's speaker was Annette Gordon-Reed, whose topic derived from her book *The Hemingses of Monticello: An American Family*, which won the 2009 Pulitzer Prize in history.

Each distinguished fellow is asked to deliver a lecture as well. Kathryn Olesko, Nicholas Rogers, Carl Smith, and Sherry Smith spoke, respectively, on "Water in the Prussian Frontier," "Halloween and the Culture Wars," "City Water, City Life," and "Bohemians West: A 'Free' Love Story." Another annual feature is the Founder's Day Lecture, held on or near Feb. 27, Henry E. Huntington's birthday. This year, Jim Folsom, the Telleen/Jorgensen Director of the Botanical Gardens, spoke on "The Restoration of an Icon: The Japanese Garden at 100."

Talks related to exhibitions are prevalent, too. Paul Ruxin, an expert on the famous relationship between lexicographer Samuel Johnson and his friend and biographer, James Boswell, delivered the talk "Sam and Jamie: 'No Theory Please, We're British.'" It was the last in a series of lectures related to the exhibition "Samuel Johnson: Literary Giant of the 18th Century," which straddled fiscal years 2009 and 2010. The exhibition "Central Avenue" was accompanied by presentations by Judith Narcisse, instructor in pan-African studies at California State University, Los Angeles, who spoke on "Black Angelenos: Roots and Renaissance," and scholar Renita Lorden, whose talk was titled "Clarence Muse: Central Avenue and Beyond." And Olga Tsapina, The Huntington's Norris Foundation Curator of American Historical Manuscripts, explored themes from the exhibition "A Clash of Empires: The Seven Years' War and British America."

Scholars also are invited to talk about books that arose from work using the collection. Peter Mancall, director of EMSI, discussed his new book *Fatal Journey*, about the tragic final voyage of the 17th-century Arctic explorer Henry Hudson. Author and book collector Dennis Kruska gave an illustrated lecture based on *James Mason Hutchings of Yo Semite: A Biography and Bibliography*, published by the Book Club of California. Hutchings (1820–1902) was one of California's most important 19th-century publishers and a tireless promoter of

Yosemite, the Sierras, and the wonders of California. And Elliott Gorn, the *Los Angeles Times* Distinguished Fellow in 2005–06, returned to The Huntington for a lecture on the occasion of the release of his book, *Dillinger's Wild Ride: The Year That Made America's Public Enemy Number One*.

The ongoing Chinese Garden Lecture Series produced another strong year of presentations, including conservation biologist William McNamara's, "The 'Edge of the World' Revisited," about the species-rich regions of Asia known to plant biologists as the "Edge of the World." Puay-peng Ho, director of the school of architecture at the Chinese University of Hong Kong, spoke on "Poetic Milieu and Painterly Spirit: Associative Imageries in Chinese Gardens of the 16th Century"; Charles Wu, professor emeritus of Chinese and humanities at Reed College in Portland, Ore., answered the question "What Makes a Chinese Garden Chinese?"; and landscape designer Daxin Liu spoke about "Design Ideas from the Classical Chinese Gardens of Suzhou."

In addition to the endowed Dibner lectures, the year also included a History of Science Series celebrating the year of astronomy—that is, the 400th anniversary of the telescope. And Daniel Lewis, the Dibner Senior Curator of the History of Science and Technology at The Huntington, marked the occasion of two other anniversaries, the bicentennial of Charles Darwin's birth and the 150th anniversary of the publication of his seminal work, *On the Origin of Species*. His talk, "Darwin and His Discontents," was presented in conjunction with the Origins/Art & Ideas Festival sponsored by the Pasadena Arts Council.

## HUNTINGTON LIBRARY PRESS

The Huntington Library Press celebrated its 90th anniversary in 2010 with a number of publications:

*The Father of All: The de la Guerra Family, Power, and Patriarchy in Mexican California* was the first title in Western Histories, a series of monographs and essay volumes developed through the Huntington-USC Institute on California and the West and jointly published by The Huntington and University of California Press. The institute's director, William Deverell, is the series editor. *The Father of All*, written by Louise Pablos, presents a nuanced account of the de la Guerras of Santa Barbara, showing their remarkable resilience in the face of profound economic and political changes, including the U.S.-Mexican War. The book won the William P. Clements Prize for the best non-fiction book on the American Southwest published in 2009. One



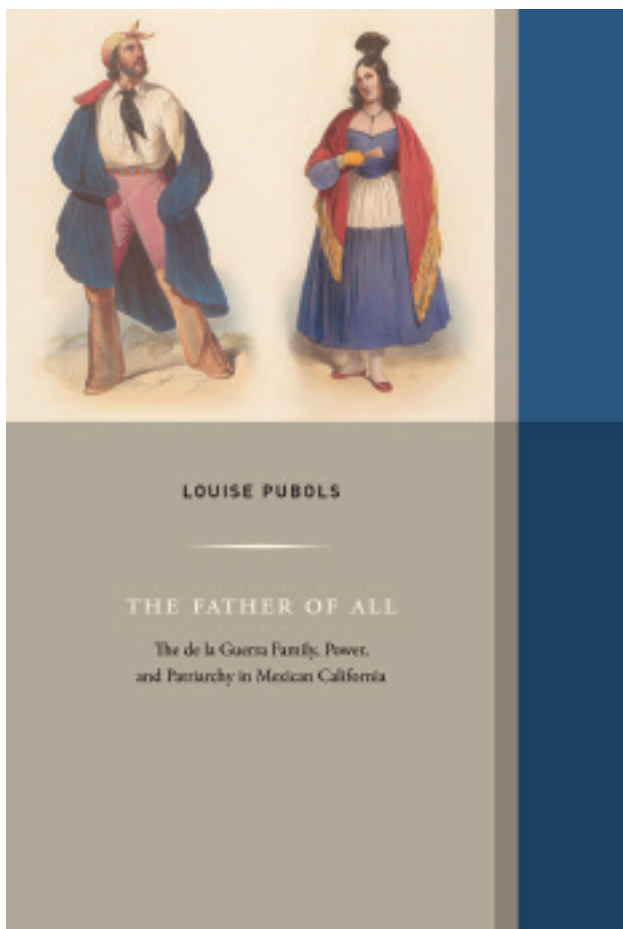
Reader Alison Cathcart reviews a manuscript in the Ahmanson Reading Room of the Munger Research Center. A lecturer at the University of Strathclyde, in Glasgow, Scotland, Cathcart is among the many international scholars who conduct research at The Huntington each year.

of the judges from the prize committee wrote that the book "reveals layers of California social and economic history like nothing else I can think of."

*Grand Ventures: The Banning Family and the Shaping of Southern California*, written by Tom Sitton, curator emeritus of the Natural History Museum of Los Angeles County, tells the story of Phineas Banning (1830–1885) and the role he played in building Southern California's mercantile and transportation infrastructure. Many of the nearly 100 illustrations are drawn from The Huntington's library collections.

*Health Seekers of Southern California*, written by John Baur and originally published in 1959, is the latest in the Huntington Library Classics series of reprints. Baur discusses how the 19th-century notion that Southern California's sunny climate could cure tuberculosis, asthma, rheumatism, and a host of other diseases brought a "health rush" that followed the Gold Rush. A new introductory essay by Robert G. Frank Jr. of the UCLA Geffen School of Medicine traces the understanding of tuberculosis over the last two decades of the 19th century—from a constitutional disease aggravated by lifestyle and environment to an infectious disease. Communities that previously had embraced health seekers now sought to isolate them, and health migration to Southern California became a thing of the past.





Above: The debut volume in the Huntington Library Press' Western Histories series was Louise Pubols' *The Father of All: The de la Guerra Family, Power, and Patriarchy in Mexican California*.

Right: One of the manuscripts featured in a special issue of the *Huntington Library Quarterly* was *Registrum brevium*, in Latin and French, England, 1430–ca. 1440, Huntington Library (HM 62471).

### Huntington Library Quarterly

The *Huntington Library Quarterly*, in its 73rd year of publication, continued to specialize in the early modern period, publishing the most prestigious research done worldwide in areas strongly represented in The Huntington's holdings. Submissions to the *HLQ* have greatly increased in recent years. Because university presses are producing fewer books written by the humanities faculty of colleges and universities, periodical publication continues to be important for disseminating and evaluating research.

In December 2010, the journal published a special issue in acknowledgment of the 20th anniversary of the publication of the *Guide to Medieval and Renaissance Manuscripts in the Huntington Library*, compiled by C. W. Dutschke. The *HLQ* issued a supplement to the *Guide*, compiled by Peter Kidd. It provides detailed descriptions of manuscripts acquired by the Huntington Library between 1988 and January 2009 as well as

previously acquired fragments not described in the original *Guide*. The supplement brings the *Guide* up to date and documents the Library's sustained collecting activity in this field over the past two decades.

### Awards

In addition to the Clements Prize for *The Father of All*, the Huntington Library Press received Benjamin Franklin Awards from the Independent Book Publishers Association for two books edited by T. June Li, The Huntington's Chinese Garden curator: *Another World Lies Beyond: Creating Liu Fang Yuan, the Huntington's Chinese Garden*, and the exhibition catalog *Treasures through Six Generations: Chinese Painting and Calligraphy from the Weng Collection*. *Treasures through Six Generations* also received awards from Publishers Association of the West and Bookbuilders West.







# EDUCATION

A toddler searches for an image of the Frog Prince while learning about Grimm’s fairy tales. A teacher returns invigorated to her classroom after attending a curriculum workshop on plant science. An aerospace engineer retires and decides to join the garden docent program. Through a rich array of school programs, teacher and volunteer training, and lectures, workshops, and concerts, The Huntington inspires lifelong learning in the diverse communities it serves.

While other educational and cultural institutions were forced to scale back during the devastating economic downturn, The Huntington was able to expand its educational offerings. The *For Generations to Come* Campaign made it possible to offer a greater selection of public programs for thousands of students and their teachers across Southern California.

“One of the greatest contributions from donors last year was the gift of stability, allowing us to further develop the programs we’ve worked so hard to set in place,” says Susan Lafferty, the Nadine and Robert A. Skotheim Director of Education at The Huntington.

## HARVESTING POTENTIAL

When Christina James, a volunteer in The Rose Hills Foundation Conservatory for Botanical Science, was asked to demonstrate plant dissection, she worried she might not have the technical know-how. She received some basic training, and then learned on the job. Six months later, James handily removes the seeds, roots, and stems from plants, and prepares slides of algae so visitors can examine cells under the microscope. Children find it easy to relate to James, perhaps because she is not much older than they are. A junior at Upland High School during the 2009–10 fiscal year, James is one of 65 high-school volunteers who bring a youthful, positive energy to The Huntington’s volunteer program. Along with more than a thousand adult docents, these volunteers are the public face of The Huntington, interacting with visitors and bringing the collections and gardens to life.

Volunteers contributed close to 50,000 hours of their time, with an estimated value of more than \$1 million. And in support of the volunteers, The Huntington continued to expand its Volunteer



Above: The Huntington Explorers marked its 10th year as children took part in an array of garden, art, and library programs. A toddler peaks over a planter at the front of the Bing Children's Garden.

Opposite: Volunteer Pat McNally leads a public tour through the Desert Garden.

Academy, bolstering its core courses led by Huntington staff, including Introduction to Botany, Classification, and Adaptation.

#### REACHING STUDENTS IN THE CLASSROOM

The Huntington uses its collections to strengthen lessons taught in the classroom, whether examining the military orders of a very young George Washington or viewing an oil painting first hand. Sadly, budget cuts this past year have had a catastrophic

impact on school programs throughout Southern California. Money once set aside for field trips all but dried up. Generous support from the Dan Murphy Foundation counteracted that trend, underwriting transportation costs for many school groups coming to The Huntington.

In a unique collaboration, The Huntington formed a partnership with the Fairchild Tropical Botanic Garden in Coral Gables, Fla., to present the Fairchild Challenge, a competition meant to foster environmental awareness. The program invites area high schools to compete for awards and recognition by submitting one or more standards-based projects exploring pressing environmental issues.

#### TEACHING THE TEACHERS

The popular Grounding in Botany teacher-training program completed its fifth and final year with a summer institute serving 17 teachers, including five out-of-area instructors. Funding came from the Arthur Vining Davis Foundations and the National Science Foundation. The course covered basic plant biology while reviewing teaching techniques and offering ideas for labs and other activities. Five workshops held during the year provided additional instruction, and two salons brought alumni back to share their experiences using the new curriculum. Teachers also attended a special tour of the permanent exhibition "Beautiful Science," led by the Dibner Senior Curator of the History of Science and Technology, Daniel Lewis. "I have been refreshed and invigorated by this experience," said one participant. "I will be a better teacher."

Shakespeare at The Huntington, a two-week teacher institute, has become so popular that it is oversubscribed. In its fourth year, the program helps high-school teachers learn innovative ways to incorporate the Bard into lesson plans. A teacher recounted how students now cheer when she reads Shakespeare in the classroom.

#### PLANTING SEEDS IN YOUNG MINDS

A toddler ponders prisms of light in the Helen and Peter Bing Children's Garden, then visits the teaching greenhouse as a first grader to grasp how plants need soil, water, and light to grow, then joins her middle-school classmates in The Rose Hills Foundation Conservatory for Botanical Science as they use inquiry-based science to unravel the mysteries of how pollen travels. At each step of the way, The Huntington fuels a child's innate curiosity.

Attendance for youth and family programs was particularly strong for events involving the whole family, including a family



photo hunt in the Chinese garden during the Lunar New Year; “Make Music with the Rhythm Child,” which brought more than a hundred visitors to their feet, jumping, swaying, and singing to a mix of rock ‘n’ roll, reggae and percussion; and “Dream a Little Dream,” in which actress Felicia Taylor E. portrayed inventor and businesswoman Madam C. J. Walker, the daughter of a former slave who went on to become one of America’s first female millionaires.

The popular summer day camp, Huntington Explorers, celebrated its 10th year. What started as a one-week program with a few teachers has grown to a three-week program led by a roster of eight highly skilled instructors teaching 24 classes. Topics now include art appreciation, studio art, history, science, nature observation, cooking, and—for the five- and six-year-olds—Huntington Treasures, where Explorers are introduced to the history and collections of The Huntington. This past year new material was added to the program to include the Chinese garden and the Dibner Hall of the History of Science.

### INSPIRING LIFELONG LEARNING

With generous support from the Capital Group Companies Charitable Foundation, public programs grew from 15 per year in 2004 to 75 this past year, serving more than 4,000 adults with classes in gardening, fine arts, history, literature, music, and even cooking.

In Taste of Art, art historian and chef Maite Gomez-Rejón combines intellectual enrichment with fun—and nourishment. Walks through the gallery or the library exhibition hall provide the inspiration for recipes. Students then cook and enjoy a meal together. Although she teaches classes throughout Southern California, Gomez-Rejón says, “The Huntington is the one place—given its collections and gardens—that make my classes come to life in a way programs at other museums may not.”

Those preferring a different approach to enrichment have filled classrooms for two new book groups—one on the history of science and another on Chinese literature. Sessions included special tours and curator talks. And as an official partner of the Ring Festival LA, The Huntington presented a seminar on “Wagner, His World, and His Critics” in conjunction with the LA Opera’s acclaimed production of Richard Wagner’s Ring Cycle.

### NURTURING A TASTE FOR THE ARTS IN YOUNG LEARNERS

For a second year, The Huntington invited first graders from Pasadena elementary schools to view the art galleries as part of “My Masterpieces: Discovering Art in My Community.” Through a partnership with the Pasadena Unified School District and other area art institutions, The Huntington is developing curricula, training teachers, and organizing field trips that inspire lifelong learning.

The program was envisioned as a way of integrating art into the curricula of students in kindergarten through the 6th grade. By working together, each partner institution could adopt an entire grade level.

Together, The Huntington and PUSD faculty developed lesson plans focusing on three paintings. Teachers introduced children to the works in the classroom and then brought them to The Huntington to experience the pieces first hand. While teachers and curators helped the youngsters grasp the nuances of fine art, the students offered some lessons of their own.

“Sculpture wasn’t originally part of the curriculum,” explains Jen Olson, the arts education consultant for PUSD, “but when we saw how fascinated kids were by the detail in Harriet Hosmer’s monumental marble sculpture, *Zenobia in Chains*, we decided to include it.” Likewise, they added more modern works after students flocked to Sam Francis’ abstract *Free Floating Clouds*.

The Huntington provided free entrance passes for families and teachers participating in My Masterpieces so they could return on their own time, and go at their own pace.

“My Masterpieces provides school districts with a unique model for increasing educational offerings—and keeping enthusiasm high—during a climate of extreme belt-tightening,” said Susan Lafferty, director of education at The Huntington. The program reached about 400 students this year, made possible in part through the Wells Fargo Foundation.







# FINANCES

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**T**he Henry E. Huntington Library and Art Gallery, like many other organizations dependent upon invested funds, has been forced to adapt itself to greatly reduced income....The situation has been met with excellent spirit by the staff in accepting economies and assuming extra duties. Committees were formed, investigations carried out, and suggestions made as to the less harmful directions compulsory reductions might take....The maintenance of morale in the face of adverse conditions has been a controlling factor in the life of the Huntington Library during the last 12 months.

—Henry E. Huntington Library and Art Gallery,  
Annual Report, 1939

## THE YEAR IN FINANCES

Only the slightly dated syntax would give away the fact that the passage above dates from 1939, 10 years after the onset of the Great Depression and a few years before America's involvement in World War II. The passage is eerily applicable to the fiscal year ending June 30, 2010.

At the beginning of the year, the fallout from the financial crisis of 2008 still posed challenges to staff. The Huntington did what it has done in past crises—from the Great Depression to World War II to the high inflation years of the late 1970s and early 1980s. That is, hunker down. Such an approach is inevitable, of course, in a crisis. And The Huntington culture of thrift enables it to make adjustments in a flexible and nimble way. But that doesn't mean it isn't painful.

The Huntington implemented a limited staff reduction plan, offering voluntary early retirement and making compensation cuts across the board. Again, as in previous times of crisis, staff reacted with enormous grace and goodwill. With cuts to operating expenses, a total of \$1.5 million was pared from the budget.

Of great concern was the loss in endowment market value as a consequence of the crisis. As of June 30, 2009, the portfolio had dropped 19 percent from the previous fiscal year; while this was a big hit, it was markedly lower than what others were experiencing. The largest endowments in the country were reporting market losses of 30 percent. But relative returns do not pay the

bills. As a consequence, the staff developed a plan to reduce spending from the endowment as a precautionary move. Normally, the calculation for the draw from the endowment takes into account the average of the preceding 12 quarters. For the fiscal year 2010 budget, however, the calculation was based on taking 5 percent of the market value as of Dec. 31, 2008 (which was, at the time of the budget preparation, at a low point). This change resulted in a decrease in endowment income to the budget of almost \$500,000.

Throughout the worst months of the crisis, the Endowment Investment Committee met almost monthly to assess portfolio liquidity and to continue to invest in a way that would weather the storm. Cash reserves were kept high during most of the year. All in all, the response to the financial crisis was carefully planned, with no sudden or rash cuts made, but tough measures implemented.

As the fiscal year unfolded, The Huntington balanced its budget and got through with no additional substantive cuts. While The Huntington's donor base was generous, and Membership continued to grow, auxiliary services and sales felt significant impacts. Income from earned revenues dropped almost 14 percent, the result of a decrease in attendance and the subsequent impact on Bookstore sales. The financial crisis clearly affected these revenue lines, but attendance also declined because of air-quality concerns during the wildfires that raged in the local mountains in the late summer and early fall.

When the financial markets began to rebound in 2010, the endowment regained some ground. By June 30, 2010, the endowment returned 12 percent.

By March 2010, sufficient confidence in the economy had returned so that as work on the 2011 budget began, the decision was taken to restore staff compensation. Additionally, Trustees restored the spending rate calculation to the historic formula: 5 percent of the endowment's 12-quarter market average. However, in all other respects, the budget going into fiscal year 2011 remained conservative in the belief that The Huntington would rather be surprised by good rather than bad economic news.

## THE YEAR IN FUNDRAISING

Late in June, with the beautifully renewed Huntington Art Gallery as the backdrop, members of the Board of Trustees, the Board of Overseers, the Society of Fellows, major donors and staff gathered to celebrate the very successful conclusion of *For Generations to Come*, the institution's six-year comprehensive fundraising campaign. When we set the goal at \$175 million,

Huntington leadership saw it as an extremely ambitious move. But donors stepped up in a most remarkable vote of confidence in the institution and contributed more than \$244 million, 40 percent above target, toward The Huntington's strategic goals. Gifts from thousands of donors helped us focus on strengthening The Huntington's financial foundation: annual gifts supported daily operations, endowment gifts laid the groundwork for long-term strength, and capital gifts renewed historic Huntington structures and brought new facilities and gardens into use. There also were significant gifts-in-kind of books, manuscripts, artworks, and plants that were not counted toward the Campaign's strategic financial goal but were nevertheless greatly valued and appreciated. Including the total value of gifts-in-kind lifts the Campaign total to more than \$372 million.

The numbers are important, but more important are the gains in the institution's overarching well-being that this giving enabled. This was The Huntington's first comprehensive campaign intended to benefit programs across the institution. It was also comprehensive in that every gift from every constituency counted. Every major component of the Campaign was a success, and all divisions of The Huntington benefitted.

**Opposite:** Members enjoy a number of benefits, such as evening previews of new exhibitions like "The Color Explosion" in the MaryLou and George Boone Gallery.

**Below:** Charles and Geneva Thornton at their historic San Marino estate, which they are bequeathing to The Huntington with an endowment to provide for the property's continued preservation.





Pianist Simon Trpčeski performed for the Society of Fellows during its Moonlight and Music program in June.

The goal for unrestricted and restricted annual giving was \$60 million, and donors gave \$95 million. The endowment goal was \$80 million; donors gave \$106.5 million. Capital projects were targeted at \$35 million; donors gave \$42 million.

Every gift made a difference: more than 160,000 of them from almost 60,000 individual donors. Members' giving laid the base of the pyramid. The Society of Fellows' annual support, which continued steadfast through the financial crisis, built it higher. At the top of the pyramid, 325 households on the Campaign Honor Roll gave gifts of \$50,000 or more during the course of the Campaign. Most significantly, 70 of these gave gifts of \$1 million or more. Twenty percent of the donors on the Honor Roll had never made a gift to The Huntington before the Campaign began; they were new to The Huntington family. On the other hand, 44 percent of the Campaign total came from members of the Board of Trustees and the Board of Overseers.

The Huntington ended the Campaign with a support base that had broadened and deepened. Membership climbed from about 24,000 to more than 31,000, and in the final campaign year, Member contributions totaled \$3.2 million. The number of Society of Fellows' households grew to more than 600, and their giving increased to almost \$3.7 million in 2009–10. Additionally, the total amount of recorded planned gifts through estates and trusts rose from \$38 million at the beginning of the Campaign to more than \$80 million at its conclusion.

Even during the worst of the financial crisis, the day-in-day-out support for our core mission and operations enabled The

Huntington to weather the worst relatively well. The total of all gifts and pledges for the year 2009–10 totaled \$25 million, up nearly 7 percent from the year before.

As we neared the end of the fiscal year, it became evident that The Huntington would be honored with a magnificent bequest from long-time Overseer Frances L. Brody. The precise details were yet to be spelled out, but the record-breaking May 2010 auction of her spectacular art collection made it clear that the bequest could well be the largest cash gift in The Huntington's history. Although the specific amounts pertain to the 2010–11 annual report, it is appropriate to extend enduring honor and appreciation to her in this publication.

The sections below, organized by the Campaign's basic categories, spell out some highlights of giving in the past fiscal year.

#### Unrestricted Annual Giving

More than 40 percent of The Huntington's annual operating budget is derived from unrestricted annual support, given largely through the Society of Fellows, the Membership program, and annual corporate involvement. These critical gifts sustain The Huntington's mission, operations, and day-to-day programs.

The Huntington's largest single source of unrestricted annual giving 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 2009–10 totaled \$3.7 million. This total exceeds the 2008–09 year by more than \$200,000. Among the Fellows,



40 households donated \$25,000, \$50,000, \$100,000 or more and are due very special thanks. The society contributions during the six years of the Campaign totaled \$21.3 million.

Fellows contribute time as well as their philanthropy for the well-being of the institution. Serving as docents, committee members, Overseers, and Trustees, many are integral to the daily operations of the institution. All Fellows have the opportunity to enjoy a wide array of programs designed to showcase our collections, curators, and visiting scholars. Specially created for Fellows only, these programs include lectures, exhibition openings, small-group tours, and scholarly gatherings. In fact, some 52 offerings dot the calendar. In September, the Huntington Ball, co-chaired by Alyce Williamson and her daughter, Ruth Williamson McNulty, attracted 404 guests to an enchanted September moonlit evening on the North Vista. The gala netted more than \$371,000.

Membership had an extraordinary year, exceeding its goal by 10 percent with revenue totaling \$3.15 million. The year ended with nearly 32,000 member households, an annual increase of more than 1,000. The upper levels, Contributor (\$200) through Benefactor (\$1,500), continued to see steady growth. Upper-level memberships exceeded 5,700, a growth of 47 percent since the beginning of the Campaign.

A major component of our recruitment and retention strategies was to offer Members frequent opportunities to attend special events at The Huntington. Large numbers of Members attended numerous events during the year showcasing Huntington collections, galleries, gardens, exhibition openings, festivals, lectures, and scholarly programs. The four summer evenings proved especially popular.

In the final year of the Campaign, we extended to the entire Membership the opportunity to participate in the Campaign Challenge, which allowed contributors to have a new gift matched 2-to-1. Two members of the Board of Overseers provided the matching funds. The program was a success, attracting 183 gifts totaling \$177,000.

Annual unrestricted support from foundations and corporations continues to play a vital role in supporting our annual operations through our Corporate Partners program. Among noteworthy contributions this year were the following:

- ❖ The Wells Fargo Foundation made a \$100,000 grant to help underwrite the costs of “First Thursdays,” The Huntington’s monthly free day; to support art education programs; and to provide additional annual support through the Corporate Partners program.

- ❖ The Gardner Grout Foundation made a generous unrestricted contribution through the Corporate Partners program.
- ❖ The Argus Fund made a \$50,000 gift toward the Members Challenge.
- ❖ The Capital Group Companies Charitable Foundation made grants totaling \$46,000 to support education programs—through the Corporate Partners—and the Huntington Ball.
- ❖ City National Bank provided \$40,600 to support the Corporate Partners, Huntington Ball, and *Huntington Frontiers*.
- ❖ The Langham Hotel made a \$15,000 gift to support *Huntington Frontiers* magazine and the Corporate Partners.

Key individual friends of The Huntington also made special unrestricted gifts during the year. Among them were the following:

- ❖ Anne and Jim Rothenberg—\$500,000 for general operating support.
- ❖ The Alfred C. Munger Foundation—\$200,000 for unrestricted support.
- ❖ Mr. and Mrs. David T. Traitel—\$60,000 for unrestricted support.
- ❖ Two anonymous donors—\$50,000 each, for a total of \$100,000, as matching funds for the Campaign Challenge.
- ❖ Funds from the estates of Jean T. Burford, Gwendolyn Staniforth, and Dorothy V. Hill and from the Robert Zimmerman Memorial Fund provided gifts in support of general operations.

### Restricted Giving

A number of individual, corporate, and foundation donors chose to specify particular uses for their contributions. Notable this past year were the following:

- ❖ The Dibner Institute and Burndy Library—nearly \$380,000 to support short-term costs of the Dibner Fellowship program.
- ❖ The National Science Foundation—\$367,000 supporting the Aerospace History Project in conjunction with the Huntington-USC Institute on California and the West.
- ❖ Mr. and Mrs. Jay T. Last—gifts in support of the Jay T. Last Collection of Graphic Arts and Social History, directed toward all aspects of the collection, including acquisitions, curatorial management, and preservation.
- ❖ The Kenneth T. and Eileen Norris Foundation—\$200,000 for the master-planning process in the Desert Garden.
- ❖ The Getty Foundation—\$150,000 for a 2011 exhibition on the life and work of American decorative artist Sam Maloof.
- ❖ The Sidney J. Weinberg Jr. Foundation—\$100,000 for communications activities.
- ❖ Betty Nickerson—\$50,000 for art education.
- ❖ The Ahmanson Foundation—\$50,000 for Library acquisitions.

- ❖ The MacTon Foundation—two grants totaling \$50,000 to support the cataloging and digitization of the Maynard Parker collection and for Library digitization projects.



Huntington Ball co-chairs Alyce Williamson (second from left) and Ruth Williamson McNulty (far right), accompanied by their husbands Tom McNulty (far left) and Spud Williamson. *Nick Boswell Photographer.*

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- ❖ A number of gifts came in honor of Charles T. Munger, Peter D. Kaufman, and their publication, *Poor Charlie's Almanack*. We are especially grateful to Davis Selected Advisors of New York for their gift of \$50,000.
- ❖ The Steven and Kelly McLeod Family Foundation—\$50,000 to support the upcoming exhibition on Sam Maloof.
- ❖ The Andrew W. Mellon Foundation—\$46,000 to support technical training in the Library.
- ❖ Mr. George A. V. Dunning and Mr. Robert M. Marino—\$30,000 to support Huntington Art Gallery operations.
- ❖ The John Randolph and Dora Haynes Foundation—\$27,100 for research support for the publication *In Search of Suburbia: The Photography of Maynard L. Parker and the Architecture of Middle-Class Living*. The foundation also made a \$15,000 grant at the request of Foundation Trustee Willis Wood to support the Huntington-USC Institute on California and the West.
- ❖ The Strugar Family Foundation—\$25,000 supporting education programs.
- ❖ The S. L. Gimbel Foundation—\$25,000 for supporting

programming related to the exhibition “Central Avenue and Beyond” and the Langston Hughes poetry contest.

- ❖ The Windgate Charitable Foundation—\$25,000 for the exhibition “The Artistic Furniture of Charles Rohlf.”
- ❖ The Dan Murphy Foundation—\$25,000 to support bus transportation for schools taking part in Huntington field trips.
- ❖ The J. W. and Ida M. Jameson Foundation—\$25,000 for youth and family programs.
- ❖ South Coast Plaza—\$25,000 for the Mid-Autumn Moon Festival.
- ❖ HSBC—\$20,000 to support youth and family programs.
- ❖ The Fletcher Jones Foundation—an unrestricted grant of \$20,000 at the recommendation of Robert Erburu.
- ❖ The Elsie de Wolfe Foundation—\$20,000 to support two art exhibitions.
- ❖ In response to our annual year-end appeal to scholars, 76 current and former Huntington readers made gifts totaling more than \$19,000 to support the Library Fund for the preservation and scholarly use of the collections.
- ❖ The Gladys Krieble Delmas Foundation—\$15,000 supporting “The Color Explosion.”
- ❖ René and Carolyn Hsu-Balcer—\$15,000 toward the annual Chinese garden lecture series.
- ❖ An anonymous foundation—\$15,000 to support the Fairchild Challenge program in botanical education.
- ❖ The Getty Foundation—\$12,000 to support three summer interns.
- ❖ The estates of Elizabeth Kite Weissgerber and Mr. and Mrs. Alan Q. Moore helped complete exhibition funding for “The Color Explosion.”
- ❖ An anonymous estate gift provided funds for purchase of maintenance equipment in the Botanical Gardens.
- ❖ The estate of Martin Weil provided support for cataloging and processing in the Library.

### Capital Gifts

The renewal of key Huntington facilities and gardens infrastructure were high priorities for capital giving through the Campaign. This year, current and planned gifts were given in support of a variety of projects.

- ❖ Funds from the estate of Elizabeth and Daniel Donno were designated to complete the Library renovation project delineated in the campaign capital goals.
- ❖ The Alfred C. Munger Foundation made a \$500,000 gift to underwrite conceptual architectural design for a new Education and Visitor Center.

- ❖ East West Bank gave \$125,000 toward its \$1 million gift intention for the Chinese garden.
- ❖ The estate of Evelyn Ruth Zillgitt provided a restricted gift to help construct a new space that highlights miniature bonsai, traditionally created to share with individuals as gifts.
- ❖ The estate of Marion and Earle Jorgenson provided a special distribution for capital improvements in the garden.
- ❖ The estate of Elizabeth Kite Weissgerber provided funds to improve the Japanese Garden infrastructure.
- ❖ The Ahmanson Foundation made a \$25,000 Directors Discretionary Grant at the suggestion of Board member Stephen Rountree to support the capital acquisition of a specialized piece of mechanical equipment for the Gardens.
- ❖ Emerson Network Power made a \$10,000 gift to support the Chinese garden.

### Liu Fang Yuan, the Chinese Garden 流芳園

The Chinese garden, in various and unseen ways, continues to grow. Working with the Ministry of Foreign Affairs in Jiangsu Province, The Huntington obtained permission to purchase an additional 700 tons of Tai Hu-style rock. An end-of-the-year donor appeal to raise the \$500,000 needed resulted in \$440,000 from corporations, including Emerson Network Power, and individuals, including the Liu Fang Yuan founding docent classes, 2008 and 2009.

Fundraising for Phase Two continued apace with more than \$1.3 million raised toward the construction goal of \$22 million. Major donors included East West Bank; Jennie Kiang and HYI; Christina S. Mednick and Celene Qingyun Mednick; Mei-Lee Ney; the Tsan Tsung Memorial Foundation—Jack and Grace Hou; and Richard and Bobbie Woo. June and Simon K. C. Li also made a gift of \$250,000 to seed an endowment fund to support future programs related to the Chinese garden.

In addition, gifts helped to support special events, including a second Mid-Autumn Moon celebration, held Oct. 3, 2009. Guests of honor included Congresswoman Judy Chu and Deputy Consul General Sun Weide, both of whom spoke about the cross-cultural importance of Liu Fang Yuan. The evening was sponsored by South Coast Plaza.

Highlights from spring included the first-ever selection of music lectures and demonstrations, which were underwritten by the Arlene and George Cheng Family Fund.

A symposium explored issues related to poetry and textual memory in garden spaces, sponsored by the Justin Vajna Memorial Fund for Educational Programs in the Chinese Garden. Acco-

lates for another program included a bronze Telly award for the short video “Coming Together: Creating the Chinese Garden at The Huntington,” sponsored by Cogent Systems, Inc. The video was shown on Air China flights.

The garden continues to attract a number of international visitors and dignitaries. It was featured as a backdrop in the welcome video at the USA Pavilion at the Shanghai World Expo and was subsequently viewed by millions of people—wonderful publicity for both Liu Fang Yuan and The Huntington.

### Endowment

Contributions to The Huntington’s endowment help provide long-term stability and programmatic flexibility. This year, there were several additions to the endowment, notably from bequests and trusts.

- ❖ The Dibner Institute and Burndy Library made gifts totaling nearly \$4 million for an endowment supporting Dibner Fellowships.
- ❖ Steve and Janet Rogers gave \$1 million to endow the Janet and Stephen Rogers Distinguished Fellowship in 19th-Century American History.
- ❖ The Andrew W. Mellon Foundation made a \$500,000 endowment grant to elevate the Janet and Stephen Rogers Fellowship to a Distinguished Fellowship.
- ❖ Mr. and Mrs. Jay T. Last accelerated a portion of their generous planned gift to endow the Jay T. Last Curator of Graphic Arts and Social History.
- ❖ Mary B. Hunt’s bequest provided additional funds to the Mary B. Taylor Hunt and Robert Taylor Endowment for the Japanese Garden.
- ❖ Dorothy Dumke Elliott provided a planned gift to create an endowment in honor of her late husband, Glenn S. Dumke, and in support of the history of Western Americana, as well as the establishment of an internship in the botanical division.
- ❖ The estate of Constance Lodge supplemented by \$275,000 funds already given for the Constance Lodge Rare Book Fund.
- ❖ The Neilan Foundation made a \$45,000 endowment gift to support the Tiffany Sisters Hummingbird Gazebo in the Gardens.
- ❖ The San Marino League made a \$25,000 gift to the San Marino League Endowment supporting the Japanese Garden.
- ❖ The Golden State Bonsai Federation made a \$20,000 grant to support the Golden State Bonsai Endowment.
- ❖ The estate of Roger S. Hong made distributions to benefit the Hong family archives.
- ❖ Virginia De Nubila’s bequest established an acquisition fund





Jessica Todd Smith, the Virginia Steele Scott Chief Curator of American Art, presents highlights of the 20th-century art holdings to the Huntington Successors. Photo by Terry Fouché.

for medieval and Renaissance materials for the Library.

- ❖ Cynthia Lasker provided support for the Edward Lasker Memorial Endowment.
- ❖ Milton C. Malkin augmented the Visitors Scholars Fund.
- ❖ The I. N. and Susanna H. Van Nuys Foundation gave additional support for the Schweppe Library Fund.

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### Gifts-in-Kind

Every year, The Huntington adds to its collections through gifts of objects: among them, paintings, prints, photographs, plants, garden supplies, equipment, books, and manuscripts. In any given year, these gifts may have a value of millions of dollars. During the course of the Campaign, in-kind donations totaled a stunning \$76.8 million. Among the hundreds of objects given this past year, two collections and a historic estate committed to The Huntington merit special mention.

Geneva and Charles Thornton made a planned gift of their grand San Marino estate. Designed by Myron Hunt and constructed in 1927–28, the house was meticulously restored by the Thorntons. The house and property will be accompanied by a substantial permanent endowment for the estate's preservation and operation.

Jay Last gave a significant portion of his important collection of graphics arts and social history. Last continues to transfer portions of the collection to The Huntington, collaborating

closely with curators in adding to the collection, cataloging the material, and making it available to scholars.

Victor Gail, on behalf of his deceased partner, Thomas Oxford, announced their intention to give their important collection of early American decorative arts and furniture to The Huntington.

### Honoring Our Donors

American art took center stage at a special evening event in March honoring the Huntington Successors, a group of donors representing the highest level of philanthropy and commitment to the institution. The Virginia Steele Scott Galleries—looking spectacular following their recent expansion and reinstallation—served as a fitting venue for such a celebration, since many of those present had been key supporters of the project. Curators Kevin Murphy, Hal Nelson, and Jessica Todd Smith were on hand to discuss some of the galleries' newest arrivals, such as *Free Floating Clouds* by abstract expressionist Sam Francis (a gift from the Sam Francis Foundation), and *Music Stand and Chairs* by wood craftsman Sam Maloof (on loan from the Sam and Alfreda Maloof Foundation).

Donors are recognized as Successors 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 currently lists the names of 434 Successors—individuals, foundations, corporations, and government agencies—whose collective philanthropic support exceeds a staggering \$500 million in cash gifts, grants, bequests, or gifts to the collections. This year, 14 donors became new Successors and five more moved to higher recognition levels.

## REPORT OF INDEPENDENT AUDITORS



We have audited the accompanying statement of financial position of The Henry E. Huntington Library and Art Gallery (the "Huntington") as of June 30, 2010, and the related statements of activities, cash flows, and functional expenses for the year then ended. 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 audit. The financial statements of the Huntington, as of and for the year ended June 30, 2009, were audited by other auditors. Those auditors expressed an unqualified opinion on those financial statements in their report dated October 5, 2009.

We conducted our audit in accordance with auditing standards generally accepted in the United States of America established by the American Institute of Certified Public Accountants. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Huntington's internal control over financial reporting. Accordingly, we express no such opinion. An audit also 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, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the 2010 financial statements referred to above present fairly, in all material respects, the financial position of The Henry E. Huntington Library and Art Gallery as of June 30, 2010, and the results of its operations, functional expenses and its cash flows for the year then ended, in conformity with accounting principles generally accepted in the United States of America.

Los Angeles, California  
November 30, 2010

**STATEMENTS OF FINANCIAL POSITION** *June 30, 2010 and 2009*

	General Fund	Endowment Fund	Property Fund	2010 Total	2009 Total
<b>Assets</b>					
Cash and cash equivalents	\$ 1,871,570	\$ 23,624,903	\$ -	\$ 25,496,473	\$ 12,565,671
Short-term investments	6,446,512	14,198,326	-	20,644,838	19,324,549
Accounts and other receivables	133,636	-	-	133,636	1,054,529
Grants and contributions receivable (Note 5)	6,301,961	8,330,566	-	14,632,527	20,844,924
Prepaid expenses	593,913	-	-	593,913	404,476
Inventories	711,299	-	-	711,299	828,567
Pooled investments (Note 3)	-	201,313,290	-	201,313,290	185,299,215
Beneficial interests in trusts, insurance, and real estate (Note 3)	-	19,348,161	-	19,348,161	17,983,963
Real estate	-	-	1,312,242	1,312,242	1,276,162
Fixed assets (Note 7)	-	-	102,047,765	102,047,765	106,486,701
Library, art and garden collections (Note 8)	-	-	-	-	-
Interfund	(1,568,998)	(549,294)	2,118,292	-	-
<b>Total assets</b>	<b>\$ 14,489,893</b>	<b>\$ 266,265,952</b>	<b>\$ 105,478,299</b>	<b>\$ 386,234,144</b>	<b>\$ 366,068,757</b>
<b>Liabilities and Net Assets</b>					
<b>Liabilities</b>					
Accounts payable and accrued expenses	\$ 2,537,174	\$ 65,463	\$ -	\$ 2,602,637	\$ 3,181,625
Obligations under unitrust and annuity agreements	-	5,452,959	-	5,452,959	5,441,566
Asset retirement obligation (Note 2)	-	-	1,659,094	1,659,094	1,556,279
<b>Total liabilities</b>	<b>2,537,174</b>	<b>5,518,422</b>	<b>1,659,094</b>	<b>9,714,690</b>	<b>10,179,470</b>
<b>Net assets (Note 6 for Endowment, and Note 10 for all funds)</b>					
Unrestricted	754,931	19,852,071	103,819,205	124,426,207	121,828,123
Temporarily restricted	11,197,788	123,731,870	-	134,929,658	123,833,408
Permanently restricted	-	117,163,589	-	117,163,589	110,227,756
<b>Total net assets</b>	<b>11,952,719</b>	<b>260,747,530</b>	<b>103,819,205</b>	<b>376,519,454</b>	<b>355,889,287</b>
<b>Total liabilities and net assets</b>	<b>\$ 14,489,893</b>	<b>\$ 266,265,952</b>	<b>\$ 105,478,299</b>	<b>\$ 386,234,144</b>	<b>\$ 366,068,757</b>



**STATEMENT OF ACTIVITIES** *For the Years Ended June 30, 2010 and 2009*

	General Fund	Endowment Fund	Property Fund	2010 Total	2009 Total
<b>Changes in unrestricted net assets</b>					
Support and revenues					
Investment income	\$ 7,057,810	\$ 2,791,126	\$ -	\$ 9,848,936	\$ (18,475,947)
Individual, corporate and foundation contributions	8,618,165	1,325,655	2,068,992	12,012,812	7,961,895
Fees, auxiliary services, sales and other revenue	8,376,545	-	1,000	8,377,545	9,568,534
Change in value of split interest agreements	-	(142,308)	-	(142,308)	14,875
Net assets released from restriction and interfund transfers	7,580,302	2,347,895	2,010,139	11,938,336	16,483,008
Total support and revenues	31,632,822	6,322,368	4,080,131	42,035,321	15,552,365
Expenses					
Program	23,410,934	-	6,311,277	29,722,211	32,786,747
Supporting	5,210,360	1,372,120	50,523	6,633,003	6,572,876
Cost of sales and auxiliary services	2,976,313	-	105,710	3,082,023	3,339,850
Total expenses	31,597,607	1,372,120	6,467,510	39,437,237	42,699,473
Increase (decrease) in unrestricted net assets before cumulative effect of accounting change	35,215	4,950,248	(2,387,379)	2,598,084	(27,147,108)
Cumulative effect of accounting change	-	-	-	-	(41,637,097)
Unrestricted net assets at beginning of fiscal year	719,716	14,901,823	106,206,584	121,828,123	190,612,328
Unrestricted net assets at end of fiscal year	\$ 754,931	\$ 19,852,071	\$ 103,819,205	\$ 124,426,207	\$ 121,828,123
<b>-Changes in temporarily restricted net assets</b>					
Investment income	\$ 2,751,115	\$ 15,525,684	\$ -	\$ 18,276,799	\$ (35,262,111)
Contributions, grants and other revenue	4,530,892	879,428	-	5,410,320	10,100,641
Change in value of split interest agreements	-	(511,368)	-	(511,368)	392,390
Net assets released from restriction and interfund transfers	(9,988,889)	(2,090,612)	-	(12,079,501)	(16,483,008)
Increase (decrease) in temporarily restricted net assets before cumulative effect of accounting change	(2,706,882)	13,803,132	-	11,096,250	(41,252,088)
Cumulative effect of accounting change	-	-	-	-	41,637,097
Temporarily restricted net assets at beginning of fiscal year	13,904,670	109,928,738	-	123,833,408	123,448,399
Temporarily restricted net assets at end of fiscal year	\$ 11,197,788	\$ 123,731,870	\$ -	\$ 134,929,658	\$ 123,833,408
<b>Changes in permanently restricted net assets</b>					
Contributions, grants and other revenue	\$ -	\$ 6,794,668	\$ -	\$ 6,794,668	\$ 6,962,396
Net assets released from restriction and interfund transfers	-	141,165	-	141,165	-
Increase in permanently restricted net assets	-	6,935,833	-	6,935,833	6,962,396
Permanently restricted net assets at beginning of fiscal year	-	110,227,756	-	110,227,756	103,265,360
Permanently restricted net assets at end of fiscal year	\$ -	\$ 117,163,589	\$ -	\$ 117,163,589	\$ 110,227,756
<b>Total net assets</b>					
Unrestricted	\$ 754,931	\$ 19,852,071	\$ 103,819,205	\$ 124,426,207	\$ 121,828,123
Temporarily restricted	11,197,788	123,731,870	-	134,929,658	123,833,408
Permanently restricted	-	117,163,589	-	117,163,589	110,227,756
Total net assets	\$ 11,952,719	\$ 260,747,530	\$ 103,819,205	\$ 376,519,454	\$ 355,889,287

**STATEMENTS OF FUNCTIONAL EXPENSES** *For the Years Ended June 30, 2010 and 2009*

	Program				Supporting			Cost of Sales	Allocated Depts.	2010 Total	2009 Total
	Library	Research	Art	Botanical	Public Services	Admin.	Fund Raising				
Acquisitions	\$ 1,204,733	\$ 4,816	\$ 698,145	\$ 35,723	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,943,417	\$ 2,694,485
Conservation	78,790	1,379	24,190	8,800	-	1,980	-	-	-	115,139	233,933
Cost of merchandise and services	-	-	-	723	30,960	-	-	1,143,130	-	1,174,813	1,290,657
Exhibits and programs	312,116	312,303	287,679	194,041	528,053	50,768	549,817	13,588	4,230	2,252,595	3,303,522
Grants awarded	201,320	1,477,375	-	-	-	-	-	-	-	1,678,695	1,571,060
Insurance	-	-	-	-	-	-	-	-	560,835	560,835	509,669
Maintenance and repairs	(768)	729	13,919	329,786	39,610	11,847	14,467	9,283	491,517	910,390	1,017,092
Outside services	79,155	-	3,779	50,265	8,160	259,196	9,563	7,929	18,091	436,138	450,817
Professional and institutional development	51,225	29,478	48,663	75,336	70,220	113,653	121,131	18,317	16,601	544,624	618,693
Promotion	-	-	-	-	751	-	-	57,496	-	58,247	89,802
Salaries and benefits	3,488,086	441,925	890,870	2,904,099	1,577,974	1,572,205	1,910,174	1,395,777	4,362,962	18,544,072	19,986,518
Supplies, materials and equipment	102,197	26,928	30,896	533,777	125,657	139,918	282,850	188,483	481,253	1,911,959	1,936,605
Utilities	4,138	-	-	191,662	5,760	-	1,179	-	1,263,945	1,466,684	1,567,993
Subtotal before allocated departments	5,520,992	2,294,933	1,998,141	4,324,212	2,387,145	2,149,567	2,889,181	2,834,003	7,199,434	31,597,608	35,270,846
Security, maintenance and operations	3,215,145	70,317	1,504,559	1,739,808	355,681	129,755	41,858	142,311	(7,199,434)	-	-
Subtotal – general fund	8,736,137	2,365,250	3,502,700	6,064,020	2,742,826	2,279,322	2,931,039	2,976,314	-	31,597,608	35,270,846
Investment fees *	-	-	-	-	-	1,372,120	-	-	-	1,372,120	1,081,626
Asset retirement obligation	92,865	-	5,169	1,912	-	2,868	-	-	-	102,814	97,918
Depreciation	1,417,234	10,984	1,467,368	3,263,523	52,223	41,697	5,957	105,709	-	6,364,695	6,249,083
2010 Total expenses	\$ 10,246,236	\$ 2,376,234	\$ 4,975,237	\$ 9,329,455	\$ 2,795,049	\$ 3,696,007	\$ 2,936,996	\$ 3,082,023	\$ -	\$ 39,437,237	\$ 42,699,473
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	\$ -	\$ 29,722,211	\$ 32,786,747
Total Program										\$ 6,633,003	\$ 6,572,876
Total Supporting										\$ 3,082,023	\$ 3,339,850
Total Cost of Sales											

\* Investment fees not inclusive of embedded fees on investments

**STATEMENTS OF CASH FLOWS** *For the Years Ended June 30, 2010 and 2009*

	2010	2009
<b>Cash flows from operating activities</b>		
Changes in net assets	\$ 20,630,167	\$ (61,436,800)
Adjustments to reconcile changes in net assets to net cash used in operating activities		
Depreciation and amortization	6,364,695	6,249,083
Non-cash change to asset retirement obligation	102,817	97,918
Amortization of pledge discounts	(249,617)	(1,324,230)
Receipt of contributed securities	(4,086,319)	(568,260)
Contributions for long-term investment	(8,649,086)	(6,935,863)
Net realized and unrealized (gains) losses on investments	(23,853,434)	57,531,472
Changes in operating assets and liabilities		
Accounts and other receivables, including accrued investment income	933,441	(125,289)
Grants and contributions receivable	1,636,356	3,743,174
Prepaid expenses	(189,438)	(60,558)
Inventories	117,270	13,388
Accounts payable and accrued expenses	(650,764)	(703,484)
Net cash used in operating activities	(7,893,912)	(3,519,449)
<b>Cash flows from investing activities</b>		
Proceeds from sales and maturities of investments	65,203,748	36,930,829
Proceeds from sales of contributed securities	4,086,319	568,260
Purchases of investments	(60,136,044)	(39,372,956)
Purchases of fixed assets	(1,853,985)	(6,436,724)
Improvements of real estate holdings	(36,080)	(15,775)
Net cash provided by (used in) investing activities	7,263,958	(8,326,366)
<b>Cash flows from financing activities</b>		
Contributions for long-term investment	13,474,745	8,538,664
Change in beneficial interests in trusts and insurance	86,011	(755,630)
Net cash provided by financing activities	13,560,756	7,783,034
Net increase (decrease) in cash	12,930,802	(4,062,781)
Cash and cash equivalents at beginning of fiscal year	12,565,671	16,628,452
Cash and cash equivalents at end of fiscal year	\$ 25,496,473	\$ 12,565,671
Gifts of securities	\$ 4,086,319	\$ 568,260



## NOTES TO FINANCIAL STATEMENTS *For the Years Ended June 30, 2010 and 2009*

### 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."

### 2. SIGNIFICANT ACCOUNTING POLICIES

#### Basis of Presentation

The accompanying financial statements have been prepared on the accrual basis of accounting in accordance with accounting principles generally accepted in the United States of America.

The Huntington reports information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets and permanently restricted net assets.

**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 and in the Endowment Fund.

The Huntington maintains its cash and cash equivalents with major financial institutions. 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 the lower of cost or market on a first-in, first-out ("FIFO") basis, consist of items held by the Huntington Bookstore & More and Huntington Library Press publications.

#### Recent Accounting Pronouncements

In April 2009, Financial Accounting Standards Board ("FASB") issued new guidance "Determining Fair Value When the Volume and Level of Activity for the Asset or Liability Have Significantly Decreased." This provides additional guidance on estimating the fair value of an asset where the level of activity has decreased significantly, and affirms that the objective fair value is the price that would be received to sell the asset in an orderly transaction, even when the market for the asset is not active. The Huntington adopted ASC Topics 820-10-35, 50 and 55 effective January 1, 2009. Adoption of this standard had no material impact on the Huntington's financial statements.

In June 2009, the FASB issued new guidance, which established the FASB Accounting Standards Codification as the source of authoritative U.S. generally accepted accounting principles recognized by the FASB to be applied by nongovernmental entities in the preparation of financial statements in conformity with GAAP. Adoption of this standard had no material impact on the Huntington's financial statements.

In September 2009, the Financial Accounting Standards Board issued new guidance on "Investment in Certain Entities That Calculate Net Asset Value per Share." ASU 2009-12 adds disclosures and provides guidance for estimating the fair value of investments in investment companies that calculate net asset value per share, allowing the Net Asset Value per Share ("NAV") to be used as a practical expedient for fair value where investment companies follow the American Institute of Certified Public Accountants ("AICPA") Guide for Investment Companies in arriving at their reported NAV. The Huntington adopted ASU 2009-12 effective January 1, 2009. Adoption of this standard had no material impact on the Huntington's financial statements.

In January 2010, the FASB issued guidance on "Improving Disclosures about Fair Value Measurements." This amends ASC 820 to require additional disclosures. The guidance requires entities to disclose transfers of assets in and out of Levels 1 and 2 of the fair value hierarchy, and the reasons for those transfers. ASU 2010-06 is effective January, 2010. In addition, the guidance requires separate presentation of purchases and sales in Level 3 asset reconciliation; this is effective January, 2011. The expanded disclosures will be included in the Huntington's financial statements effective June 30, 2010, except for the disclosures related to the gross Level 3

presentation, which will be included in the Huntington's financial statements effective June 30, 2011. The adoption of this guidance is not expected to have a material impact on the Huntington's financial statements.

### **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 fair value. 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).

### **Asset Retirement Obligation**

The Huntington records conditional asset retirement obligations consistent with ASC 410 Asset Retirement Obligations. Asset retirement cost, net of accumulated amortization, at June 30, 2010 and 2009 is \$1,659,094 and \$1,556,280, respectively, and is included in fixed assets in the statements of financial position.

### **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.

Many individuals have donated time and services to advance the Huntington's programs and objectives. In some instances, the value of these services has not been recorded in the financial statements because they do not meet the requirements for recognition under generally accepted accounting principles. While the value of donated labor is not reflected in the accompanying financial statements, the financial results of fund-raising and other activities are included.

### **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.

### **Impairment of Long-Lived Assets**

Management reviews each asset or asset group for impairment whenever events or circumstances indicate that the carrying value of an asset or asset group may not be recoverable. The review of recoverability is based on management's estimate of the undiscounted future cash flows that are expected to result from the asset's use and eventual disposition. If an impairment event exists due to the projected inability to recover the carrying value of an asset or asset group, an impairment loss is recognized to the extent that the carrying value exceeds estimated fair value. No impairment provision was recorded by the Huntington during fiscal year 2010.

### **Taxes**

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

In July 2006, the Financial Accounting Standards Board ("FASB") issued ASC Topic No. 740, "Accounting for Uncertainty in Income Taxes." ASC 740 clarifies the accounting for uncertainty in income taxes recognized in an entity's financial statements and prescribes a threshold of more-likely-than-not for recognition of tax benefits of uncertain tax positions taken or expected to be taken in a tax return. ACS 740 also provides related guidance on measurement, derecognition, classification, interest and penalties, and disclosure. The Huntington has applied ACS 740 to all tax positions for which the statute of limitations remained open and determined there were

no material unrecognized tax benefits. In addition, there have been no material changes in unrecognized benefits since July 1, 2009, nor are any anticipated in the next 12 months. There have been no related tax penalties or interest, which would be classified as tax expense in the statement of activities.

### Functional Expense Reporting

The costs of providing program and supporting services have been summarized by function, based on estimates developed by management.

### Prior Year's Summarized Financial Information

The financial statements include certain prior-year summarized information in total, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Huntington's financial statements for the year ended June 30, 2009, from which the summarized information was derived.

## 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 December 31, 2008 market value was used for fiscal year 2010, and 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 year ended June 30, 2009.

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	2010 Total	2009 Total
<b>Pooled investment returns</b>				
Dividends and interest	\$ 1,476,043	\$ 2,796,259	\$ 4,272,302	\$ 3,793,414
Net realized gains (losses)	3,713,635	6,984,393	10,698,028	(12,962,284)
Net unrealized gains (losses)	4,659,258	8,496,147	13,155,405	(44,569,188)
Investment return	<u>\$ 9,848,936</u>	<u>\$ 18,276,799</u>	<u>\$ 28,125,735</u>	<u>\$ (53,738,058)</u>

The Endowment Fund includes cash and cash equivalents of \$23,624,903 and \$10,011,219 at June 30, 2010 and 2009, respectively, and short-term investments of \$14,198,326 and \$12,890,039 at June 30, 2010 and 2009, respectively. Pooled investments at fair value are comprised of the following:

	June 30,	
	2010	2009
Large capitalization equities	\$ 29,823,639	\$ 31,602,905
Global equities	23,066,420	21,249,214
Emerging markets equities	24,067,314	19,537,980
Corporate bonds	-	7,585,731
Treasury bonds	16,659,570	14,700,527
Private equity funds	56,316,336	46,376,009
Marketable alternative investments	28,864,105	23,244,848
Real asset funds	22,104,961	20,578,508
Accrued interest and dividends	410,945	423,493
	<u>\$ 201,313,290</u>	<u>\$ 185,299,215</u>

The Huntington had commitments outstanding to fund alternative investments of \$19,462,983 and \$27,947,622 at June 30, 2010 and 2009, respectively.

## 4. FAIR VALUE OF INVESTMENTS

The Huntington accounts for its investments at fair value. ASC 820, "Fair Value Measurements" defined fair value, established a framework used to measure fair value, and expanded disclosures about fair value measurements. The new standard prioritized, within the measurement of fair value, the use of market-based information over entity-specific information and established a three-level hierarchy for fair value measurement based on the transparency of information, such as the pricing source, used in the valuation of an asset or liability as of the measurement date.

Investments measured and reported at fair value are classified and disclosed in one of the following categories:



**Level 1** – Quoted prices in active markets for identical investments as of the reporting date, without adjustment. The types of investments in Level 1 include listed equities held in the name of the Huntington and exclude listed equities and other securities held indirectly through commingled funds.

**Level 2** – Pricing inputs, including broker quotes, are generally those other than exchange-quoted prices in active markets, which are either directly or indirectly observable as of the reporting date, and fair value is determined through the use of models or other valuation methodologies.

**Level 3** – Pricing inputs are unobservable for the investment, and includes situations whether there is little, if any, market activity for the investment. Investments that are included in this category generally include privately held investments and securities held in partnership format.

The determination of where an asset or liability falls in the hierarchy requires significant judgment. The Huntington evaluates its hierarchy disclosures each reporting period and, based on various factors, it is possible that an asset or liability may be classified differently from period to period. However, the Huntington expects that changes in classifications between different levels will be rare.

The valuation levels are not necessarily an indication of the risk or liquidity associated with the underlying investment. For example, convertible securities are generally high quality and liquid; however, they would be reflected as Level 2 because the inputs used to determine fair value may not always be quoted prices in an active market.

The Huntington's valuation methodologies used for alternative investments measured at fair value is based on net asset value ("NAV") of shares held by the Huntington at year end. There have been no changes in the methodologies used at June 30, 2010. The preceding method described may produce a fair value calculation that may not be indicative of net realizable value or reflective of future fair values. Furthermore, although the Huntington believes its valuation methods are appropriate and consistent with other market participants, the use of different methodologies or assumptions to determine the fair value of certain financial instruments could result in a different fair value measurement at the reporting date.

The following table summarizes the valuation of the Huntington's investments by the ASC 820 fair value hierarchy levels as of June 30, 2010:

	Quoted Prices in Active Markets for Identical Assets (Level 1)	Significant Other Observable Inputs (Level 2)	Significant Other Unobservable Inputs (Level 3)	2010 Total	2009 Total
Short term investments	\$ 14,198,326	\$ 6,446,512	\$ -	\$ 20,644,838	\$ 19,324,549
Pooled investments:					
Large capitalization equities	\$ 29,823,639	\$ -	\$ -	\$ 29,823,639	\$ 31,602,905
Global equity funds	-	23,066,420	-	23,066,420	21,249,214
Emerging markets equity funds	-	9,302,886	14,764,428	24,067,314	19,537,980
Corporate bonds	-	-	-	-	7,585,731
Treasury bonds	16,659,570	-	-	16,659,570	14,700,527
Private equity funds	-	-	56,316,336	56,316,336	46,376,009
Marketable alternative investments	500,000	-	28,364,105	28,864,105	23,244,848
Real asset funds	-	2,985,301	19,119,660	22,104,961	20,578,508
Accrued interest and dividends	410,945	-	-	410,945	423,493
	\$ 47,394,154	\$ 35,354,607	\$ 118,564,529	\$ 201,313,290	\$ 185,299,215
Total beneficial interests in trusts, insurance, and real estate	\$ 9,725,794	\$ -	\$ 9,622,367	\$ 19,348,161	\$ 17,983,963

The following table includes a roll-forward of the amounts for the year ended June 30, 2010 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, 2009	\$ 109,737,345	\$ 9,137,889
Net realized gains (losses)	2,710,605	(18,924)
Net change in unrealized appreciation (depreciation)	9,613,598	554,316
Net purchases, sales and settlements	6,450,931	(50,914)
Transfers in and/out of Level 3	(9,947,950)	-
Ending Balance June 30, 2010	\$ 118,564,529	\$ 9,622,367
Amount of net unrealized gains or losses relating to assets still held at June 30, 2010	\$ 8,450,741	\$ 1,000,000

The Huntington uses the Net Asset Value (NAV) to determine the fair value of all the underlying investments which (a) do not have a readily determinable fair value and (b) prepare their financial statements consistent with the measurement principles of an investment company or have the attributes of an investment company. Per ASU 2009-12, the following table lists investment in other investment companies (in partnership format) by major category:

Category	Strategy	NAV in Funds	# of funds	Remaining Life	\$ Amount of Unfunded Commitments	Timing to Drawn Down Commitments	Redemption Terms	Redemption Restrictions
Private equity funds	Illiquid investments in privately held companies which are expected to produce returns in excess of traditional equities	\$ 56,316,336	19	2–12 years	\$ 12,869,797	(5) funds commitment period has expired; remaining funds range from 6–12 years	N/A	6–12 year lockup, with 2–4 years extension
Investment in marketable alternative investments	Investments with managers who use alternative strategies, including hedging, to provide returns with reduced volatility compared to the equity and bond markets	28,864,105	15	5 months–3 years	N/A	N/A	(7) funds 45–90 day notice, calendar year end only; (6) funds 30–65 day notice, calendar quarter end; (1) fund 30 day notice	(2) funds have side pockets; (6) funds have lock up remaining [5–35 months]; remaining no additional restrictions
Investment in real assets	Investments that will provide protection from the long-term effects of inflation	22,104,961	7	8–11 years	6,593,186	(2) funds commitment period has expired; remaining funds range from 9–11 years	(2) funds are monthly; remaining funds have no withdrawal rights	(5) funds have 10–15 year lock-up

## 5. 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 2% and 5% was applied.

	June 30,	
	2010	2009
Amounts due in		
Less than one year	\$ 5,534,411	\$ 8,533,511
One to five years	4,296,792	7,106,843
More than five years	10,007,864	10,660,729
Less: discount	(5,206,540)	(5,456,159)
	<u>\$ 14,632,527</u>	<u>\$ 20,844,924</u>

## 6. ENDOWMENTS

The Huntington's endowment consists of 196 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, and net asset classification as of June 30, 2010.

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Donor-restricted endowment funds	\$ -	\$ 116,512,285	\$ 115,086,441	\$ 231,598,726
Board-designated endowment funds	18,348,021	-	-	18,348,021
Total endowment funds	18,348,021	116,512,285	115,086,441	249,946,747
Total beneficial interests in trusts, insurance, and real estate	1,504,050	7,219,585	2,077,148	10,800,783
Total Endowment Net Assets	\$ 19,852,071	\$ 123,731,870	\$ 117,163,589	\$ 260,747,530

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. Deficits of this nature were reported as an adjustment to unrestricted net assets of \$(2,300,461) and \$(4,420,875) as of June 30, 2010 and 2009, respectively.

## 7. FIXED ASSETS

Fixed assets consist of the following:

	June 30,	
	2010	2009
Land	\$ 2,082,008	\$ 2,082,008
Land improvements	34,071,423	33,525,440
Buildings and improvements	111,299,710	111,044,911
Equipment and vehicles	13,072,335	12,571,652
Construction in progress	2,855,263	2,246,181
Total land, buildings and equipment	163,380,739	161,470,192
Less accumulated depreciation	(61,332,974)	(54,983,491)
Total land, buildings and equipment, net	\$ 102,047,765	\$ 106,486,701

## 8. 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 \$6,900,867 and \$2,680,919 for the years ended June 30, 2010 and 2009, 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.

## 9. RETIREMENT PLANS

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 \$813,647 and \$1,102,782 for the years ended June 30, 2010 and 2009, 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 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 \$187,823 and \$156,562 as of June 30, 2010 and 2009, respectively.



## 10. NET ASSETS

Net assets consist of the following:

	General Fund	Endowment Fund	Property Fund	2010 Total	2009 Total
Unrestricted net assets:					
Available for operations	\$ 754,931	\$ -	\$ -	\$ 754,931	\$ 719,716
Invested in fixed assets	-	-	103,819,205	103,819,205	106,206,584
Beneficial interests in trusts and insurance	-	1,504,050	-	1,504,050	1,645,971
Funds held for investment	-	18,348,021	-	18,348,021	13,255,852
Total unrestricted net assets	\$ 754,931	\$ 19,852,071	\$ 103,819,205	\$ 124,426,207	\$ 121,828,123
Temporarily restricted net assets:					
For program activities	\$ 8,387,485	\$ -	\$ -	\$ 8,387,485	\$ 10,518,113
For acquisitions	712,786	-	-	712,786	600,181
For fixed assets	2,097,517	-	-	2,097,517	2,786,376
Beneficial interests in trusts and insurance	-	7,219,585	-	7,219,585	6,359,485
Funds held for investment	-	116,512,285	-	116,512,285	103,569,253
Total temporarily restricted net assets	\$ 11,197,788	\$ 123,731,870	\$ -	\$ 134,929,658	\$ 123,833,408
Permanently restricted net assets:					
Beneficial interests in trust and insurance	\$ -	\$ 2,077,148	\$ -	\$ 2,077,148	\$ 4,685,194
Endowment	-	115,086,441	-	115,086,441	105,542,562
Total permanently restricted net assets	\$ -	\$ 117,163,589	\$ -	\$ 117,163,589	\$ 110,227,756

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,	
	2010	2009
Expenditures for program activities, including acquisition of collection items	\$ 9,928,197	\$ 11,074,544
Expenditures for fixed assets	2,010,139	5,408,464
	\$ 11,938,336	\$ 16,483,008

## 11. SUBSEQUENT EVENTS

The Huntington evaluated its June 30, 2010 financial statements for subsequent events through November 30, 2010, the date the financial statements were available to be issued. The Huntington is not aware of any subsequent events which would require recording or disclosure in the financial statements, except for items noted below.

The Huntington has filed with the Internal Revenue Service for approval for a retroactive change to their 403(b) plan. While there may be assessments associated with a plan change made retroactively, the Huntington does not believe that the costs associated with the filing will be material to the financial statements.

The Huntington was named a residuary beneficiary of an estate. The value of the residuum was contingent upon the sale of artwork at auction in May 2010. The amount of the residual gift was not readily ascertainable as of June 30, 2010. Subsequent to June 30, 2010, the gift value was determined, and it is material to the financial statements. However, it is subject to a claw back provision for one year from the date of sale under New York state law (where the auction of the artworks took place), which allows the buyers of the artworks to contest provenance or authenticity. Therefore, the gift will not be recorded until the one year from the date of sale.